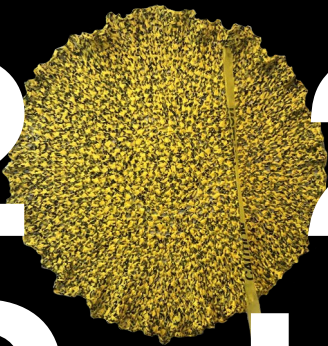


Kim Rice Exhibition Inheritance 2020-2021 Catalogue



ACCOMPLISHED ART SERVICES



SEE BALTIMORE IN A NEW LIGHT

Kim Rice Exhibition Inheritance 2020-2021 Catalogue

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We begin by acknowledging, with humility, that the lands where the Peale and Baltimore are situated today are the traditional ancestral and unceded lands of Piscataway, Lenape, and Susquehannock Indigenous peoples. The vast coastal area today known as Baltimore City, Maryland, sustained Indigenous peoples until the arrival of Europeans beginning in the 1600s. Over the next 400 years, many Piscataway, Lenape, and Susquehannock communities were decimated, absorbed by larger villages or tribes, and/or forced by the US federal government to move west beyond the Mississippi River with larger tribes. Since then, other tribal peoples have moved here in diaspora, including Lumbee peoples. The relationship between Indigenous communities and their traditional lands is one that endures time and change. By making this land acknowledgement we want to help to undo the intentional erasure of Indigenous people in the historical record. We would also like to thank Baltimore-based Ryan A. Koons, Peter Dayton and Ashley Minner of the Lumbee Tribe, as well as The Historic New Orleans Collection Education Department for the original texts from which this acknowledgement was adapted.



"250 YEARS OF SLAVERY. 90 YEARS OF JIM CROW.
60 YEARS OF SEPARATE BUT EQUAL. 35 YEARS OF
STATE- SANCTIONED REDLINING. UNTIL WE RECKON
WITH THE COMPOUNDING MORAL DEBTS OF OUR
ANCESTORS, AMERICA WILL NEVER BE WHOLE."

TA-NEHISI COATES, THE CASE FOR REPARATIONS

**KIM
RICE**
INHERITANCE
2020-2021

the peale
100 BALTIMORE IN A ROOM



Curator’s Foreword

Inheritance by Kim Rice was scheduled prior to the Covid-19 pandemic and the heinous murders of yet more Black people, some by police, including Ahmaud Arbery, George Floyd, and Breonna Taylor. In this pivotal historical moment, facing racial divides and the continuous discrimination against black and brown people in America, it is critical to amplify voices around the discussion of equal justice and de-investing in the police in order to invest in real social change in marginalized communities. For years we have seen examples of activism through artwork, but rarely from white artists specifically informed by their privilege as white people. In this exhibit Rice does not try to tell a story unrelated to her personal experience;

instead, she confronts racism by examining the roots of the many opportunities awarded to her.

In her research, Rice discovered documents including the will of her ancestor, William Venable, which identified hundreds of enslaved humans as property. In “Family Values 2,” the Last Will and Testament of William Venable cast a shadow on the wall, as racism and slavery have cast a shadow across generations of United States Americans. Rice’s skin represents a legacy of generational wealth built upon the disenfranchisement of others, as does all “white” skin. From “Naturalization Act of 1790” to works about redlining in the 20th century, Rice lays bare the systems that have been designed

to keep white privilege strong. See the works from this exhibition on the artist’s website.

In this exhibition of artworks created over the past decade, Rice also explores media. She has woven large scale artworks from paper, zip ties, hand-cut maps, and bootstraps. Each artwork investigates a unique medium and another layer of Rice’s inherited privilege built on the disenfranchisement of the “other.” The materials of her works make tangible the metaphors of racism and put the tools of oppression into the service of art.

Because of the COVID-19 pandemic, the exhibition ultimately had to be installed at the Peale like

a film set, to be photographed and shared with remote audiences in the form of a virtual tour and online talks by the artist and curator. The viewing experience is further mediated in this catalogue, in both digital and print-on-demand formats and through the words of the contributing authors. Rather than obscuring, these layered voices and perspectives aim to offer more doors and opportunities to engage with Rice’s unique and powerful work, creating bridges for understanding and encounter in a time when other forces are at work to keep us apart.

— Jeffrey Kent, Chief Curator at the Peale, with Jenny Wohl

Tell the truth, to yourself and to the children.
— Maya Angelou

Like many Americans I was taught the story of the United States growing up—great founding fathers, equality for all, and hard work creates wealth—the American Dream. And while there is some truth to this narrative it left out a large part of history, creating a disconnect in the America I experienced as a young adult.

By researching the construction of race in our country and my family lineage: immigrants from Sweden in the 1900s, and Irish and English settlers reaching back to the 1600s, the divisions and inconsistencies I experienced began to make sense. Stolen land, the Virginia Slave Codes, the Naturalization Act, Supreme Court cases that decided who was white, Jim Crow Laws, and Redlining... America was built to benefit white people (even as those who were considered white continually changed).

The truth is often held hostage to whatever we accept and believe; therein lies the tension and the conflict. This work dismantles and reconstructs the dissonance we experience in our engagement with truth. School and academic references, family photographs, redlining maps, court documents, and furniture from my home create a space where both the past and present reside. Woven, sewn, and linked together, my work repeats pieces of truth over and over so connections can be made and intentional conversations started. To have a just and equitable country for all people, we must first understand our history.

— Kim Rice



Kim Rice (left) sits in conversation with the Peale's chief curator, Jeffrey Kent (right) during an online conversation about the exhibition.



RESPONSE TO *INHERITANCE* BY ROBIN MARQUIS

Kim Rice’s *Inheritance* depicts a brutal reckoning: a white woman’s investigation into her family’s legacy of white supremacy and her personal connection to the history of structural racism in the United States. Rice’s work evokes American nostalgia through techniques such as weaving, crocheting, and quilting; the documents and stories she shares reveal the dark side of this nostalgia, a side which the white-controlled historical narrative has carefully obscured. Rice unravels these insidious layers of family history, exposing personal truths, hidden legacies, and the personal privilege she has inherited as a result.

But her vulnerability and practice are not merely acts of repentance. Printed signs, highlighting quotes from leading anti-racist thinkers, writers, and artists, accompany her work, which spans

three floors. Rice reminds us that she is not the only one doing this work; she’s contextualizing her art practice within a larger movement to identify and condemn white supremacy. She is both destructing and instructing: shining a light where white supremacy hides, demonstrating the painful, personal process that is required to dismantle it, and sharing resources for further learning.

