

Separation Anxiety

Curated by Denise Johnson & Rebecca Trawick
October 11 - November 13, 2010 at the Wignall Museum of Contemporary Art, Chaffey College
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As shifting economies and the successes of the feminist movement have resulted in women comprising the majority of paid workers (albeit a slight majority) in the U.S. for the first time,¹ - Jean-Jacques Rousseau's long honored notion of the "Good Mother" and the demand that she blithely sacrifice all for the good of her children and family has been dutifully challenged. But as women have claimed presence within the domestic AND public realms, conservative groups have predictably lamented the decline of "family values." Within that cry, the child has often been portrayed as endangered and lost while mothers seeking to redefine their roles and obligations are regularly characterized as frantic and on the verge of unraveling as though to prove that women really can't do it all. In contradiction, celebrity moms appear to have it all; a fulfilling career, beautiful biological and adopted children, plenty of bling, and an active social life - but only because they engage in that most despicable practice of hiring a nanny. Meanwhile, the everyday mom is perpetually undone by her duties, rarely with any realism that speaks adequately to the real-life complexities she faces. While far from being resolved, such contretemps are symptomatic of a cultural anxiety over the changing states of family and a realization that idealistic, largely unattainable notions of family-hood are historically and culturally unusual, and thus should continue to be frankly reconsidered in the twenty-first century.

Drawing from the curators' own efforts to balance the demands of motherhood with creative and professional endeavors, Denise Johnson and Rebecca Trawick consider how contemporary artists have explored modern parenthood under the pressures of changing economies and evolving definitions of family, parenthood, and gender roles. *Separation Anxiety* is inspired and bolstered by the explorations of others in contemporary art, film, television, memoir and creative writing, documentaries and academic research. Most recently, exhibitions such as Jennifer Wroblewski's 2009 exhibition *Mother/mother** (A.I.R. Gallery, New York, New York); Olja Stipanović's current exhibition, *Curators (raising humans)* (BUZZER30, Long Island City, New York); and the ongoing work artists' Rebecca Niederlander and Iris Anna Regn are exploring with *BROODWORK: Creative Practice and Family Life* (Los Angeles, California) have proven important expressions of similar themes.

Of particular interest in *Separation Anxiety* are the ordinary losses that parents must reconcile as their broods enter the world, and as those children build a sense of self, the challenges they must navigate – whether raised in a "traditional" household or in less acknowledged "alternative" family structures. The artists in this exhibition boldly tread through difficult terrain as they examine such topics as their own marginalized family units and a veiled sense of dread surrounding the parent/child relationship. The works in this exhibition provide a much needed opportunity to step back and reevaluate popular culture frenzies like the Jon and Kate divorce, the 90's murder of child-pageant queen JonBenet Ramsey, and Angelina Jolie's seemingly insatiable desire to adopt as they are painted in the context of laws that function to reinforce long-standing yet problematic expectations of family, parenthood and childhood.

This examination of family and of parenthood is not essentialist. *Separation Anxiety* does not propose one solution, ideal or universally applicable model. Instead, the exhibition embraces diversity and curiously ponders interwoven identities, contradictory states and the irony that family could ever be perfect - without fault, Utopian, pristine, or superlative. Indeed, within the context of this exhibition, to consider those descriptives in relation to family appears at once absurd. As Greek myth so astutely (and so often) pointed out, the very nature of family life is rife with tension, disagreement and contested states. The wonder involved in an exploration of those difficulties and tensions betrays the importance of those relationships to the human condition.

Claudia Alvarez creates ceramic sculptures and works on paper featuring not-so-cuddly, hard-edged and opportunistic children absorbed in melee and destruction. For example, in *The Playground* (2010), a group of children surround a figure who is kicking a small boy as he attempts to get up off the ground. The surprisingly female aggressor seems caught up in a reverie, spurred by the frenzied chanting of her cohorts to enforce her dominance upon her unsuspecting prey. Common in Alvarez's work are children who freely break stereotypes of gender and playground politics allowing the artist to play with the edges of our perceptions about youth, innocence and the frailty of our children. Her work reveals the raw territory of misguided protections and wonton fears promoted by the makers of baby goods and American Pie family lore. Alvarez's children are only victims to themselves, reminiscent of William Golding's lost youth just on the brink of discovery in *Lord of the Flies*,² they navigate this cruel but tantalizing world with cunning and quick hands.

Monica Bock uses the body as source and as medium, elevating her objects to the sacred realm while encapsulating the visceral in mundane materials. In *Postpartum Miniature* (1999) she captures maternal life using the physical remnants of childbirth, the placenta from her son's birth, framing the photographic record like a prized family heirloom. The precious matter is at once ludicrous and tantalizing. The viewer is tempted towards repulsion by the artist's insistence on its presence and is prompted to ask, why is it that the "after birth" is such an enigma even to women who've given birth? In *Cheek by Jowl* (2008), Bock again uses the body as impetus creating a dozen dental casts laying bear the loss of teeth, testimony of the child's entry into the symbolic order. The artist/mother chronicles time through the growth of her child's mouth, those teeth that bite and that mug that grins in agony, anger and ecstasy. Viewer's are invited to objectively analyze the mother's tokens, her souvenirs that can't prevent the child from growing up and therefore away from her, but that she hopes can preserve some small facet of remembrance.

Erika de Vries's primary focus on photography is supported by handmade work from her installation, *Your Mother Is In the Basement* (2009). Conceiving the project while converting her New York home's basement into a studio, and shifting the literal debris of family life to take command of that space, deVries often heard her children upstairs asking "Where is mommy?" The question invariably resulted in considerable thought and research into the domain of the basement and its relation to the lives of the mothers who clean, pack, store and create in that space. The artist states, "As I age, my art work reflects the new place I inhabit, beginning with girlhood, womanhood, and now motherhood."³ Her work at once reflects this investigation as well as a tension between absence and presence using the basement as a metaphor for body, domesticity and memory.

