

# **Object Action: The “F” Word in a Post-Truth Era**

January 6 – February 16, 2018

Inaugural Collect For Change™ Exhibition Launches with **Object Action: The “F” Word in a Post-Truth Era**, Featuring **Ana Teresa Fernández** for Girls Garage, **Chitra Ganesh** for The Center for Popular Democracy’s Puerto Rico Rebuilding Fund, **Michelle Hartney** for Planned Parenthood, **Angela Hennessy** for Girls Inc., **Nadja Verena Marcin** for 350.org, **Sanaz Mazinani** for Art & Abolition, and **Michele Pred** for NARAL Pro-Choice California



Michelle Hartney, *The Weight of Words II*, 2017, Paper Shredder, spray paint, marker, paint pen, and printed out quotes or Tweets of statements from the 45<sup>th</sup> president, 18 x 12 x 6 in / 45.72 x 30.48 x 15.24 cm , Edition of 5

Feminist Exhibition at state Gallery in San Francisco, Accompanied by Pop-Up Shop, Community Action Station + Programming, and Inauguration March

**San Francisco, CA (December 14, 2017)** — AKArt and state are pleased to present *Object Action: The “F” Word in a Post-Truth Era* to mark the inauguration of Collect For Change™—an initiative which collaborates with artists across disciplines, offering artwork with a portion of sales benefitting a charity personally selected by each artist. A group exhibition that is a feminist response to the one-year anniversary of the current presidency, the show highlights “objects” and works by female artists “objecting” to a dominant paradigm through innovative media in the feminist realm. Featured artists Ana Teresa Fernández, Chitra Ganesh, Michelle Hartney, Angela Hennessy, Nadja Verena Marcin, Sanaz Mazinani, and Michele Pred will donate a portion of all artwork sales to Art & Abolition, The Center For Popular Democracy’s Puerto Rico Rebuilding Fund, NARAL Pro-Choice California, Planned Parenthood, Girls Inc., and 350.org. Opening Saturday, January 6, 2018 with a reception from 5-8pm, and on view through February 16, programming (which will continue to be announced throughout the show’s duration)—comprised of collaborations with arts entities that have histories of advocating for equitable representation, such as Gallery Wendi Norris and Pacific Felt Factory—will include a series of performances and events designed to cultivate discourse, hope, and action within communities that continue to struggle with the current political and social landscape.

Curated by Amy Kisch, Founder + CEO of AKArt and Collect For Change™; Danielle Smith and Kimberly Verde, Founders of state and Principals of FRAMEWORK; and Heather Zises, Founder of (READ)art and Author of *50 Contemporary Women Artists* (forthcoming in 2018), the show will be accompanied by a Community Action Station highlighting benefitting organizations, as well as others doing work on the feminist front. The show also will feature a Pop-Up Shop of zines, editions and gear by a roster including Sadie Barnette, Deborah Castillo, Serena Cole, Kelly Inouye, Katrina Majkut, Lisette Morales, Piyali Banerjee’s *The Sacred Labyrinth*, a curatorial selection by Aimee Rubenstein [of Rojas + Rubenstein Projects] of works by Phoebe Rose Gittelson, Meirav Ong, and Monica Uszerowicz, Diana Kane’s *Feminist Gold* clothing line, The Nouveau Classical Project’s #ffffp tees, and Allie Pohl’s *Ideal Woman jewelry*. A ‘Feminist Library’ will feature publications from Torz Dallison and Aliza Edelman, Vanessa Grigoriadis, Beth Pickens, *Fjords*, *BITCH Magazine*, and *Ms. Magazine*, among others.

Featured in the exhibition are photographic works from Ana Teresa Fernández' *Arrastre* series, taken during a performance in which the artist stages and subverts a traditional 'rite of passage' of a boy entering manhood through mastery of a horse. The artist—in heels—appears astride a white stallion beneath the waters in Tulum's cenote sinkholes where Fernández describes that on a family visit there in her childhood a tour guide "talked about how these places were used as offerings to the gods, where there are hundreds of bones of virgin women found because they were sacrificed." In the series, the artist stands in for the virgins, "coming of age by attempting to ride this wild stallion, changing the narrative and the history and providing a different context."

