



11-22 44th Rd  
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## NADA House 2021 | Governors Island

Camille Hoffman | FALSE FLAG

*Landing for Lolo* examines the layered links between Governors Island, Hoffman's Indigenous seafaring family history, and her grandfather Gil Palabrica's lived experience serving as a Petty Officer aboard an American naval ship during WWII - the highest rank Filipino men were afforded which involved assisting higher ranking white officers with domestic duties. Exploring themes of domestication, foreign occupation, and cultural resuscitation, the immersive installation subverts the neocolonial affect of contemporary American kitsch to carve out a space to honor her grandfather. Hoffman reimagines the colonel's dining room as the ancient landing of *Mother Boat*, a monumental 1000-year-old balangay vessel recently discovered near her grandfather's home island.



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## EXHIBITION CHECKLIST



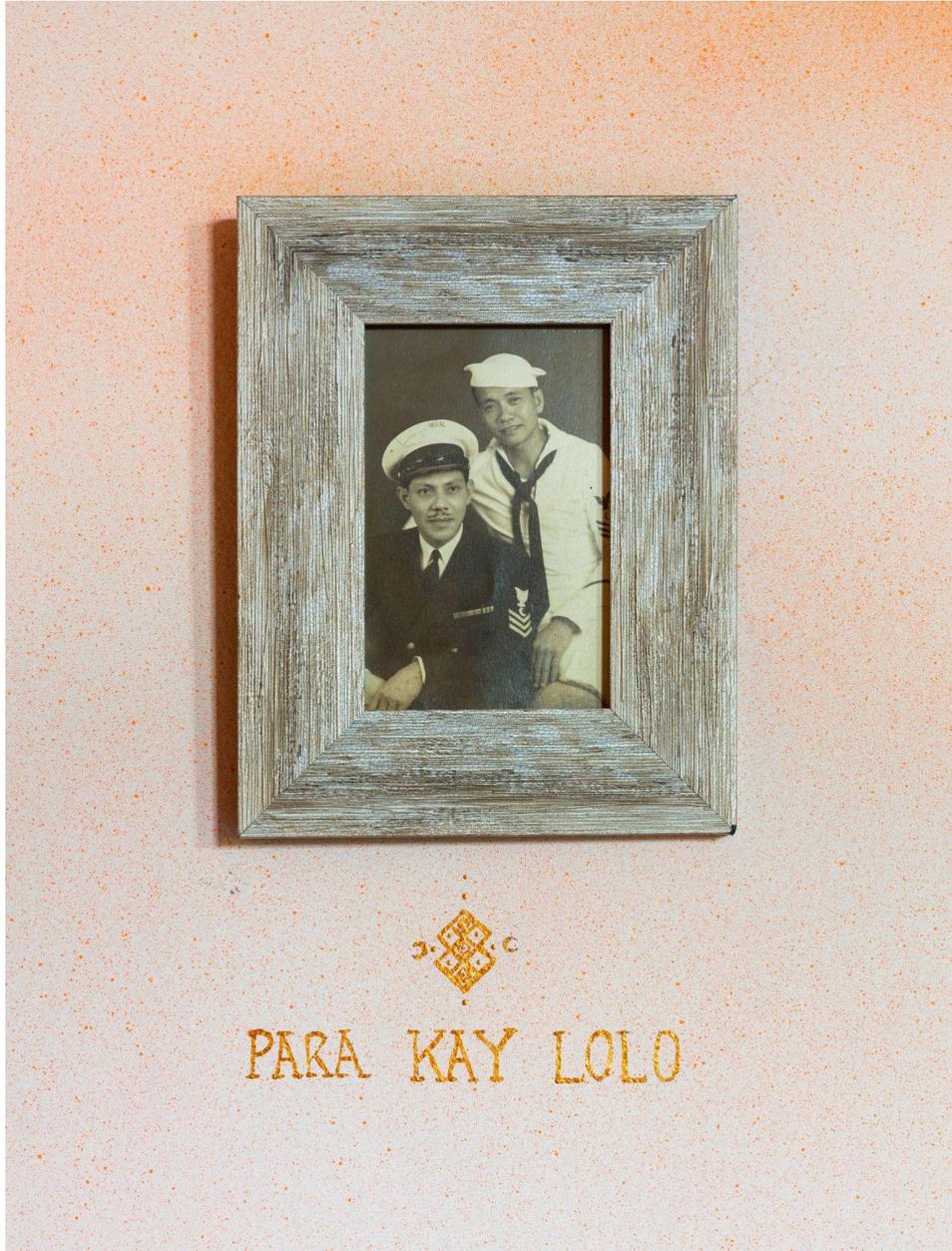


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*Landing for Lolo*, (Installation for the Colonel's Dining Room on Governors Island), 2021

*Tropical paradise* stock wallpaper, *Ocean Blue* stock floor vinyl, self-adhesive floor tiles, *Siren Pink* acrylic house paint, *Jake the Pirate*, *Moana*, *Tiki Party*, *Finding Nemo*, *Gingham* tablecloths, *Banig* and wood print drawer liners, vintage naval portrait of artist's grandfather Gil Palabrica with unidentified comrad, found frame.



