



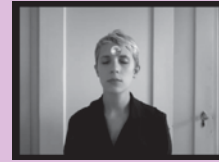
Girls' Club Exhibition Notes

This exhibition is a collaboration: first between artists/curators Monica & Natasha Lopez de Victoria, who comprise the TM Sisters. Secondly, the curators collaborated with the collection of Francie Bishop Good & David Horvitz. They were attracted to works in the collection that exuded sympathetic vibrations, vivid metaphysics, transformation of all varieties, elements of the supernatural and explosions of psychic power. Their installation also collaborates with Girls' Club's interior architecture, engaging its geometry and situating works along energetic axes described by bands of color that map levels of consciousness. Finally, the exhibition collaborates with you, the viewer. We invite you to use this guide to delve deeply into the works. Welcome to: I Think It's In My Head.

I
THINK
IT'S
IN
MY HEAD

Claire Evans (Born 1983 in Wales)

Digital Decay: Meditation/Disintegration, 2011
Video animation 1:50 min.



Evans is the singer of the band Yacht, a prolific writer & newly appointed Editor of Omni magazine. Evans is a competitive swimmer, has modeled internationally & was Miss Wales of 2005. Each frame of this video was exported in a lower compression than the one before it; as it plays, it compresses itself continually, deteriorating. The Mac color wheel of death is Evans' third eye, transporting her into a digital realm.

2



Autumn Casey (Born in Dallas, Texas)

Life Coach/ 2013/ Care Bear/ String and helium filled balloons/ Dimensions variable

Autumn Casey is a South Florida artist working across varied mediums, such as collage, sculpture and performance. A recent work is titled Cicada, in which she screamed at random, crowded locations during ArtBasel/Miami Beach 2012. Casey uses a lucky string in each of her artworks. Here, she uses the same string to conduct a dream performance to see if this vintage Care Bear will fly if enough balloons elevate it. Casey's artwork is the process, the experiment becomes the experience.



Samantha Salzinger

Ἰονιδῆς *Wo-oy*// 2008/ Inkjet print/ 40 x 50"

Leonids Meteor is one of a series of photos taken of fabricated large-scale dioramas made by the artist. The process involves constructing tabletop models out of modest materials, such as Styrofoam, plaster, and dirt. The camera is then carefully placed to manipulate the composition and mood of the resulting photograph. Devoid of human figures, the constructions create an environment that involves the spectator in a subjective relation to the landscape. It is difficult to understand if this image depicts reality or something imagined.

4



Deborah Mesa-Pelly (Born 1968 in Havana, Cuba)

Untitled (Legs)/ 1999/ C-print/ 20" x 24"

Fixing complex psychological states of being in the photographic frame, Mesa-Pelly exhausts the interior as a stage-set, using normal objects to test the boundaries of believability. Mesa-Pelly's work dialogues with Tara Penick's image, also exhibited here. The pose of the legs might indicate an internal or external struggle, a trauma for the subject despite casually laying underneath a blanket.

6



Dana Schutz
(Born 1976 in Livonia, MI)

Relic/ 2006/ Color lithograph/
30" x 22"

Schutz paints contemporary grotesqueries, meta-narratives of artmaking that flirt with traditional painting. Schutz's work often features human bodies eating themselves, becoming abject spectacles. In this image, the subject is examining us—this time, we are the strange ones.

5



Sandra Scolnik
(Born 1968 in Glens Falls, NY)

Self portrait in bedroom set/ 2003/ Oil on
Wood Panel/ 11" x 14"

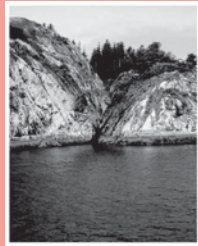
As if recreated in detail from the memory of a dream, Scolnick's paintings are allegorical depictions of family, relationships, birth, death, with the self playing all the roles. Subdued, often disquieting, her small canvases are meticulously painted scenarios that appear to have been painted in a somewhat distant era. In this completely regular, typical bedroom scene, something feels wrong. It is too perfect, too composed; the subject's body is distorted, not leaving an indentation on the bed, as if stuck forever.



