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## ANNOUNCING 2024 EXHIBITIONS

Seattle, WA - In 2024, the Henry Art Gallery at the University of Washington will present major exhibitions by pioneering contemporary artists, including **Hank Willis Thomas**, **Martine Gutierrez**, **Lucy Kim**, **Christine Sun Kim**, **A.K. Burns**, and **Tala Madani**. These exhibitions further the museum's goals of centering art and artists, amplifying diverse voices, and providing first-hand experiences to explore the art and ideas of our times.

The year starts with *LOVERULES* by **Hank Willis Thomas**, a monumental exploration of the conceptual artist and activist's 20+ year practice. Drawn from the collections of Jordan D. Schnitzer and his family foundation, the exhibition includes 90+ of Thomas's most iconic works, including the *B@anded* and *Unbranded* series which explore the commodification of African-American identity in advertising and sports.

Also on view will be a curated selection of works by **Martine Gutierrez**, held in conjunction with the museum's annual Mosen Photography Lecture. Gutierrez's work in video, film, and photography subverts pop-cultural tropes, delving into the complexities of identity as both a social construct and an authentic expression of self. In May, the Henry will host the annual **University of Washington's MFA + MDes Thesis Exhibition**, showcasing the diverse talents and visionary ideas of emerging artists.

Summer exhibitions will include Korean-American artist **Lucy Kim** who fuses painting, sculpture, and biological media. The artist has pioneered an experimental printing process using genetically modified bacteria. The exhibition at the Henry will unveil a new installation of printed works that investigate the entangled relationship between bioengineering, visual appearance, and the construction of race. In addition, **Christine Sun Kim** will activate the Henry's east facade with a commissioned mural that weaves the musicality of American Sign Language into a new composition to bring attention to Deaf representation.

Fall 2024 exhibitions will include installation and video works by **A.K. Burns**, featuring the immersive *Negative Space* series in which the artist reflects on the complexities of life in the margins. In a newly commissioned exhibition, Iranian artist **Tala Madani's** paintings and stop motion films, blending humor and critical insight, offer an exploration of motherhood, power structures, and representation.

Exhibitions will be activated by public programs, including talks, screenings, and workshops. Please sign up for our "Updates + Exhibition News" [e-newsletter](#) to be notified!

# Hank Willis Thomas: LOVERULES

February 24 – August 4, 2024



Hank Willis Thomas. *LOVE RULES*, edition 2/3, 2018. Neon multiple. Collection of Jordan D. Schnitzer. Photo: Aaron Wessling Photography.

Hank Willis Thomas's (b. 1976, Plainfield, NJ) practice as a conceptual artist and activist focuses on themes relating to commodity, identity, media, and popular culture. Experimenting with mixed media and mass-produced imagery, his practice includes photography, sculpture, installation, and large-scale public projects. Originally trained in photography, Thomas employs both archival and contemporary imagery from popular culture to take on urgent questions: *What is the role of art in civic life? How do advertising and visual culture create narratives that shape our notion of value in society?*

This exhibition of 90 works spans 20 years (2002-22) of Thomas's practice and is drawn from the collections of Jordan D. Schnitzer and his Family Foundation. The exhibition features some of the artist's most iconic and well-known works, including selections from the series *B@anded* and *Unbranded: Reflections in Black by Corporate America*, as well as an immersively installed grouping from *Unbranded: A Century of White Women*. In *B@anded*, Thomas explores and re-contextualizes the history of brand advertising and sponsorship through the iconography of sport. In *Unbranded*, the artist digitally removes advertising punchlines and logos. Together, these series highlight the consistently dehumanizing strategies of corporate media, the commodification of identity, and the ways in which dominant cultural tropes shape notions of race and race relations, along with gender and socio-economic presentation.

Other lines of connection appear through the use of historical photography in transmuted forms, repurposed fabrics that give contextual weight to seemingly

abstract compositions, and sculptural works that both celebrate and investigate the presence of the Black body in contemporary culture. The exhibition also highlights Thomas's mining of personal and public archives, as well as his ability to reframe texts, images, and materials to connect historical moments of resistance to our lives today.

Recent years have thrown structural inequality into sharp focus. Critical awareness, civic engagement, inclusive collaboration, and empathy—among the core invitations of Thomas's work—are powerful tools for our times. Thomas's work guides us to the intersection of art, politics, and social justice. With incisive clarity, Thomas asks us to see and challenge systems of inequality that are woven into the fabric of contemporary life.

