

Henry

PLURAL POSSIBILITIES & THE FEMALE BODY

February 20-May 9, 2021

This exhibition explores the gendered construction and deconstruction of the female body and its representation. Across painting, photography, and sculpture and a range of artistic strategies from abstraction to documentary, the exhibition aims to create a counterpoint to persistent myths and reductive ideas about femininity and gender norms. The artworks on view wrestle with questions of power and self-possession in relation to pleasure, desire, and acts of looking, as well as challenge traditional Western conceptions of beauty and a fixed gender binary.

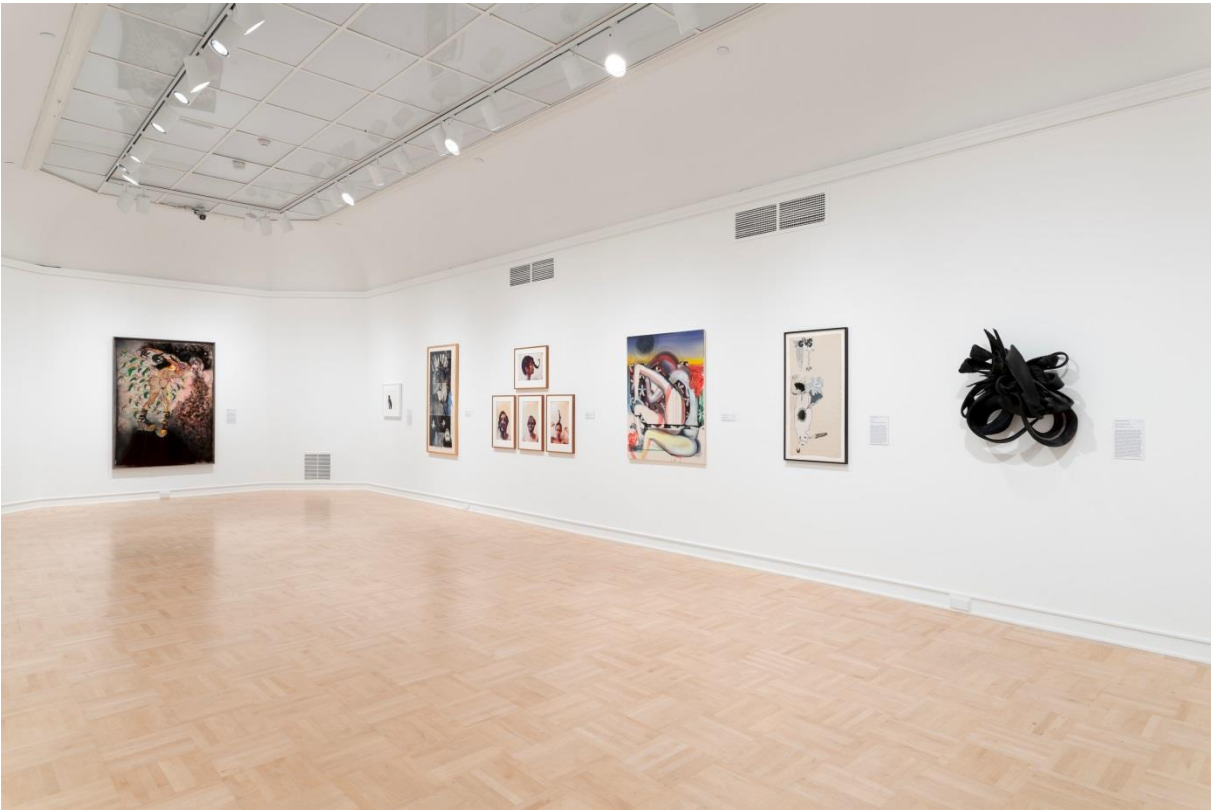
Plural Possibilities & the Female Body is presented as part of the Henry's participation in the Feminist Art Coalition, a nation-wide initiative that seeks to generate cultural awareness about feminist thought, experience, and action. The exhibition locates the feminist pursuit of self-determination in solidarity with racial and sexual difference, and many works explore intersecting identities and interlocking forms of oppression. Together the works on view serve as an invitation to reconsider the possibilities of the individual and collective female body when untethered from the limitations encoded within culture and society that attempt to narrowly define and contain it.

Learn more about the Feminist Art Coalition at feministartcoalition.org.