Cecily Brown (born 1969 in London, United Kingdom)

Puce Moment/ 1997/ Oil on Canvas/
56" x 76"

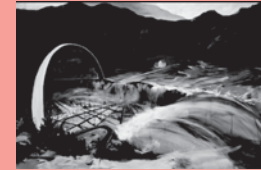
This British artist, born in 1969, connects the sensuality of paint with the sensuality of flesh. Her canvases are orgies made abstract, drawing comparison with DeKooning & Rubens alike. Now living in New York, Brown's works are in major museums, collections internationally. An abstract, colorful, juicy image. She shows the actual connection between body parts happening in real life or in the imagination, & places them together in a dripping, dream-like way.



Catherine Opie
(Born 1961 in Sandusky, OH)

Alaska Landscape #3/ 2007/
C-print/ 30" x 24"

Making photographs in a wide variety of subject matter, techniques and processes, Opie focused on the landscape of Alaska without any manipulation. Though Opie usually creates portraits of people, here she has created a portrait of a scene. Hyper-real and bright, it is unnatural-looking. The hidden entrance in the center is ominous and intriguing.



Harumi Abe

*134 days and 21 hours:
Rainbow Bridge*/ 2011/
Acrylic and oil on canvas/ 48" x 72"

A quest for "homeland" propels Abe to paint. Based on a tsunami that destroyed her father's town, this moody painting shows the destruction, beauty, & possible escape in this nature, fantastical and dreamy despite the depicted danger.

10



Tara Penick

Legs/ 2012?/ Photograph/ 12" x 18"

A South Florida photographer, working in color and black and white compresses a vivid moment into a stark formalist composition in this work. Someone is dependent on another person in order to leave the premises—it might be a joyful exit or a frightening emergency escape. Someone is dependent on another person in order to leave the premises—it might be a joyful exit or a frightening emergency escape.

12



Brenda Ann Kenneally

Upstate Girls; Sunday Funny Papers/ 2008/ C-print/ 20" x 24"

Brenda Ann Kenneally is a mother, documentarian & interdisciplinary artist living in Brooklyn. Kenneally's obsession with capturing the core truth of her subjects earned her The W. Eugene Smith Award in 2000. Her long-term projects are intimate portraits of families & communities, to show that the personal is political. We feel awkward looking at this perfectly symmetrical image, unsure of what's happening. Is this child disturbed, just playing, or attempting to disappear? As in Abe's painting, he or she is not fully present, a bit unknown to us.

11



Eugenia Vargas Pereira (Born Chillan, Chile)

The Longest Day of the Year/ 1999/ Photograph

Eugenia Vargas photographs objects which radiate meaning within social contexts. Active in Miami's nascent art scene of the 1990s, Vargas now resides in Santiago, Chile. She has represented both Mexico & Chile in the Venice Biennale. Like several other images in the show, the subject's face is covered. We feel sorry for the horse because it cannot see, but perhaps it's a good thing that his senses are limited, that he's separate from reality.

13



E. V. Day (born 1967 in New York)

Mummified Barbie(2001)/ 1993-98/ Doll with string and wax/ 12" x 3" x 2"

E.V. Day is a NY based installation artist & sculptor whose work explores themes of sexuality & humor while employing gravity-defying suspension techniques. She has described her work as "futurist abstract paintings in three dimensions." A work in her Exploding Couture series was in in the 2000 Whitney Biennial. A standard object with which many of us have grown up, Barbie, is near-hidden, turned into an abstract female form. We know it's her because of her eyes, which are humorous to gaze into in the context of her mummified body.