The exhibition will be accompanied by a publication to include essays by curator Shamim M. Momin and collector Jordan D. Schnitzer, installation images, and more. The exhibition is intended to travel to other museums after its debut at the Henry.

*Hank Willis Thomas: LOVERULES —From the Collections of Jordan D. Schnitzer and His Family Foundation* is organized by Shamim M. Momin, Director of Curatorial Affairs. Generous support is provided by 4Culture and the Seattle Office of Arts & Culture. Media sponsorship is provided by The Seattle Times.

## ARTIST BIO

Born in 1976 in Plainfield, New Jersey, and raised in New York, Hank Willis Thomas earned a BFA from New York University, New York, NY (1998) and an MA/MFA from the California College of the Arts, San Francisco, CA (2004). Additionally, he received honorary doctorates from the Maryland Institute of Art, Baltimore, MD and the Institute for Doctoral Studies in the Visual Arts, Portland, ME.

Thomas's work has been exhibited internationally and is collected by the Museum of Modern Art, Brooklyn Museum, and Whitney Museum of American Art in New York, the High Museum of Art in Atlanta, and the National Gallery of Art in Washington D.C., among others. Thomas is a recipient of the Gordon Parks Foundation Fellowship (2019), The Guggenheim Fellowship (2018), AIMIA | AGO Photography Prize (2017), Soros Equality Fellowship (2017), Aperture West Book Prize (2008), Renew Media Arts Fellowship from the Rockefeller Foundation (2007), and the New York Foundation for the Arts Fellowship Award (2006). He is a former member of the Public Design Commission for the City of New York.

Thomas's public art practice includes permanent artworks around the United States, including *The Embrace* (2023) on the Boston Common in Boston, MA, a statue that pays homage to the King family, Dr. Martin Luther King and Coretta Scott King; *REACH* (2023), made in collaboration with Coby Kennedy, at O'Hare International Airport in Chicago, IL; and *Duality* (2023) at The Underline

in Miami, FL. Additional public works include *Unity*, a monumental public artwork, in Downtown Brooklyn, N.Y.; *Love Over Rules*, a neon installation in San Francisco, CA; and the sculpture *All Power to All People* in Opa Locka, FL.

His collaborative projects include *Question Bridge: Black Males*; *In Search Of The Truth (The Truth Booth)*; *The Writing on the Wall*; and *The Gun Violence Memorial Project*.

Influenced by social history and the hard-fought, perennial battle for equality in all areas of his work, Thomas co-founded [For Freedoms](#) with artist Eric Gottesman, Wyatt Gallery, and Michelle Woo. For Freedoms, an artist-led organization that models and increases creative civic engagement, discourse, and direct action. Inspired by American artist Norman Rockwell's paintings of Franklin D. Roosevelt's Four Freedoms (1941)—freedom of speech, freedom of worship, freedom from want, and freedom from fear—For Freedoms uses art to encourage and deepen public explorations of freedom in the 21st century. Thomas lives and works in New York.

# Martine Gutierrez

February 2024 – July 2024



Images left to right: Martine Gutierrez. *Body En Thrall*, p113 from *Indigenous Woman*, 2018. © Martine Gutierrez; Courtesy of the artist and RYAN LEE Gallery, New York. Martine Gutierrez. *Body En Thrall*, *Blonde Shoe*, 2020. © Martine Gutierrez; Courtesy of the artist and RYAN LEE Gallery, New York.

Martine Gutierrez (b. 1989, Berkeley, CA) is a transdisciplinary artist, performing, writing, composing, and directing elaborate narrative scenes that subvert pop-cultural tropes in the exploration of identity. Through works created in diverse media—music videos, billboard campaigns, episodic films, photographs, live performance artworks, and publications —Gutierrez investigates identity as both a social construct and an authentic expression of self. These complex intersections are innate to Gutierrez’s own multicultural upbringing as a first-generation artist of Indigenous descent and as an LGBTQ ally.

In 2018, Gutierrez produced *Indigenous Woman*, a single-issue 124-page magazine, working as her own muse, model, photographer, editor, and art director, and dedicated to, as the artist describes it, “the celebration of Mayan Indian heritage, the navigation of contemporary indigeneity and the ever-evolving self-image.” In the recent series *Body En Thrall*, which started in *Indigenous Woman*, the artist embodies a character, now blonde, who acts alongside male and female mannequins to explore the limits of her own erotic power. Sought after by women across the cultural and socio-political spectrum, the blonde that Gutierrez studies and embodies is hyper-visible and over-exposed. With an eye on the simultaneous desirability and tragedy of

Hollywood's innumerable "fallen" blonde starlets, the artist delivers an inquisitive, if not irreverent look at the cultural trap society has laid out for a specific, narrow, and ultimately infeasible idea of womanhood.

