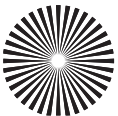


SELF=PROLIFERATION

EXHIBITION NOTES

Girls' Club presents Self-Proliferation, an exhibition of works by more than thirty artists from the collection of Francie Bishop Good and David Horvitz. Selected by independent curator Micaela Giovannotti, Self-Proliferation expresses the natural female propensity for replication and fecundity. The majority of works are created as multiples – books, prints, photographs, videos – that manifest the fungible nature of contemporary art production and collection today. Many works exhibit an easy familiarity with technology. Others expose the nuances of the female “self” as a construction inspired by popular culture and the inherently female conditions of duality, doubling, mirroring and projection.



- 1 Quisqueya Henriquez
B. 1966 in La Habana, Cuba

Novembergruppe, 2011
Inkjet prints cutouts and drawing, 28" x 38"

A conceptual artist working in diverse media, Henriquez breaks down barriers between high art and popular culture. Re-appropriation and authorship are themes explored in this print work incorporating cutouts and drawing. *Novembergruppe* is named after a group of German expressionist painters and architects who formed in Berlin at the beginning of 1900. Both playful and uncanny, Henriquez poses a classic female nude on a digitally manipulated moiré background.

- 2 Annette Messager
B. 1943 in Berck, France

Maman, 1990
Black and white photographs, colored pencil on paper under glass, dimensions variable

Maman is a portrait in fragments of photographs of the artist's mother, suspended by strings in small glass frames. The individual body parts are reminiscent of votive imagery, in which a supplicant prays for health related to that body part or organ. The black and white hands that are the protagonists in Maman are introspective and poetic. They reveal a personal journey that is also narrated through the framed handwritten text hanging from threads.

- 3 Vivian Maier
B. 1926 in New York, NY
D. 2009 in Chicago, IL

New York City, October 18, 1953, 1953
Gelatin silver print, 20" x 16"

Maier secretly and extensively documented herself and her environment for five decades, most prominently capturing post War urban America in New York City and Chicago. Employed as a nanny, Maier's photographic works were unknown until after her death, when a storage locker was auctioned and her trove of more than 100,000 was discovered.

- 4 Cindy Sherman
B. 1954 in Glen Ridge, NJ

Untitled Film Still #19, 1978
Photograph, 8" x 10"

Sherman began this series of sixty-nine images when she was twenty-three years old. Costuming herself and emoting in the manner of classic female cinema stereotypes was a way to embody feminine power, and take control of the art of photography, acting as both subject and object. In 1997, the Museum of Modern Art presented the entire series in an exhibition sponsored by Madonna. Sherman has consistently pushed the envelope in her work, mining clichés of femininity in both popular culture and high art. She is one of the most celebrated living artists of our time.

- 5 Paula Wilson
B. 1975 in Chicago, IL

Remodeled, 2007
Relief woodcut, offset lithography and silkscreen with collaged element, handcoloring, 29" x 25"

Wilson's work is an aggregate of many mediums and impulses, from painting to collage, stitching and layering, inspired by mosaic and stained glass windows. Female figures are playful and posed, rich with detailed pattern and marks. This work features a female artist and her shadow creating. Wilson is the recipient of numerous grants and awards, including a 2009 Joan Mitchell Artist Grant and a residency at Monet's home in Giverny, France from the Art Production Fund.

- 6 John Evans
B. 1932 in Sioux Falls, SD
D. 2012 in New York, NY

- June 04, 2011, 15" x 11"
 - January 03, 1984, 8" x 5.5"
 - April 15, 1984, 8" x 5.5"
- All mixed media collage

Evans created collages almost every day for 40 years. Each work is a time-capsule in miniature that incorporates ephemera from life in New York City. The works are date-stamped, and they contain Evans' observations of local events in his East Village neighborhood, as well as comment on national issues of the 1960s, 70s and 80s.