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*Motherboat*, 2021

Artist's medical records, *Tropical Paradise* calendar, *Moana* tablecloth, *Exotic Southeast Asian Island* stock poster, plastic tablecloth, plaster, acrylic, oil stick on chicken wire and found wood

48 x 36 x 12 inches



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## NADA House 2020 | Governors Island Proposal

Camille Hoffman | FALSE FLAG

As the granddaughter of a Filipinx immigrant Naval officer, I am considering the layered links between Governors Island, my family's Indigenous seafaring history, and my grandfather Gil Palabrica's lived experience as a Petty Officer working for Americans aboard a naval ship during WWII in exchange for his citizenship. This was the highest rank Filipino and African-American men were afforded at the time, and involved assisting higher ranking white officers with domestic duties. American occupation began with the Spanish-American War in April 1898 and lasted until July 4, 1946. In July 1941, Franklin D. Roosevelt federalized forces in the Philippines into service and during World War II: over 200,000 Filipinos fought for the United States against the Japanese in the Pacific theater. As a commonwealth of the United States before and during the war, Filipinos were legally American nationals, and were accordingly promised the same benefits afforded every American who served in the second World War. The Rescission Act of 1946 voided this covenant, retroactively annulling these benefits for Filipino veterans.

Responding to the context of Governors Island as the historic command headquarters of the US Army during American colonial occupation of the Philippines, I am interested in creating a fictional excavation site based on an actual 1000-year-old Filipinx balangay "mother boat" discovered near my grandfather's island using contemporary mass-produced materials of "exotic" landscapes sourced from Asia and marketed in the US. Unearthed in 2012 in Butuan City in Mindanao, the "mother boat" is the largest sailing vessel of its kind ever found: a vessel which historians believe may be centuries older than the ships used by the first Europeans to explore the archipelago in the 16th century - later named after a Spanish king, Las Islas Felipenas.



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Using the original wooden Floorboards of the house as the “deck” of my vessel, I will collage thick layers of stock blue ocean printed vinyl and tropical-themed printed plastic tablecloths on the floor and walls surrounding the outline of the vessel, creating a concave space at the room’s center. Visitors will be able to walk on the colorful vinyl and look down onto the fragment of original wooden floor.

My displaced excavation site will be housed within the dining room of one of the former naval mansions. While considering themes of domestication, naturalization, and foreign occupation, this immersive installation will use domestic, mass-produced and printed water-themed plastics - such as island-themed tablecloths and wallpapers. I will collage thick layers of stock blue ocean printed vinyl and printed plastic on the floor and walls surrounding the vessel, creating a concave space at the room’s center. Visitors will be able to walk on the colorful vinyl and look down onto the exposed section of floor.

*- Camille Hoffman*



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## CAMILLE HOFFMAN

Born in Chicago, IL 1987. Lives and works in New York, NY

### EDUCATION

- 2015 MFA, Painting & Printmaking, Yale School of Art, New Haven, CT
- 2012 Advanced Painting Intensive, Columbia University School of the Arts, New York, NY
- 2009 BFA, Community Arts, High Distinction, California College of the Arts, San Francisco, CA
- 2008 Study Abroad, Facultad de Bellas Artes, Universidad Politécnica de Valencia, Spain

### SOLO EXHIBITIONS

- 2020 *Mawewi: A Place Where Paths Meet*, Berrie Center for the Arts, Ramapo College, Mahwah, NJ (forthcoming)
- 2018 *Excelsior: Ever Upward, Ever Afloat*, Queens Museum, Queens, NY
- Rockabye My Bedrock Bones*, FALSE FLAG, Long Island City, NY
- Pieceable Kingdom*, Fellow Focus, Museum of Arts and Design, New York, NY
- 2015 *Service*, Marquand Chapel, Yale Divinity School, New Haven, CT
- 2,015 But Who's Counting: Yale MFA Thesis Exhibition*, Yale School of Art, New Haven, CT
- La Fête à Colette*, Nuit Blanche, Collège Collete Besson, Paris, France
- 2014 *Music & Conversation*, Indo-Pacific Gallery, Yale University Art Gallery, New Haven, CT
- 2009 *Summer Spectacular*, Art One Gallery, Scottsdale, AZ
- About Face: Deconstructing Diversity in the Institution*, Center Gallery, Oakland, CA
- 2005 *Subway*, Art One Gallery, Scottsdale, AZ