This presentation is organized in conjunction with Gutierrez's Monsen Photography Lecture on May 17, 2024. This annual lecture brings key makers and thinkers in photographic practice to the Henry. Named after Drs. Elaine and Joseph Monsen, the series is designed to further knowledge about and appreciation for the art of photography.

*Martine Gutierrez* is organized by Shamim M. Momin, Director of Curatorial Affairs.

## ARTIST BIO

Martine Gutierrez (b. 1989, Berkeley, CA) is a transdisciplinary artist. Her amass of media—ranging from billboards to episodic films, music videos, and the renowned magazine, *Indigenous Woman*—produce the very conduits of advertising that sell the identities she disassembles. Through her examination of advertising, Gutierrez creates a hybrid of the industry's objectification of sex with the individual's pursuit of self, satirically undermining the aesthetics of what we know. While she manufactures 'celebrity' to pass as multinational corporations, it is Gutierrez herself who executes every role—simultaneously acting as subject, artist, and muse. Challenging the construction of binaries through the blurring of their borders, Gutierrez insists that gender, like all things, is entangled—and argues against the linear framework of oppositional thinking. Her malleable, ever-evolving self-image catalogs the confluence of seemingly disparate modes, conveying limitless potential for reinvention and reinterpretation. Read the artist's full [biography](#) here.

# 2024 University of Washington MFA + MDes Thesis Exhibition

May 24 – June 30, 2024



*2023 University of Washington MFA + MDes Thesis Exhibition* [Installation view, Henry Art Gallery, University of Washington, Seattle, 2023]. Photo: Jueqian Fang.

The Henry is pleased to present the University of Washington's School of Art + Art History + Design Master of Fine Arts and Master of Design thesis exhibition. Throughout their programs, fine arts and design students work with advisers and other artists to develop advanced techniques, expand concepts, discuss critical issues, and emerge with a vision and direction for their own work. Henry staff conduct two studio visits and work closely with the students to facilitate their projects and prepare them for exhibition at the museum. A digital publication will be produced in conjunction with the exhibition to highlight the students' artistic endeavors and the Henry's commitment to this exciting and important step in the students' development as practicing artists and designers.

The *2024 University of Washington MFA + MDes Thesis Exhibition* is organized by Eric Zimmerman, Exhibition Designer and Preparator, and Rachel Ann Kessler, Senior Preparator.

# Lucy Kim

July 2024 – February 2025



Lucy Kim. *Vanilla Orchid Pods (V. Planifolia) #1*, 2023. Melanin produced by genetically modified E.coli cells on paper. Courtesy of the artist. Photo: Julia Featheringill.

Lucy Kim (b. 1978, Seoul, South Korea) is a Korean-American interdisciplinary artist who works across painting, sculpture, and biological media. In her hybrid works, she embraces distortion as a tool to deconstruct how we see what we see.

Over the last several years, Kim has worked in collaboration with scientists at the Broad Institute of MIT and Harvard and the National Autonomous University of Mexico to develop a new, experimental printing process using genetically modified bacteria cells that produce melanin directly on paper. With this work, Kim is exploring materially and conceptually what happens when images become visible through the same black and brown pigment that plays a key role in human coloration and appearance.

For her exhibition at the Henry, Kim is creating an installation of new melanin works made from images of genetically modified vanilla plants, extending her broader investigations into the entangled relationship between bioengineering, visual appearance, and the social and cultural construction of race and perception. Vanilla is of particular interest to Kim for the role it plays in racial histories and global economies, past and present. Vanilla is the second most expensive spice in the world and cultivation is in primarily former colonized



nations. Kim photographs her images on research farms in Florida, where scientists are engineering new strains of the vanilla plant to maximize domestic production. Her images of vanilla include beans, flowers, and a lab-grown albino plant, a specimen whose modified pigment helps scientists more immediately see the success of their experiments on other genes.

Kim's prints will have a sculptural presence in the gallery, including one composition of over sixty overlapping and layered prints spanning the nearly full twenty-foot-high gallery walls. Using scale and repetition, Kim creates glitches in perception that scramble processes of legibility and recognition. Multiple prints of the same image vary in saturation and show the capricious outcome of a process using live cells, underscoring sight as an embodied evolving process rather than a finite one. Kim's work draws a through line from histories of botanical printmaking and related processes of classification to present day scientific invention, questioning the neutrality of these systems of visual cultural and knowledge production that mold the way we see others and ourselves.