Boundary Lines (2010), the performative reading that **Leslie Dick** brings to *Separation Anxiety* is a delayed collaboration with her teen daughter, on the verge of womanhood as she enters college on the coast opposite her home. While the daughter dabbles between the realms of the child and the adult, the mother too must confront physical distance while also grappling with the flux of her own subjectivity. Dick astutely analyzes the repeated, almost systematic physical and psychological separations between mother and child in the short story included in the exhibition, *On Splitting: A Symptomatology or, The Los Angeles Maternal Position*.⁴ In the work, the 1994 Northridge, CA earthquake serves as a symbol of the impending splits, fissures, shaking and harm that lurks under the surface of the parent/ child bond. The mother is taken aback by the uppity alarm of

suburban mothers yet consumed by the “excruciatingly painful” realization that “Parents damage their children, it’s unavoidable.” The mother must choose to remain trapped by the understanding or manage reconciliation in order to secure firm ground. Both the written work and performance are in dialogue with Dick’s installation of documentary photographs (unusual material for the artist) also included in *Separation Anxiety*. After having created an exquisite scrapbook-like record of each of her child’s toys - complete with objective photographs, identifying labels, historical details and familial narratives - Dick realized that the requisite document was far too cherished to allow less invested viewers to physically browse. For *Separation Anxiety*, she has documented the document, allowing viewers to analyze the parent’s tender memento from a safe distance.

Elizabeth Douglas uses photography to respond to her isolation as a mother of three young sons in rural Tennessee. She consciously picks up her camera at the times when she imagines most parents would be imposing and most overbearing. Douglas employs the quaint solitude of vernacular images to memorialize the small triumphs of childhood like exploring the back yard alone for the first time, discovering the many sounds of a pot drum and the sincere belief that with just a little more effort levitation is within reach. In these pathos laden observations, the artist allows her children an autonomy and freedom that twenty-first century parents have been well groomed to apprehend. The premeditated selection is empowering to both parent and child and provides the viewer with an opportunity to see children in an alternative way, decisively outside of today’s norm.

Artist **Rebecca Edwards** creates a sardonic fairy tale fantasy with fleshy, candy-colored works on paper and sculptures. The artist explores the absurd and the political - femininity and feminism, womanhood and family, the realities of raising children and the exalted demands shouldered by caregivers. In *Quit It* (2007), an illogically tall high chair represents the parent overcome by a tangled mass of children clamoring for attention and sustenance. “She had so many children, she didn’t know what to do!” But the motherly stand-in remains catatonic and the wee ones take advantage and cavort. Her only respite, as the title suggests, is a futile negation because the motherly wooden strut / fragile legged beast of burden remains beholden to the whirlwind of need and desire she has produced. Equally, the chair stands for the lofty goals society and families invariably set for children. It is always imagined that this child will be a doctor, a lawyer or a professional athlete and we are forbidden to suppose that they’ll become a criminal or derelict.

Carol Flax works in mixed media and various technologies to create video-based works that investigate our relationship to history and memory. Historically, she’s often approached issues surrounding parenthood, genealogy, family dynamics, and adoption. In *Letting Go* (2010), Flax explores her changing positions as parent to grandparent, of a woman moving into a new stage in her life, of the dualities and uncertainties in her life. Deeply personal, she mines the depths of aging, of parenthood, loss and anxiety as she transitions to new chapters in her personal life. In a period when more and more grandparents are taking on primary caregiving responsibilities to their children’s children, Flax’s installation questions the boundaries of parental influence and when/where the role of mother ceases and the grandmother begins. As well, the work reflects on the communal nature of child rearing to contest quaint notions of the nuclear family while laying bare the animal nature of relationships and care giving.

Haley Hasler uses self-portrait to explore stereotype, symbolism and iconography. Her paintings represent her own likeness while displaying the implausible image of the artist as the woman who can do it all! Hasler takes a critical stance to the domestic goddess myths of our age, slicing through them with a wry sense of humor and an honest consideration of the juggling acts so many women are confronted with on a daily basis. Between endless feedings, diapering, naps, soccer practice, homework and the drama of existence, it’s a wonder that any woman survives the demands of parenthood. Hasler slyly sanctifies herself, paying her labor due diligence in

representational form. And with an ironic twist, the artist paints large oil paintings, exquisitely rendered as if to give a nod to the desperate beauty there is in the domestic mundane.

In the installation, *In Memory of HER Future: Eight Days a Week* (2010), **Connie Hatch** investigates familial power dynamics and the control exerted upon the family unit from the outside by using subtly manipulated found and household clocks to provoke jarring realizations. While the mother's paraphernalia is oft sentimentalized, Hatch ponders the all-seeing eyes of the institution uncovering the machinations that impel the mother to hold near, remember and save. In contrast to Edwards's stoic mother high chair, Hatch's authoritarian lurks within the faces of numerous timepieces that collectively form an imposing but cliché symbol of happiness. Small chairs humble at the mass of time and the pressures of future looming largely over them. The viewer imagines children seeking anchor in the parental clock face/s but time doggedly ticks away, circumstances intervene and life constantly threatens to rip away stability and order. Or, is it that time serves to threaten parents? "Quality time" - making time together meaningful - is evasive and the obstinate ticking makes each moment (together and apart) all the more heavy. Likewise, the face/ the mother's labor is one that never goes away and never ceases to observe - eight days a week - like Sisyphus who was doomed to toil eternally pushing a boulder up hill only to watch it descend once he reaches the mountain's summit. But as Albert Camus explained in *The Myth of Sisyphus* (1942)⁵ "one must imagine Sisyphus happy;" for the experience of the absurdity, the ability to experience, offers great joy however wearisome the travail.

