

ARTISTS-IN-SCHOOLS PROGRAM (AISP) CURRICULAR CONTEXT

SPRING 2024: Feminism

ABOUT THE CURRICULAR CONTEXT

AISP curricular contexts are based on temporary exhibitions at The Print Center and change each semester. This document provides teaching-artists with the scaffolding and information necessary to inspire the curriculum that will be designed for each individual classroom. For more information about writing your curriculum, please refer to the “Guidelines for Curriculum Adaptation” and “Suggestions for Curriculum Plan Structure” sections in the AISP Handbook.

CURRICULAR FRAMING: EXHIBITION DESCRIPTIONS

The spring 2024 curricular context responds to three solo exhibitions presented at The Print Center: **Nancy Hellebrand: EVERYBODYBEAUTIFUL**, **Stephanie Santana: Ways of Knowing** and **Martie Zelt: Land Strider**. For these female-identifying artists working decades apart, explorations of materials and process are foundational to their understanding of the world around them.

These exhibitions are organized in conjunction with (re)FOCUS, a Philadelphia citywide festival showing how women-identified and BIPOC artists have moved from the periphery to the center of the art world. (re)FOCUS celebrates the 50th anniversary of FOCUS, one of the first large-scale surveys of the work of contemporary American women artists signaling the inception of the American Feminist Art Movement, held in Philadelphia in 1974.



Nancy Hellebrand, *Untitled*, from the series, “NAKED,” 2022, photogravure, c. 24” x 36”

Since 2017, **Nancy Hellebrand** has been exploring the female body, not in the typical perfection of youth, but instead representing the aging form. She said, “There is magic in acknowledging and giving old women the interest and appreciation our culture reserves for the young. If this isn’t beautiful, important and poignant, I don’t know what is. There is so much to learn about old women by seeing them NAKED. To my eye, these well-worn bodies are rich and beautiful. We see women’s stories embedded in their flesh. Ultimately these pictures cause us to confront loss and death; this is what it is to be human. When there’s no agenda, seeing another person nude is profound.”

Stephanie Santana constructs narrative works that explore interior worlds, mythologies, navigational tools and resistance strategies within the Black diasporic experience. Working across fiber arts and printmaking, her intuitive practice spans time and geography. The artist frequently employs improvisational techniques and, what feminist theorist of visual culture Tina Campt terms, the “haptic encounter” with archival photographic imagery. Campt is a Black feminist contemporary art theorist for whom photographs have a haptic quality - they are meant to be handled and provoke an array of personal emotions.



Stephanie Santana, *Vantage Point*, 2022, screenprint appliqué, textile and hand embroidery, 33 ¾" x 34 ½"



Martie Zelt, *Untitled*, 1984, mixed media

Martie Zelt (1930-2023) is an under-recognized artist, and this exhibition will present her innovative approach to printmaking and mark her achievements. From the 1960s through the 1980s, Zelt took an expansive approach to traditional lithography. She manipulated bought paper to experimental ends, made her own paper to achieve things she could not find in commercially available products, combined materials such as textiles and fabrics to the printmaking process, and added processes and media such as sewing and Xerox to her prints. Zelt’s increasingly experimental practice resulted in the creation of large-scale, abstract, 2-dimensional prints as well as 3-dimensional works that she described as “constructions.”

ARTIST INFORMATION

Nancy Hellebrand (born 1944, Philadelphia, PA; lives Philadelphia, PA) Hellebrand’s work has been exhibited in museums and galleries internationally. She was the first American and the first living woman to have a solo exhibition at The National Portrait Gallery, London, UK. Hellebrand’s photographs are in the collections of the Yale University Art Gallery, New Haven, CT; Museum of Modern Art, New York, NY; Philadelphia Museum of Art, PA; Princeton University Art Museum, NJ; and the Museum of the City of London, UK. Hellebrand studied photography with Alexey Brodovitch, Bill Brandt and John Coplans, each of whom influenced her deeply. She taught photography at Bucks County Community College, Newtown, PA; Yale University; Parsons School of Design, The New School, New York, NY; and the University of the Arts, Philadelphia.

