## **Unwedding: Why You Can't Get Married**

A marriage between Negroes or mulattos of either sex, and white persons are declared to be absolutely void.

Colorado Constitution, 1877



Only a union of one man and one woman shall be valid or recognized as a marriage in Colorado.

Colorado Constitution, Defense of Marriage Amendment, 2006

an exhibit proposal by Nava Atlas to commemorate the 50th Anniversary of the *Loving v Virginia* decision This proposed exhibit, titled Unwedding: Why You Can't Get Married is an outgrowth of a limited edition artist's book by Nava Atlas (similarly titled Why You Can't Get Married: An Unwedding Album). The work in this series compares the language that opposed interracial marriage in earlier generations, with the language that opposed same-sex marriage in more recent times, especially when it was being argued in congress and before the courts.

The American Congress has had a long history of legislating bias, working hand in hand with judiciaries that have upheld laws designed to discriminate. Today, there are stark reminders of just how easily individual freedoms can erode with full cooperation of the law, as we approach the 50th anniversary of Loving v Virginia in May of 2017.



The unanimous U.S. Supreme Court decision that in 1967 legalized interracial marriage in all fifty states echoes into the present, particularly in the 2013 ruling to strike down DOMA (Defense of Marriage Act), and the 2015 case that legalized same-sex marriage.

The very arguments used to oppose interracial marriage in generations were blatantly, if inadvertently, recycled for use against same-sex marriage. The arguments used against both types of unions are eerily similar, drawing upon familiar tropes — it will lead down the slippery slope to polygamy, the children of these unions are victims, it's unnatural, it will spread disease, and so on.

A possible add-on to the work shown in this proposal might look at the backlash that resulted from the 2015 Obergefell decision targeting LGBT individuals, especially in certain parts of the country. The tendency toward legislating bias in the name of "religious freedom" is again on the rise.

As Mildred Loving stated on the occasion of the 40th anniversary of the Supreme Court decision: "Government has no business imposing some people's ... beliefs over others. Especially if it denies people's civil rights." Relatively few people today oppose interracial marriage, but by holding up an injustice of the not-so-distant past as a mirror to its present-day counterpart, this exhibit argues that legally sanctioned bias has no place in contemporary culture.

Why You Can't Get Married: An Unwedding Album by Nava Atlas is the limited edition artist's book that serves as the foundation for this expanded installation.

Laser offset, double wire-o binding gatefold © 2013 Hardbound edition of 25 Softcover edition of 200















There are absolutely no grounds for considering homosexual unions to be in any way similar or even remotely analogous to God's plan for manage and family ... Marriage is holy, while homosexual acts go against the natural moral law.

Edict from the Vatican on same-sex unions, 2003



The amalgamation of the races is not only unnatural, but is always productive of deplorable results ... Such connections never cleavate the inferior race to the position of the superior, but they hiring down the superior to that of the inferior. They are productive of evil, and evil only, without any corresponding good.

Greep's Reprise Constraints guarant the union of Chapter, they have been and a Chapter for the constraints and Leopold Basics, a matter man, Scott v. Georgia, 1899