Mixed media work from Chitra Ganesh's *Protest Fantasy* series, as well as the last of the edition of her widely-collected illustrated works appear as visualizations of the artist's recent call-to-action in ARTFORUM, in which Ganesh speaks about "signs and gestures [which] form a visual vocabulary of resistance." In these works, as well as in Ganesh's article, she discloses that "the daily grind of resistance includes a profound and often painful awareness of the deeply contradictory realities we inhabit, of one's complicity or indirect involvement, in even the smallest of ways, in maintaining the status quo. Chasing consolidated wealth, and sustaining the dominance of market forces, deep segregation, and xenophobia manifests all around us."

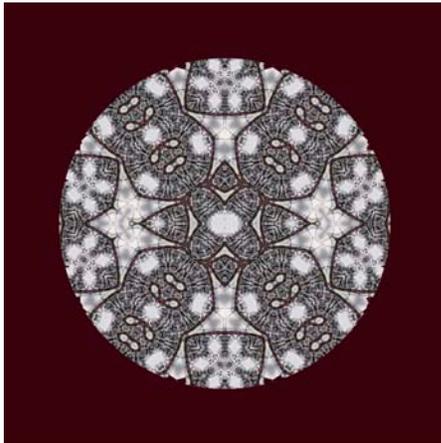
Michelle Hartney's *The Weight of Words II* is an interactive performance piece and installation that addresses the president's use of divisive, hate-filled language. Embellished paper shredders are paired with stacks of paper containing sexist, racist, fascist, narcissistic, hateful, greedy tweets and/or quotes. Viewers are asked to shred the president's words with the shredders, both as an act of catharsis and activism. The shredded paper is then used for the project *The Weight of Words*—stuffed into handmade ankle weights that have individual metal placards containing the president's words, symbolizing the collective weight his compassionless rhetoric has had on the world. The phrases drawn onto each piece were inspired by folk music singer Woody Guthrie, who wrote thousands of songs throughout his life, often including political messages into his lyrics. Guthrie often played with a guitar that was carved with the phrase "This Machine Kills Fascists."



Angela Hennessy, *Mourning Wreath*, 2017, Synthetic and human hair, found hair, artist's hair, 6 in w x 8'9 in h / 15.24 cm w x 22.60 cm h;  
Ana Teresa Fernández, *Arrastre 6*, 2013, Direct print to silver dibond, 20.5 x 36 in / 52 x 91 cm, Edition 3/5 + AP

Angela Hennessy's site-specific installation and large-scale sculptural works claim a center space in the show, exploring racialized identity, visibility, and materiality, and addressing cultural narratives of the body and mortality. Woven, crocheted, and braided synthetic and human hair motifs reclaim mourning rituals, layered with signifiers of race, femininity, and sensuality. Part of an ongoing theme in Hennessy's textile-based practice is the importance of claiming space as a black woman, with weight and joyful expansiveness. As feminist scholar Anna Julia Cooper (1858-1964)—who was a deeply influential early voice of black feminism and an advocate for black women as leaders in African-American and feminist movements of the late 19th and early 20th century—stated: "Only the black woman can say when and where I enter, in the quiet, undisputed dignity of my womanhood, without violence and without suing or special patronage, then and there the whole Negro race enters with me."

Multi-disciplinary artist Nadja Verena Marcin's performance and video *How To Undress in Front of Your Husband*—highlighted by *The Huffington Post*'s Priscilla Frank in *Feminist Artist's 'How To Undress In Front Of Your Husband' Skewers Retro Mansplaining*—is replicated from a 1960s 'how to' video, depicting the do's and don'ts of female disrobing. Whereas the original video turns this quotidian action into a performance under an authoritarian male gaze, the artist recreates the video, playing all of the characters herself with self-awareness, disrupting the original 'educational' trajectory of this narrative, while highlighting the absurdity of its creation in the first place. "In the video, women's representation has been infiltrated by this male voice, as well as these male desires and fantasies. The male narrator quite literally invades women's most private spaces, molding mundane errands into sexualized performances geared toward male pleasure," describes Marcin. Also on view, the artist's *Cover Girls* photographic series plays upon the anonymity and animosity of said photographic avatars. Transforming herself into different cover girls from women's magazines such as *Vanity Fair*, *Elle*, *Cosmopolitan*, *GQ*, *Playboy* and *Vogue*, which the artist describes are "designed to keep women in their place, quieted, mirrored, narcissistic, and in infinite conflict with their bodies," Marcin's girls are superimposed with unlikely headlines. Referencing military slang and warfare, the words "Bitchin' Betty" (a descriptor of the U.S. military aircraft warning systems that frequently utilize female voices); "Chest Candy" (slang for ribbons and medals worn on a uniform); and "Latrine Queen" (an Air Force-specific term for a trainee in Basic who is in charge of cleaning bathrooms), adorn the media. In a metaphorical sense, Marcin subverts the 'power' of the "seemingly perfect" female body towards itself, making visible the human warfare on women's bodies.