Giant Cleopatra is part two of the trilogy, *The Elizabeth Taylor Project* (2009) in which **Ellina Kevorkian** appropriates scenes and dialogue from the Hollywood siren's films, then rearranges and re-contextualizes that matter in an attempt to shift the viewer's gaze from the male's perspective to the female's. In the film, Elizabeth Taylor plays a worried mother who walks - and walks, and walks. The montage is reminiscent of the incessant walking of another infamous mother amongst cinefiles, Chantal Akerman's Jeanne Dielman from *Jeanne Dielman, 23 quai du Commerce, 10180 Bruxelles* (1975) who's anxious and yet benign steps eventually lead to halting conclusion. The insatiable wander and consternation of Kevorkian's heroine speaks to the seemingly unprovoked apprehension that mothers are so easily and commonly coaxed into. Society constantly warns the mother that there is much to fear and, much to protect that fragile child from. Kevorkian's mother is aware that she has little control, if any (Cleopatra, remember, committed suicide once she realized that she would lose her empire to Rome) and yet must assert a giant, perfect persona to maintain her dignity and some small fraction of order. To the absent child, this woman must be monstrous in her will and capacity! Within the world of fear, misinformation and submission that the mother navigates, Kevorkian's heroine understands all too well the demand that she remain a pleasant thing to be looked at (Cleopatra sits at her dressing table and primps while her empire burns) while she sacrifices all for the daunting needs of that being who lingers just beyond the frame. And so she walks and she worries ...

A self-proclaimed former-workaholic, artist **Kate Kretz** explores the vulnerability of parenthood in her work, *Your Fragility...* (2010). Created within six months of her daughter's birth, the embroidered work uses her own hair, lost during her daughter's in utero development. Hair replaces embroidery floss to create the phrase "Your fragility in this sharp world is paralyzing." Profound as it relates to a new parent's unquenchable desire to keep one's children safe and one's mental capacity to imagine the most devastating experiences out in the world. Kretz writes, "Upon the occasion of my daughter's birth, I became almost agoraphobic, irrationally figuring that, if we never left the house, nothing bad could ever happen to her."⁶ In *Your Fragility...* Kretz lays bare her vulnerability while also creating a mantra, a meditation, a prayer to use as protection. The delicate nature of the parent/ child bond and their mutual frailty lingers on the edge of fetish in the dainty, hand lovingly made, carefully embellished garment that would softly embrace the child's ho-so-susceptible being.

The Los Angeles based collective **M.A.M.A.** was born in 1998 of a group of artists working to support each other as art makers and parents, and to support the creation of work exploring the

realities of motherhood no matter how taboo. In *California Civil Code 43.3* (1998), M.A.M.A. looks at the highly controversial right of mothers to breastfeed their children in public spaces. Referring to the 1997 law protecting the woman's right to feed their children, the work features a number of women breastfeeding their infants from the mother's points of view. Originally on view in Pasadena on a public bench at One Colorado as part of a New Town Pasadena exhibition, the artwork was confiscated by the Pasadena Police overnight because it was initially deemed "obscene." Painfully ironic, the very group who was supposed to uphold the law wasn't able to immediately establish whether the images in the work were illegal. Clearly, despite civic protection, public distaste, fascination and misunderstanding persistently debase this basic right and need.

As an adopted child who's name was changed with each guardianship arrangement, **Marcos Rosales's** work investigates identities in flux and malleable to the imposing pressures of family frameworks gone awry. In his work, *A Transformation* (1992) the artist systematically arranged all the names he was given and their various configurations in a humble effort to make solid a sense of self in the absence of figures who are expected to provide the roots of identification. By extension, the artist's dark humor poignantly reflects the pains of abandonment that subtly manifest within the institution's detached scientific observation in the series, *Eau de Toilette* (1995). The mono prints - singular impressions that are without duplicate - operate as metaphor for the child without known source or linkable history. Rosales's imagined dormitory of boys respond to their conflicted states with extraordinary gestures while the State hones in, distantly observes, and produces recommendations. The children are always kept just beyond knowing - their aggressive sexuality to be controlled, their dangerous instincts to be tamed and their wanderings to be righted. The Rorschach-like combinations of Rosales's own childhood photographs, made to look monstrous through the manipulation, that are paired with the fictive texts play with the aesthetic of objective analysis and further explore the irony imbedded in a search for self without access to family and official records like the genealogical tree.

Mark Stockton's work has long focused on the collisions of identity and celebrity, calling attention to our own grotesque fascination with popular figures. In *Separation Anxiety*, Stockton examines the popularly known characters JonBenet Ramsey, the six-year-old who was murdered in 1996, and the differently outrageous "Octomom," Nadya Suleman who gave birth to octuplets in 2009 as a single mother of six other children. Ramsey's murder remains unsolved - the perpetual symbol of childhood vulnerability - but has remained an ever present interest to media for more than 14 years. Her parents underwent intense scrutiny and remained top suspects of the unthinkable crime for some time. Adding to the indulgence, JonBenet like her mother before her was a beauty pageant queen, soliciting prize money and attention with coy grins, cheeky dances and terrifically ambivalent sexuality. The abundance of images of JonBenet prancing that emerged upon her death served to further inflame the public's mostly negative, and at times outright hostile, impressions of her parents. Suleman wasn't lauded for her octuplet's healthy birth (only the second full set of octuplets to be born alive in the United States and, one week after their birth, surpassing the previous worldwide survival rate for a complete set of octuplets) or her use of in-vitro fertilization, but was highly criticized due to the fact that she was a single, unemployed mother who already had multiple children at home. Octomom presented the perfect target for conservative fear mongers and "welfare mother" naysayers. In sharp contrast, consider the many reality television shows that celebrate multiple births with patronizing glimpses into the hard work and sleepless nights. Through incredible renderings of these "celebrities," Stockton considers the "good mother," reproductive rights, the exploitation of children, and the artificial manipulation of one's own body in search of celebrity status.