14

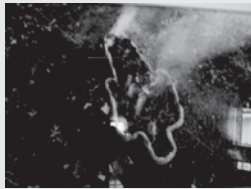


Tracey Emin (Born 1963 in Croydon, England)

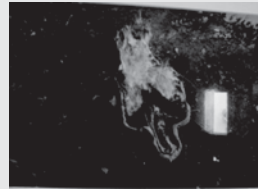
I Think It's In My Head/ 2002/ Blue and pink neon/ 21" x 72" x 2 1/2"

Emin is associated with the YBAs (Young British Artists). Her works puncture taboos of polite society. *My Bed*, her own unmade bed with used condoms & blood-stained underwear, but they can also be confessional - wistful glimpses of personal fragility. *I Think It's In My Head* is a chicken scratch transformed into a fully committed neon. Emin is confident in her vulnerability & indecisiveness, displaying her initial cross-out of the statement. The phrase became the umbrella of the show: the mind's thoughts are never absolutes. A human is relying on the animal's strength in order to move—just like the title describes, there is an acceptance of a certain kind of second guessed reality.

15



16

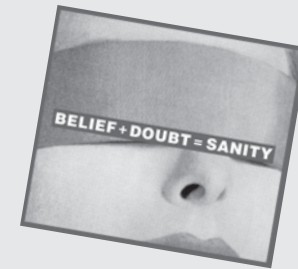


Ana Mendieta (Born 1948 in Havana, Cuba, Died 1985 in New York City, NY)

15 *Untitled (from the Silueta Series) ("less fire")/ 1977*16 *Untitled (from the Silueta Series) ("more fire")/ 1977*
Color Photograph 8" x 10"/ 15" x 21"

Mendieta was a Cuban American sculptor, painter & video/performance artist focusing on femininity, violence, life, death, place & belonging & a spiritual & physical connection with the Earth. Mendieta was such a powerful artist, sensitive in her ability to tune in with the earth. This image displays something very fleeting, yet it embodies self-sacrifice, emotion, energy, and her ability to become part of the landscape.

17



Barbara Kruger (Born 1945 in Newark, NJ)

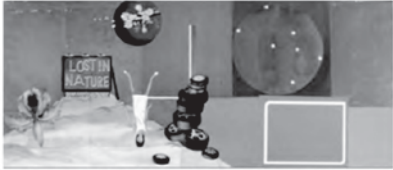
Untitled (Belief + Doubt = Sanity)/ 2008/ C-print/ 70" x 80"

Kruger's conceptual works exploring identity & gender, language & sign mine her early vocations as a graphic designer & picture editor for magazines. The disquieting effect of her works is targeted to consumers, political hypocrisy & the trappings of power & money. Though this statement is very absolute, it causes us to question the idea of sanity at all. It doesn't quite make sense until it is applied to particular aspects of your physical world.

18



19



Michelle Weinberg (Born 1961 in Brooklyn, NY)

18 *Pseudoscience*/ 2001/ Paper collage/
10.5" x 28"

19 *Botany of Desire*/ 2002/ Paper collage/
14" x 33"

Weinberg's collage process is mediumistic, the imagery assembling itself into esoteric narratives. Like frames from an animated film, each scenario thrusts her characters into ambiguous rituals conducted within shifting environments. The scientist overanalyzes the natural world—a place he might enjoy if he left his lab. He is unaware of the destruction of his own work. In *Botany of Desire* the main figure is defying gravity—her legs are open like the stretching of the flower next to her; all the objects and movements we make cyclically mimic what already exists in nature.

20



Lisa Yuskavage (Born 1962 in Philadelphia, PA)

Morning/ 2005/ Watercolor on paper/ 16" x 12 1/4"

Yuskavage is a figurative painter who revels in & rebels against the history of painting, particularly the tradition of sexualized female nudes. Exaggeratedly buxom and/or nubile girls in lurid colors are absorbed in their nudity, set against landscape or interior backdrops that render them monumental. Yuskavage's piece is one of the few in the show that is most clearly lifelike. Despite the seriousness of the self-reflection imagined here, it is feminine & delicate.