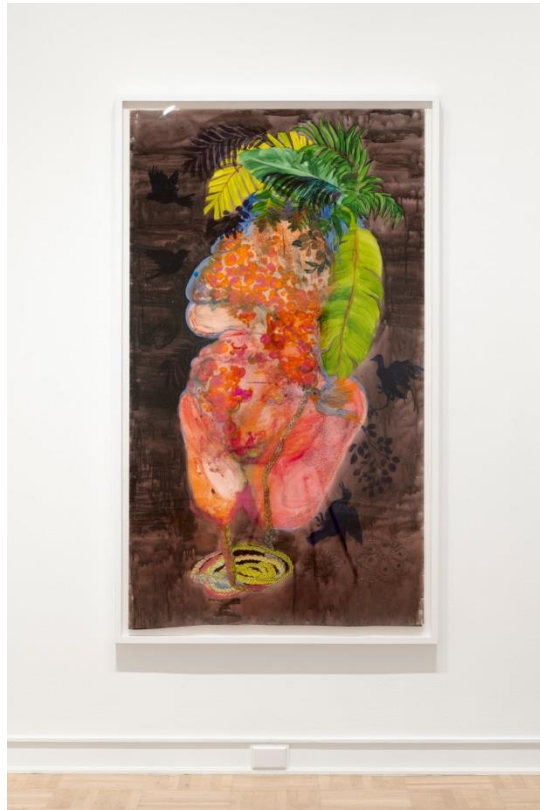
Plural Possibilities & the Female Body is organized by Nina Bozicnik, Curator, and Ann Poulson, Associate Curator of Collections.



PLURAL POSSIBILITIES & THE FEMALE BODY | HENRY ART GALLERY







PLURAL POSSIBILITIES & THE FEMALE BODY | HENRY ART GALLERY



Gallery 5, from West to South Wall: Installation views of *Plural Possibilities & the Female Body*, 2021, Henry Art Gallery, University of Washington, Seattle. Photo: Jueqian Fang.

Gallery 5, West Wall	
1.	<p>Wangechi Mutu (Kenya, born 1972) <i>All the way up, all the way out</i>, 2012 Collage on linoleum, framed 76 1/2 x 52 7/8 x 3 in. (194.3 x 134.3 x 7.6 cm) frame size Collection of John and Shari Behnke</p> <p>In her representations of the Black female body, Wangechi Mutu explores the potential of transformation, challenging the prescriptive and objectifying desires of the white colonial gaze. Through the medium of collage, Mutu scrambles violent histories and traditions of racialized visual culture, rendering composite figures that deny the easy decoding common to Western representations of the Black woman’s body.</p> <p>In <i>All the way up, all the way out</i>, Mutu combines ink, glitter, hair, and cutouts from magazines, creating a palpable surface and image that evokes the ambivalence between beauty and violence, sensuality and horror. Mutu’s figure is both fleshy and inorganic, blurring the distinction between the human, the animal, and the machine, and provoking a way of thinking and seeing the Black female figure as a dynamic multitude. She embodies a powerful, grotesque corporeality weighted by histories of exploitation that become a locus of visceral liberation rather than constraint.</p>
Gallery 5, North Wall, from left to right	
2.	<p>Toyin Ojih Odutola (Nigeria, born 1985) <i>You can have her...if you can find her. (No. 2)</i>, 2011 Pen ink and marker on paper 10 3/4 x 14x 1 1/2 in. (27.9 x 35.6 x 3.8 cm); 20 1/2 x 23 1/2 in.(52.1 x 60 cm) frame size Collection of Josef Vascovitz and Lisa Goodman; courtesy of Jack Shainman Gallery, New York</p> <p>Toyin Ojih Odutola’s variegated, textural renderings of Black skin create a dynamic topography that challenges a flattened conception of Blackness. Ojih Odutola has expressed wanting “to usurp this notion of Blackness as a monolithic entity and break it into something looser, more fluid and more accessible.” She continues: “The more multifaceted I could get the skin to be, the more I felt that the skin could be removed from staid interpretations and into something more neutral.” In <i>You can have her . . . if you can find her. (No. 2)</i>, Ojih Odutola renders Black skin as a field of tonality and isolates the female figure against a blank white ground. The composition foregoes any contextualization and instead centers on the Black female figure as a body taking up space, a figure who is vulnerable yet dignified, tender yet strong. Existing in these multiple registers simultaneously, the figure expresses the rich layers and contradictions of human experience, transcending tropes that reduce Black subjects to a singular, finite story.</p>

