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ANNOUNCING FALL 2024 EXHIBITIONS

First Seattle presentations of two pioneering contemporary artists: A.K. Burns and Tala Madani + highlights from the collection

Seattle, WA—This fall, the Henry Art Gallery at the University of Washington will present two major solo exhibitions by pioneering artists A.K. Burns and Tala Madani, complemented by two focused presentations of works from the Henry’s extensive collection.

A.K. Burns applies a feminist, queer lens across video, sculpture, photography, and installation. *What is Perverse is Liquid*, the first comprehensive Northwest presentation by the New York-based artist, includes works from the *Negative Space* series (2015–23), a multi-part film project that explores the intersections of gender, labor, and ecology within speculative fiction narratives. Tala Madani takes the next steps in her practice with an all-new, commissioned presentation. The exhibition highlights the Iranian artist’s provocative and often darkly humorous paintings, animations, and drawings that explore themes of gender, communication, and structures of power.

These large-scale exhibitions will be complemented by two exhibitions highlighting works from the Henry’s collection: *Overexposures: Photographs from the Henry Collection* and the first of two focused presentations of new acquisitions. Ongoing exhibitions include *Lucy Kim: Mutant Optics*, which fuses printmaking and biological media; *Christine Sun Kim’s Ghost(ed) Notes*, a newly commissioned mural that explores the social dimensions and dynamics of sound; and Henry Offsite at Volunteer Park, which features the sculptural work of Chloë Bass.

Together, these exhibitions center art and artists, amplify diverse and often underrepresented voices, and offer immersive experiences that delve into significant contemporary issues.

A.K. Burns: What is Perverse is Liquid

September 7, 2024 – May 2025



A.K. Burns (U.S., born 1975). *What is Perverse is Liquid*. 2023. Multi-media 3-channel HD video installation, 35 min. Installation includes: two projection screens, free-standing projection wall, plexiglass, sandbags, sand, rubber pool liner, pennies. Courtesy of the artist. [Installation view of *Of space we are...*, Wexner Center for the Arts, Columbus, Ohio. 2023.]. Photo: Stephen Takacs.

A.K. Burns, a New York-based artist, explores feminist and queer perspectives through a diverse range of mediums including video, sculpture, and installations. The Henry exhibition delves into the intersections of landscapes, human bodies, and water across Burns's art, particularly focusing on the *Negative Space* series (2015-23).

Negative Space draws inspiration from science fiction, crafting a narrative that challenges societal norms and power dynamics. This non-linear allegory reflects on environmental vulnerability, marginalized communities, and their relationships with place. The concept of "negative space" or the void serves as a central motif, symbolizing a fertile ground for upending established hierarchies, restructuring social relationships, and fostering agency. Burns describes this as an open and ever-evolving space where possibilities for transformation emerge from traditionally marginalized perspectives.

At the Henry exhibition, viewers encounter 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 queer community.

Throughout the exhibition, the distinction between animate and inanimate entities blur. Human bodies, alongside elements like water and land, coalesce into a dynamic, interconnected presence. The accompanying photography, collage, and sculptures deepen these themes, exploring tensions between subjugation and agency. They highlight how transformation can unfold across different narrative, historical, and geological scales.

A.K. Burns: What is Perverse is Liquid is organized by Nina Bozicnik, Senior Curator, with Em Chan, Curatorial Assistant. An important precedent for the Henry's exhibition is *A.K. Burns: Of space we are...* (2023), curated by Kelly Kivland, former Head of Exhibitions at the Wexner Center for the Arts and Director and Lead Curator at Michigan Central.

ARTIST BIO

A.K. Burns is an interdisciplinary artist and associate professor in the Department of Art at Hunter College, City University of New York. 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 at 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 19, 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, Tehran, Iran) presents her first solo exhibition in Washington State, featuring all-new work commissioned by the Henry. For this exhibition, the well-known artist expands her investigation of how symbols, language, and mark-making affect society, particularly in shaping power and authority.