Gregory Crewdson
(Born 1962 in Brooklyn, NY)

Untitled (second skin)/ 2001-2002/
Digital C-print/ 48" x 60"

Crewdson's cinematic approach to photography, from elaborate location scouting to casting to lighting and crew has influenced a generation of artists. His narratives frequently depict characters victimized by disasters of nature beyond human control. It takes more than one look to understand the storyline of Crewdson's images. The production quality, the dark, rich color: like film stills, they are small pieces of a larger story, the details are left to potentially an uncomfortable interpretation.

21



22



Beverly Semmes (Born 1958 in Washington, DC)

Golden Egg/ 2005/ Crushed Velvet/ 76" x 15"

Semmes creates textile & ceramic works that challenge rigid boundaries of craft, fashion & sculpture. Dresses undergo radical shifts in scale, distortions, poolings, puddlings & unravellings. Her costumes become architecture, & in the process, stretch our understanding of how clothing defines us. This costume glows—it is hypnotizing to examine—but has no way of fitting an actual physical body. While the craft & construction is impeccable, we wonder: who was this made for?

23



Tracey Emin

I whisper to my past do I have another choice/
2013/ Bronze/ 10.98" x 18.5" x 7.52" 18

25



26



Marcel Dzama (Born 1974 in Winnipeg, Canada)

25 *Untitled Drawing (Heads)*/ 2000/ Ink, watercolor and rootbeer on paper/ 17" x 17"

26 *Untitled Drawing (Chart)*/ 2000/ Ink, watercolor and rootbeer on paper/ 14" x 11"

Dzama's work consists of quirky and precious drawings depicting fanciful animal/human hybrids, costume designs for music video, and experimental films. He was a founding member of the Royal Art Lodge, a collaborative in Winnipeg, Canada. These monster creatures might exist in nature, whether we see them or not... bodiless or lined up.

24



Nikki S. Lee

Layers, Istanbul 2/ 2007/
Chromogenic print

Lee traveled to different cities around the world, from Bangkok to Madrid, and in each city asked three separate street artists to draw her portrait on translucent paper she provided. Back at her studio she layered the drawings from each separate city one on top of the other, using a light box to bring out details from the underlying drawings, and then photographed the image. Due to the layering of the drawings, the subject appears to have an aura, a spirit, a higher self or a second presence within and around her.

27



Loretta Lux (Born 1969 in Dresden, Germany)

*The Red Ball 1/ 2002/ Ilfochrome print/
55 x 45 cm*

German artist Loretta Lux's highly stylized images of children border on the animatronic, as they assume enigmatic adult-like poses. Equal part air-brushed catalog models and diminutive Buddhas emitting serene vibrations, Lux's subjects are flawlessly composed using digital technology. While the child might have dropped the ball, in this liminal moment, she has telekinetic powers. As in Lux's other portraits, the girl is doll-like & divine, saintly & powerful.

29



Amy Stein (Born 1970 in Washington, DC)

Riverside/ 2009/ Digital C-print/ 24" x 30"

Stein was raised in Karachi, Pakistan & Washington, DC. For her *Domesticated* series she uses personal stories and local newspaper accounts to create staged tableau photographs of human and animal interaction in Matamoras, Pennsylvania. A monograph of *Domesticated* was published by Photolucida in 2008. That same year Martin Parr awarded *Domesticated* the Best Book at the 2008 New York Photo Festival. The moving light in the distance in *Riverside* could be either welcoming or dangerous—ominous or peaceful. The twilight, that transition between day and night, is magic in its duality.



28

Tracey Baran

(Born 1975 in Bath, NY, Died 2008 in NYC)

No Looking Back/ 2005/ C-print/ 30" x 40"

With works that resonate with intuition about birth, love, self and intimacy, Baran's photographs communicate personal, yet universal experiences in an elegiac way. Like visual diary entries, each photo commemorates an intense moment plucked from the flow of life. The arm in this photo could easily belong to the subject or to a hidden masculine figure—she might be a protected child or a woman possessed. This image functions as *I Think It's In My Head's* main gallery closing piece.