3.	<p>Kiki Smith (Germany / U.S., born 1954) Published by Universal Limited Art Editions <i>Puppet</i>, 1993-1994 Photogravure, etching, and aquatint on Gampi paper hinged to Kouzi Kizuki with collage and string additions 57 3/4 x 29 in. (146.7 x 73.7 cm) image and sheet size; 61 3/8 x 32 1/4 x 1 1/2 in. (155.7 x 81.9 x 3.7 cm) frame size Henry Art Gallery, Gift of John and Shari Behnke, 2002.68</p>
4.	<p>Ana Mendieta (Cuba/U.S., 1948-1985) <i>Untitled (Cosmetic Facial Variations)</i>, 1972 (estate prints 1997) Suite of four estate color photographs Three 20 x 16 in. (50.8 x 40.6 cm), One 16 x 20 in. (40.6 x 50.8 cm) exposed image size; Three 26 1/2 x 19 1/8 x 1 1/4 in. (67.3 x 48.6 x 3.2 cm), One 20 x 25 5/8 x 1 1/4 in. (50.8 x 65.1 x 3.2 cm) frame size Collection of John and Shari Behnke</p>
5.	<p>Christina Quarles (U.S., born 1985) <i>Vulgar Moon</i>, 2016 Acrylic on canvas 50 x 40 x 7/8 in. (127 x 102.6 x 2.2 cm) Collection of Josef Vascovitz and Lisa Goodman</p>
6.	<p>Suzanne McClelland (U.S., born 1959) Published by Tamarind Institute <i>She</i>, 1995 Lithograph on wove paper with vellum and paper collage 39 x 18 1/2 in. (99.1 x 47 cm) image and sheet size; 42 3/4 x 22 3/8 x 1 3/8 in. (108.7 x 56.8 x 3.5 cm) frame size Henry Art Gallery, Gift of Greg Kucera and Larry Yocom, 2003.109</p> <p>Across her work, Suzanne McClelland explores the social, symbolic, and material possibilities of language. She works primarily with language she hears rather than text she reads, investigating the entangled relationships between voice, body, and gender. <i>She</i> is composed of individually collaged elements that together create an unstable miasma of shapes and letters that move in and out of legibility. An upside down pile of the elementary sound “Ma” cascades down the surface, creating an absurd acoustic score that in its repetition loosens the tight meaning of the sound as a marker or title for mother. The words “she” and “perfect”, which appear backward and upside down, emerge from within the composition as texture and malleable material, undercutting their capacity to name and fix meaning. For McClelland, language is bigger than any one individual, and as it thickens around us forming social and symbolic meaning, it can also be pulled apart and contested.</p>

<p>7.</p>	<p>Chakaia Booker (U.S., born 1953) <i>Liquid Infusion</i>, 2004 Rubber tire and wood 31 x 27 x 19 in. (78.7 x 68.6 x 48.3 cm) Collection of Dennis Braddock and Janice Niemi</p> <p>Chakaia Booker began using discarded industrial rubber tires in her sculpture in the 1980s, taking inspiration from the everyday surroundings of her urban environment. Booker deconstructs, manipulates, and reconfigures the castoff tires, cutting them apart and twisting them back together to create new, organic forms. The resulting sculptures embody a process of transformation and are rife with allusions to race and gender. The range and depth of color of the tires, from brown to black and with different undertones depending on their composition and manufacture, evoke the variation in Black skin tones. The ribs, blocks, and grooves of the individual treads are reminiscent of scarring, including tribal facial scarification and the marks left behind by whips and other forms of racialized cruelty. Their texture also bears a similarity to textiles, traditionally viewed as women’s work, undercutting the more usual connection of tires with industrialization and men’s work. In <i>Liquid Infusion</i>, Booker transforms the heavy rubber remnants into a dynamic composition of looping and draping tendrils that retains the physical history of the tires while also suggesting new possibilities.</p>
<p>8.</p>	<p>Catherine Opie (U.S., born 1961) <i>Papa Bear</i>, 1991 Chromogenic color print 14 1/8 x 18 1/8 in. (35.8 x 46 cm) exposed image size; 17 1/4 x 21 1/4 x 1 7/8 in. (43.8 x 53.9 x 4.8 cm) frame size Henry Art Gallery, Ambrose M. and Viola H. Patterson Endowment Fund and Henry Acquisition Fund Purchase, 2013.29</p> <p>Across her photography, Catherine Opie explores the complexities of individual identity and the making of community. Early in her career, Opie turned to her queer community as the subject for her work. Inspired by questions of history and representation, and the portraiture of the sixteenth-century German painter Hans Holbein, Opie recast the classical portrait genre with alternative subjects marginalized by society. <i>Papa Bear</i> is from the <i>Being and Having</i> series, which consists of thirteen images of Opie’s lesbian friends dressed as their macho alter egos posed against a yellow background, their accompanying monikers decorating the frame. Opie infused the portraits with performative gestures including the use of adhesive mustaches to disrupt fixed binaries of gender. <i>Being and Having</i> refers to the work of twentieth-century French psychoanalyst Jacques Lacan, who theorized that men <i>have</i> phalluses and women <i>are</i> phalluses, dividing power and desire along gendered lines. Opie’s images span the divide, making room for alternative formations of gender and sexuality.</p>