FAMILY VALUES 2

In “Family Values 2,” the exhibit’s opening piece, Rice takes accountability for her family’s violent, racist past. A map of the 13 original colonies with the text of her great-grandfather’s last will and testament hand cut into its surface, hangs from the ceiling. A light passes through the map, casting a shadow of the words on the wall behind. The mere juxtaposition is sinister: a map that represents the attempted genocide of Indigenous Nations merged with a cherished family document. But upon closer

inspection—a practice that Rice gestures for us to become accustomed to—a deeper horror is revealed: the barely legible words indicate that her great-grandfather willed the inheritance of human beings that he enslaved. Rice shares what her family once valued, exposing the metaphor of passing down—both literally and figuratively—the building blocks of institutional racism. Documents like these are often cherished as heirlooms. Seeking out enchanting genealogical connections is now a cottage industry. But Rice reminds us that, as stories are passed down, the facts are often sanitized or blatantly altered to distance white ancestry from the uncomfortable reality of the past. Her handiwork is painstaking, much like the act of methodically decoding the obscured facts of white supremacy to claim the awful truth. The viewer, squinting to make out the shadowy words on the wall, becomes part of the practice—a constant re-evaluation and re-discovery of white ancestral accountability.

INHERITANCE

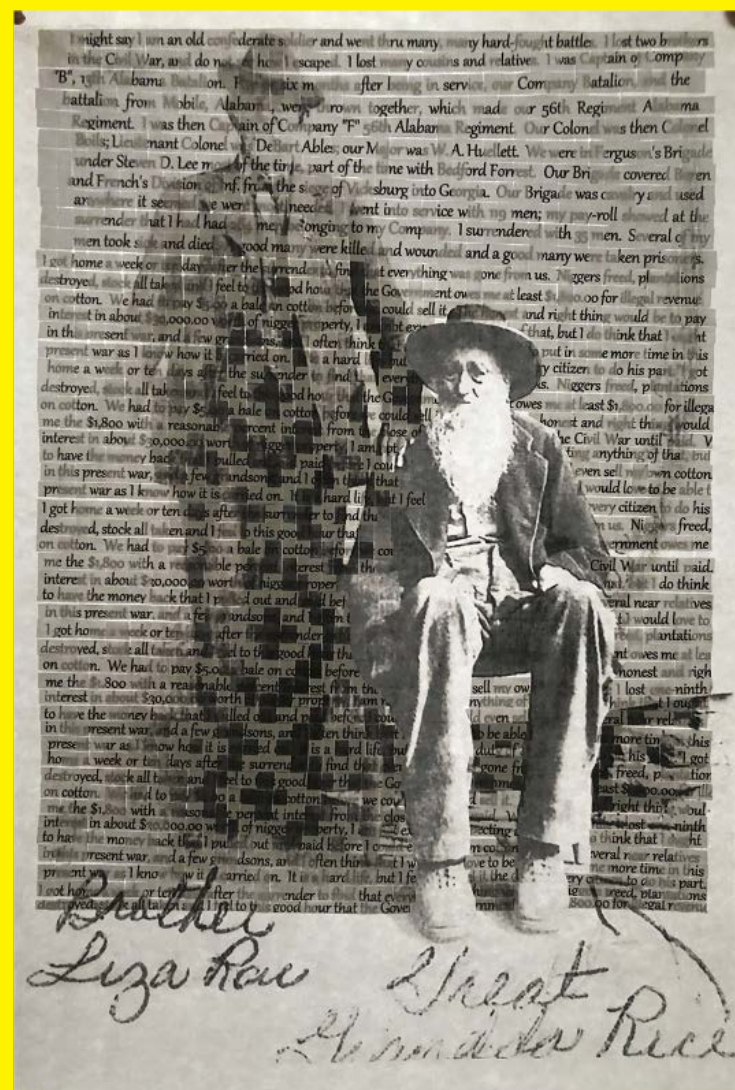
The show’s title piece, “Inheritance,” is another deliberate act of illuminating historical proximity. In a large paper quilt, Rice stitches together family photos, infamous 1930s Home Owners’ Loan Corporation redlining maps, and text from the Naturalization Act of 1790, which limited US Citizenship to free white people “of good character.” These manifestations of structural, social, and institutional power are woven into the metaphorical fabric of her family’s growth and privilege. Rice is acknowledging the ways history has afforded her family the upper hand through citizenship status and property ownership. As a quilt, these scraps of history form a map of tradition, cherished family values, comfort, and warmth. With bright red thread, Rice incorporates a parallel tradition of redlining, segregation, and disenfranchisement into the heirloom—a history that has been passed down in white families through institutional advantage, not through collective acknowledgment and reckoning.

By quilting these materials together, Rice lays bare the American traditions of institutional racism. The practice of hand stitching, an exercise in monotony and tedium, mirrors the commitment and dedication that retrieving the forgotten reality of institutionalized white supremacy requires.

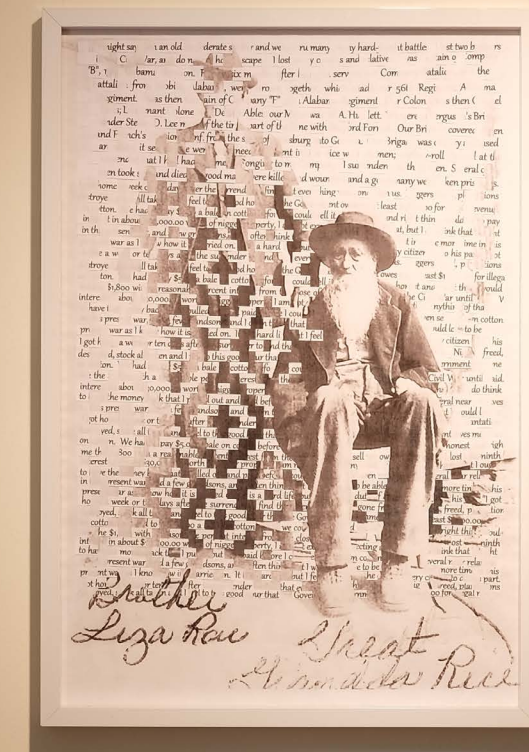
Rice’s work is powerful because she shares

vulnerable details about her family, eschewing shame and normalizing the practice of unearthing personal connections to systemic racism. She faces white supremacy head-on, demonstrating that art can serve as a pathway for personal reflection and reckoning. The mere act of gathering reference materials, heirlooms, and family stories required Rice to approach these topics with her family. This process reminds us that conversations with family and within white culture are crucial to re-education, accountability, and collective healing. In a time where many white people are just beginning to grapple with the atrocities that have paved the way to their personal privilege, creative examples of white reckoning are an important step towards normalizing the practice. This work echoes the call of Black communities, who, since 1619, have been asking white folks to do the intergenerational familial research necessary to re-educate, claim accountability, and heal collectively. By unearthing, examining, and sharing the generational harm and gain true to her family, Rice takes a bold step forward and joins an ever-evolving tradition of creative accountability and change.