30

Vivian Maier

(Born 1926 in New York City, Died 2009 in Chicago)

*Untitled, Self-Portrait/ n.d./Gelatin silver print/
20" x 16"*



Maier was a prolific amateur photographer employed as a nanny. She documented her travels worldwide, particularly focusing on street scenes that documented a pantheon of urban characters from the destitute to the leisure class. Her work was unknown until recently when more than 100,000 negatives were discovered in Chicago. Though Maier is relatively invisible in this self-portrait, the essence of the maker is there. It looks alien and yet freakishly human and normal.

31

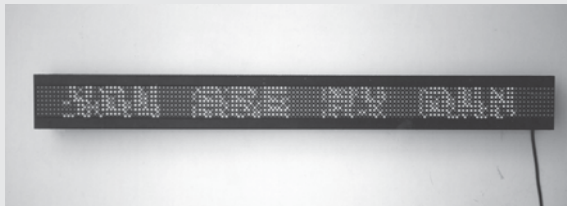


Adrienne-Rose Gionta (Born 1972)

ARG/ 2010/ Archival prints/
8" x 10"

Gionta is a South Florida artist who works across diverse media, frequently engaging social media participation and conceptual subject matter. Each of the prints in ARG depict the mouth forming the sounds of A R G. We have all played with & become familiar with the Photobooth feature on our Macbooks. Gionta turned it into an artwork, focusing on an essential, personal, vulnerable, and sexual part of the face.

33

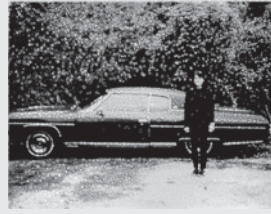


Jenny Holzer (Born 1950 in Gallipolis, OH)

ARNO/ 1996/ LED/ 5" x 53 1/2" x 4"

Holzer's work consists of intimate messages embedded into objects normally associated with public address. In this way, she penetrates the anonymity of contemporary crowds or hives to connect with an individual viewer. The messages in this sign gradually become more confrontational. They are abrasive, but eloquent, flirting with every viewer, delivered in a loud signage way that belies their intimate content.

32

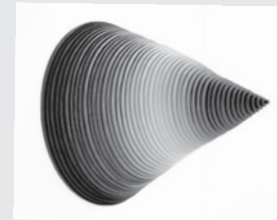


Courtney Johnson

Green Car/ 2008/ Carbon Pigment Print from
Polaroid Emulsion Lift/ 30" x 40"

From her series In Cells, Johnson enlarged digital prints of experimental treatments to the emulsion on Polaroid film. The resulting works, including Green Car, were created from the overlap of vintage and high-tech photographic techniques. In light of all those orbs, there appears to be a magical or supernatural presence in this otherwise traditional photo of a person with their car.

34



Jen Stark (Born 1983 in Miami, FL)
Double Take/ 2009/ Hand-cut wood/
24" x 24" x 24"

Stark is a Miami born artist who composes sculptures and animated videos from precisely cut and assembled colored papers. Microscopic patterns from nature, sliced anatomy and the infinity and activity of outer space are some of her starting points. Her perfect, hand-made shapes create the illusion of movement in otherwise still structures. They are vortices of color fades.

35

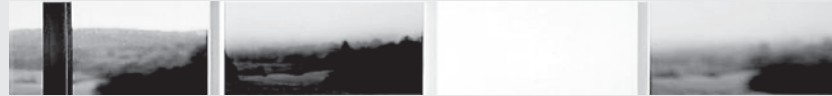


Ellen Gallagher
(Born 1965 in Providence, RI)

*Untitled/ 2002/ Mixed media/
56.5 x 76.3 cm*

Ellen Gallagher fuses minimalism with explicit messages on ethnic stereotypes, collaging bulging eyeballs, cartoon lips & flamboyant hairstyles culled from African-American magazines from the 1960s & 70s onto large-scale canvases & prints. She invented a narrative of a fantastical undersea world populated by black people, & produced drawings & hand-made films to depict this imaginary society. In the context of the depicted racial tension, one hairstyle has overtaken all the others. They blend in with the white background in a surreal, almost invisible way, both playful and terrifying.