*Lucy Kim* is organized by Nina Bozicnik, Senior Curator.

## **ARTIST BIO**

Lucy Kim is based in Cambridge, Massachusetts. She received the 2022 Creative Capital Award for her project printing images with bacteria that has been genetically modified to produce melanin. Kim is also a recipient of the 2023 Brother Thomas Fellowship, 2019 Mass Cultural Council Grant, 2017 ICA Boston James and Audrey Foster Prize, 2014 Artadia Award, MacDowell Fellowship, Hermitage Fellowship, and Ellen Battell Stoeckel Fellowship. From 2018 to 2021, she was an artist-in-residence at the Broad Institute of MIT and Harvard. Kim has exhibited her work at the Institute of Contemporary Art, Boston, MA; the Broad Institute, Cambridge, MA; Institute of Fine Arts at New York University, New York, NY; deCordova Sculpture Park and Museum, Lincoln, MA; Tufts University Art Gallery, Medford, MA; Tang Teaching Museum at Skidmore, Saratoga Springs, NY; Brooklyn Academy of Music, Brooklyn, NY; among others. She teaches at Boston University, where she works with her scientist colleagues to further develop her experimental technique printing with melanin.

# Christine Sun Kim

July 2024 – March 2025



Christine Sun Kim. *Time Owes Me Rest Again* [Installation view at Queens Museum, New York], 2022. Courtesy of the artist and François Ghebaly Gallery. Photo: Hai Zhang.

Across drawing, video, and performance, Christine Sun Kim (b. 1980, California) disrupts naturalized relationships with the sonic environment to question social norms that shape whose voices matter. At the Henry, Kim will present an exterior mural, animating the east facade of the building with her singular lexicon that visualizes the musicality of American Sign Language (ASL) and expounds upon her embodied experiences as a Deaf person in a hearing-dominant society. Deeply informed by the power of non-verbal communication, Kim combines aspects of graphic and musical notation with the gestures of ASL to invent a new grammar and structure for her compositions. Kim's work begins to remedy the lack of Deaf representation in the public realm and in art, creating opportunities for expanded ways of relating to the aural environment and the potential for connection across hearing and Deaf communities.

*Christine Sun Kim* is organized by Nina Bozicnik, Senior Curator.

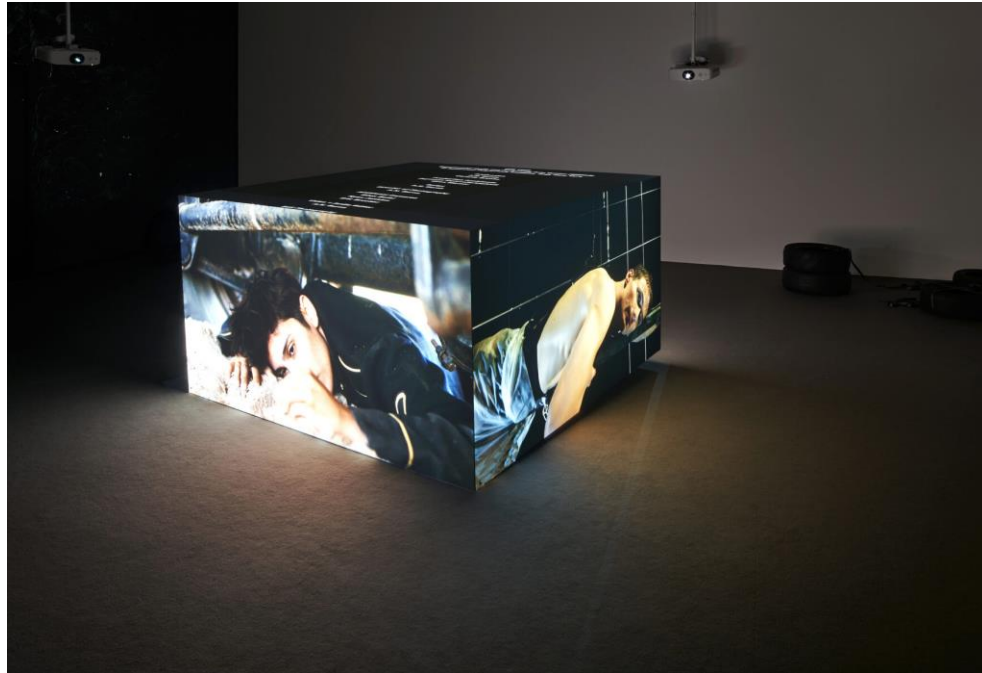
## ARTIST BIO

Christine Sun Kim (b. 1980, California) is an American artist based in Berlin. She has exhibited and performed internationally, including at the Queens Museum (2022); the Museum für Moderne Kunst, Frankfurt (2021); Manchester International Festival (2021); Whitney Museum, New York (2019); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Center, Amsterdam (2017); Rubin Museum of Art, New York (2017); Berlin