Abbey Williams's dual channel DV and HDV *Don't Let Me Down* (2009), shown in this exhibition single channel, begins with an earth mother ritual celebration of pregnancy and the life giving force of the mother's body. As the viewer is lulled into comforting rhythms, women dance in a circle while holding hands and singing exaltations of their cosmic ability to reproduce. The artist appears in a snow-covered landscape, Sasquatch-like as she trudges through the inhospitable forest

with nothing more than a pair of Uggs. And then suddenly stark images of birth, blood, viscera, pain and pleasure flood the filmic plane catching the viewer off guard and smacking them in the face with a bit of “reality.” The experience is tempered by the knowledge that the artist lost the child she was carrying in the film shortly after its birth. The courage to persevere and endure amidst the most trying of circumstances is ever present in the work and indeed speaks to many women’s experiences within the contemporary art world and the confines of motherhood. Artists who are mothers are commonly

discouraged from making work about parenthood. The subject remains a discreetly taboo subject, even in the twenty-first century. Williams takes this faux pas head on in *still at land* (2009) where she documents her attempts to literally fit into the western art canon. We see the artist moving in futility to match herself with projected images from Maya Deren’s *Meshes in the Afternoon* (1943). No matter how the artist/mother twists and contorts her form, she remains marginalized and outside, a poignant reminder of the obstacles of inequality that women continue to face.

Mark making is paramount to **Jennifer Wroblewski’s** artistic practice. In her *New Collaboration* (2008) series of works on paper, Wroblewski explores a generative kind of mark making by using her body and her then-still-in-utero son as the impetus for the drawings. In the studio, the artist mapped her child’s movements and created a two-dimensional atlas of the sensations she felt from the inside with rhythmic, lyrical marks. Highly intimate, these records recast not only her focus, but her method as an art/ mark maker. Known for her monumental, larger-than-life drawings, Wroblewski contends with the bijou nature of the pregnant mother and unborn child’s bond by paring down her ritualistic gestures and mirroring the proportions of the “baby bump” as it demands ever more space, ever more presence in the mother’s life. The artist considers these works to be “true maps of [my son’s in utero] activity in increments of time.”⁷

The artists in *Separation Anxiety* critique the evolving landscape of motherhood, parenthood and the lives of families and children in sophisticated, unexpected, thoughtful and often highly personal ways. As honored curators of this exceptional assembly of works, we strive to open meaningful dialogue on the changing principles of family, complexities of contemporary gender roles, the sacrifices involved in artistic practices coinciding with family, and each viewer’s personal experiences of family, childhood, and parenthood. Our sincerest gratitude to each of them for sharing their work with us.

Denise Johnson + Rebecca Trawick
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Notes

¹ Kornbluh, Karen and Rachel Homer. “Paycheck Feminism,” *Ms. Magazine*. Fall 2009.

² Golding, William. *Lord of the Flies*. New York: Perigee Books, 96th ed.

³ DeVries, Erika. Artist Statement. 2010.

⁴ First published in Sappington, Rodney and Tyler Stallings eds., *Uncontrollable Bodies: Testimonies of Identity & Culture*. Seattle: Bay Press, 1994.

⁵ Camus, Albert. *The Myth of Sisyphus and Other Essays*. New York: Vintage, 1991.

⁶ Kretz, Kate. Artist Statement. 2010.

⁷ Wroblewski, Jennifer. Artist Statement. 2010. <<http://www.jenniferwroblewski.com/new%20collaboration.html>>

Artist Biographies

Claudia Alvarez was born in Monterrey, Mexico and currently lives and works in Brooklyn, New York. She received her BA from the University of California, Davis in 1999 and her MFA from California College of Arts, Oakland, California in 2003. Selected solo exhibitions include RNG Gallery, Omaha, Nebraska (2009); Museo de Arte Contemporaneo de Yucatan, Merida, Mexico (2008); El Museo Latino, Omaha, Nebraska (2005); FUTUR, Rapperswil, Switzerland (2002). Selected group exhibitions include Blue Leaf Gallery, Dublin, Ireland (2010); Centro de Artes Visuales, Merida, Mexico (2009); Galerie Aqui Siam Ben, Vallauris, France (2009); El Camino College Art Gallery, Torrance, California (2007); Bemis Center for Contemporary

Arts, Omaha, Nebraska (2007); Santa Fe Clay, Santa Fe, New Mexico (2006); Adair Margo Gallery, El Paso, Texas (2004); Flor y Canto Galleries, San Diego, California (2004); McGilvary Gallery, Payap University Chiang Mai, Thailand (2002). Since 2005 Alvarez has been teaching at California Institute of the Arts as part of the CSSSA, California State Summer School for Art program.