36



Uta Barth
(Born 1958 in Berlin, Germany)

Untitled (98.5)/ 1998/ Color Photographs/ Frame size: 38" x 197-1/2"

Since the early 1990s, Los Angeles-based artist Uta Barth has examined photographic and visual perception—how the human eye sees differently from the camera lens and how the incidental and atmospheric can become subject matter in and of themselves. That is to say, she is perhaps less interested in where the camera is pointing than the act of looking through the lens in the first place. Light, sensitive and moody—the image shifts in and out of focus. It is soft, as if painted with air. The traditional landscape, normally detailed, is a mystery here.

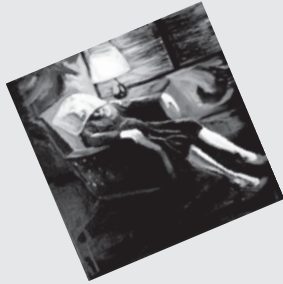
37



Vija Celmins (Born 1938 in Riga, Latvia)
Untitled (Ocean)/ 1972/ Lithograph paper/ 28 1/8" x 45 7/8"

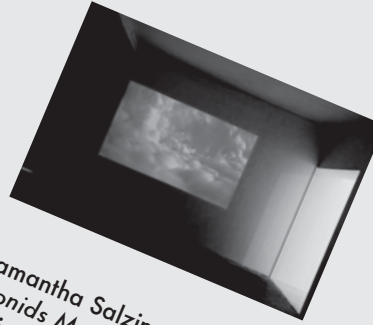
Vija Celmins is best known for photo-realistic paintings & drawings of natural phenomena such as the ocean, spider webs, star fields and rocks. The limitless expanse of nature is framed and captured with precision. Based in New York City, she has had over forty solo exhibitions since 1965, and many major museum retrospectives. The open water here is both calming and potentially dangerous. Using a very technically complicated process, Celmins' image is still simple, giving us the ability to fill the space of the sea with our own imagination.

38



Harumi Abe
 Untitled/ 2010/ Oil on canvas/14" x 15"

39



Samantha Salzinger
 Leonids Meteor/ 2008/
 Ink-jet print/40" x 50"

40



Sophie Calle (Born 1953 in Paris, France)

Untitled/ 1983/ Archival giclee print/
 8 3/4" x 13"

Born in 1953, Calle is a French artist whose collective works using photography, text and installation are driven by narrative, exploring the threshold from being a stranger to being an intimate. Often, she uses the tactics of a detective who must piece together an intimate picture of a subject by assembling clues. Her works have been exhibited and are in major private and museum collections worldwide. While one figure is missing its head, the other is seemingly obsessed with it. The empty hood is a space for a soul to exist; these stones, beautifully textured and alive, are emotionally connected.

41



Kiki Smith (Born 1954 in Nuremberg, Germany)

Comet/ 1996/ Bronze/26" x 32" x 11"

Smith works in diverse media, addressing the fragility of the body. Poetic narratives of birth & regeneration, the connection between humans & animals is always present. An impressive printmaker, Smith has produced myriad aquatints & etchings that retain the mark of the artist's hand. Her work is extensively represented in museums around the world. The hand reaching from the plant might be its spirit, or the spirit of another figure interacting with the plant itself. The unseen interactions of nature are physical here.