“Nancy Hellebrand’s early interest in photography was almost entirely motivated by a sense of social justice. Over time her images became less content-dependent and more abstract, though

they continued to be driven by her hunger for human understanding and intimacy” (from the artist’s website). In works from the 90s, such as abstracted photographs of handwriting and landscape-like images of bodily fluid-stained tissues, Hellebrand explored the relationship between storytelling and personal objects. Her “Torn. Crushed. Ripped. Beautiful.” series invokes violence and neglect of women through texture, dimensionality and the physical damage/destruction of photographs of their faces. Small works from her recent series, “Naked,” photogravures printed by Cindi R. Ettinger Studio, explore the aging female body.

www.nancyhellebrand.com

www.nancyhellebrand.com/torn-crushed-ripped-beautiful



Nancy Hellebrand, *Untitled* from the series, “Torn. Crushed. Ripped. Beautiful.,” 2014-2016, inkjet print



Stephanie Santana, *If They So Choose*, 2024, Silkscreen, monoprint, wax pastel, flashe, cotton textile, batting, thread, 30 ¾” x 37 ½”

Stephanie Santana’s (born 1984, Los Angeles, CA; lives Brooklyn, NY) practice is rooted in the expansive traditions of textile arts and fine art printmaking. She was a founding member of Black Women of Print (BWoP) which foregrounds innovative approaches to printmaking and provides a space for the advancement of Black women printmakers, authentically representing Black women’s narratives within art history, and developing programming centered around the emic perspectives of black women. “The meaningful exchange of skill, wisdom and intellectual thought creates space for more Black girls and women to join the printmaking community and pursue it as a profession,” (from BWoP website, link below). Santana comes from a family of artists, and is also a member of The Santana Project – an intergenerational family artist collective.

Santana says of her work: “Through the use of archival photographs and documents, my work explores Black identity, interiority and strategies of resistance across generations and geographies. An intuitive and responsive layering of printmaking, painting, embroidery and quilting, each work draws upon personal and collective histories, negotiating the spaces between memory, lore and the material evidence of Black life.”

www.stephaniesantana.com

www.blackwomenofprint.com

Martie Zelt (born 1930, Washington, PA; died 2023, Roswell, NM) studied at the Pennsylvania School of the Fine Arts (PAFA), Philadelphia, in the 1950’s and then spent many years traveling throughout Europe and Latin America. Initially working largely in woodcut and lithography, she began screenprinting and creating mixed media assemblages in the 60’s. “She was the first in Philadelphia to use photoscreen techniques in fine art prints.” “In 1976 ... she left behind hard edges and began making each impression a unique work by incorporating other media, even machine stitching, in her editions,” (from the artist’s website).

Zelt was a well-known member of the Philadelphia print community in the 1960s and 70s, and in addition to her artistic contributions, she taught experimental printmaking and mixed media techniques to inner city youth for the Prints in Progress program of The Print Center, was an educator at the University of the Arts, PAFA and the Philadelphia Museum of Art. Her work was featured in The Print Center's 1974 exhibition *Women Printmakers*, which was presented as part of the original FOCUS initiative.

www.martiezelt.com



Martie Zelt, *Florería (pink version)*, 2009, photo-etching on handmade paper with chine collé and fabric, 9 ¾" x 9"

POSSIBLE CURRICULAR THEMES

Feminism/Feminist Art

The exhibitions present the work of three women over a time span of more than 50 years. Each artist addresses ideas of Feminism in different ways. Hellebrand said: "The women who posed for these photographs experienced being appreciated just for who they were, which is still a radical act." She is constantly revisiting her experience as a woman through focusing on the beauty and struggles shared by other women. Santana was a founding member of Black Women of Print, which archives and promotes black artists within her female community in part to address the exclusion of POC artists in early feminist movements. Santana had a curatorial project at The Fabric Workshop and Museum, Philadelphia called "Herstory of Art." As a female artist starting her career in the 1960's, Zelt's tremendous impact on experimental printmaking through her boundary pushing work and her years of teaching has been underappreciated. All three addressed their identity as female artists by distinguishing themselves in their fields while also drawing much needed attention to their female communities.