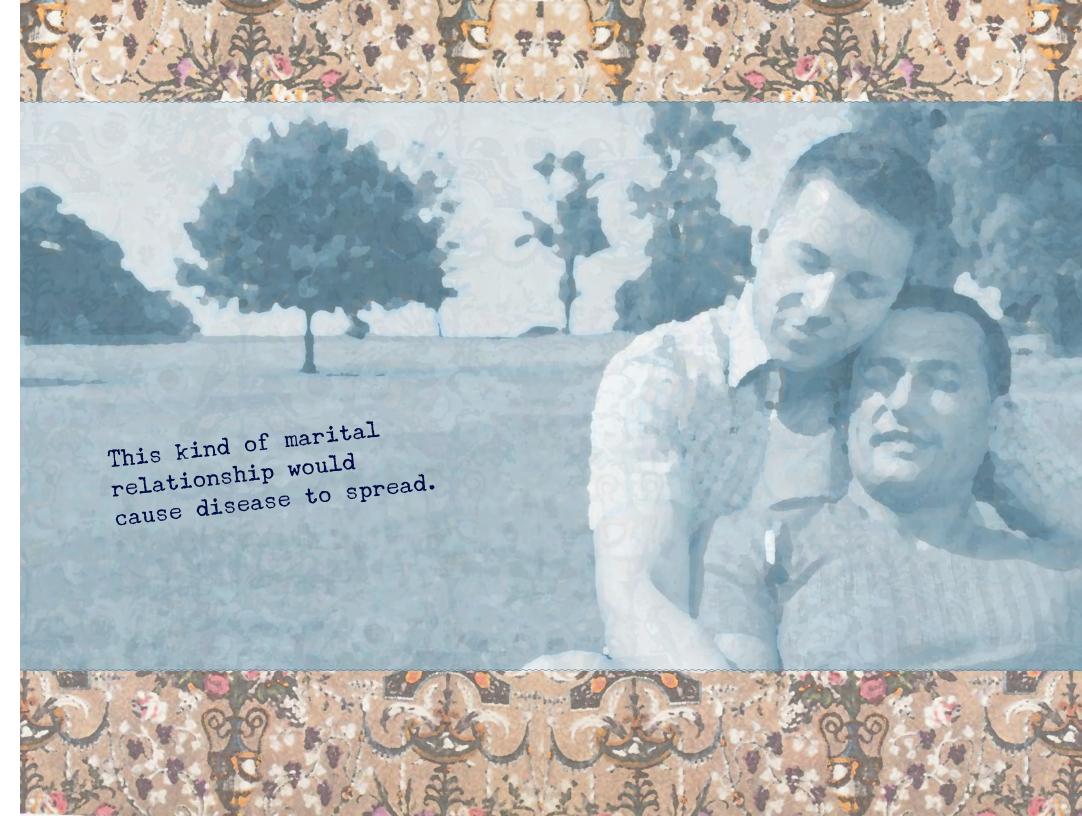
This and the next three "gallery" images scattered throughout this document were created digitally to approximate what this exhibit might look like. The text and imagery would be enlarged from the pages, with some changes and modifications. There will be a mix of materials in the installation — the central images will become digital tapestries; the state code comparisons would be printed on plates; and the side pieces might be printed either on canvas or paper.

Nava Atlas's art is a feast of appropriation and alteration. Subtly manipulating found objects, books, comics, magazine advertising, vintage images, and more, she embellishes with original text to comment on and skewer cultural issues and human foibles. The personal becomes political, and vice versa.

Gender issues, bias, social justice, and animal advocacy are among the themes Nava explores in her work. Of particular interest is exploring how language and media are used to perpetuate outmoded cultural norms and stereotypes.

The resulting works are often text-driven and take the form of altered and limited edition books, small installations, and other readable objects. Her recent series are tied together with a liberal dose of irony a nod to history, and a meticulous attention to detail.

Nava's interest in the subject of this proposal stems from concern for LGBT friends, an abiding interest in civil rights history, and most of all, as the mother of a transgender daughter.

