Gallery 5, East Wall	
9.	<p>Firelei Báez (Dominican Republic, born 1981) <i>The Right to Opacity</i>, 2013 Acrylic on vellum 78 x 46 x 2 1/4 in. (198 x 116.8 x 7.7 cm) frame size Collection of Josef Vascovitz and Lisa Goodman; courtesy of James Cohan Gallery, New York</p> <p>Firelei Báez’s rich, colorful paintings center subaltern histories and powerfully challenge the restrictions placed on the colonized and racialized female body. Across her work, Báez engages the Dominican folklore of <i>ciguapas</i>—mythical women of the forest perceived as fearless, untraceable, and independent—and the diasporic narrative of Saartjie Baartman. Baartman was a Black woman smuggled from South Africa into England in 1810, and put on display under the stage name Hottentot Venus. She had steatopygia, a condition that results in the accumulation of fat on the buttocks, and her body became an object of scientific and sexual fascination.</p> <p>In <i>The Right to Opacity</i>, Báez uses palm leaves and fruit-like orbs to obscure the female figure, protecting her from the exploitations of the penetrating colonial gaze. These natural elements—plant life and birds in flight—invoke the spirit of the <i>ciguapas</i> and imbue her with a powerful organic vitality. Báez envisions a commanding female figure whose hybridity is reminiscent of diasporic identity, uprooted from a single definition of home and constituted by a multiplicity of place, memories, and histories. This untethered figure evinces the mythical potential of traveling through space and time, enlivening the possibilities for a fluid process of self-making.</p>

<p>Gallery 5, South Wall, from left to right</p>	
<p>10.</p>	<p>Graciela Iturbide (Mexico, born 1942) <i>Rosa, Juchitán</i>, 1979, printed 1980 Gelatin silver print 17 1/8 x 12 1/2 in. (43.5 x 31.8 cm) image size; 20 x 15 3/4 in. (50.8 x 40 cm) sheet size; 23 x 19 1/8 x 1 in. (58.4 x 48.6 x 2.5 cm) frame size Henry Art Gallery, Gift of Burt and Jane Berman, 2004.159</p> <p><i>Magnolia en el espejo, Juchitán, Oaxaca</i>, 1986 Gelatin silver print 10 1/2 x 7 in. (26.7 x 17.8 cm) exposed image size; 14 1/4 x 11 1/4 x 1 1/4 in. (36.2 x 28.6 x 3.2 cm) frame size Collection of Dennis Braddock and Janice Niemi</p> <p><i>Mujer Ángel, Desierto de Sonora</i>, 1979 Gelatin silver print 11 7/8 x 16 5/8 in. (30.2 x 42.2 cm) image size; 15 7/8 x 19 7/8 in. (40.3 x 50.5 cm) sheet size; ; 19 1/8 x 23 1/8 x 1 3/16 in. (48.6 x 58.7 x 3 cm) frame size Henry Art Gallery, Gift of Burt and Jane Berman, 2004.160</p> <p>Graciela Iturbide’s photographs showcase the daily lives of people in her home country of Mexico. Beginning In the late seventies, Iturbide immersed herself in Juchitán, a predominantly Zapotec society known for its progressive politics. Juchitán women, whom Iturbide describes as “strong, fat, politicized, emancipated, marvelous,” operate the marketplace and manage personal finances. In <i>Rosa, Juchitán</i>, a nude woman stands at the doorway with her right hand decisively placed on her hips. She turns her head back to look directly at the camera and smiles, unapologetically exuding a sense of self-confidence. Juchitán’s <i>muxes</i>, people who identify as third-gender, also possess economic, political, and sexual agency. For <i>Magnolia en el espejo</i>, Juchitán, Oaxaca, Iturbide collaborated with Magnolia, a <i>muxe</i> who requested the photoshoot and chose their makeup with minimal direction from the photographer. Iturbide’s work not only demonstrates her solidarity with her subjects but also challenges Western conceptions about gender and sexuality.</p> <p><i>Mujer ángel, Desierto de Sonora, México</i> is from an earlier project for which Iturbide lived with and photographed the Seri, a seminomadic Indigenous community affected by the tourism industry. This image portrays an Indigenous woman, who descends from a mountain with the desert stretched out below her and a boombox in her right hand, and represents the adaptive integration of modern influences into the Seri people’s traditional way of life.</p>