- 7 Nancy Spero
B. 1926 in Cleveland, OH
D. 2009 in New York, NY

The Race, 1988
Handprinting and printed collage paper, 24.5" x 19.5"

Nancy Spero was a New York artist who was one of the founders of A.I.R., the historic feminist collective gallery in SoHo in New York. Her themes never wavered: protest against physical and spiritual violence to women, re-valuing ancient and mythological and literary females throughout history. Her method of working involved such unique processes as hand-printing, and altered typewriters. Her works have often taken the form of tremendous, long manuscripts (a metaphor for history, the passing of time)

- 8 Ida Applebroog
B. 1929 in Bronx, NY

Fendi Progeny, 2005
Digital print on Loulin de Larroque paper, 22.25" x 17"

Part of a military squad or a marching band, the stick figure in Applebroog's Fendi Progeny makes tongue-in-cheek reference to the homogeneity and conformism of fashion consumption. Raised in an orthodox Jewish family, Applebroog defied her family by studying graphic design. Subsequent art studies, including a television correspondence course, stoked her passion to be an artist.

9 **Chitra Ganesh**
B. 1975 in Brooklyn, NY

- *City Inside Her*, 25.75" x 44.25"
- *Away from the Watcher*, 25.75" x 31.38"
- *Fortuneteller*, 25.75" x 22.13"
- *Intimacy of the Void*, 25.75" x 18.13"

All from portfolio *Architects of the Future*, 2014, woodblock and screenprint, Saunders 425gsm

The American-born daughter of Indian parents, Ganesh fuses literature, semiotics and painting in this work. Inspired by Amar Chitra Kathas, typical Indian comic books, she borrows the traditional vocabulary of the comics to phrase existential questions. Her heroines challenge the education of children regarding stereotypes of femininity, and her re-written texts overhaul cultural prejudices and posit an alternate world, set between an imagined past and a distant future. In this "retro-futurist" universe, iconography of Hindu, Greek, Buddhist mythology, and 19th-century European portraiture and fairytales commingle.

10 **Rosemarie Chiarlone**
B. 1951 in Philadelphia, PA

Hysterical Power, 2012
Cut and perforated paper, 12" x 12"

Rosemarie Chiarlone is an artist based in Miami. She works primarily with language and the format of the artist book to comment on female realities. *Hysterical Power* is a phrase that expresses the artist's challenge to those who might label females and underestimate their potential.

11 **Carrie Mae Weems**
B. 1953 in Portland, OR

- *Blue Black Boy*
- *Magenta Colored Girl*
Both 1989-1990, toned and/or color-stained silver prints with text on mat, 30" x 30"

Weems makes photographs that address the objectification of African-Americans. *Blue Black Boy* and *Magenta Colored Girl* belong to the renowned Colored People series in which the artist comments on the notion of different shades of blackness by layering a monochromatic filter on every image. Integrating documentary style photography with a personal, contemplative style, Weems' work has been celebrated in the US and beyond. A MacArthur "Genius" award winner, Weems works to penetrate stereotypes and to depict the human condition.

12 **Xaviera Simmons**
B. 1974 in New York, NY

Untitled (Horse), 2010
Color photograph, 40" x 50"

In this work, Simmons sets up a circular relationship between herself and the natural landscape in this work, both concealing and reflecting herself. An artist working in diverse media, Simmons prominently incorporates music and its visual manifestations of her ideas.

13 **Lorna Simpson**
B. 1960 in Brooklyn, NY

Counting, 1991
Photogravure and screenprint, 73.75" x 38"

Lorna Simpson's early career as a documentary street photographer informs her work which interlaces language and photographic imagery to bring attention to stereotypes of ethnicity and gender. By strategically cropping images, then connecting the images to phrases of dialogue, she builds a complex narrative. In this work, she links close-ups of an anonymous African American woman and of braided hair with a central image representing a smoke house in South Carolina used as a slave hut. The artist creates open-ended narrative that investigates controversial issues of African American identity in contemporary society.

14 **Delia Brown**
B. 1969 in Berkeley, CA

Some of my clothes, 2002
98 color photographs, 4" x 6"

Delia Brown's work is a deadpan interpretation of minimalist photographic strategies in which a visual experiment using a control is carried out scientifically over a period of time. The artist strikes a pose in almost 100 self-portraits donning clothing from her personal collection. She states "It was a reaction to Charles Ray's piece entitled *All of My Clothes*, which consisted of about nine photos documenting every item in his wardrobe."