Kim Rice Exhibition Artworks → 1-9



Ghosts of Our Past, 2019
25.5 inches x 37 inches
64.77 centimeters x 93.98 centimeters
Includes family documents



Still Desirable, 2019
19 inches x 16 inches (48.26 centimeters x 40.64 centimeters)
Hand-cut photograph (framed)



How to Spot Talent, 2016
16 inches x 19 inches
40.64 centimeters x 48.26 centimeters
Magazines (framed)



Secrets of American History, 2019
16 inches x 19 inches (40.64 centimeters x 48.26 centimeters)
Magazine (framed)

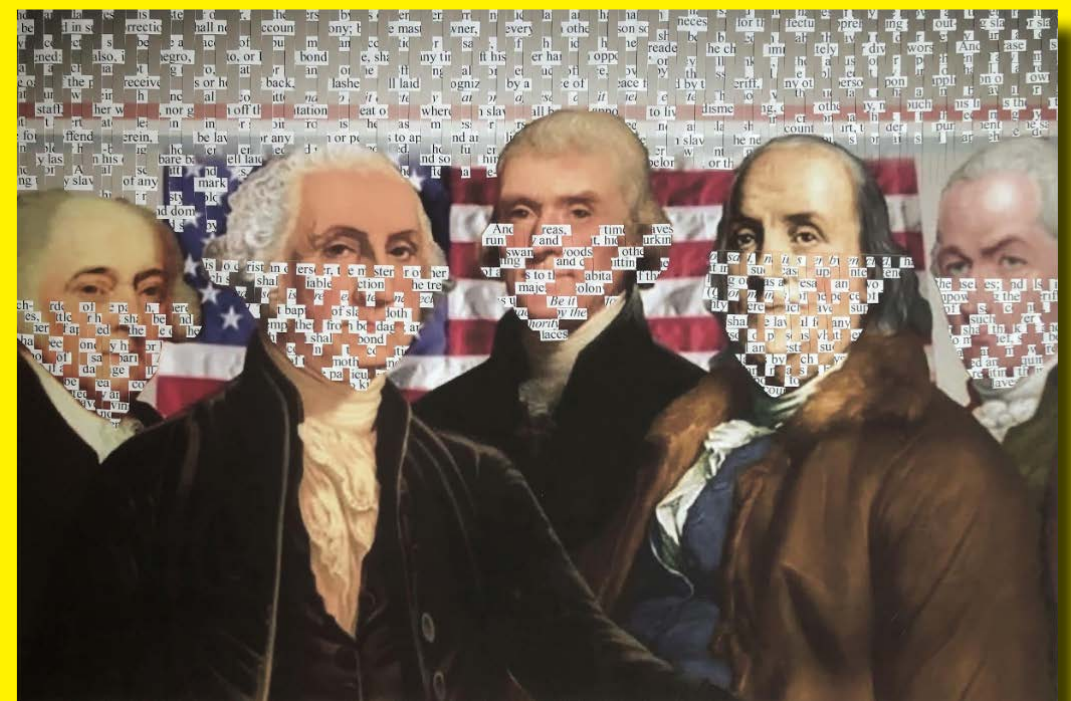


Naturalization Act of 1790, 2019
4.5 feet x 5.5 feet
(1.37 centimeters x 1.67 centimeters)
Map, ink