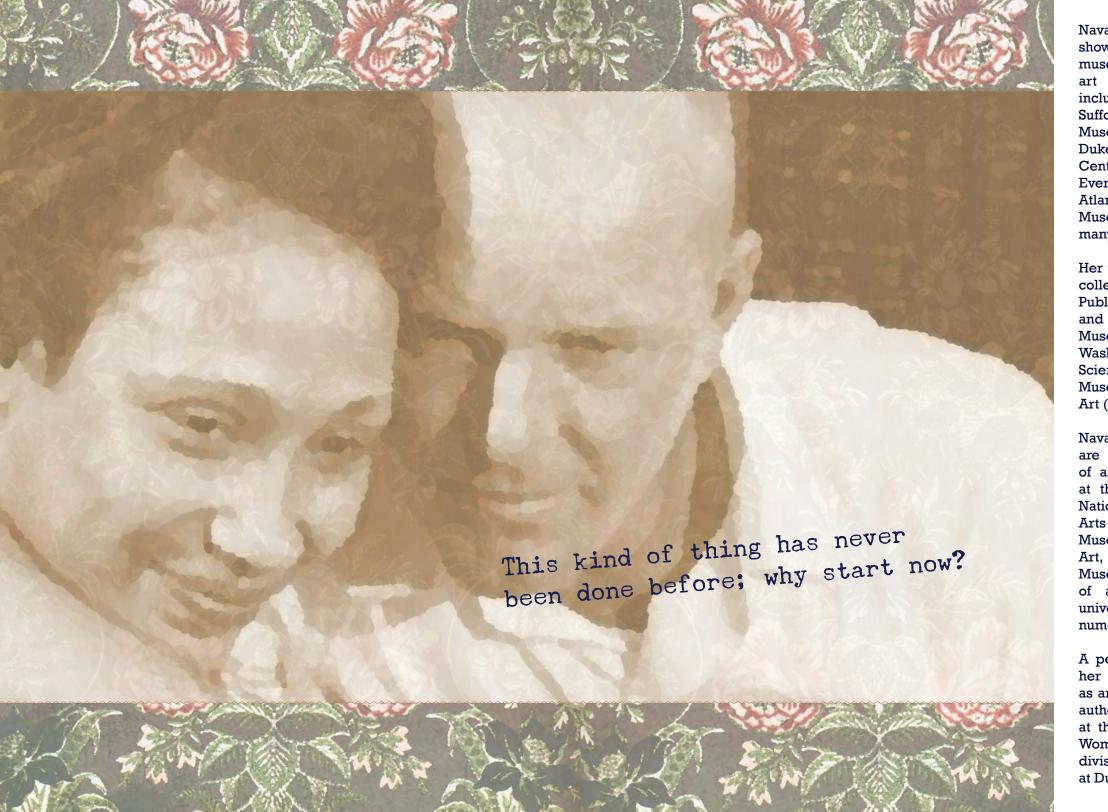






It is a messes marriage is not only a complete undermining of the principles of family and marriage and the Rupe of luture generations, but it completely begins to see our osciety break down to the extent that the foundational unit of the family that is the hope of survival of this country is diminished to the generate that it literally is a threats the nation's survival in the long run.

Rup. Trent Frenks (R. Arisenau), 2011



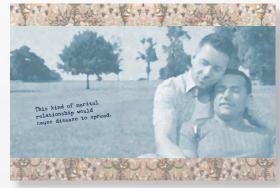
Nava Atlas's artwork has been shown nationally in over 60 museums, galleries, alternative art spaces, and other venues, including Wichita Art Museum, Suffolk Museum, Samuel Dorsky Museum of Art, Purdue University, Duke University, RISD, Delaware Center for Contemporary Art, Everson Museum of Art, Pyramid Atlantic, Weatherspoon Art Museum, Center for Book Arts, and many others.

Her work is in a number of public collections, including the New York Public Library Collection of Prints and Drawings, Samuel Dorsky Museum of Art (SUNY New Paltz), Washington Pavilion of Arts and Science (SD), Weatherspoon Art Museum (NC), Nasher Museum of Art (NC), and others.

Nava's limited edition artist's books are housed in many collections of artists books, including those at the libraries of MOMA (NY), National Museum of Women in the Arts (Washington, DC), Brooklyn Museum, Boston Museum of Fine Art, and the Victoria and Albert Museum (London), plus dozens of artist's book collections at universities and colleges, too numerous to list.

A permanent, growing archive of her papers, detailing her career as an exhibiting artist, book artist, author, and food writer is housed at the Sallie Bingham Center for Women's History and Culture, a division of the Rubenstein Library at Duke University in Durham, NC.











Florida is not required to recognize or apply Massachusetts' ame use marring's law because it elsely conflict with Florida's legitimate public globy of appoint same use, entrange.

15.5 Octobrishet Joseff S. Mont Jr. School S. School S.







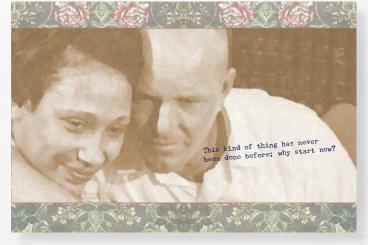


... A family arrivenment with married opposite was parents remains the optimal vestal structure in which to hear delibers, and that the realing of delibers by same was recoping, who by definition cannot be the two sold biological parents of a Child ... presents an alternative structure for child reasons and attendant interest for the distance of the same parent of a Child reasons and accounts for proved real flow of engages after accounts of departs to be an optimal and who hologically based marriages mens.

Baker Code, distancing joints, Goodeliges, Manushaums tames committing enems.











navaatlas@mac.com josh@almighty7.com

Studio visits and full artist CV available upon request