Monica Bock was born in Chapel Hill, North Carolina and she currently lives and works in Connecticut. She received her BA in Art History and Studio Art from Oberlin College, Oberlin, Ohio in 1982, and her BFA in 1989 and her MFA in 1991, both from The School of the Art Institute of Chicago, Chicago, Illinois. Selected solo exhibitions include Soho20 Chelsea Gallery, New York (2011, 2008, 2006, 2004); Fosdick Nelson Gallery NYSCC, Alfred University, Alfred, New York (2003); Urban Institute of Contemporary Art, Grand Rapids, Michigan (2003); Artemisia Gallery, Chicago, Illinois (2002); Mobius, Boston, Massachusetts (2001). Group exhibitions include Mother/mother at A.I.R. Gallery, Brooklyn, NY; Cheekwood Museum of Art, Nashville, Tennessee (2009); Urban Institute of Contemporary Art, Grand Rapids, Michigan (2007); Ohio University Gallery, Athens, Ohio (2006); Rochester Contemporary, Rochester, New York (2004); Mattress Factory, Pittsburgh, Pennsylvania (2002, 1993); Galleria Kameoka, Kameoka, Japan (1998). Bock is a Professor of Art at the University of Connecticut, Storrs, Connecticut. Prior to that she taught at the School of the Art Institute of Chicago, Chicago, Illinois for five years.

Erika de Vries was born in San Jose, California and currently lives in Brooklyn, New York. She received her BFA from San Jose State University in 1993 and her MFA from The School of the Art Institute of Chicago in 1997. Selected solo exhibitions include M.Y. Art Prospects, New York (2010, 2007, 2005, 2003, 2002); LaSalle University Art Museum, Philadelphia, PA (2009); Thirty Queens, New York (2003); and Point of View Gallery, Chicago (1997). She has participated in group exhibitions including Mother/mother, AIR Gallery, Brooklyn (2009), in addition to group shows at Superfine Gallery, New York (2009); Halifax University, Nova Scotia (2008); Pelham Arts Center, New York (2007); Aratoi Museum, New Zealand (2005); Berlin Kunst Projekt, Berlin (2004); The Brooklyn Museum of Art, New York (2001). DeVries teaches at New York University, New York, New York. She's also taught at the Brooklyn Museum of Art, Brooklyn, New York, Pratt Institute, New York, New York, and Middlebury College, Middlebury, Vermont.

Leslie Dick was born in Boston, Massachusetts. As a child she moved to London, England where she stayed through college (except during her junior year abroad where she attended UC Berkeley.) Since 1988, Dick has resided in Los Angeles, California, despite the fact that until 2005 she'd always intended to return to England. While still in England, Dick earned her BA at Sussex University in 1977. Her first novel, *Without Falling*, was published in 1988 and her second, *Kicking*, in 1992. A collection of short fiction, *The Skull of Charlotte Corday and Other Stories* followed in 1995. She was a visiting lecturer in Women's Studies at Vassar College and a Mellon Fellow in Arts Criticism at CalArts. She's written about art and culture for various magazines, journals and publications in the US and UK. She's participated in exhibitions throughout the United States and Europe as a performance and visual artist. Selected exhibitions and performances include Whitney Biennial 2010, The Whitney Museum of American Art, New York, New York (2010) where she participated in Martin Kersels *Five Songs*; Acme Gallery, Los Angeles, California (2008, 2005) with Martin Kersels and Mark Wheaton; Outpost for the Arts, Los Angeles, California (2008); Galerie Vallois, Paris, France (2005). She's also done extensive voice over work for Victor Burgin's video work (2005-2008). Since 1992, Dick has been a member of regular faculty in the Art Program at California Institute of the Arts.

Elizabeth Douglas was born in 1982 in Indiana and has been working in photography since the birth of her first son in 2003. Her work traces the experiences of raising three young boys in the south and serves as a separation between her role as mother and artist. She has exhibited in New York City at AIR Gallery. She lives and works near Memphis, Tennessee.

Rebecca Edwards was born in Lansing, Michigan and lives and works in Pasadena, California. She received her BFA from the San Francisco Art Institute in 1983 and her MFA from California State University, Los Angeles, California in 1992. Solo exhibitions include Pierce College, Los Angeles, California (2008); Moorpark College, Moorpark, California (2004); Don O'Melveny Gallery, West Hollywood (2004); Sonora

Studio, Santa Monica, California (2000); Bran Gallery, Glendale, California (1995); The Farm Gallery, San Francisco, California (1986, 1985, 1984). Selected group exhibitions include Sumsumere: Assemblage, Grand Central Art Center, Santa Ana, California (2008), in addition to group exhibitions at College of the Canyons, Santa Clarita (2010); Taft College Gallery, Taft, California (2007); Phantom Gallery, Pasadena, California (2006); Luckman Center, Los Angeles, California (1996); Barnsdall, Los Angeles, California (1995); LACE, Los Angeles, California (1991).

Carol Flax was born in Los Angeles, California and currently lives and works in Clinton, Washington. She received her BA in Art from California State University, Northridge (Summa Cum Laude) in 1980 and her MFA from California Institute of the Arts, Valencia, California in 1982. Solo or two-person collaborative exhibitions include Volitant Gallery, Austin, Texas (2007); Tucson Museum of Art, Tucson, Arizona (2002); Arizona State University, Tempe, Arizona (2000); McKinney Avenue Contemporary, Dallas, Texas (1998); California Museum of Photography, Riverside (1997, group 1994); Inverness Rail Station, Inverness, Scotland (1993), among others. Selected group exhibitions include It's Black, It's White, Joanna Render Gallery, Berlin (2009); in addition to group shows at Net Vision, Austria (2004); University of Arizona Museum of Art, Tucson, Arizona (2003);); Herter Art Gallery, Amherst, Massachusetts (2003); Museo Nacional de Bellas Artes, Buenos Aires (2002); Hellenic World Foundation, Athens, Greece (2001); Cooper Union, New York (1997); LACMA, Los Angeles (1995); Hammer Museum, Los Angeles (1995, 1984); Barnsdall, Los Angeles (1994).