Known for paintings and installations that reflect life's complexities and contradictions, the artist often depicts human figures at their most vulnerable, violent, and perplexed, blending ribald humor with dead-serious critical insight. Her characters, along with the detailed cinematic spaces and architectures they inhabit, evoke a haunting sensation as if they have emerged from the unconscious realm of dreams and fantasies. Madani's use of "projectors" and projected light explores light itself as a medium—brilliant and radiant—but also revealing and exposing.

At the Henry, Madani takes the next step in her practice, deepening her explorations through mural-like paintings, film-strip animations, light sculptures, and a preview of an upcoming feature-length film. Visitors are invited to a multi-sensory experience, encountering and re-encountering Madani's fantastical characters, the artifice inherent in presentation, and the uncanny aspects of her imagery.

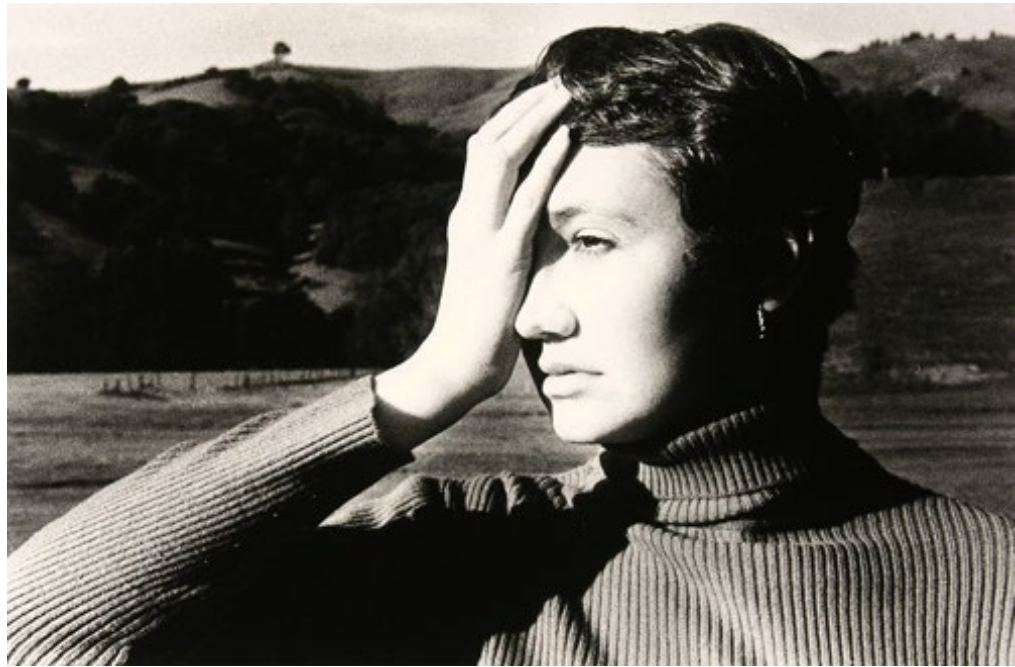
Tala Madani is organized by Shamim M. Momin, Director of Curatorial Affairs. Lead sponsorship is provided by a gift from the Friday Foundation in honor of Richard E. Lang and Jane Lang Davis. Generous support is provided by Microsoft.

ARTIST BIO

Tala Madani creates images that explore the complexity and contradiction of contemporary life. She skewers stereotypes in sharply satirical paintings that evoke clashes of culture: men and women, the rational and the absurd, Western and non-Western. Madani's work draws on a diverse array of influences, from Renaissance paintings to the *Watchmen* graphic novels. Her paintings demonstrate keen attention to how light and paint interact, effectively exploring and experimenting with these materials. Her evolving career spans sketches, cartoon-like paintings, short animations, and large-scale paintings. Madani exhibits solo and in group 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); La Panacée, Montpellier, France (2017); and many more. She participated in the *16th Istanbul Biennial*, the *Whitney Biennial* (2017), and *Made in L.A.* at the Hammer Museum (2014). Madani lives and works in Los Angeles.