Ideals of Beauty

Hellebrand's work challenges concepts of conventional beauty defined by youth. Zelt experimented visually by rebelling against formal expectations in art, leaving jagged edges and rough surfaces which were intended to be part of her finished work. What are other ways beauty is defined in various communities and cultures, and what do those conventions cause us to discount or ignore?

Vernacular Photography is used by Stephanie Santana as a way of shifting perception and rebalancing history and representation. Vernacular photography, (photographs made for non-artistic purposes, such as, snapshots, scientific documentation, commercial, etc.), is used by Santana in the form of family photos juxtaposed with symbolic imagery as a means of revealing the Black diasporic experience.

Approaches to Portraiture

Hellebrand's nude portraits show how the geography of the aging form provides a documentation of experience. How can various approaches to portraiture, including those constructed with objects, or, that do not reveal the sitter's face, tell the stories of their experiences?

Materiality

Santana and Zelt create layered, mixed-media works that incorporate a variety of printmaking techniques along with collage, hand-drawing, painting and textiles work. Both artists incorporate the traditionally feminine practices of sewing and quilting in their materially experimental works, rejecting formal limitations of traditional printmaking. Hellebrand has also explored texture and dimensionality via wrinkling and tearing photographs and printing on alternative surfaces like plaster. How can the inclusion of varied textures and techniques enhance a work of art or create space for the inclusion of symbolic ideas and allusions?

PROJECT POSSIBILITIES

To focus on the Feminist theme of work represented in The Print Center's spring 2024 exhibitions (or in celebration of Women's History Month), students can be directed to select female topics/subjects for any of the following activities

Please feel free to reference this google drive folder for tutorials and other resources, and please add to it if you'd like to share:

https://drive.google.com/drive/folders/1P4P4OJchhpsOu_ZY3--guE3cxyQ9mirm?usp=sharing

Alternative Portraiture

Below are some suggested directions to explore alternative uses of Portraiture.

- Inspired by Stephanie Santana's use of family portraits juxtaposed with symbolic imagery, have students create **embellished portraits** by printing digital negatives on acetate and hand-altering them using collage, oil-based marker and found objects. If no darkroom is available, cyanotype is a good way to print negatives in the classroom using sunlight or portable UV lights.

Teaching resource: (*vetted videos demonstrating cyanotype process*)

- "Sun Printing with the Cyanotype Set from Jacquard Products"
https://youtu.be/uvw5LZaPiYc?si=oE46B32qV_wr0aUs
 - "A Wet Cyanotype Tutorial"
https://youtu.be/mpw1qXzKDFk?si=eknpaA5TmZHev_nq
 - "Cyanotype troubleshooting – my print was washing off"
https://youtu.be/44Y9_jbVt_8?si=q65suGOg3mvU5joi
- Portraits can also be printed onto paper or fabric via digital means, photo transfer (see photo transfer notes below), or screenprinting, and then embellished directly by hand, embracing mixed-media layering techniques used by Stephanie Santana and Martie Zelt (i.e. drawing/monotype/sewing/collage)
 - Have students create sets or backdrops and photograph each other in front of them. Use Hellebrand strategy of not showing the models' faces to inspire students to push the boundaries of traditional portraiture and find unique ways to depict individuals. Sets or backdrops can create contexts that refer to the subjects' communities or histories. Show students Hellebrand's earlier work, in which objects charged with physical history are used as a proxy for subjects. Encourage students to consider the relationship between objects and stories and include that in their work.