15 **Mariana Telleria**
B. 1979 in Rufino, Argentina

Depredador, 2014
Collage, 11.5" x 8.25"

A conceptual artist fueled by paradox, Telleria's series of collages titled "Predator" have an elegiac quality, juxtaposing monumental figures reminiscent of anthropological artifacts among vast, impossible landscapes. Telleria states "Each image that I construct always emerges from a story that combines the loosest logic and the most solid fantasy. There isn't a single way to explain what we see."

16 **Dara Friedman**
B. 1968 in Bad Kreuznach, Germany

- *Dry3 from Romance*
- *Milano2 from Romance*
Both, 2002, chromogenic print, 20" x 26.5"

The 11 images in *Romance* are stills from a video of the same title that freeze-frame passionate moments between couples amidst the bustle of everyday activity in a park in Rome. Friedman isolates the climax or culmination of each meeting, a moment she describes as "decisive" or "a turning point." She contrasts the intensity and privacy of these intimate exchanges with the public space surrounding them.

17 TJ Ahearn
B. 1958 in New York, NY

- *Blue Sunday*, 2007
 - *Crown of Creation*, 2007
- Both collage on panel, 12" x 12"

TJ Ahearn is a pseudonym for curator and arts consultant Jane Hart, a South Florida artist. Her collage work compresses the seductive power of media imagery with soft pornographic visions of women. Using this vocabulary, she can make comments on the combination of consumer desire, violence and eroticism that bombards us daily. In each of her works, one may discover a horse, a star and a bird.

18 Mickalene Thomas
B. 1971 in Camden, NJ

Landscape Majestic, 2010
Woodblock, silkscreen and digital collage, 52" x 68"

A prolific painter, printmaker and photographer, Mickalene Thomas uses a collage strategy to combine vivid color and patterns from textiles into her works. She is inspired by 1970s popular culture depictions of black identity, and the presence of her own mother. Many of her subjects are women in colorful domestic settings who exhibit a strong sensuality. In this work, the artist additionally references art sources that range from David Hockney to Édouard Manet, Henri Matisse and Romare Bearden for her inspiration.

19 Alice Neel
B. 1900 in Merion Square, PA
D. 1984 in New York, NY

Evans Twins, 1982
Serigraph/screenprint, 32" x 42"

Alice Neel's unflinching portraits of women, children, couples, art world dignitaries, her Spanish Harlem neighbors and herself are powerful works of observation and empathy. Neel lived the *vie boheme*, painting through obscurity and beyond, to ultimately achieve recognition that has approached cult status. Women and children remained central subjects throughout her career.

20 Ann Hamilton
B. 1953 in Lima, OH

Untitled (Honey/Pocket), 1999
Video, 30 min. looped

Made using a child's Pixel Vision camera by Fisher Price, Hamilton's hand slowly sloshes honey in the pocket of the man's trousers she is wearing. It is a subtle commentary on erogenous zones and sexual repression. Hands feature prominently in the work of this installation artist, whose often massive multimedia environments immerse the viewer in the repetition of hand labor.

21 Hernan Bas
B. 1978 in Miami, FL

Nocturnal Feeders, 2013
Softground, spitbite, soapground, sugarlift, drypoint and aquatint, 28.5" x 22"

Hernan Bas is a painter deeply involved in the romantic power of stories. Drawing from high literary as well as tabloid variety sources, his lush painterly surfaces – and this densely inflected print – depict dreamy fantasies of boys in nature, nature as decaying, decay as nostalgia. Interested in the paranormal and the lives of saints and devils, Bas began his career with waifs and dandies, constructs from his adolescent exploration of his own identity. Originally from Miami, now living in Detroit, Bas's career skyrocketed after an exhibition of his works in the Rubell Collection, and he has exhibited in galleries and museums worldwide.

22 Peggy Preheim
B. 1963 in Yankton, SD

Confirmation, 2008
Photogravure, 16" x 12"

Tightly rendered drawings and prints by Peggy Preheim, many inspired by found vintage photographs, express a delicate nostalgia and the vulnerability of existence. Preheim's works play on the tensions between photographic reproductions, originals and copies.