Overexposures: Photographs from the Henry Collection

November 2, 2024 – March 2025



Ralph Gibson (U.S., 1939 -). *Untitled (Maureen With Hand Over Eye)*, 1972. Gelatin silver print. Henry Art Gallery, Gift of the Washington Art Consortium through purchase funds from the National Endowment for the Arts and The Virginia Wright Fund. 2017.386

In visual culture, we often associate light and luminosity with objective clarity, as forces that illuminate truth and represent ideological purity. Photography is an imaging process that relies on the capture and impression of light, and during its historical emergence was commonly aligned with honesty and unfiltered reality. However, photographers' control and manipulation of their medium results in pictures that, by the very process of their making, challenge these conceptions. Just as the reality represented in the photograph is inevitably tinted with social and ideological perspectives, the light contained does not illuminate so straightforwardly. What happens to the supposed "truthfulness" of light in documented moments where it burns out, blinds, conceals, or overexposes?

This focused presentation features a selection of photographs from the Henry's collections that explore the uses of light to obscure, obliterate, and alter the photographic subject. Contrary to common conceptions of light as an innate aspect of the environment that passively aids vision, these images engage light as a device imposed upon a scene, intentionally framing what we see and how we see it. Beneath light sources both diffuse and punctuating, the subjects in these photographs navigate vulnerability and concealment. Here, luminosity obfuscates the supposed realities of space, time, movement, and identity and reveals deeper truths than what sits at the surface of perception.

Featured artists, including Karen Truax (U.S., b. 1946), Manuel Lucero (U.S., b. 1942), Aneta Grzeszykowska (Poland, b. 1974), and Arthur S. Siegel (U.S., 1913-1978), experiment with staging and photographic processes to capture instances in which light becomes tangible and active. Their images explore the work of light, exposure, and projection in conjunction with exertions of power, performance, and perspective.

Overexposures: Photographs from the Henry Collection is organized by Em Chan, Curatorial Assistant.

Recent Acquisitions in the Henry Collection November 2, 2024 – March 2025



Martha Friedman. (U.S., born 1975). *Untitled*. 2018. Concrete, silicon, rubber, and steel. Photo credit: John Berens. Courtesy of the artist. Henry Art Gallery, purchased with funds from Beth Rudin DeWoody, 2019.6

This presentation offers a selection of extraordinary artworks recently acquired for the Henry's permanent collection. The pieces in this rotation include painting, sculpture, and works on paper that address themes of the body. Including both figural works and pieces that are suggestive of bodily forms, these artworks consider conditions and experiences of power, marginality, and vulnerability as well as interior psychological landscapes.

This presentation is the first of two exhibitions over this next year that highlight a renewed focus for the Henry lobby gallery as a space to celebrate and share the museum's collection, which has grown from 178 works of art at the time of the museum's founding to over 28,000 objects spanning location, time, and medium. These two upcoming presentations spotlight the Henry's ongoing efforts to acquire, care for, and share artworks by the most compelling artists of our time. These works engage a diverse range of approaches by artists with local ties as well as those working nationally and highlight the museum's commitment to expanding its holdings with work by women, queer, and BIPOC-identifying artists.

Recent Acquisitions in the Henry Collections is organized by Nina Bozicnik, Senior Curator, with Em Chan, Curatorial Assistant.

ONGOING EXHIBITIONS

Lucy Kim: Mutant Optics

July 20, 2024 – February 2, 2025



Lucy Kim. *Vanilla Orchid 4 (V. Planifolia, 6/26/23 Printing)* [test print], 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 an 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. *Mutant Optics* is an exhibition of new works on paper that explore relationships between visual appearance, bioengineering, and the social and cultural construction of race and perception.

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 explores 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 has created an installation of new melanin prints that depict images of vanilla beans, flowers, and plants. Although the vernacular use of the word “vanilla” today often connotes banality and whiteness, the mass-market production and distribution of this spice is entangled with legacies of slavery and colonial extraction. Kim’s melanin prints confront these overlooked racial histories. One image depicts a lab-grown vanilla plantlet that scientists genetically modified to be albino, a process that visually reveals the success of experiments on other genes. The effect evokes whiteness as an engineered condition and the concept of nature as a product of human invention.

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 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.