42



43



44



TJ Ahearn (Born in
New York)

42 *If (Bread)*/2013

43 *Time Won't Let Me (The Outsiders)*/ 2013

44 *The Pulse of Tanam (Chana Raga Panchakam)*/ 2013

45 *The Sacred Idol (Les Baxter)*/ 2013

45



Created directly on the back of vintage 60's and 70's LP sleeves, Ahearn's collages are assembled from mainstream magazines published over the past 40 years. The South Florida artist is inspired by the music of the 60s and 70s. Her collages delve into how Rock 'n Roll remains embedded in contemporary life to the point of banality, often co-opted for TV advertising and mass media. Ahearn listened to the actual records upon which she collaged, creating a visual interpretation of an imagined storyline. Each piece depicts a figure reaching beyond his or her own body, beyond the earth. Hidden within each image is a star, a horse, and a bird—elements that seem not to belong together, but are spiritually connected.

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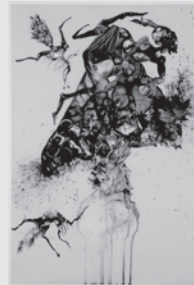


Lorna Simpson (Born 1960 in Brooklyn, New York)

Untitled (melancholy dame/carmen jones)/ 2001/ Gelatin prints/ 17" x 13" / 21" x 18 1/2"

Lorna Simpson's early career as a street photographer informs her work which interlaces language & photographs to bring attention to stereotypes of ethnicity & gender. By strategically cropping images & connecting them to phrases of dialogue, she builds complex narratives. She was the first black woman to participate in the Venice Biennale. Each side of this image is examining the other; these confident, charged phrases are juxtaposed with a vulnerable neck. We are exploring the depths of the brain, its inner workings and reflections.

46

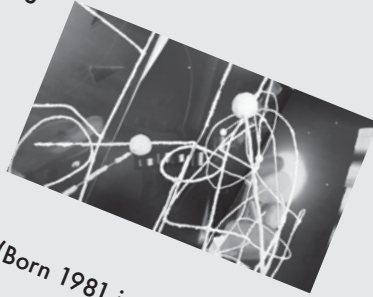


Wangechi Mutu

Howl/ 2006/ Archival pigment print with screen printing/ 35" x 24"

The works of female figures by Kenyan-born artist Wangechi Mutu are harsh and seductive, violent yet beautiful. Their mottled surfaces glitter like distant planets, like microscopic organisms or rare fungi. Humanoid forms twitch and jive and emanate from web-like tangles created by plants and their roots. A science-fiction element pervades her work, inviting images of body-snatching aliens and swamp things to haunt the imagination. This image belongs either to a dream or nightmare—something beyond this dimension. It's what we might become if our emotions take over.

48



Jiae Hwang (Born 1981 in Seoul, Korea)
Track 1/ 2013/ Video and mixed media sculpture
installation. Video 1:10 second loop

Jiae Hwang is an interdisciplinary artist working in a broad spectrum of media from traditional drawings to digital animation that create new ways to engage with viewers. For the past seven years her work has investigated places that we inhabit in our mind as well as worlds beyond our perception. Inspired by the ideas of string theory and parallel universes, she contemplates our physical existence in the world while playing at romanticizing its infinite possibilities. Hwang produced an installation specifically for *I Think It's In My Head*. In reference to the subjects she often deals with—natural life on earth brought into floating, galactic space—she combines 3D sculptural drawing with video, making it enveloping and experiential.

50



Dinorah de Jesus Rodriguez
(Born 1957 in Cuba)
mujer_cita_MIA, 2013
Video

mujer_cita_MIA is a series of videos to be presented in public ladies' rooms across Miami. They incorporate first person narratives contributed by women from around the world. Rodriguez's process incorporates found and hand-altered 16mm film footage.



Devin Troy Strother (Born 1986 in West Covina, California)

Inside and Outside/ 2009/ Gouache/ acrylic
cel vinyl/ silkscreen on paper/ Diptych,
each 8"x8"

Strother is an LA artist who uses collaged figures cut & pasted from colorful paper to illustrate cartoon-like scenarios of Black American life. Exuberant sex, parades, basketball games, tribal hunts, partying: all gleefully embody ethnic stereotypes. The people in these clumped-up collages act as if they're going to collide. They are passionate, excited about something, but we are left to imagine what that might be.



**Girls' Club
Contemporary Art by Women**

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