Painter **Haley Hasler** was born in Fort Collins, Colorado. Hasler currently lives and works in Fort Collins, Colorado. Hasler received her BFA in Indiana University in 1995 and her MFA from the College of Fine Arts, Boston in 1999. One- and two-person exhibitions include Fort Collins Museum of Contemporary Art, Fort Collins, Colorado (2009); Alpha Gallery, Boston, Massachusetts (2006, 2004); Gallery 1234, Trinidad, West Indies (2000). Group exhibitions include Brattleboro Museum and Art Center, Brattleboro, Vermont (2008); Fraser Gallery, Bethesda, Maryland (2007, 2006); The Andrew Gallery, The College of William and Mary, Williamsburg, Virginia (2003); and Piedmont Community College Gallery, Charlottesville, Virginia (2003); Danforth Museum of Art, Framingham, Massachusetts (2000); Glass Mountain Gallery, Bantam, Connecticut (1999); and Waldron Arts Center, Bloomington, Indiana (1995). In 1999, Hasler was the recipient of the US Fulbright Program where completed her fellowship at Creative Arts Center, University of the West Indies. Hasler has served as visiting artist at the School of Fine Arts, University of New Hampshire, Durham, Hampshire (2009); the School of Visual Arts, Colorado State University, Fort Collins, Colorado (2009); the College of Fine Arts, Boston University, Boston, Massachusetts (2005-2007); and she's taught at the University of Virginia, Charlottesville, Virginia and Piedmont Virginia Community College, Charlottesville, Virginia.

Connie Hatch is an artist whose work includes photography, audio, installation and narrative performance. She has exhibited at New Langton Arts, Capp Street, Camerawork and the Museum of Modern Art in San Francisco. Her work has been featured at The New Museum in New York, the Whitney Museum of American Art and the Los Angeles County Museum of Art. She has mounted solo exhibits at Los Angeles Contemporary Exhibitions, the Nova Scotia College of Art and Design, Mills College in Oakland and the Rhode Island School of Design. A recipient of The Engelhard Award, she has also received two NEA Visual Artists' Fellowships, one in photography and one in new genre. She has taught at the Nova Scotia College of Art and Design, UC San Diego, The San Francisco Art Institute, California College of Arts and Crafts, and UCLA.

Ellina Kevorkian was born in Richmond, Virginia and currently lives and works in Los Angeles, California. Ellina received her BA at the University of Oregon in Eugene, Oregon in 1994 and her MFA from Claremont Graduate University, Claremont, California in 2002. Selected solo exhibitions include Central Utah Art Center, Ephraim, Utah (2010); Western Project, Culver City, California (2005); and Mark Moore Gallery, Santa Monica, California (2003). Selected group exhibitions include Torrance Art Museum, Torrance, California (2010); Western Project, Los Angeles, California (2009, 2004); LA Municipal Art Gallery at Barnsdall Art Park, Los Angeles, California (2009, 2007); Behesht-e-Zahra, Banafsh-e-Art Gallery, Tehran, Iran (2009); Meridian Gallery, San Francisco, California (2009); LACE, Los Angeles,

California (2008, 2006); Nuans Gallery, Germany (2008); Phantom Galleries, Los Angeles, California (2008); *Girly Show*, Wignall Museum of Contemporary Art, Rancho Cucamonga, California (2007); Angles Gallery, Santa Monica, California (2006); Anna Helwing Gallery, Culver City, California (2005); Lounge Gallery, London, England (2005); Pierce College Art Gallery, Los Angeles, California (2005); L.A. Artcore Gallery, Los Angeles, California (2001, 2000); Ruth Bachnofer Gallery, Santa Monica, California (2000); Patricia Correia Gallery, Santa Monica, California (2000). Ellina has also curated *Los Angeles Goes Live: A Social History of Performance Art in Los Angeles, 1970-1983*, LACE, Los Angeles, California (2010); *Violet Against Women: Confronting Feminine Ideals*, The Bellarmine Forum, William H. Hannon Library, Loyola Marymount University, Los Angeles, California (2010); *re- (un)historical documents*, The Guggenheim Gallery, Chapman University, Orange, California (2010).

Kate Kretz was born in Grove City, Pennsylvania. She currently lives and works in Silver Spring, Maryland. She received her BFA in Drawing and Painting from Binghamton University in Binghamton, New York. She completed her MFA in Painting at the University of Georgia, Athens, Georgia. Selected exhibitions include Hardcore Contemporary Art Space, Miami, Florida (2010); University Art Gallery, University of Massachusetts, Dartmouth, Massachusetts (2010); Athens Institute of Contemporary Art, Athens, Georgia (2010); Van Gijn Museum, Dordrecht, Netherlands (2009); Wier Ortt Gallery, New York, New York (2009); Fort Collins Museum of Contemporary Art, Fort Collins, Colorado (2009); Chelsea Galleria, Miami, Florida (2009, 2008, 2007, 2006, 2005); Museum of Art & Design, New York, New York (2008); Greenlease Gallery, Rockhurst University, Kansas City, Missouri (2007); SUNY Geneseo, Geneseo, New York (2006); Penn State University, State College, Pennsylvania (2006); Frost Art Museum, Miami, Florida (2005); *Art Basel: OMNIART*, Miami Beach, Florida (2004); Museo Medici, Seravezza, Tuscany (2002); Morris Museum of Art, Augusta, Georgia (2001); Miami-Dad Community College, Miami, Florida (1999). Recently, Kretz has been a visiting artist at both Catholic University of America in Washington D.C. and Elon University, Elon, North Carolina. Kretz was a Professor of Art at Florida International University in Miami, Florida from 1995-2005. Prior to that she taught at the University of Georgia, Atlanta, Georgia.