Sanaz Mazinani, *May you make your dreams longer than the night: 1968 – 2018*, 2017, Photograph on habotai silk, 60 x 60 in / 152.4 x 152.4 cm; Nadja Verena Marcin, *How to Undress in Front of Your Husband* (still), 2016, Video/Performance, 13 min, 4K digital cinema

Sanaz Mazinani similarly focuses on digital photographic propagation and its impact on representation and perception. Her work *May you make your dreams longer than the night: 1968- 2018*—a photograph printed on habotai silk, was made a few months ago as a response to the massive Women's March protests. It also serves as a tribute to upcoming 50-year anniversary of the 1968 Student Protests that began in Paris. The title refers to Greek composer Vangelis' (known for film scores *Chariots of Fire* and *Bladerunner*) album of the same name about the Paris student riots in 1968—containing sounds from the demonstrations, songs, and a news report.

Michele Pred's installation *Wage Gaps*—comprised of vintage purses and neon—speaks to the economic chasm between women of different racial backgrounds and white men in America (64% = African American women, 54% = Latin American women, 79% = White women). The project is literally meant to illuminate the complexities of the unequal distribution of economic power. Also on view are a selection of the artist's limited edition series of *Pred-à-Porter* purses carrying slogans such as *Resist*, *My Body My Business*, and *Pro-Choice* which serve as canvases to marry the politically-charged messages of the Pro-Choice movement with representations of women's modern economic power. Part of the artist's *Promote the General Welfare* series (whose title is borrowed from the first line in the U.S. Constitution), the 'baggage' addresses recent violence aimed at women's health care providers and U.S. policies. The text on each purse can be lit up and set to constant or flash mode, and are meant to be carried and serve as small-scale political billboards.

Also featured in the exhibition, Pred's *Riot Shields*—which she buys online from a police supply business—sport feminist slogans emblazoned with pink nail polish. The first was carried on Inauguration Day in Washington D.C., and most recently during Art Basel Miami Beach at the artist's *Parade Against the Patriarchy*—which featured projects, performances, and music by Ventiko, Michelle Hartney, Krista Suh (founder of the Pussy Hat Project), Bud Snow, Melanie Oliva, Ann Lewis, Yvette Molina, Alessandra Mondolfi, Lisette Morales, Shireen Liane and Laurel Garcia Colvin. Pred conceived the parade as an artist-curated project to contribute to the already significant momentum and energy of the #MeToo movement and associated efforts to reform patriarchal society.

A 'sister' parade will be held as part of *Object Action: The "F" Word in a Post-Truth Era* on Sunday, January 21 at 12pm, from state to Pacific Felt Factory arts complex—where a satellite exhibition exploring feminist perspectives will be held. Both the Miami and San Francisco parades seek to reflect and amplify the notions of shared and collective experience within the feminist movement, by bringing together the unique voices and expressions of artists advocating reflection, justice, and change. The unique temperament of a parade provides the opportunity to inject a sense of joy and celebration to the hard work of resistance. Join the conversation on Facebook, Twitter, and Instagram using hashtags **#ObjectAction #ForChange #ForFeminism**

### Programming Schedule

**Saturday, January 6, 5-8pm:** Opening Reception

**Tuesday, January 9, 6-9pm:** Live performance + Opening Reception for Gallery Wendi Norris' *MARÍA MAGDALENA CAMPOS-PONS: If I Were a Poet* [off-site location: Presidio National Park, 649 Old Mason Street, San Francisco, CA]

**Thursday, January 11, 3pm:** Panel Discussion *Women Rising — Building Representation and Marketability for Female Artists*, moderated by Jori Finkel, arts journalist for *The New York Times* and *The Art Newspaper*, with panelists Anne Ellegood, Senior Curator at the Hammer Museum; Wendi Norris, owner and founder of Gallery Wendi Norris; and Lucía Sanromán, Director of Visual Arts, Yerba Buena Center for the Arts. [off-site location: FOG Design + Art Fair, Fort Mason Festival Pavilion, 2 Marina Blvd, San Francisco]