23 Holly Lynton
B. 1972 in Boulder, CO

Les, Amber, Honeybees,
New Mexico, 2011
C-print, 40" x 50"

Lynton's latest work derives from her immersion in rural life in Massachusetts. Her subjects confront nature directly, without protective gear, to interact in a hands-on way with animals, insects, plants. Lynton has exhibited at many galleries nationally and internationally, including Dina Mitrani Gallery in Miami.

24 Kanako Sasaki
B. 1976 in Sendai, Japan

Illuminations, 2012
DVD and Raw MOV File

This video work maps a metaphysical relationship between numerical data calculated by the simulation astronomer, Eiichiro Kokubo at the National Observatory in Japan combined with texts from *The Diary of Anne Frank*. The data shows the formation of terrestrial planets from 4.6 million years ago, and each formation is synched with emotion.

25 Nikki S. Lee
B. 1970 in Korea

- *Layers, Prague 1*
 - *Layers, Istanbul 2*
- Both 2007, C-print, 92" x 74"

Lee is a Korean-born artist who infiltrates varied ethnic and social groups and documents herself meticulously adopting their codes of dress, behavior, and living habits. By disappearing into each community, she playfully skewers the concepts of difference and belonging, and suggests that there exists a profound commonality uniting humankind. For the *Layers* works, Lee commissioned portraits of herself from amateur sidewalk artists' in cities around the world in order to gauge variations in perception of her likeness. She then layered the different versions of herself one on top of the other in an effort to disperse and multiply her likeness.

26 Rachel Welty Perry
B. 1962 in Tokyo, Japan

Karaoke Wrong Number,
2002–2009

Welty, in a comic performance, retrieves and lip-syncs to the myriad wrong messages she received on her telephone answering machine. The litany of errors generated on this nearly obsolete household device becomes a metaphor for missed connections and misunderstandings everywhere.

27 Jillian Mayer
B. 1984 in Miami Florida

Beachin' with You, 2014
Print, 20" x 30"

Blatantly photoshopped women's legs of diverse ethnic origins are arrayed on a constructed seashore landscape, ostensibly sunbathing on a tropical beach. The repetition of the disembodied legs is humorous and disorienting. Mayer's body of work uses a combination of hi and lo-tech strategies to skewer a younger generation's dependence on technology riddled with its own obsolescence. She frequently inserts herself via photography and performance as a bumptious "everywoman", navigating the complexities of today's social terrain.

28 Laurie Simmons
B. 1949 in Long Island, NY

The Instant Decorator
(*Yellow Kitchen*), 2004
Flex print, 30" x 38"

Laurie Simmons is a celebrated artist from the Pictures Generation, a peer and colleague of Cindy Sherman. She has consistently explored the emotional and intellectual power of surrogate figures in her art. Whether staged in her studio or created via collage, stand-ins for female figures are manipulated with humor and irony.

29 Martha Rosler
B. 1943 in Brooklyn, NY

Gladiators, 2004
Photomontage as color photo,
20" x 24"

Rosler has had a celebrated career during which she has aimed her camera back onto persuasive images in the media that shape our concept of public space. A cultural commentator, Rosler has used her art as a podium from which to comment on war, national security, architecture and the built environment, and the deleterious effects of these on women. Rosler has deployed photomontage to collapse the distance between the atrocities and violence of war, allowing it to intrude upon the safety and comfort of American homes.

30 Lisa Sanditz
B. 1973 in St. Louis, MO

Village of Hiddenbrooke
Model Home, 2005
Archival inkjet print, 13" x 14"

Professing to capture the sublime, Sanditz paints on location, focusing on subjects that are commercial and banal – malls, casinos, industrial sites. In this print, she exposes the pre-fabricated coziness of a model home in a planned community. The multiple vantage points compressed in each of her works creates a unique sense of perspective.

31 Jessica Stockholder
B. 1959 in Seattle, WA

With Your Salad, 2005
Plastic, igloo cooler, brushed aluminum wall sconce, extension cord, polyester resin, fabric,
12" x 12"

In keeping with her signature installation work that blurs the boundaries between painting, sculpture and installation, the artist has manufactured a functional lamp using lo-tech material. In this work, she wields everyday materials and found objects to create chromatic choices lifted from color field painting. The artist capitalizes on the prefabricated lunchbox in the creation of this editioned work.