Collage/Photo Collage

- Santana's work uses vernacular photography (largely family photos) combined with printmaking and textiles, to explore the dialogue of personal and collective histories. Have students bring in or photograph/scan images of found and family photographs. Students can experiment with techniques such as double exposure or collage to overlap personal and found imagery to create images that play with concepts of family and community.
- Students can take inspiration from the materiality in Zelt's work, print their images using traditional or digital processes, and incorporate them into an abstract collage. Below is a helpful description of Zelt's mixed-media studio process:

"To create her work, Zelt often starts with a printed base—a collagraph printed from a cut and assembled cardboard plate, a photo etching, or monoprint. She then positions and adheres scraps of cloth, handmade papers, or other mixed media such as twigs or pods by use of a needle and thread, sewing machine, glue, or chine collé — a printmaking process that uses the press to fuse papers. These incorporated items may be locally collected — such as onion skin paper made from onions purchased at a local grocery store — or are drawn from previous travels, as in a scrap of fabric from a neighbor in Vera Cruz. She also sometimes includes expressive lines with pastels or graphite. Finally, a thin, wooden dowel is often slid through a fabric sleeve as both a decorative element and for hanging. While she begins each work with a general concept in place, it is only through lengthy trial and error, building layer upon layer, that the work takes shape." (Caroline Brooks, Executive Director, Roswell Museum)

Photo Transfer

- The acrylic transfer process can be used to apply a photograph onto just about anything: a monoprint, painting, printed image or text! Multiple substrates, such as wood, canvas, vellum or Plexiglas. Photo transfer is used by Stephanie Santana in her textile and paper-based work. Citra Solv photo transfer can be used to apply a toner-based image (Xerox or laser-jet) onto paper or fabric.

- **Teaching resources:**

"Photo Transfer with Acrylic Gel Medium," Drawing and Painting – The Virtual Instructor
<https://www.youtube.com/watch?v=umBL1VV8SVU>

This video demonstrates a process that can be adapted in a variety of ways to utilize photography as an element of a mixed media artwork.

"The Image Transfer Technique You Don't Know: Citra Solv"

<https://www.youtube.com/watch?v=JFiR64m1hLo>

This video demonstrates experimentation with this non-toxic transfer technique... testing at home is recommended, this process can be finicky (see instructional in drive folder).

Art Quilt

- Drawing inspiration from artists Santana and Zelt, have students explore a variety of printing techniques on fabric and create a collaborative quilt and/or individual textile pieces. These can be figurative or abstract. Santana references quilts in her work as tactile objects of enduring personal and cultural significance, combining images and symbols of personal significance. Zelt incorporates sewing as another method of joining mostly abstract textures and imagery.

- Have your students look at the three artist's material applications and explore various uses of sewing to combine imagery with fabric and/or paper.

ADDITIONAL ARTISTS FOR REFERENCE

LAURA AGUILAR (Feminism, Alternative Portraiture: body-focused photography):

<https://www.lauraaguilarphotography.com/>

LA Times article:

<https://www.latimes.com/entertainment/arts/miranda/la-me-laura-aguilar-photographer-20180425-htmlstory.html>

Laura Aguilar (born 1959; died 2018) was an American photographer. She was born with auditory dyslexia and attributed her start in photography to her brother, who showed her how to develop in the darkroom. She was mostly self-taught, although she took some photography courses at East Los Angeles College, where her second solo exhibition, *Laura Aguilar: Show and Tell*, was held. Aguilar used visual art to bring forth marginalized identities, especially within the LA Queer scene and Latinx communities. Before the term "Intersectionality" was used commonly, Aguilar captured the largely invisible identities of large bodied, queer, working-class, brown people in the form of portraits. Often using her naked body as a subject, she used photography to empower herself and her inner struggles to reclaim her own identity as "Laura"- a lesbian, fat, disabled and brown person. Although work on Chicana/os is limited, Aguilar has become an essential figure in Chicano art history and is often regarded as an early "pioneer of intersectional feminism" for her outright and uncensored work.