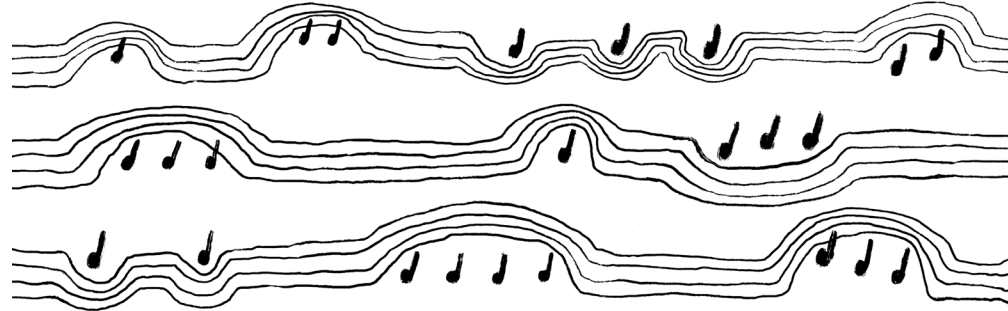
Lucy Kim: Mutant Optics is organized by Nina Bozicnik, Senior Curator, with Em Chan, Curatorial Assistant. Generous support is provided by the Imaginative Project Award. New work by Kim is funded with support from Creative Capital.

ARTIST BIO

Lucy Kim is based in Cambridge, Massachusetts. She received the 2022 Creative Capital Award for her project printing images with bacteria that have 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: Ghost(ed) Notes

July 2024 – Spring 2025



Christine Sun Kim. *Ghost(ed) Notes* [detail], 2024. Digital rendering for exterior mural. Courtesy of the artist and François Ghebaly Gallery.

Christine Sun Kim (b. 1980, Orange County, California; based in Berlin, Germany) is an interdisciplinary artist exploring sound's social and political dimensions. In her first Seattle exhibition at the Henry, Kim presents *Ghost(ed) Notes*, a mural animating the museum's east façade with her distinctive visual approach. Influenced by non-verbal communication, Kim merges graphic and musical notation with American Sign Language. Her compositions uniquely address her experience as a Deaf individual in a hearing-centric society and broader societal influences on whose voices hold sway.

Kim's mural investigates "ghost notes," musical symbols that indicate a slight sound without a specific pitch, almost like silence, but with rhythmic presence. In this work, the artist uses musical notation to explore being "ghosted," where communication suddenly halts without explanation. Kim's four-line staff, rather than the five-line standard in musical notation, echoes her sign for the word and challenges exclusionary dynamics in social spaces.

Her mural prompts viewers to contemplate the resulting score, marked by tangible gaps and notes beyond audibility. It serves as a commentary on accessibility, ableist exclusion, and agency through refusal, urging reflection on who or what we omit and its impact on communication and connection.

Christine Sun Kim: Ghost(ed) Notes is organized by Nina Bozicnik, Senior Curator, with Em Chan, Curatorial Assistant.

ARTIST BIO

Christine Sun Kim is an American artist based in Berlin. Kim's practice considers how sound operates in society, deconstructing the politics of sound and exploring how oral languages operate as social currency. Kim has exhibited and performed internationally, including at the Gwangju Biennale (2023); Secession, Vienna (2023); Queens Museum, New York (2022); the Drawing Center, New York (2022); the Museum für Moderne Kunst, Frankfurt

(2021); Manchester International Festival, Manchester (2021); MIT List Visual Arts Center, Cambridge (2020); Whitney Biennial, New York (2019); Buffalo AKG Art Museum, Buffalo (2019); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Center, Amsterdam (2017); Berlin Biennale (2016); Shanghai Biennale (2016); MoMA PS1, New York (2015) and the Museum of Modern Art, New York (2013), among numerous others. Kim's awards and fellowships include an MIT Media Lab Fellowship, a United States Artists fellowship, a Ford and Mellon Foundations' Disabilities Future Fellowship, and the Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco. Her works are held in numerous prominent collections, including the Museum of Modern Art, New York, LACMA, Tate Britain, Smithsonian American Art Museum, Museum of Contemporary Art, Los Angeles, and the Whitney Museum of American Art, among others.

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 to learn more.

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