## SELECTED EXHIBITIONS

- 2020 *Mother Boat*, Pinto International, New York, NY
- 2019 *But My Heart Was Awake: Emilie Gossiaux, Camille Hoffman, Ilana Savdie, Vanessa Thill*, Golestani Gallery, Düsseldorf, Germany
- A Thousand Plateaus*, Jenkins Johnson Gallery, curated by Hank Willis Thomas with Daphne Takahashi, Brooklyn, NY
- Here We Land*, Wave Hill Public Garden and Cultural Center, Bronx, NY
- Ineffable Manifestations*, Yale Institute of Sacred Music
- The First Picture of You, 1990*, Consulate General of the Philippines, New York, NY
- 2018 *Volumes: Queens International 2018*, Queens Museum, Queens, NY
- Art, Artists & You*, Children's Museum of Manhattan, New York, NY
- Home: Making Space for Radical Love and Struggle*, Tecoa Bruce Gallery, California College of the Arts, Oakland, CA
- People I Love Who Are Far Away*, E.TAY Gallery, New York, NY
- 2017 LifeWtr Open Gallery curated by Delphine Diallo, Lincoln Center Plaza, New York, NY
- Art By a Woman*, LifeWtr digital exhibition, Times Square and Oculus at World Trade Center, New York, NY
- 2016 *New Genealogies*, Yale School of Art, New Haven, CT
- 2015 *Jew as the Other*, Abrazo Interno Gallery Clemente Center, New York, NY
- Arresting Patterns*, Artspace, New Haven, CT
- Yale Painting and Printmaking Graduates 2015*, Garis & Hahn Gallery, New York, NY
- SEEN*, Yale institute of Sacred Music, New Haven, CT
- 2013 *Splendor in the Grass*, Green Hall Gallery, Yale School of Art, New Haven, CT
- 2012 *Intensive Exhibition*, LeRoy Neiman Gallery, Columbia University, New York, NY
- 2011 *Road to the Hidden Green Village*, 3rdeye(sol)ation Gallery, Brooklyn, NY
- 2008 *MASIVAMENTE*, Espai Cultural Biblioteca Azorín, Valencia, Spain
- The Future of Culture*, North/South Gallery, Oakland, CA

2007 *A Class Act*, curated by Raymond Saunders, Joyce Gordon Gallery, Oakland, CA

## AWARDS

- 2017 Van Lier Fellowship, Museum of Arts and Design, New York, NY
- 2016 Nomination for Joan Mitchell Emerging Artist Grant
- 2015 Carol Schlosberg Memorial Prize for Excellence in Painting, Yale University  
John A. Carrafiell Scholarship, Yale University School of Art  
Editor's Choice, *New American Paintings*, No. 116, Northeast Issue, 2015
- 2014 Schickle-Collingwood Prize, Yale University School of Art
- 2009 National Endowment for the Arts Scholarship
- 2008 Community Student Fellow, California College of the Arts
- 2007 Benjamin A. Gilman International Scholarship, Study in Valencia, Spain

## RESIDENCIES AND FELLOWSHIPS

- 2021 Fountainhead Residency, Miami, FL
- 2018 Artist in the Marketplace, The Bronx Museum of the Arts, Bronx, NY  
Children's Museum of Manhattan Artist in Residence, New York, NY  
Winter Workspace Artist in Residence, Wave Hill, New York, NY
- 2017 Van Lier Fellow, Museum of Arts and Design, New York, NY
- 2016-17 Artist in Residence, QueenSpace, Long Island City, NY
- 2016 Artist in Residence, Cooperative Arts and Humanities High School and  
Yale University Office of New Haven and State Affairs, New Haven, CT

## TEACHING & LECTURES

- 2021      Lecturer & Visiting Critic, Yale School of Art, New Haven, CT
- 2019-21   Adjunct Professor, The Cooper Union, New York, NY  
            Visiting Faculty, Bennington College, Bennington, VT
- 2018      Artist Lecturer, Studio Museum in Harlem, New York, NY  
            Artist Lecturer, The New School, New York, NY  
            Artist Lecturer, Montclair State University, NY  
            Visiting Artist Lecturer, Central Connecticut State University, New Britain, CT
- 2017      Visiting Artist Lecturer, School of Visual Arts, New York, NY  
            Visiting Artist Lecturer, Bennington College, Bennington, VT  
            Artist Lecturer, The Cooper Union Summer Art Intensive, New York, NY
- 2016      Visual Arts Visiting Lecturer, Barnard College, New York, NY  
            Visual Art Instructor, Queens Paideia School, Long Island City, NY
- 2015      Mentor/Facilitator, Jerome Project, Artspace, New Haven, CT
- 2010-12   Manager, Summer Camp Director, Visual Arts Teacher  
            Beacon Center for Arts & Leadership, Coalition for Hispanic Family Services, Brooklyn, NY
- 2005-8    Community Student Fellow Teaching Artist  
            California College of the Arts, Oakland, CA
- 2007      Arts Instructor, Mills College Summer Arts Program, Mills College, Oakland, CA