Laura Aguilar, *Grounded #111*, 2006

(<https://www.artnews.com/art-news/news/laura-aguilar-compassionate-photographer-marginalized-groups-dies-58-10196/>)

TAWNEY CHATMON (Ideals of Beauty, Portraiture, Materiality: mixed media):

<https://www.tawnychatmon.com/>

An interview with the artist: <https://herclique.com/blogs/stories/interview-with-tawny-chatmon>

Tawny Chatmon (b.1979, Tokyo, Japan; lives MD) has a background in commercial photography and began to create fine art work after documenting her father's battle with cancer and his subsequent death. The self-taught artist takes a multi-layered approach, overlapping digital collage and illustration. She frequently experiments with various techniques such as hand-embellishing with acrylic paint or gold leaf, and materials such as paper, semi-precious stones, glass and other media. A Black woman and mother of three Black children, she is motivated by "leaving something important behind," to the world her children will grow up in. She creates imagery that celebrates and honors the beauty of Black childhood and familial bonds, while at times addresses the absence and exclusion of the Black body in Western art.



Tawney Chatmon, *The Revelation/Glory*, 2019, 24k gold leaf, acrylic, watercolor, ink and gouache on pigment print

“Beauty is every child in these portraits. Beauty is individuality and nonconformity. Beauty is something that you saw, that you can’t stop thinking about because it made such a good impression on you. Beauty is the way I felt when I got to hold each of my babies after giving birth to them. Beauty is motherhood. Beauty is when my 15-year-old son makes it a point to hug me every night and tells me he loves me. Beauty is goodness. Beauty is knowing you’re beautiful even in a world hellbent on making you think otherwise,” (from interview with Chatmon noted above).

Chatmon was among the eight artists featured in the exhibition *The Afro-Futurist Manifesto: Blackness Reimagined*, presented in association with the 2022 Venice Biennale, curated by Myrtis Bedolla of Galerie Myrtis. The exhibition explored the theme of Black life on the continuum of its imagined future, (from the artist’s website).

MANDY EL-SAYEGH (Materiality: abstract mixed media including Vernacular Photography): <https://www.lehmannmaupin.com/artists/mandy-el-sayegh/biography>

An interview with the artist: <https://youtu.be/aw9PNjd-YZA?si=Xp4EDtpgn6awABDt>

Mandy El-Sayegh’s (b.1985, Malaysia; lives London, UK) highly process-driven practice is rooted in an exploration of material and language. Executed in a wide range of media, including densely layered paintings, sculpture, installation, diagrams, sound and video, El-Sayegh’s work investigates the formation and breakdown of systems of order, be they bodily, linguistic or political. El-Sayegh collages together disparate fragments, text and found imagery, and layers them with materials like latex, rubber and clay that mimic organic matter. Through the use of simple, repetitive patterns such as a hand-painted grid or geometric molds, formal and narrative synthesis that is not consciously intended or anticipated occurs.



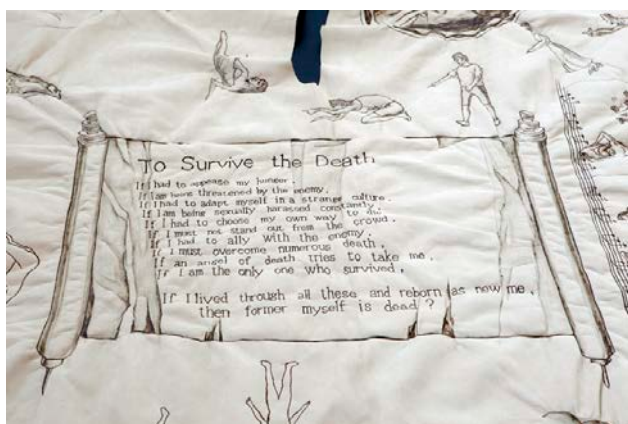
Mandy El-Sayegh, *White Grounds (Fonds blancs)*, installation view; *Daily (double)*, 2019, inkjet on canvas, 63” x 43 1/3”

She said: "I'm interested in the idea of artefacts not as ethnographic evidence but as a portable ecology - they move, they travel, they contribute to cultural hybridity rather than cultural homogeneity. All these elements are constantly remapping how we read history and how we consume the present." Her work begins with found fragments, which are the "parts" that possess the power to disrupt overarching structures and assumed truths. These fragments include sourced copies of the *Financial Times*, imagery from advertisements, or collected doodles and Arabic calligraphy from her father's home in London. She collages these elements and asserts her own perspective by drawing directly onto the works to create double meanings, and call into question our assumptions and understandings of typically unquestioned systems.