11.	<p>Mickalene Thomas (U.S., born 1971) <i>Raquel with Les Trois Femmes</i>, 2018 Chromogenic print 48 x 60 in. (121.9 x 152.4 cm) image size; 51 7/8 x 64 x 2 5/16 in. (131.8 x 162.6 x 5.9 cm) frame size Collection of Josef Vascovitz and Lisa Goodman; courtesy of Yancey Richardson Gallery, New York</p>
12.	<p>Zanele Muholi (South Africa, born 1972) <i>Jamilla Jade Madingwane, White City, Soweto, Johannesburg</i>, 2013 Gelatin silver print 30 x 20 in. (76.2 x 50.8 cm) image size; 34 1/16 x 23 13/16 in. (86.5 x 60.5 cm) sheet size; 35 3/8 x 25 x 1 5/8 in. (89.9 x 63.5 x 4.2 cm) frame size Collection of John and Shari Behnke</p> <p><i>Vuyelwas Makubetse, Kwa Them Community Hot Springs, Johannesburg</i>, 2011 Gelatin silver print 30 x 20 in. (76.2 x 50.8 cm) image size; 34 1/16 x 23 13/16 in. (86.5 x 60.5 cm) sheet size; 35 3/8 x 25 x 1 5/8 in. (89.9 x 63.5 x 4.2 cm) frame size Collection of John and Shari Behnke</p> <p>A self-described visual activist, Zanele Muholi has created several photographic series responding to the discrepancy prevalent in post-apartheid South Africa between the equality promoted by its constitution and the hate crimes targeting LGBTQ people. Since 2006, Muholi’s ongoing series <i>Faces and Phases</i> speaks to not only the global oppression of Black LGBTQ people but also the love and joy embodied by queer individuals. Over two hundred black and white portraits follow a consistent format: Muholi photographs the subject, each identified by name, from a medium-to-close distance and focuses on the face. The subject gazes directly at the camera with expressions that evoke a mix of self-assurance, defiance, sadness, disenchantment, determination, and dignity. These portraits celebrate a community and contrast the state mandated practice during the apartheid years in which Black people were required to carry photographic identification to move around. Muholi presents their subjects as citizens who refuse to pass as targets of violence, and they counter oppression and erasure by ensuring visibility of Black queer culture. “Collectively, the portraits are at once a visual statement and an archive,” Muholi has explained, “marking, mapping and preserving an often invisible community for posterity.”</p>

13.

Ria Brodell (U.S., born 1977)

Jeanne or Jean Bonnet 1849-1876, United States, 2012

Gouache on paper

9 15/16 x 5 1/2 in. (25.1 x 14.1 cm) image size; 11 x 7 in. (27.9 x 17.8 cm) sheet size; 17

11/16 x 12 11/16 x 1 1/2 in. (44.8 x 32.2 x 3.8 cm) frame size

Henry Art Gallery, Purchased with funds from the Ambrose and Viola H. Patterson Endowment Fund, 2017.477

Across Ria Brodell’s work, the artist questions and challenges the traditional Western conception of binary gender identity. *Butch Heroes* is an ongoing project that recovers the memory of queer subjects obscured or misrepresented in the dominant narratives of history, a consequence bound up with other forms of violence and discrimination that affect people who have been marginalized by society. The result of extensive archival research, Brodell’s paintings, and the accompanying written narratives, feature individuals from various cultures and time periods around or before the turn of the twentieth century who found ways to live outside of restrictive gender codes. Brodell’s subjects were born female bodied, presented more masculine than feminine, and had documented relationships with women. Today they might identify as trans, nonbinary, or genderqueer. Modeled after the intimate format of Catholic holy cards that depict revered saints, Brodell’s paintings create an alternative archive and pantheon of inspirational fore-figures and role models who had the strength to live at odds with normatively gendered social systems.

Brodell’s narrative for Jeanne/Jean Bonnet uses a mix of pronouns—he, she, and they—to signal the inconclusiveness of the historical record and the uncertainty of how Jeanne/Jean would have self-identified at the time.

The artist’s text:

JEANNE OR JEAN BONNET

Jeanne or Jean Bonnet was born in Paris but moved to San Francisco with their family as part of a French Theatrical Troupe. By the time Bonnet was 15 he was in trouble for fighting and petty thievery and was placed in the Industrial School, San Francisco’s first reform school.

As an adult, Bonnet was arrested dozens of times for wearing male clothing, an illegal act that got him frequently mentioned in the press. Bonnet “cursed the day she was born a female instead of a male,” according to newspaper accounts, declaring, “The police might arrest me as often as they wish—I will never discard male attire as long as I live.”

Bonnet spent much of his time on Kearny Street and made a fairly good living by catching frogs and selling them to French restaurants in downtown San Francisco. In 1875 he began visiting brothels, convincing the women to leave prostitution and form an all-female gang. Together they supported themselves by shoplifting. One

of these gang members was Blanche Buneau or Beunon, who had just arrived from Paris.