**Saturday + Sunday, January 13 + 14, 11am-4pm:** MOMosa Champagne Cocktail 'Shred-In' with Michelle Hartney's *The Weight of Words* During UNTITLED Art Fair Weekend

**Sunday, January 21, 12-4pm:** Collect For Change™ Inauguration March On the Mission [M.O.M.] from state to Pacific Felt Factory's satellite exhibition, culminating with performances + live music

**Thursday, February 8, 6-8pm:** Closing Reception + Panel Discussion on the Role of the Arts in Activism and its History in San Francisco



Michele Pred, *Pred-a-Porter: Me Too*, 2017, Neon on vintage purse, 11 x 11 x 3 in h / 27.94 x 27.94 x 7.62 cm; Michele Pred, *Parade Against the Patriarchy*, Miami, 2017, Photo by Ventiko

## Public Hours

January 6 – February 16: Tuesday - Saturday, 12-5pm or by appointment via [info@statespacesf.com](mailto:info@statespacesf.com)

## Location

state

1295 Alabama Street  
San Francisco, CA 94110

## About state

state is a visual arts exhibition space in the Mission District of San Francisco. state exhibits contemporary art with an emphasis on Bay Area artists and project-based artwork. state is run by Danielle Smith and Kimberly Verde of FRAMEWORK.

## About Collect For Change

An initiative of AKArt, Collect For Change™ offers original artwork by emerging and established contemporary artists, underscored by the goal of creating social change. We collaborate with artists across disciplines to offer a unique, as well as socially-responsible, means of collecting. With a percentage of all sales benefitting an organization personally selected by each artist, we aim to cultivate the artist-collector connection—providing new and seasoned collectors the opportunity to develop a deeper comprehension of the artist's creative and world visions. Our mission is to be a force for positive change in the art world, and the world at large.

## About Amy Kisch

Amy Kisch—the Founder + CEO of AKArt Advisory agency and independent curatorial platform—is an independent art consultant, curator, and strategic specialist. In addition to running AKArt, she also serves as Director of Partnerships + Strategic Initiatives at the Bay Area art + tech + science incubator / residency, Stochastic Labs. Amy previously ran Sotheby's global VIP program for the auction house's top clients—curating and producing VIP programming, including the global museum and art fair programs, and *The Economist* Lecture series. Prior to that, she worked with Sotheby's Contemporary Art department engaging business from the company's major private, institutional, corporate, and museum clients. While at Sotheby's, Ms. Kisch concurrently held the role of Executive Director of Brooklyn's Williamsburg Gallery Association—developing programming and partnerships with, and for, area galleries, non-profits, artists, corporate, and government agencies. Kisch has served as a curator, contributing writer, editor, presenter, and producer of initiatives including collaborations and partnerships with: ABC TV, The Armory Show, Artnet, ARTnews, ArtTABLE, Art Basel Miami Beach, Art Chicago, Art Markit, Art Production Fund, AT&T, Brooklyn Tourism, *Canvas Magazine*, caribBEING, The Carlyle, Venture Capitalist Tim Draper's Draper University, *The Excellent People* (The EP), Fabergé, Jim Jarmusch, Mandarin Oriental Hotel Group, New York City Opera, Northside Music + Arts Festival, New York Foundation for the Arts, SCALO Verlag, PREGAME Magazine, Sotheby's Diamonds, Sotheby's Institute, Sotheby's International Realty, SPRING/BREAK Art Show, and Whitney Contemporaries, among others. A member of the non-profit ArtTable, she has served on numerous committees and boards, including Time In Children's Art Initiative and Art & Abolition. Having spent six years in clinical and community social work, her projects are underscored by efforts to democratize access within the art world, while upholding integrity and quality in curatorial vision and programming.

## About Heather Zises

Heather Zises is a Brooklyn-based curator, writer and founder of (READ)art, an independent platform for contemporary art and culture. Through READart, Heather collaborates with companies and nonprofit organizations on various art initiatives. Projects include curation + exhibition development, web content development + management, social media + marketing strategy, artist workshops and specialized art tours. Heather's essays, reviews, and interviews have been published in books, magazines and exhibition catalogues, including *Whitehot*, *Fjords Review*, *PREGAME* and *The Excellent People*. In February 2017, Heather organized *FemiNest*, an all-women's exhibition at Equity Gallery which was listed by artnet News as the number one feminist exhibition to see during Women's History Month. Currently, Heather is completing her first book, *50 Contemporary Women Artists*, which will be published by Schiffer Publishing in Fall 2018.

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**Media Contacts**

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