CHANG JIA (Feminism, Portraiture: body-focused photography):

A member of (and featuring her work): <http://www.koreanartistproject.com/>

An Interview with the artist: <http://www.zineseminar.com/wp/issue06/interview-jia-chang-eng/>



Chang Jia, *To Survive Death*, 2013, drawing on cowhide; *Physical requirements for being an artist 2nd: Enjoy Yourself In Every Condition*, 2000, single channel video

Chang Jia, a Seoul-based artist, utilizes the human body to address social taboos via performance, video, installation and photography. Her work can be associated with Feminist art, in that she reveals women as subjects who desire, rather than voyeuristic objects. Jia explores corporeality using "the body as the site of events and a medium for delivering narratives," (Jia Chang). Like Hellebrand, she has also used bodily secretions in her work as "a deviant agent" to represent physical aspects of being and further confront taboos. Her *Standing Up Peeing* series was recently included in the exhibition *The Shape of Time: Korean Art After 1989* at the Philadelphia Museum of Art. While confrontational and startling, her images of the female form are also beautiful.

Jia said: "The purpose of my artwork was to haul to the surface the things that people usually don't want to expose that exist but are silenced,"

(<https://youtu.be/rE52Ger4kkY?si=QCeCNWeEieBjK8pa>)

NAOMIEH JOVIN (Vernacular Photography, Materiality: installation with use of textile):

<https://www.uarts.edu/gallery/naomieh-jovin-lovers-hands-devils-pool>

Naomieh Jovin is a first-generation Haitian-American and a photographic artist. Jovin has a BFA in Photography and Digital Arts from Moore College of Art & Design, Philadelphia, PA.

She has received an award from the Magnum Foundation Fund, a Mural Arts Philadelphia Fellowship for Black Artists, has been a LensCulture Critics Choice Winner; an artist-in-residence at the Inspiration Lab, University of the Arts, Philadelphia; and was named a Fellow in the Arts by The Pew Center for Arts & Heritage in 2021. Jovin's work has been featured in *The Nation* and on BuzzFeed, and she has photographed for *The New York Times* and *Vogue Italia*.

Her work combines original photography with appropriated images from her family albums to contemplate her Haitian American identity, family history, spirituality and the African diaspora. It also addresses ideas of resistance and intergenerational trauma, as well as how the experiences of our family and our pasts are carried in our bodies. *First Communion* is drawn from Jovin's series "Gwo Fanm," which is Haitian Kreyol for 'Big Woman.' For Jovin, a 'Gwo Fanm' is strong vulnerability. A 'Gwo Fanm' stands out in life and stands up for the ones they love, but also endures more than their fair share of the slings and arrows the world throws at them, absorbing hurt and pain that would crush someone less resilient or determined. Jovin considers many of the women in her family as Gwo Fanm – women who have shouldered burdens beyond most people's imaginings.



Naiomeh Jovin, *The Gathering*, 2021; *First Communion*, 2021, from the series "Gwo Fanm"

In the exhibition *Lovers Hands, Devil's Pool*, 2023 at the University of the Arts' Rosenwald-Wolf Gallery, Jovin presented found images and objects alongside her original photography. The exhibition highlighted Jovin's connection to both Haitian Vodou and Christianity, two spiritual practices that have been historically blended in Haiti "Vodou is defined as a sacred dance with the ancestors that manifests ancestral and divine energy within oneself by working its way through one's flesh," said Jovin. She seeks to create new pathways for unlearning harmful stereotypes about Black people, and to translate the trauma within immigrant families into power through storytelling and photographic imagery. Her hope is to expand her personal narrative beyond the singular perspectives of her family's information.