AA Rosanna Saccoccio
B. 1928 in Brooklyn, NY

Paper Flowers for the Virgin, 1998
Mixed media artist's book,
8" x 12"

Saccoccio's book, handmade using a variety of techniques including printing, drawing and stitching, records her childhood experience in Catholic school. Nuns rejected her handmade paper flowers for a shrine to the Virgin Mary in the classroom, but the artist recognized the greater offering of her genuine, innocent expression. Saccoccio was active for many years in the Fort Lauderdale artist community, and now resides in Marblehead, MA.

A Annette Messager
B. 1943 in Berck, France

Enveloppe-Moi (deluxe), 2013-2014
Artist book, 11" x 14" x 3"

Enveloppe-moi, by Annette Messager, is Published by the MoMA in NYC, this book is. The book is a compendium of individual pages, messages in envelopes and a series of postcards contained in a handmade box. Postcards, obscured words, phrases, nets, body parts, and collages illustrate a fictional romance. This is a rich work, the analog equivalent of many new, multi-media "hyper-text" reading experiences. Ten collages visualize emotionally heightened (and slightly ironic) scenes from a fictional romance. Overall, *Enveloppe-moi* is a rich work, the analog equivalent of many new, multi-media "hyper-text" reading experiences.

B John Baldessari
B. 1931 in National City, CA

Visionaire No. 64 Art: Red Edition (portfolio), 2014
Canvas clad portfolio,
12.8" x 18.8" x 1.9"

Baldessari capitalizes on the allure of the "selfie" genre and our collective obsession with celebrity faces – Drew Barrymore, James Franco, Karlie Kloss and others. His signature color interventions that partially obscure facial features is a strategy that appears to obliterate the fame of his subjects, but actually calls more attention to it.

C Trenton Doyle Hancock
B. 1974 in Oklaahoma City, OK

Fix, 2006
18 portfolio prints

Hancock's entire body of work revolves around an elaborate invented legend of creatures called the Mounds, half-animal, half-plant creatures. He propels this narrative forward as if it were a history, narrating episodes and characters via cartoonish, color-saturated imagery. The birth, life, death, afterlife, and even dream states of these characters references the history of painting, especially Abstract Expressionism.

D Wangechi Mutu
B. 1972 in Nairobi, Kenya

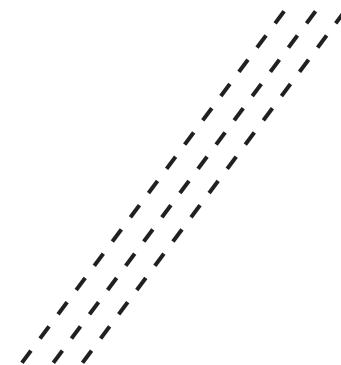
Eve, 2006
Portfolio of etchings and aquatints with digitally printed collage additions, Edition of 20,
8" x 10"

Mutu uses collage to construct female figures to bring attention to the combination of eroticism and violence that is visited upon the female body. Equally earthy and sci-fi, Mutu's females are vixens that vibrate between the reptilian and the glamorous. She delves deep into the female condition with *EVE*, a translation of selected collage works and drawings compiled into an artist's book. Its pages give equal time to abstracted thoughts on desire and repulsion, and more clinical, spare observations of anatomy.

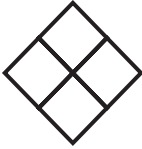
E Ida Applebroog
B. 1929 in Bronx, NY

Ephemera, 2014
Suite of 5 prints, etching,
photogravure, 12" x 15"

Applebroog's works in drawing and printmaking reference storyboards, a method borrowed from film and television to tell a story by framing individual pictures. Early in her career, she connected directly with the art community by mailing booklets of her serial storyboards to art world professionals. Now in her 80s, Applebroog has consistently focused on the female body and gender issues. This portfolio of prints depicts couples in varying states of embrace.



SELF=PROLIFERATION



Girls' Club
Contemporary Art by Women

117 NE 2nd St.
Ft. Lauderdale, FL 33301
954. 828. 9151
info@girlsclubcollection.org
girlsclubcollection.org

The exhibition and catalog are made possible by Funding Arts Broward and private donors.

Design by hellogusto.com