Bonnet and Blanche moved to McNamara's Hotel in San Miguel, just outside of San Francisco, to keep Blanche safe from a threatening ex-lover. On the evening of September 14, 1876 Bonnet was lying in bed waiting for Blanche when a shotgun blast came through the window killing him instantly. It was eventually determined that the shot was meant for Blanche and was either the act of a jealous lover or a pimp wanting to kill Blanche as "an example to the other girls." Unfortunately, neither theory was ever proven. The women of San Francisco's red-light district came out en masse for Bonnet's funeral.

Sources:

Boag, Peter. *Re-Dressing America's Frontier Past*. Berkeley: University of California Press, 2011.

Mullen, Kevin J. "The Little Frog Catcher." *The Toughest Gang in Town: Police Stories From Old San Francisco*. Noir Publications, 2005: 150–5.

Rupp, Leila J. *A desired past: a short history of same-sex love in America*. Chicago: University of Chicago Press, 1999.

The San Francisco Lesbian and Gay History Project. "'She Even Chewed Tobacco': A Pictorial Narrative of Passing Women in America." A slide show based on primary research by Allan Bérubé, edited and reprinted in Martin B. Duberman, Martha Vicinus, and George Chauncey. *Hidden from History: Reclaiming the Gay and Lesbian Past*. New York: New American Library, 1989: 183-194.

"Brevities." *Daily Alta California* (San Francisco) 17 Dec. 1875, Volume 27, Number 9388: California Digital Newspaper Collection.

"By State Telegraph." *Sacramento Daily Union* 16 Sept. 1876, Volume 2, Number 177: California Digital Newspaper Collection.

Zagria. "Jean Bonnet (1849 –1876) frog catcher." Web blog post. *A Gender Variance Who's Who: Essays on trans, intersex, cis and other persons and topics from a trans perspective*. Blogspot, 9 Jan. 2012.



PLURAL POSSIBILITIES & THE FEMALE BODY | HENRY ART GALLERY





Gallery 6, from West to South Wall: Installation views of *Plural Possibilities & the Female Body*, 2021, Henry Art Gallery, University of Washington, Seattle. Photo: Jueqian Fang.

<p>Gallery 6, West Wall, from left to right</p>	
<p>14.</p>	<p>Susan Meiselas (U.S., born 1948) <i>Lena on the Bally Box, Essex Junction, Vermont, 1973, 1973</i>, printed later Gelatin silver print 7 5/8 x 11 1/2 in. (19.4 x 29.2 cm) image size; 10 15/16 x 14 in. (27.8 x 35.6 cm) sheet size; 17 1/16 x 21 1/8 1 1/8 in (43.3 x 53.7 x 2.9 cm) frame size Henry Art Gallery, Purchased with funds from Carol Bobo, 2017.469</p> <p>Susan Meiselas’s immersive approach to documentary practice involves getting to know her subjects intimately and capturing timely and timeless moments. Her pivotal series <i>Carnival Strippers</i> (1972–1975) gives recognition to a group of women who performed stripteases for small town carnivals in New England, Pennsylvania, and South Carolina. Meiselas’s encounter with Lena standing on the bally box to attract men into <i>The Girl Show</i> inspired the photographer to learn about women who chose to attract the male gaze. In a 2018 interview with the <i>British Journal of Photography</i>, Meiselas reflected on the issues driving her project: “This was the early feminist movement, and the moment I saw the fair, it seemed to represent everything I was thinking about; should women project themselves as objects to be desired? Should we deconstruct that gaze to be taken seriously? I watched these women perform, saw how they were using their bodies. It was very potent.” As Meiselas followed the itinerant troupe, she befriended the dancers and earned access into the tents, which were designated for men only. Meiselas became part of the showgirls’ lives both on and off the stage, privy to their performative presentations of self, sense of autonomy, and dynamics between one another. The women shared the complex decisions they encountered in the sex industry and asserted their own voices throughout their creative collaboration with Meiselas, which originally included audio recordings in tandem with the images. Meiselas’s account bears witness to the public image and private identities of the dancers, highlighting different perspectives on sex within the context of poverty, class, and society at large.</p>