## BIBLIOGRAPHY

Cornum, Lou, "*Landings and Landscapes: Contested Geographies at Wave Hill*", *Art in America*, June 10, 2019

Image Culture, "EP 023: CAMILLE HOFFMAN", Interview with William Jess Liard, November 2018

<http://www.williamjesslaird.com/imageculture/2018/11/19/ep-023-camille-hoffman>

The New Yorker, "Goings On About Town - Camille Hoffman: Pieceable Kingdom", *The New Yorker*, February and April, 2018

<https://www.newyorker.com/goings-on-about-town/art/camille-hoffman-pieceable-kingdom>

Blouin Art Info, "Critiquing Colonial Histories Camille Hoffman's New Mixed-Media Landscapes at Mueum of Arts and Design", *Blouinartinfo*, January 10, 2018

<http://www.blouinartinfo.com/news/story/2774225/critiquing-colonial-histories-camille-hoffmans-new-mixed>

Noyes, Chandra, "Pieceable Kingdom Presents Layered Meanings at the Museum of Arts and Design", *Art & Object*, January 9, 2018

<https://www.artandobject.com/shorts/pieceable-kingdom-presents-layered-meanings-museum-arts-and-design>

Carrigan, Margaret, "The Five Gallery Shows to See in New York This January", *Observer*, January 9, 2018,

<http://observer.com/2018/01/the-5-gallery-shows-to-see-in-new-york-this-january/>

Gallardo, Tatiana, "Camille Hoffman; Art, Cultural Identity and Polly Pockets", *Young Hot and Modern Magazine*, 2017

<https://yhm magazine.com/2017/07/07/artist-camille-hoffman/>

Viscardi, Ella and Shaper, Helen "Camille Hoffman", *Matter of Hand*, December, 2016

<https://www.matterofhand.com/camille-hoffman/>

Zahn, Brian, "Art Meets Life in School's Open Studio", *New Haven Register*, February 1, 2016

<http://www.nhregister.com/article/NH/20160131/NEWS/160139918>

Morand, Michael, "Alumnus Artist Titus Kaphar Creates, Connects, and Builds Community in New Haven", *Yale News*, 2015

<http://news.yale.edu/2015/08/03/alumnus-artist-titus-kaphar-creates-connects-and-builds-community-new-haven>

Plagens, Peter, "Yale, RISD MFAs Go on Display", *Wall Street Journal*, 2015

<http://www.wsj.com/articles/yale-risd-mfas-go-on-display-1437173341>

Caldwell, Ellen C., "In the Studio: Process of Painting with Camille Hoffman", 2015

<http://www.newamericanpaintings.com/blog/studio-process-painting-camille-hoffman>

New American Paintings, No. 116, Northeast Issue, 2015

<http://newamericanpaintings.com/artists/camille-hoffman>

Those That This Arts Journal, Issue 8, 2015

<http://thosethatthis.com/gallery/camille-hoffman-partial-animals/>

Appal, Allen, "Seen" is a scene at ISM", New Haven Independent, April 3, 2015

[http://www.newhavenindependent.org/index.php/archives/entry/seen\\_is\\_a\\_scene\\_at\\_ism/](http://www.newhavenindependent.org/index.php/archives/entry/seen_is_a_scene_at_ism/)

Menconi, Lilia, "How Long Can Art One Hold On?", Phoenix New Times, July 2, 2009

<http://www.phoenixnewtimes.com/2009-07-02/culture/how-long-can-art-one-hold-on/>

Lessard, Kim, CCA Students Give Oakland Landmark a Facelift with Murals, CCA News, March 13, 2009

[http://www.cca.edu/news/2009/patlan\\_mural](http://www.cca.edu/news/2009/patlan_mural)

Donnelly, Sean "Telling the Tale of Temescal", Oakland Tribune, February 12, 2009

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*Interview with Titus Kaphar*, Artspace New Haven, 2015

*A Snapshot: Landmarking Community Cultural Arts Organizations Nationally*, National Endowment for the Arts, 2010

*CCA 100: The Future of Culture*, CCA Center for Art & Public Life, 2008

*Latino Poverty in the New Century* (Cover Illustration), The Haworth Press, Inc., 2000