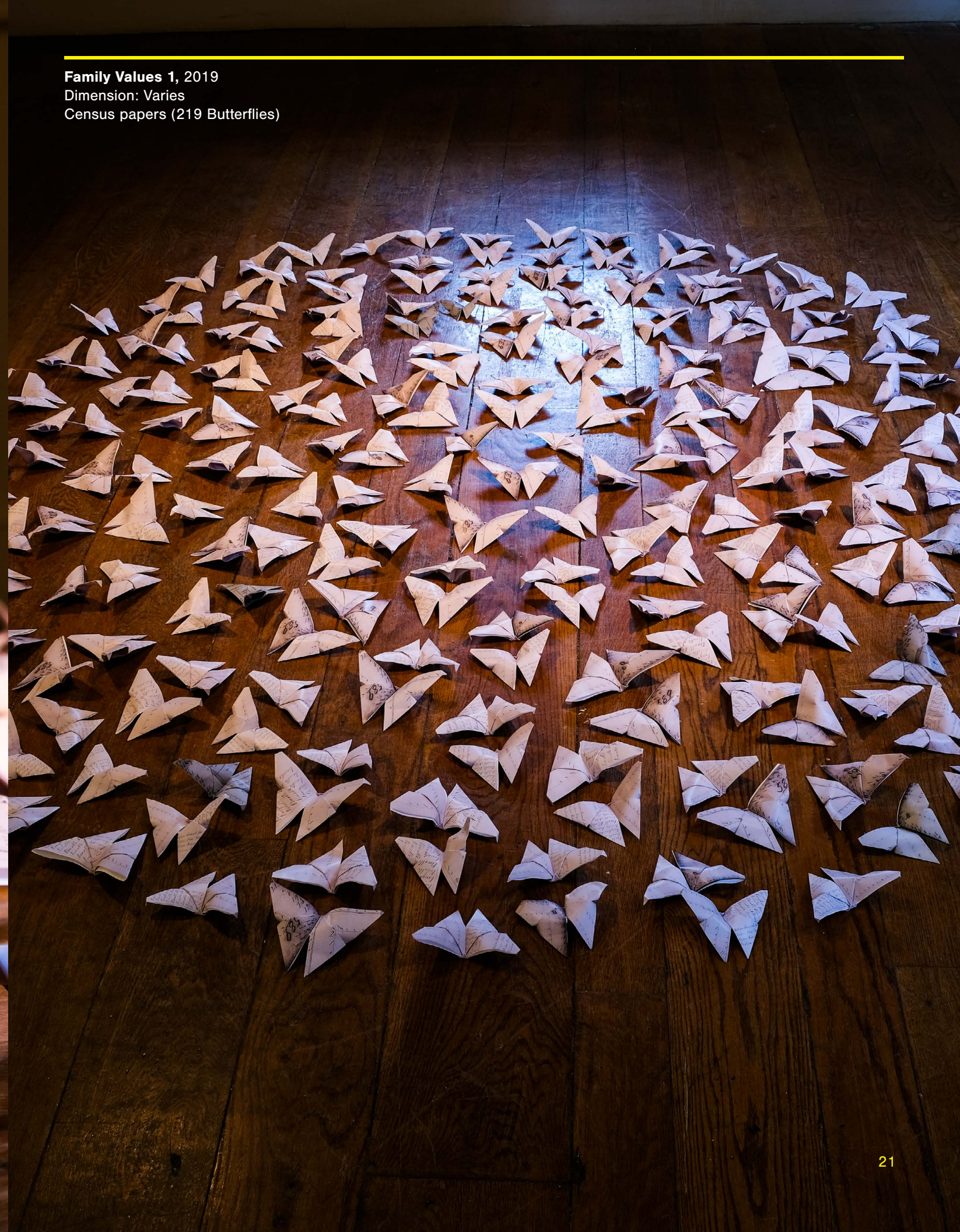


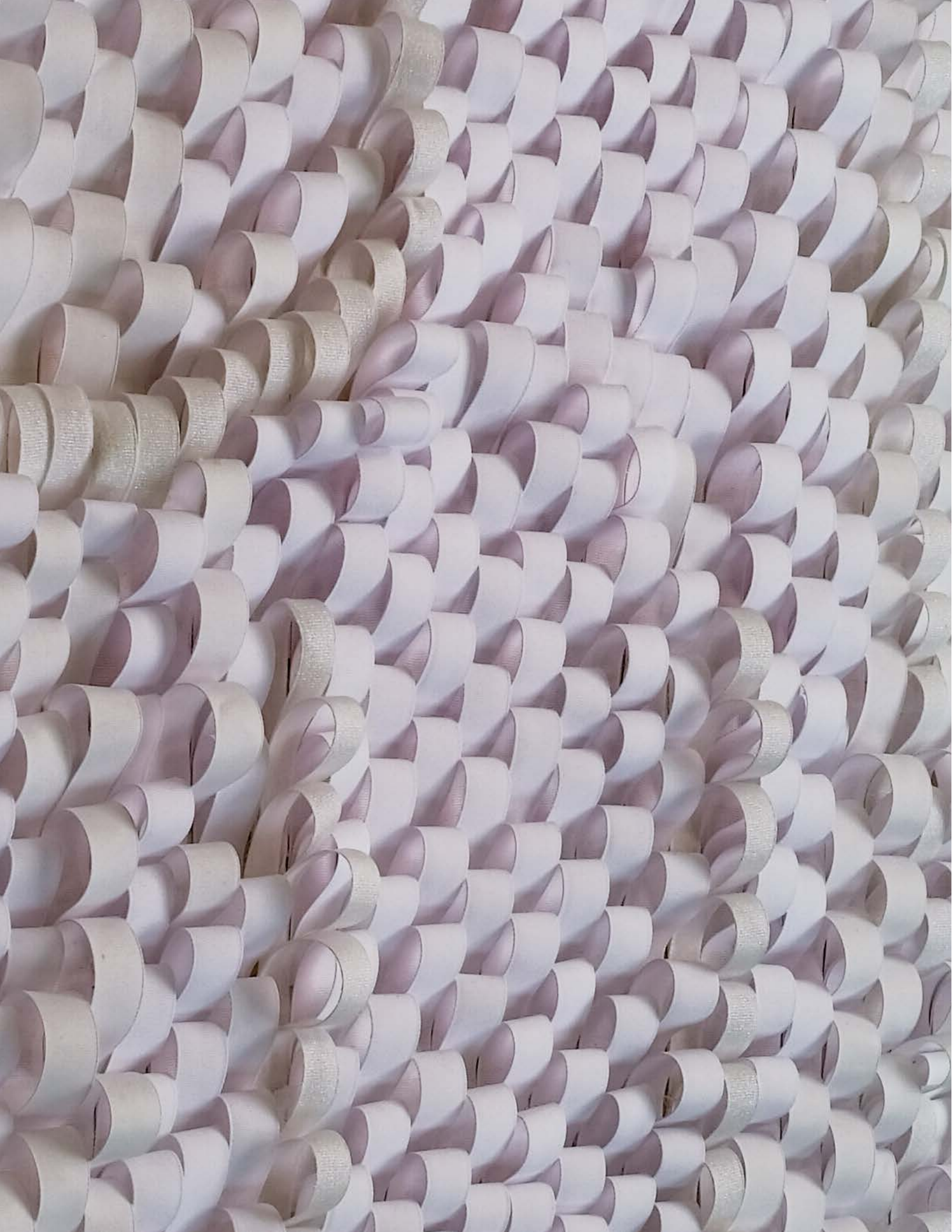
Founding Fathers, 2019
42 inches x 29 inches
(106.68 centimeters x 73.66 centimeters)
President images, Virginia slave codes