Lisa Mann (M.A.M.A.) was born in Kansas City, Missouri and lives and works in Pasadena, California. She received her BA from Brown University, Providence, Rhode Island in 1982, and her MFA from California Institute of the Arts, Valencia, California in 1992. Selected group exhibitions include exhibitions presented by NewTown, Pasadena, California (2010, 2006, 1998); Armory Center for the Arts, Pasadena, California (2010, 2006, 2003, 2000, 1996); Arroyo Art Collective, Los Angeles, California (1998); Artist's Space, New York, New York (1987). Selected performances include FAR, Los Angeles, California (1994); CalArts, Valencia, California (1992, 1991, 1990); and the Architectural Association, London, England (1981, 1980). Mann also has an extensive history of film festivals and screenings over the course of the last 28 years. Mann currently teaches and acts as Exhibitions Director at the University of Southern California, School of Cinematic Arts, John C. Hench Division of Animation & Digital Arts, Los Angeles, California.

Marcos Rosales was born in Waco, Texas. He received his BFA from the University of North Texas, Denton, Texas in 1990 and his MFA from California Institute of the Arts, Valencia, California in 1995. Selected one- and two-person exhibitions include Las Cienegas Projects, Los Angeles, California (2010); Steven Wolf Fine Art, San Francisco, California (2008, 2004); Klaus von Nichtssagend Gallery, Brooklyn, New York (2007); Angstrom Gallery, Dallas, Texas (2002); The Center for MetaMedia, Plasy, Czech Republic (1999); Los Angeles Center for Photographic Studies, Hallwalls Gallery, Los Angeles, California (1995); 500x Gallery, Dallas, Texas (1992). Selected group exhibition include Green on Red Gallery, Dublin, Ireland (2008); Angstrom Gallery, Los Angeles, California (2007); The Hudson Valley Center for Contemporary Art, Peekskill, New York (2006); Peres Projects, Los Angeles, California (2006); Steven Wold Fine Arts, San Francisco, California (2005); Arena One Gallery, Los Angeles, California (2005); Angstrom Gallery, Dallas, Texas (2004, 2001, 1997); Parakeet Project Space, Brooklyn, New York (2004); OLS&CO Gallery, London, England (2003); LA Freewaves, Los Angeles, California (2002); Rosamund Felson Gallery, Los Angeles, California (2001); The New Museum, New York, New York (2001); Inshallah Gallery, Los Angeles, California (1999); Post Gallery, Los Angeles, California (1998); Royal Academy of Fine Arts, Copenhagen, Denmark (1996); California Museum of Photography, Riverside,

California (1996); Richard Telles Fine Art, Los Angeles, California (1994). Rosales is also a performance artist who has performed at Klaus von Nichtssagend Gallery, Brooklyn, New York (2007, 2005); The Kitchen, New York, New York (2005); Something Raw Festival, Frascati Theater, Amsterdam, The Netherlands (2001); P.S.1 Museum, New York, New York (2001). Curatorial projects and dance performances have also been organized and staged in Texas and New York.

M.A.M.A. is a Los Angeles-based woman's artist's collective. In 1998 M.A.M.A. members **Athena Kanaris**, **Lisa Mann**, **Lisa Schoyer**, and **Karen Schwenkmeyer** were all involved in the conception of *California Civil Code 43.3*. Selected M.A.M.A. exhibitions include *Never Done: Exhibiting the Work of Women's Collectives*, Acorn Gallery, Los Angeles, California (2007); *Reproductive Filters*, Weingart Gallery, Occidental College, Los Angeles, California (2000); *New Windows on One Colorado*, New Town Pasadena Foundation, Pasadena, California (1998) where *California Civil Code 43.3* was originally shown and where Pasadena Police seized the art installation for a day due to concerns about its "appropriateness" for children and families. All M.A.M.A. artists have exhibited their own work widely. (See individual listings by artist for exhibition information.)

Karen Schwenkmeyer (M.A.M.A.) lives and works in Los Angeles, California. She received her BA in Anthropology (with honors) at the University of California, Santa Cruz, California in 1976 and her MFA in Photography from California Institute of the Arts, Valencia, California in 1992. Selected solo exhibitions include *Family Album*, Ithaca College Gallery, Ithaca, New York (1996); and exhibitions at the International Gallery of Contemporary Art, Anchorage, Alaska (1995); Mint Gallery, California Institute of the Arts, Valencia, California (1992, 1991). Selected group exhibitions include the Audobon Center at Debs Park, Los Angeles, California (2008); Orange County Center for Contemporary Art (2007); Acorn Gallery, Los Angeles, California (2007); Exit Art, New York, New York (2006); Cerritos College Art Gallery, Norwalk, California (2006); College of the Canyons Art Gallery, Santa Clarita, California (2005); The Arroyo Arts Collective, Los Angeles, California (2004, 2000, 1998); Pierce College Art Gallery, Woodland Hills, California (2003); Glendale College Art Gallery, Glendale, California (2002); Side Street Projects, Los Angeles, California (1999, 1996); The School of Art and Design Gallery, Atlanta, Georgia (1999); Los Angeles Center for Photographic Studies, Los Angeles, California (1996); among many others. Curatorial projects include *ArtWorks 2000*, a web- and print-based project and panel discussion at Southern California Library for Social Studies and Research, Los Angeles, California (2000); *SaFARI: Far BAZZAR at the old Zoo*, FAR, Griffith Park, Los Angeles, California (1997); and *L.A. Crosssections: Four Historical Perspective*, FAR's Full Moon Gallery, Los Angeles, California (1996). Schwenkmeyer has been teaching across Southern California at various community colleges and universities, including Chaffey College from 1998-2001.