Biennale (2016); Shanghai Biennale (2016); Sound Live Tokyo (2015); MoMA PS1, New York (2015) and the Museum of Modern Art, New York (2013). She is an inaugural awardee of the Ford and Mellon Foundations' Disabilities Future Fellowship, a TED Senior Fellowship, an MIT Media Lab Fellowship, and the 2022 Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco. Most recently, she was honored as the 2023 United States Artist Fellow with funding from the Mellon Foundation. In 2020, she made history as the first-ever Deaf Asian American to sign the national anthem at the Super Bowl.

# A.K. Burns

August 2024 – April 2025



A.K. Burns. *Leave No Trace* [Installation view at Wexner Center for the Arts, Columbus, Ohio], 2019. Multi-media 5-channel HD video installation, 4-channel sound, 28 min. Installation includes: projection cube, faux skull, used tires, and ratchet straps. Courtesy of the artist and Wexner Center for the Arts. Photo: Stephen Takacs.

Multi-disciplinary artist A.K. Burns (b. 1975, Capitola, CA; based in New York) applies a feminist, queer lens across video, sculpture, photography, and installation to challenge value systems that impact agency and ideas of self. The Henry exhibition traces the interconnections and porous boundaries between landscapes, human bodies, and water woven across the artist's work, including Burns's *Negative Space* (2015–23) series.

Inspired by science fiction and the genre's capacity for building speculative worlds, *Negative Space* is a non-linear allegory that explores life in the margins of society, environmental fragility, marginalized bodies, and their relationship to place. As the title suggests, the work centers the void as a generative space to reconsider inherited hierarchies and to upend the power dynamics that structure our social relations. As Burns notes, "What is compelling about negative space is that it is undefined and an open set of possibilities. The possibility of becoming is an ever shifting and vital position, and thereby is a form of agency that emerges from a 'subordinate' position."

The Henry presentation includes three video installations from the *Negative Space* universe: *Living Room* (2017), *Leave No Trace* (2019), and *What is Perverse is Liquid* (2023). Visually and sonically layered, each of these installations is an immersive environment that features a recurring cast of characters performed by members of Burns's expanded queer community.

Across these works, the animate and inanimate blur. Human and more-than-human bodies, water, and the land itself perform an entangled, active presence. The photography, collage, and sculptural work in the exhibition amplify tensions between subjugation and agency, exploring the freeing potential of transformation across narrative, historical, and geological timescales.

*A.K. Burns* is organized by Nina Bozicnik, Senior Curator. The exhibition *A.K. Burns: Of space we are...* (2023), curated by Kelly Kivland, Chief Curator and Director of Exhibitions at the Wexner Center for the Arts, is an important precedent for the Henry's exhibition.

## ARTIST BIO

A.K. Burns (b. 1975, Capitola, CA; based in New York) is an interdisciplinary artist and associate professor in the Department of Art at Hunter College, City University of New York. Using video, installation, sculpture, drawing, and collaboration and working at the nexus of language and materiality, Burns troubles systems that assign value and explores their sociopolitical embodiment. Burns has exhibited internationally, including at 2018's FRONT International, Cleveland, Ohio; the Harvard Art Museums, Cambridge, Massachusetts; Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Julia Stoschek Foundation, Dusseldorf, Germany; MMK Museum of Modern Art, Frankfurt am Main, Germany; New Museum, New York; Palais de Tokyo, Paris; the Portland Institute for Contemporary Art, Portland, Oregon; and the Wexner Center for the Arts, Columbus, Ohio. Burns was a founding member of W.A.G.E. (Working Artists in the Greater Economy), a nonprofit artists' advocacy group. *Community Action Center* (2010), a video made in collaboration with A.L. Steiner, which re-imagines pornographic cinema for queer womxn, trans and nonbinary bodies, has screened internationally, including the Tate, London; and the Museum of Modern Art, New York. Burns is a 2023 Berlin Prize Fellow at the American Academy in Berlin; a 2021 Guggenheim Fellow; a 2016 Radcliffe Fellow at Harvard University, Cambridge, Massachusetts; and a 2015 Creative Capital Foundation Visual Arts Award Recipient.

