



“Dear friends,

What does it mean to be “at home” in this America? How can we imagine a home-place that invites belonging and is characterized by beauty and justice?

As we come together to tend to these questions, I invite you to think and co-create with me; a meditation that moves beyond the frameworks of the visible, toward the unseen, and into the subterranean. What if the liberation we seek comes not from the redistribution of power or the recalibration of oppression but rather from cultivating an ability to hold the complexities of the places we call home? How can we come to terms with all their complicated, layered, and buried histories of rooting and uprooting, of voluntary and forced migration, of hope and mourning? How might this help us to work toward a conception of “civic friendship” that allows us to shape a new understanding of justice and freedom?

Reckoning with histories of land, architectural, and cultural dispossession and severance across geographies and time, *subterranean convergence*, a sculptural installation and score for performance by LaRissa Rogers, commissioned by Clockshop, uses the train as a vessel and metaphor. Exploring public and private memory while repositioning the movements of people and goods, we examine the tensions between the fantasy of flight and groundedness.

The southern transcontinental railroad, “the Sunset Limited,” connecting New Orleans and Los Angeles represented possibilities for Black, Southern, and new immigrant families, who settled in Los Angeles during the Reconstruction era and the Great Migration. Located at Los Angeles State Historic Park, once the site of the Southern Pacific River Station and the city’s largest employer in the late 19th century, *subterranean convergence* will trace the movements of people between the American South and West to investigate the ways liberation has been imagined—and where it might still be. A sculptural installation featuring fragmented railroad tracks, resembling the chinoiserie aesthetics found in both Greek Revival architecture in the South and in L.A.’s Chinatown, will showcase replicas of your contributed objects, recast in tabby, which is an ancient building material originating in northern coastal Africa.

In the service of collaboration, I invite you to identify and offer your personal objects to be reproduced and laid into the reconstructed train tracks. Objects can serve an alternative purpose: not to glorify the past, but to unearth what it means to endure, to reposition what it means to be carried, and to journey through the passage of time toward a new destination.

On the crossing between departure and arrival, what do we carry with us, and what gets left behind?”

Sincerely,  
LaRissa Rogers

subterranean  
convergence