<p>15.</p>	<p>Lisa Yuskavage (U.S., born 1962) <i>Kathy on a Pedestal</i>, 2001 Intaglio with chine collé 22 1/4 x 17 in. (56.5 x 43.2 cm) sheet size; 30 x 25 in. (76.2 x 63.5 cm) frame size Henry Art Gallery, Gift of Dennis Braddock and Janice Niemi, 2018.327</p> <p>Lisa Yuskavage draws from high art painting traditions as well as images found in pornography magazines, creating works that explore the female form and gendered aspects of desire, pleasure, and the gaze. Throughout Western art history women are typically relegated to the role of passive object for the pleasure of male artists and viewers, and through the nineteenth century were forbidden to study from nude models. Yuskavage defiantly intercedes upon this history and unabashedly paints female nudity and sexuality. She finds inspiration in not only the invented characters in 1970s-era <i>Penthouse</i> pinups but also actual women such as her childhood friend Kathy. In <i>Kathy on a Pedestal</i>, a scantily clad woman poses on a pedestal, a form that conjures the display of art objects or still-life props. Yuskavage plays with the tension between the woman as the assertive subject and object of desire, as Kathy both invites and deflects the viewer’s gaze.</p> <p>Across her work, Yuskavage pushes the limits of femininity, feminism, and voyeurism. In <i>Kingdom</i>, which hangs nearby, a pair of introspective, curvaceous women—entwined in a way where one looms larger than life—may represent an intimate relationship or one entity, as if caring for or struggling with oneself. In a 2006 interview for <i>W Magazine</i>, Yuskavage deliberated on her “symbiotic” portraits: “There are so many complex female relationships that are about closeness, that are not sexual and that have not really ever been explored. You know, the dullest blade would be saying ‘lesbian.’ Okay put that in there as one of many possible ways that women can have complicated and intense dynamics.”</p>
<p>16.</p>	<p>Laura Letinsky (Canada, born 1962) <i>Untitled (Laura and Eric, dress)</i>, 1995 Chromogenic color print 28 1/8 x 34 9/16 in. (71.4 x 87.8 cm) exposed image size; 35 1/8 x 41 5/8 x 1 7/16 in. (89.2 x 105.7 x 3.7 cm) frame size Henry Art Gallery, Extended loan of the Monsen Family Collection, 2012/3</p>
<p>17.</p>	<p>Cherie Hiser (U.S., 1939-2018) <i>Miki in Minneapolis</i>, 1982 Gelatin silver print 13 1/2 x 8 15/16 in. (34.3 x 22.7 cm) image size; 13 15/16 x 10 7/8 in. (35.4 x 27.6 cm) sheet size; 21 3/16 x 17 1/16 x 1 1/16 in (54.1 x 43.3 x 2.8 cm) frame size Henry Art Gallery, Gift of Paul Berger, 97.304.17</p>

	<p>Hannah Wilke (U.S., 1940-1993) From the series <i>So Help Me Hannah</i> (performalist self-portrait with Donald Goddard, P.S.1, New York), 1978 Gelatin silver print 12 7/8 x 8 1/2 in (32.7 x 21.6 cm) exposed image size; 14 x 11 in. (35.6 x 27.9 cm) sheet size; 19 5/8 x 14 13/16 x 3/4 in. (49.7 x 37.6 x 1.9 cm) frame size Collection of Dennis Braddock and Janice Niemi</p>
Gallery 6, North Wall, from left to right	
18.	<p>Lynn Hershman Leeson (U.S., born 1941) <i>TV Legs</i>, 1990 39 3/4 x 27 3/4 in (101 x 70.5 cm) sheet size; 41 3/4 x 28 3/4 x 1 1/4 in. (106.1 x 73 x 3.2 cm) frame size Collection of John and Shari Behnke</p>
19.	<p>Suzanne McClelland (U.S., born 1959) Published by Dieu Donn�e <i>Pussy</i>, 2002 Polymer plate letterpress print in linen pulp paint and pigment on abaca base sheet 16 3/4 x 17 1/2 in. (42.6 x 44.5 cm) image and sheet size; 21 1/16 x 21 1/16 x 1 3/16 in. (53.5 x 53.5 x 3 cm) frame size Henry Art Gallery, Gift of Greg Kucera and Larry Yocom, 2004.194</p>
20.	<p>Rosemarie Trockel (Germany, born 1962) <i>Untitled</i>, 1995 Screen print on wove paper 27 1/2 x 23 1/2 in. (69.9 x 59.7 cm) image size; 39 1/4 x 27 15/16 in. (99.7 x 71 cm) sheet size; 43 1/8 x 31 7/16 x 1 1/4 in. (109.5 x 79.9 x 3.2 cm) frame size Henry Art Gallery, Gift of Janice Niemi and Dennis Braddock, 2011.27</p>
21.	<p>Megan McManus (U.S., born 1976) <i>Untitled #1</i>, 2001 Oil on wood 20 x 13 3/4 in. (50.8 x 34.9 cm) image size Henry Art Gallery, Gift from the Collection of Sam and Shanit Schwartz, 2017.511</p>
22.	<p>Penny Siopis (South Africa, born 1953) From the <i>Shame</i> series, 2003 Oil on paper 6 drawings; 7 1/8 x 9 1/2 x 3/4 in. (18.5 x 24.15 x 1.9 cm) each framed size Collection of Josef Vascovitz and Lisa Goodman</p>