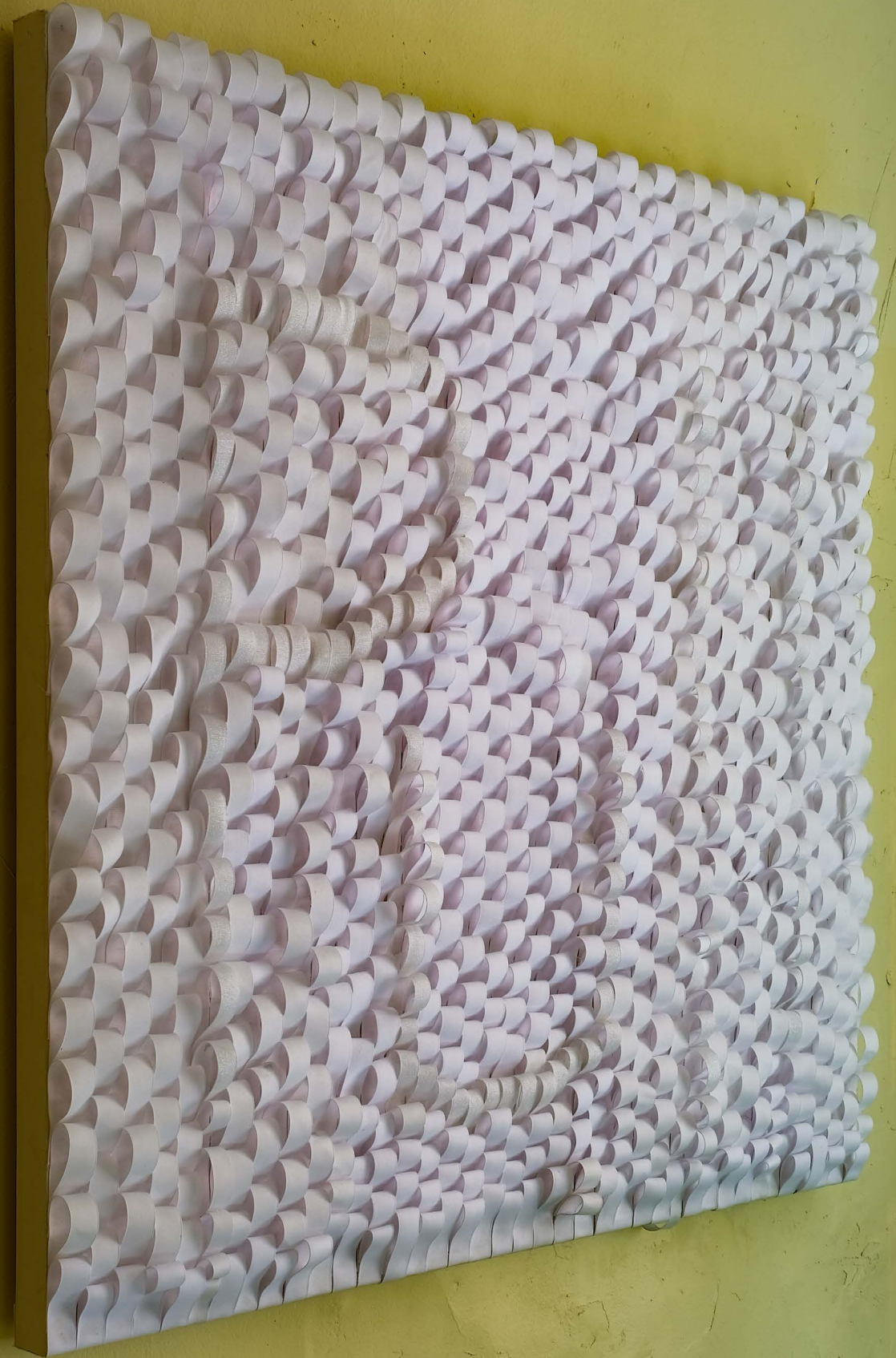


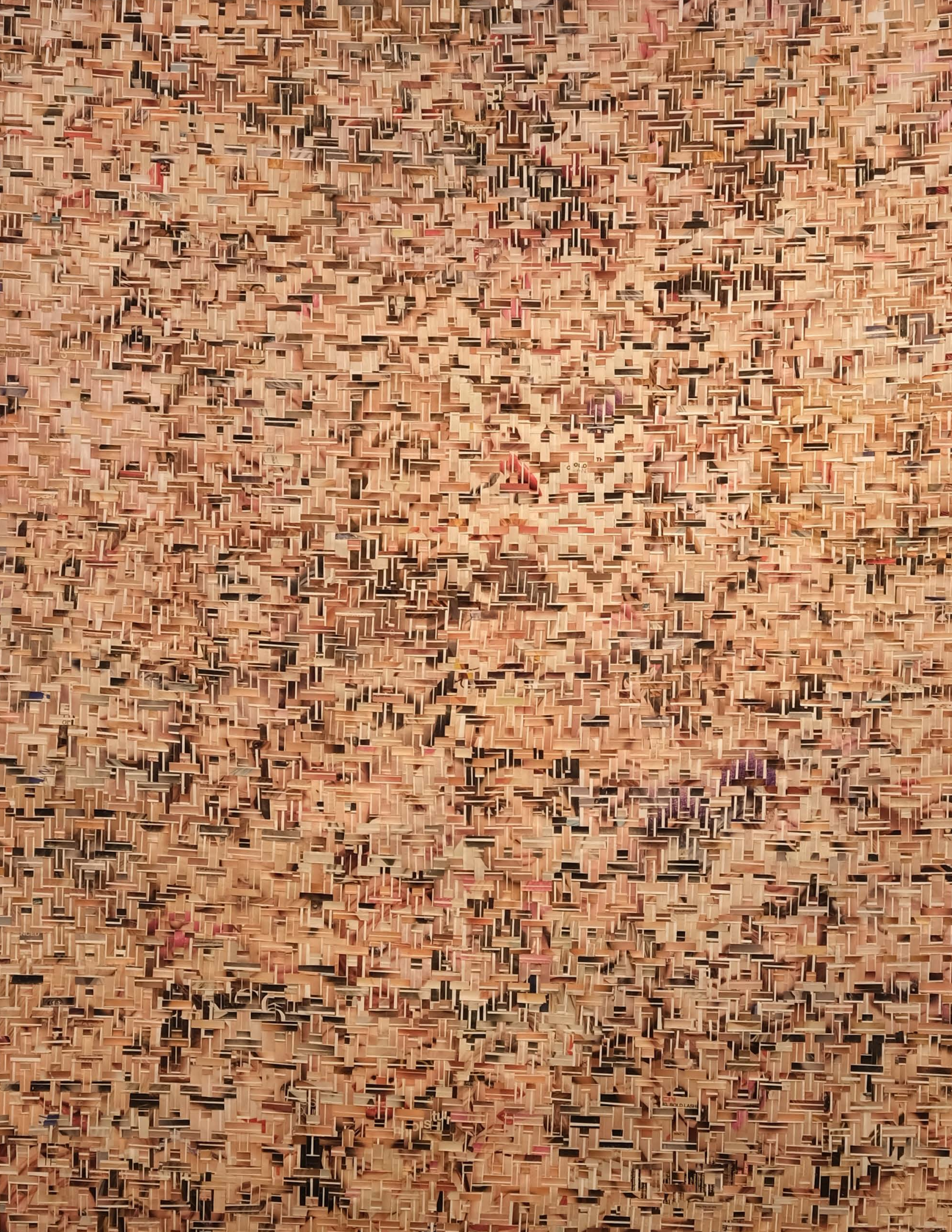
Family Values 1, 2019
Dimension: Varies
Census papers (219 Butterflies)





Bootstraps, 2019
3 feet x 3 feet (91.44 centimeters x 91.44 centimeters)
Ribbon





The Illusion of Ordinary, 2015

4 feet x 7.5 feet

(121.92 centimeters x 228.6 centimeters)

Handwoven magazines and Tyvek



Inheritance by Kondwani Fidel

The Peale Museum was a first home for various historical experiences, not only for the city of Baltimore, but for America. In 1814, it opened as the first building designed as a museum in this country. By 1830, it had become home to Baltimore's first City Hall, and from 1878-1889, the Peale was known as "Male and Female Colored School No. 1", a grammar school in Baltimore City's new Colored Public School System, and the first school in the city to offer a secondary education to Blacks.

Kim Rice's solo exhibition *Inheritance*, was presented by the Peale because of its rich history; I couldn't imagine this work showcased by anyone else in the city. Rice's exhibition is a representation of the importance of telling the truth, owning one's stories—all parts of it, from confronting the dark history of her white ancestor's lineage, to present race-related issues. Her work is themed around the history of whiteness and the violence it has created in this country from the perspective of her family's past.

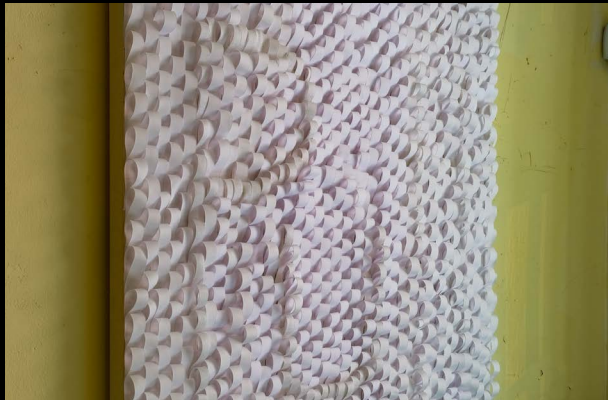
America was built to help benefit white people like Kim Rice, and she has no problem letting that be known. When she tells us about her inherited privilege, it's not in a snarky way, as if it makes her feel superior to others. It's not passive. It's not funny. It's not cute—it's brutal, eye-opening, and more important, it's honest. One example is when Rice exclaims that her father's side of the family owned property and Black people in the 1700s. A census from 1810 showed her family owning 219 Black folks—she has a piece in the museum titled "Family Values," where she handmade 219 butterflies made from that census.