FAITH RINGGOLD (Materiality: mixed media/quilting)

<https://www.faithringgold.com/>

Artist Residency at The Fabric Workshop & Museum (*Tar Beach* quilt)

<https://fabricworkshopandmuseum.org/artist/faith-ringgold/>

Faith Ringgold (born 1930, Harlem, NY) is a painter, mixed-media sculptor, performance artist, writer, teacher and lecturer. In the early 1970's Ringgold began making tankas (a Tibetan art form of paintings framed in rich brocade fabrics), soft sculptures and masks. She also utilized them in her masked performances of the 1970's and 80's. Although inspired by African art, it was not until the late 1970's that she traveled to Nigeria and Ghana to see the tradition of masks that have continued to be her greatest influence.

She made her first quilt, *Echoes of Harlem*, in 1980, in collaboration with her mother Madame Willi Posey. The quilts were an extension of the tankas from the 1970's. These paintings were not only bordered with fabric but were also quilted. Ringgold's first story quilt, *Who's Afraid of Aunt Jemima?* was written in 1983, as a way of publishing her words unedited.



Faith Ringgold, *Tar Beach*, 1990, quilt

Crown Publishers published Ringgold's first book, the award winning *Tar Beach* in 1991. It has won over 20 awards including the Caldecott Honor and the Coretta Scott King Award for the best-illustrated children's book of 1991. An animated version with Natalie Cole doing the voiceover was created by HBO in 2010. The book is based on the story quilt of the same title from "The Woman on a Bridge" series, 1988. The original quilt was created at The Fabric Workshop & Museum in Philadelphia and is now in the permanent collection of the Solomon R. Guggenheim Museum in New York, NY.

CARRIE MAE WEEMS (Feminism, Alternative Portraiture, Materiality: textile):
<https://carriemaeweems.net/>

Artist Residency at The Fabric Workshop & Museum:
<https://fabricworkshopandmuseum.org/artist/carrie-mae-weems/>

"Kitchen Table Series":
<https://www.nga.gov/collection/art-object-page.209288.html#:~:text=Weems%20turns%20this%20idea%20on,complexity%2C%20strengt%20and%20beauty>

Carrie Mae Weems (born 1953, Portland, OR; lives Syracuse, NY) is widely renowned as one of the most influential contemporary American artists living today. Over the course of nearly four decades, Weems has developed a complex body of work employing text, fabric, audio, digital images, installation and video, but she is most celebrated as a photographer. Activism is central to Weems' practice, which investigates race, family relationships, cultural identity, sexism, class, political systems and the consequences of power. Over the last 30 years of her prolific career, Weems has been consistently ahead of her time and an ongoing presence in contemporary culture," (from The Fabric Workshop & Museum website).



Carrie Mae Weems, *The Apple of Adam's Eye*, 1993, pigment and embroidery on sateen, Australian lacewood frame, 75" x 80"; *Untitled*, from "Kitchen Table" Series, printed 2003

At The Fabric Workshop & Museum, Weems created a textile-based, embellished self-portrait of sorts in the form of a 3-dimensional folding screen. In her "Kitchen Table Series," of staged photographs, Weems created imitation vernacular photographs by creating fictional snapshot-like images: "The kitchen, traditionally considered a female space, has rarely been pictured as a site of importance. Weems turns this idea on its head. She suggests the kitchen table is a stage where life's biggest moments play out, and where the full range of human emotions is expressed. The series compellingly examines women's lives. It boldly asserts, in particular, Black womanhood's complexity, strength, and beauty," (National Gallery of Art website, link above)

CARMEN WINANT (Feminism, Vernacular Photography):

<https://www.carmenwinant.com/>

Video about the artist:

<https://vimeo.com/729245576?share=copy>

An interview with the artist:

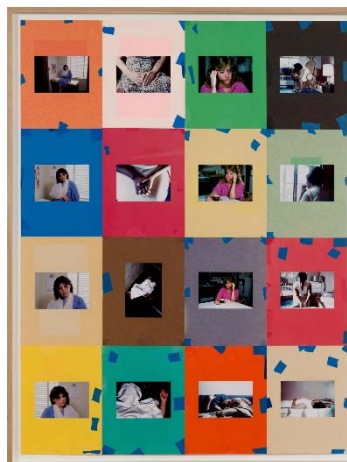
<https://www.unconditionalmagazine.com/stories/carmen-winants-body-of-work/>

Carmen Winant (born 1983, San Francisco, CA; lives Columbus, OH) is an internationally recognized photography-based artist raised in Philadelphia. She has a BA from the University of California, Los Angeles and an MA and MFA from the California College of the Arts, San Francisco. She explores representations of women through collage, mixed media and installation. Winant's work draws attention to women's experiences and issues via focus on the female body through collages and installations of vernacular photography. Winant's large-scale collages present a mosaic of clippings of women's figures and bodies. In the photographic installation *My Birth* she collected and displayed over 2,000 images of women giving birth. In a book by the same name, Winant includes photos of her mother's childbirths. Similarly, her work *Looking Forward to Being Attacked* is composed of found images of women in self-defense classes. She also makes collages that combine text and image, such as *What Would You Do if You Weren't Afraid?* (Women in the News Before November 8, 2016). *The last safe abortion*, Winant's recent installation at the Minneapolis Institute of Art, brings together archival and new photographs of Midwest health clinics, centering imagery of workplace camaraderie and intergenerational care.

Winant's recent projects have been shown at ICA Boston, MA; Patron Gallery, Chicago, IL; Cleveland Museum of Art, OH; Wexner Center of the Arts, Columbus; Sculpture Center, Long Island City, NY; The Museum of Modern Art, New York, NY; Carnegie Museum of Art, Pittsburgh, PA; as well as Kunsthall Charlottenborg, Copenhagen, Denmark; and Henie Onstad Kunstsenter, Høvikodden, Norway. In 2019, Winant mounted 26 of her billboards across Canada as part of the Scotiabank CONTACT Photography Festival. Winant's work is part of the collections of Museum of Contemporary Photography, Chicago; Museum of Contemporary Art, Los Angeles; The Minneapolis Institute of Art, MN; The Museum of Modern Art, New York; as well as Henie Onstad Kunstsenter. She is a 2019 Guggenheim Fellow in photography, a 2020 Foundation for Contemporary Art Grant recipient and a 2021 American Academy of Arts and Letters Honoree. Winant's recent artist books include *My Birth* (SPBH Editions and Image Text Ithaca Press, 2018) and *Notes on Fundamental Joy* (Printed Matter Inc., 2019).

A Brand New End: Survival and Its Pictures was a photo-based exhibition of new work by presented at The Print Center, as part of a five-component project developed by the artist through intensive research — a hallmark of her category-defying practice. *A Brand New End* explores historical and contemporary representations of oppression, liberation and self-expression through materials drawn from and inspired by the archives of Women In Transition (WIT) and the National Coalition Against Domestic Violence (NCADV). The project aims to illuminate the often invisible experiences of women, as well as feminist strategies for survival, revolt and self-determination. It highlights the power of print (photography and printmaking) to depict how women view themselves, and how photography can serve as a tool in the struggle for individual autonomy and self-representation. Through its expansive consideration of image making, domestic violence and the larger feminist movement deploying the archives of WIT and NCADV, *A Brand New End* critically examines the problems and possibilities of visualizing domestic violence and subsequent survival.

In addition to the exhibition, the project also included public interventions in bus shelters around the City of Philadelphia, a short film produced by Itinerant Pictures and an artist book.



Carmen Winant, *Being*, 2018; *Moon faces demons*, 2022, sun-bleached construction paper, painter's tape, inkjet prints, 47 ½" x 36". Commissioned by The Print Center, Philadelphia. Photo: Jaime Alvarez; *Women at Work (Job Cards)*, 2022, sun-bleached construction paper, painter's tape, inkjet prints, 60 ¼" x 46". Commissioned by The Print Center, Philadelphia. Photo: Jaime Alvarez