Lisa Schoyer (M.A.M.A.) was born in Kowloon, Hong Kong and currently lives and works in Altadena, California. Schoyer received her BA in Art at Yale University, New Haven, Connecticut in 1982 and her MFA from California Institute of the Arts, Valencia, California in 1991. Selected solo exhibitions include *Wasserwerke*, Galerie für Landschaftskunst, Hamburg, Germany (1997); Angels Gate Cultural Center, San Pedro, California (1994); Feature Gallery, University of Arizona, Tucson, Arizona (1992); and Center for Arts & Performance, Houston, Texas (1983). Selected group exhibitions include *NewTown*, Pasadena, California (2008, 1998); Acorn Gallery, Los Angeles, California (2007); Occidental College Art Galleries, Weingart hall for the Liberal Studies, Los Angeles, California (2000); Side Street Projects, Los Angeles, California (1998, 1997, 1994); Museum of Installation, London, England (1997); UC Irvine Fine Arts Gallery, Irvine, California (1994, 1993, 1992); and many more. Schoyer has staged and participated in public performances, fundraisers, screenings, live webcasts and has immense community involvement experience at institutions and locations throughout Southern California. She has taught at Occidental College, Los Angeles, California (1998-2002) and UC Irvine, Irvine, California (1992-1997).

Mark Stockton was born in Portsmouth, Virginia. He currently lives and works in Philadelphia, Pennsylvania. Stockton received his BFA from Oregon State University, Corvallis, Oregon in 1996 and his MFA from Syracuse University, Syracuse, New York in 2000. Selected exhibitions include *Rio Hondo*

College, Rio Hondo, California (2009); Heskin Contemporary, New York, New York (2008); Acuna-Hansen, Los Angeles, California (2007, 2006); California Museum of Photography, Riverside, California (2006); Museum of Fine Arts, Florida State University, Tallahassee, Florida (2005); Adambomb Gallery, Milwaukee, Wisconsin (2000); Hallwalls Contemporary Art Center, Buffalo, New York (1999); Everson Museum of Art, Syracuse, New York (1999). Stockton teaches at Drexel University, Philadelphia, Pennsylvania.

Abbey Williams currently lives and works in Brooklyn, New York. She received her BFA from The Cooper Union for the Advancement of Science and Art New York, New York in 1993 and her MFA from The Milton Avery Graduate School of the Arts at Bard College, Annandale-on-Hudson, New York in 2004. In 2004 Williams attended Skowhegan School of Painting and Sculpture, Skowhegan, Maine. Williams selected solo exhibitions include (STILL) at Bellwether Gallery, New York, New York (2009); and Barbara Walters Gallery, Sarah Lawrence College, Bronxville, New York (2006); and Foxy Productions, New York, New York (2003). Selected group exhibitions and screenings include The Studio Museum of Harlem, New York, New York (2009); The Amistad Center at The Wadsworth Antheum Museum, Hartford, Connecticut (2008); The Hammer Museum, Los Angeles, California (2007); Circus Gallery, Los Angeles, California (2007); The Center for Contemporary Art, Tel Aviv, Israel (2007); Platform Garanti Contemporary Art Center, Istanbul, Turkey (2006); The Witte de With Contemporary Art Center, Rotterdam, Netherlands (2006); P.S.1/MoMA, Long Island City, Queens, New York (2005); Socrates Sculpture Park, Long Island City, Queens, New York (2005); Monya Rowe Gallery, New York, New York (2005); Spark Contemporary Art Space, Syracuse, New York (2004); Covivant Gallery, Tampa, Florida (2004); MassArt, Boston, Massachusetts (2004); Peres Projects, Los Angeles, California (2003); Tate Britain, London, UK (2003).

Jennifer Wroblewski was born in San Diego, California and lives and works in Montclair, New Jersey. Wroblewski received her BA in English Literature and Fine Arts from the University of Pennsylvania, Philadelphia, Pennsylvania in 1994 (cum laude) and her MFA from New York Academy of Art in 2003 (cum laude) with a concentration on drawing. Selected group exhibitions include Alpan Gallery, Huntington, New York (2009); Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2009); Caestecker Art Gallery, Ripon, Wisconsin (2008); Tower Fine Arts Gallery, SUNY Brockport, Brockport, New York (2006); Headquarters Art Space, New York, New York (2006); 109 Crosby Street Gallery, New York, New York (2005); Jonathan Shorr Arts at Air Space Gallery, New York, New York (2004); Telmere Projects, Williamsburg, Brooklyn, New York (2001). Wroblewski has also curated *Mother/mother-** in 2009, A.I.R. Gallery, Brooklyn, New York. Wroblewski currently teaches drawing at Purchase College, State University of New York, School of Art + Design, in Purchase, New York.

Curator Biographies

Denise Johnson is an adjunct instructor in Art History at Chaffey College who has also taught at Mt. San Jacinto College in Menifee, California, Nuview Bridge High School in Nuevo, California, and Cal State San Bernardino. Johnson earned a BA in art and psychology from the University of California, Riverside in 1997 and an MFA at California Institute of the Arts, Valencia, California in 2000. In 2007, she curated *Girly Show* for the Wignall Museum which explored third-wave feminism's strategic use of zines and the pin-up. In addition to her teaching and curatorial efforts, Denise co-hosts with John Machado *iconomaniacs*, an art podcast at www.iconomaniacs.com.

Rebecca Trawick is the Director/Curator of the Wignall Museum of Contemporary Art, with selected exhibitions including: *Dirty Laundry* (2000); *Tall Stories* (2004), *Radiant Space/Private Domains* (2006), *Mammygraphs: Mark Steven Greenfield* (2008), *Trick Baby* (2008), and others.

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