Family Values 1, 2019
Dimension: varies
census papers (219 Butterflies)

In America, we are conditioned to do what works. We are conditioned to "stay in our place," which puts a limit on our capabilities to change not only ourselves, but the world around us. America was built and founded on conformity, and that's what it has to promote and ensure, in order for the country to function. Telling the truth should not be a revolutionary act; in America, however, it is. When we talk about representation and freedom, we have to make sure that we allow people to have full control over their narratives, and how they choose to present that narrative. Your heartbreak, your joy, your pain, your loneliness, and even the owning of your family's history—it all belongs to you.

Many of us consume and produce racist ideas. An extremely popular one is the belief that too many Black babies are born to the wrong mothers and fathers. What I mean is that we blame "personal responsibility" for those who suffer under systemic oppression, instead of the systems in this country that provide white people superior opportunities, and confine Black people to inferior ones.



Boot Straps,
3 feet x 3 feet (91.44 centimeters x 91.44 centimeters)
Ribbon

Rice has a piece called "Boot Straps." It represents the false narrative that white people have far greater access to success and opportunity than Black people because they pulled themselves up by the "boot straps," insinuating that they had no help in attaining the wealth and livelihood they have, and ignoring the long history of oppression and exploitation and racism in this country. These systems are why they are "doing better" than the rest.

The undisguised and honest storytelling that Rice exudes in her exhibition needs to be more

commonplace for white Americans in this country. Not only is she owning the dark history of her ancestors' past and owning the ways that she's benefitted from white supremacy in this country, she's teaching the truth. And not only is she teaching the truth, but through her work, she shows the viewers why this truth is impactful for all Americans. Knowing the truth is a critical part of growing as individuals and antiracists in this country. The majority of us have been lied to about both Black and white history—American history. The *Inheritance* exhibition isn't a one-stop shop to fix what's going on in this country, but Rice's exhibition is a necessary place to start. Seeing Rice's exhibition isn't license to hail yourself as an "antiracist," or to view now and later brag about, with the hope of deflecting how you have been complacent with the evils going on in this world. After we receive the harrowing, beautiful, but also must-see visuals from Rice's exhibition, let's be sure to use this knowledge to come up with quantifiable practices on ways to dismantle these systems that oppress. Rice's "*Inheritance*," is a gateway to envision what this world could be if we own our stories and tell the truth, which is a vital step towards what true freedom could look like in everyday America.

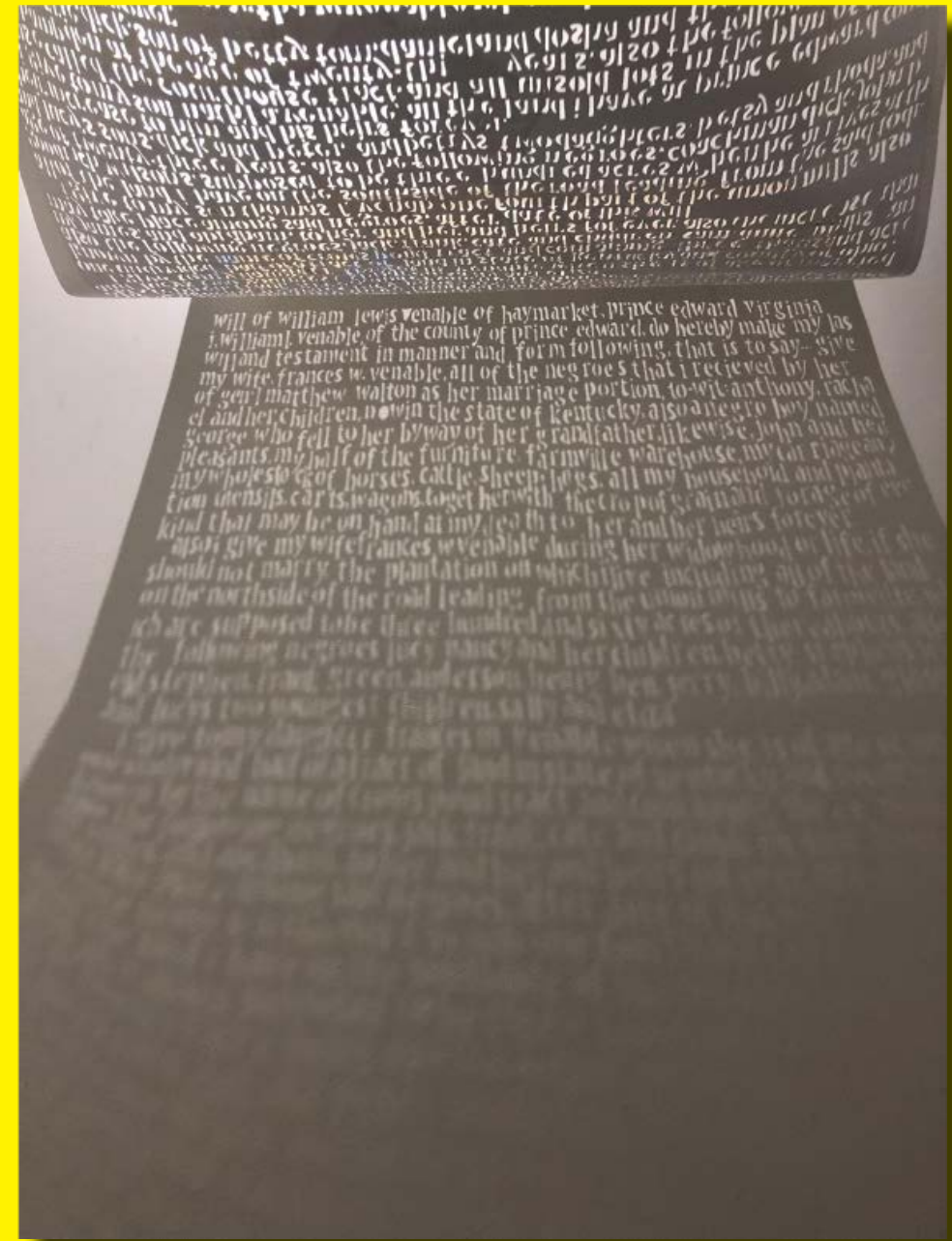
Rice's *Inheritance* is where dreaming happens. Not dreaming as in sleep, but mentally entering into another world. A world where we can learn about the brutal history of the white ancestors in this country, and also think about what our collective future as Americans could look like if we take action, tell the truth in the process, and destroy the systems of white supremacy.