# Tala Madani

October 2024 – August 2025



Tala Madani. *Corner Projection (Alsatian)*, 2019. Oil on linen two parts. Courtesy of David Kordansky Gallery. Photo: Flying Studio.

Tala Madani (b. 1981, Teheran, Iran) creates images that explore the complexity and contradiction of contemporary life. Her paintings are full of both ribald humor and dead-serious critical insight, depicting human figures at their most vulnerable, violent, and perplexing: packs of naked middle-aged men engaged in often self-destructive rituals, babies with a knack for remaking the world with their own bodily fluids, and other archetypal figures ripped from the metaphorical headlines.

Madani's work can be read in association with a personal pantheon of image-makers, whose breadth is as notable as its diversity. Everything from Renaissance paintings to the *Watchmen* series of graphic novels becomes grist for her creative mill. The distinct interpersonal narratives that appear in her paintings are rendered with attendant sensitivity to the behavior and qualities of light, not to mention paint itself, so that they also function as embodied analyses of the very materials from which they are made.

Madani's ever evolving career has ranged from sketches and cartoon-like paintings to short animations, and most recently large-scale paintings. For this exhibition, Madani will take the next steps in her practice creating a large-scale work commissioned by the Henry. Deepening her exploration of large-scale, mural-like paintings, Madani will take advantage of the museum's monumental gallery space and expanding her exploration of moving images from animations to stop-motion films created from individual sets built expressly for that purpose. Building on themes found in her recent work, Madani intends to

explore conceptions of motherhood and claiming ownership of one's life, the shaping and unpacking of power structures, and questions of who and what gets represented in art.

The effect for exhibition visitors will be a multisensory experience, encountering and re-encountering Madani's fantastical characters in painting, animation, and in sculptural sets that highlight, as her work often does, the inherent artifice in presentation and the uncanny aspects of her imagery.

This exhibition is the third in an ongoing series of year-long New Works commissions that aim to be more immersive, increase and diversify community-engaged programs, and align with the University of Washington's (UW) academic year to foster academic opportunities. This format is a new model for the Henry as a means of deepening public learning and engagement with contemporary art.

*Tala Madani* is organized by Shamim M. Momin, Director of Curatorial Affairs.

## ARTIST BIO

Tala Madani (b. 1981, Tehran, Iran) makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. Her work is populated by mostly naked, bald, middle-aged men engaged in acts that push their bodies to their limits. Bodily fluids and beams of light emerge from their orifices, generating metaphors for the tactile expressivity of paint. In Madani's work, slapstick humor is inseparable from violence and creation is synonymous with destruction, reflecting a complex and gut-level vision of contemporary power imbalances of all kinds. Her approach to figuration combines the radical morphology of a modernist with a contemporary sense of sequencing, movement, and speed. Thus, her work finds some of its most powerful echoes in cartoons, cinema, and other popular durational forms.

Madani has been the subject of solo exhibitions at museums worldwide, including The Museum of Contemporary Art, Los Angeles (2023); Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Secession, Vienna (2019); Portikus, Frankfurt (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, Massachusetts (2016); Contemporary Art Museum St. Louis (2016); Nottingham Contemporary, England (2014); and Moderna Museet, Malmö and Moderna Museet, Stockholm, Sweden (2013). She participated in the *16th Istanbul Biennial: The Seventh Continent*, Istanbul, Turkey (2019); *Whitney Biennial 2017*, Whitney Museum of American Art, New York; and *Made in L.A. 2014*, Hammer Museum, Los Angeles, among many other international group exhibitions. Madani's work is in the permanent collections of many institutions, including Moderna Museet, Stockholm and Malmö, Sweden; Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Tate Modern, London; Mori

Art Museum, Tokyo; and Whitney Museum of American Art, New York.  
Madani lives and works in Los Angeles.



## ABOUT THE HENRY ART GALLERY

The Henry advances contemporary art and ideas. The museum is internationally recognized for groundbreaking exhibitions, for being on the cutting edge of contemporary art and culture, and for championing artists at every level of creation. Containing more than 28,000 works of art, the Henry's permanent collection is a significant cultural resource available to scholars, researchers, and the general public. The Henry is located on the University of Washington campus in Seattle, Washington. Visit [henryart.org](http://henryart.org) to learn more.

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