23.	<p>Brittney Leeanne Williams (U.S., born 1990) <i>Our Horizon</i>, 2019 Oil and acrylic on canvas 36 x 24 in. (91.4 x 70 cm) Collection of Josef Vascovitz and Lisa Goodman; courtesy of Monique Meloche Gallery, Chicago</p>
24.	<p>Patty Chang (U.S., born 1972) <i>Untitled (two figures back)</i>, 2004 Watercolor and graphite on paper 25 1/4 x 32 3/4 in. (64.1 x 83.2 cm) frame size Henry Art Gallery, Gift from the Collection of Sam and Shanit Schwartz, 2017.504</p>
Gallery 6, South Wall	
25.	<p>Lisa Kereszi (U.S., born 1973) <i>Dancer onstage, Henry Miller's Theatre, Times Square, New York, NYC</i>, 2000 Chromogenic color print 47 1/2 x 59 5/8 in. (120.7 x 151.4 cm) exposed image size; 49 9/16 x 61 11/16 x 1 7/8 in. (125.8 x 156.7 x 4.8 cm) frame size Henry Art Gallery, Gift of the artist, 2017.1</p> <p>Photographer Lisa Kereszi's images of escapist spaces interrogate the intersection of sex, desire, and fantasy. When New York City Mayor Rudolph Giuliani's administration shut down strip clubs in Times Square in the 1990s, the neo-burlesque scene thrived. As part of the <i>Fantasies</i> series, Kereszi photographed the performers who revived the art of the striptease and brought the once transgressive, underground practice into the mainstream. In <i>Dancer onstage, Henry Miller's Theatre, Times Square, NYC</i>, performance artist and burlesque star Julie Atlas Muz dons a bikini and headdress and strikes a pose on a barren stage. Illuminated by a spotlight, her body casts a larger-than-life shadow on the wall behind her, suggesting a sense of liberation and power. While Muz constructs and governs her world on stage, the shadowed space beyond the performance area obfuscates the context of her show and the presence of an audience, inviting us to consider for whose pleasure this performance is intended—Muz, a live audience, or the viewers of the photograph? Kereszi's framing of the scene and the oblique, distanced view of Muz complicate the illusion of the stage performance and raise further questions about voyeuristic desires to control and easily consume the body on display.</p>

26.	<p>Lisa Yuskavage (U.S., born 1962) Published by Universal Limited Art Editions <i>Kingdom</i>, 2006 Lithograph on Gampi Torinoko paper 29 3/4 x 19 7/8 in. (75.6 x 50.5 cm) image and sheet size; 33 1/4 x 21 3/8 x 1 1/2 in. (84.5 x 54.3 x 3.8 cm) frame size Henry Art Gallery, Gift of Greg Kucera and Larry Yocom, in memory of Linda Farris, 2014.284</p>
Gallery 6, Sculpture on Floor	
27.	<p>Liz Craft (U.S., born 1970) <i>Old Maid</i>, 2004 Cast bronze 9 x 53 x 24 in. (22.9 x 134.6 x 61 cm) overall Henry Art Gallery, Gift of Marianne Boesky, 2015.157</p>
28.	<p>Helen Chadwick (U.K., 1953-1996) <i>Ego Geometria Sum, Statue - 15 to 30 Years</i>, 1983 Photographic emulsion on plywood 63 x 18 1/8 x 18 1/8 in. (160 x 46 x 46 cm) overall Henry Art Gallery, Gift of John and Shari Behnke, 2018.10</p> <p>Exploring and contesting binary oppositions was central to Helen Chadwick’s practice. In her work from the early to mid-1980s she depicted her own body to explore subjectivity through autobiography and geometric form. <i>Ego Geometria Sum</i> (I am Geometry, 1982–4) includes ten plywood sculptures that chart formative stages in Chadwick’s life between birth and the age of thirty. Photographs of Chadwick’s body and personally significant, everyday objects cover the surfaces of the geometric sculptures, creating tension between flat image and dimensional object, the universal and the individual.</p> <p>The rectangular column here represents the mature period of Chadwick’s life from the ages of 15 to 30, the height of the sculpture based on Chadwick’s own adult height. On two sides of the column, Chadwick’s standing nude body appears pressed against the plywood, contained within the allotted space. The other two sides depict the front door of her home in London and an androgynous, larger than life toy troll, suggesting the surviving “inner child” in adulthood or a loss of innocence through age. The fixed logic of the geometric ideal collides with the mutable terrain of personal memory, as Chadwick engages in the complex and often irrational way memory works to create personal narrative and to shape a sense of self.</p>