Inheritance, 2019
4.5 feet x 5.5 feet
1.37 meters x 13.97 meters
Redlining map, naturalization law, ancestors, thread

Kim Rice Exhibition Artworks → 10-19

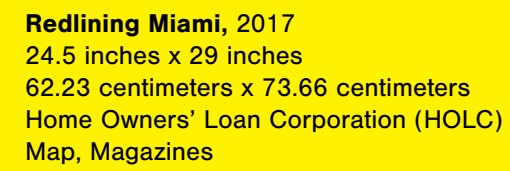
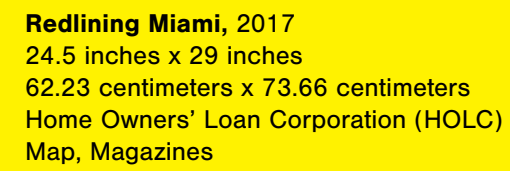
Family Values 2, 2019
Dimension: Varies
Hand-cut 13 colonies map





Caution, 2020
8.5 feet x 8.5 feet
(259.08 centimeters x
259.08 centimeters)
Caution tape





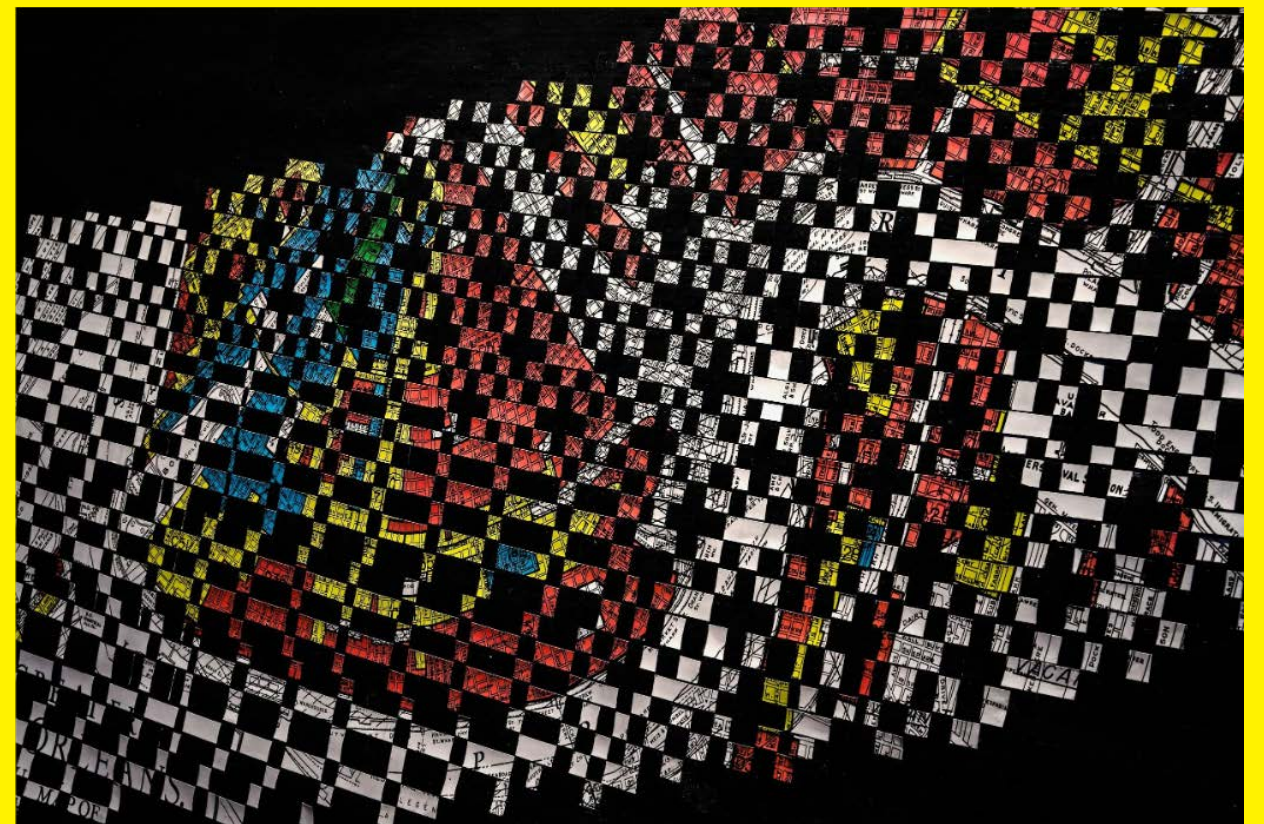


The Divide New Orleans, 2018

14 panels: each panel is 4 feet x 10 feet

(121.92 centimeters x 304.8 centimeters)

Roofing paper, New Orleans Home Owners' Loan Corporation (HOLC) Maps





The Safety Net Baltimore, 2018
6 feet x 7 feet
(182.88 centimeters x 213.3 centimeters)
18,046 Zip ties



White Side, 2015
3 panels
7 feet x 11 feet
(182.88 centimeters x
335.28 centimeters)
Magazines and Tyvek

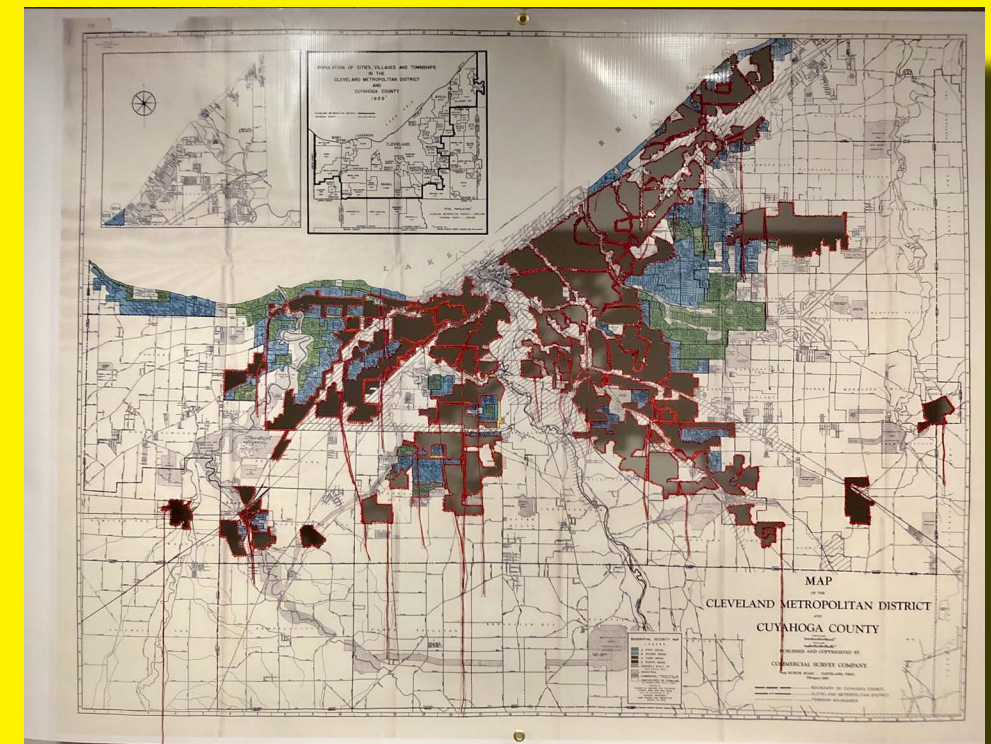
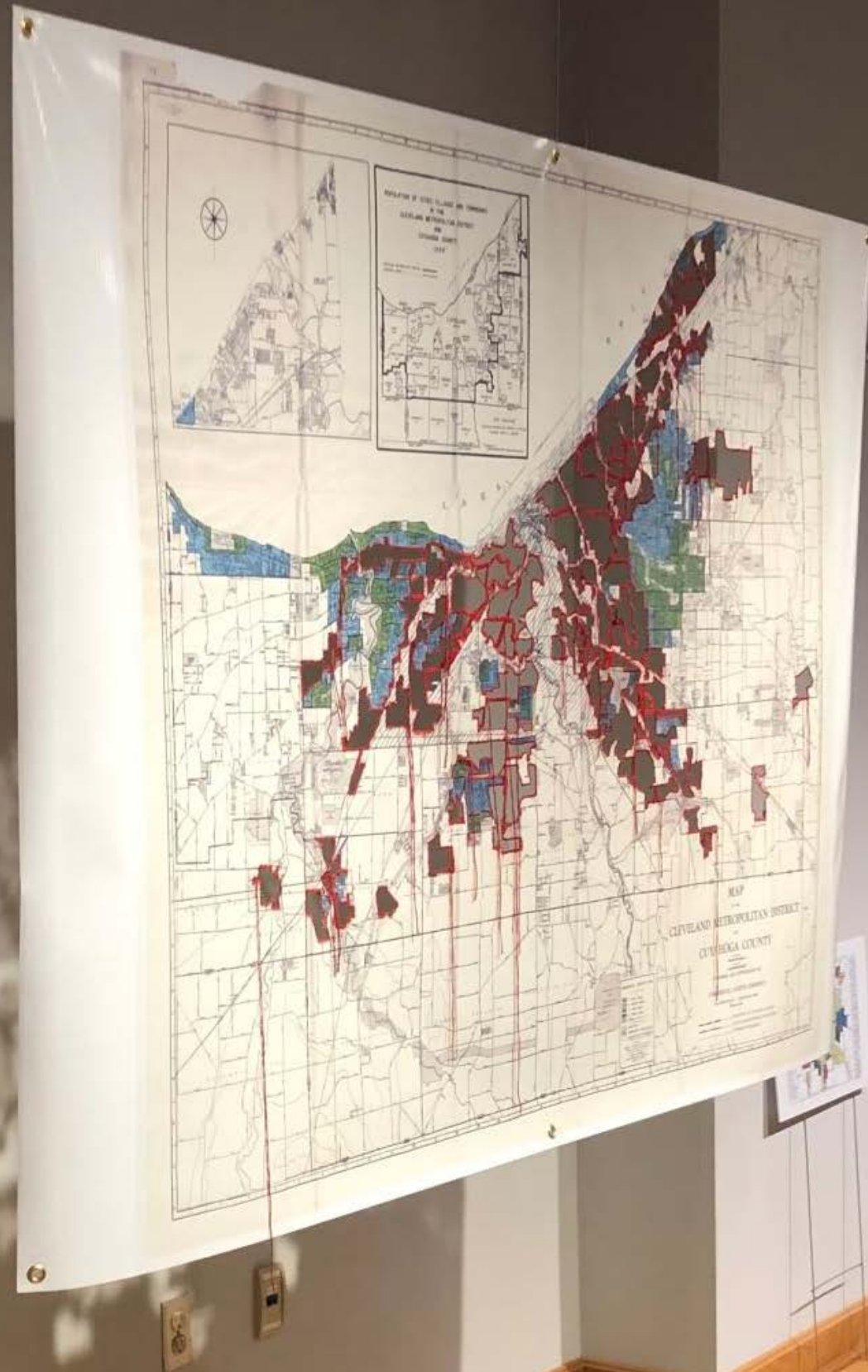


The Long Shadow - Cleveland, 2019

5 feet x 4 feet - shadows vary

(152.4 centimeters x 121.92 centimeters)

Hand cut and embroidered Cleveland HOLC (redlining) map



For Sale Akron, 2019
19 inches x 16 inches
(48.26 centimeters x 40.64 centimeters)
for sale sign and Home Owners' Loan
Corporation (HOLC) Map



Open House Portsmouth, 2019
19 inches x 16 inches
(48.26 centimeters x 40.64 centimeters)
For sale and open house signs, print, ink, pencil



Ghosts of Our Past, 2019
25.5 inches x 37 inches
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Family documents

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62.23 centimeters x 73.66 centimeters
Home Owners’ Loan Corporation (HOLC) Map,
Magazines

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The Safety Net Richmond, 2018
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(182.88 centimeters x 213.3 centimeters)
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3 panels
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For sale and open house signs, print, ink, pencil

Acknowledgments

We, the Peale, would like to thank Kim Rice for her creativity with research and diligence to her craft. We would like to thank Accomplished Art Apprentiences; Tyrone Carey and Michael Curtis, visiting professionals; Myles Banks, Chris Wilson, Devin Allen and Pat Turner, and art installers Marino Cueva and Ryan Stevenson. We would like to thank Accomplished Art Services. We would also like to thank Jenny Wohl and Cleo Rose.

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The Law Office of K.E. Timmons, Esq., CPA LLC

Credits & Acknowledgments

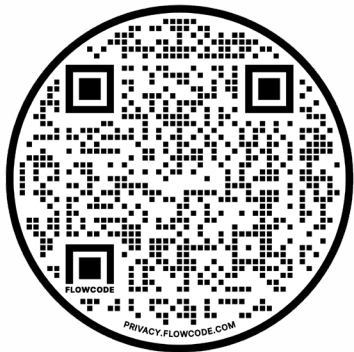
Curator
Jeffrey Kent

Design
Mikea Hugley
at CRE8T1V3, LLC

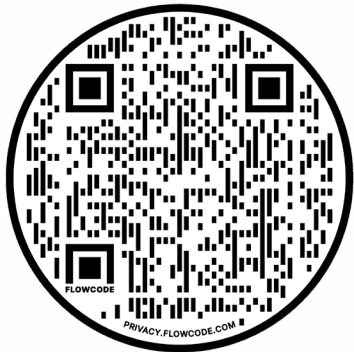
Photography
Ryan Stevenson
Joe Hyde
Brett Deering
Daisy Brown



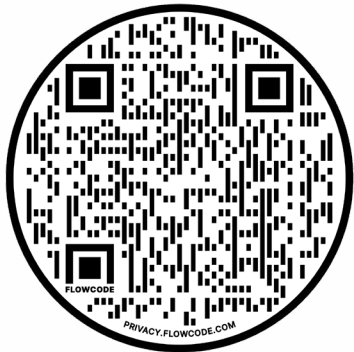
Virtual Tour →



Video Tour →



Kimrice.net →



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