



Santa Fe Art Institute

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Clothesline Exhibition: Exploring the Role of Clothing in the Contemporary Arts SFAI's 20th Anniversary Season Participating Artists

Woofy Bubbles

Woofy Bubbles' perspective and expertise are in the realm of wearable art/body sculpture/performance. This has grown from a love of textile, the Japanese influences of Kabuki theater, European high fashion, and from his background as a painter of surreal two-dimensional collages. It has developed into personal body-landscapes that the figure actually wears that wrap the body in a myriad of ways until it becomes literally a figure in landscape. A modular shape, called "the Woo," allows a fairly simple pattern to be manipulated into a variety of forms. This manipulation includes repetition, changes in scale, distortion, diverse choices of materials and various methods of construction, including inflation. During performance, a metamorphosis of forms, colors and textures takes place that allude to the symbolic relationships and observed patterns encountered in nature's living biological systems.

Feral Childe

Feral Childe is the Brooklyn-based collaborative of Moriah Carlson and Alice Wu. In the true spirit of assemblage, they often cannibalize their own work, re-using and recycling components. Favorite materials include leather, fake fur, elastic, water putty, spandex, MDF, puffy paint and copper tubing. Feral Childe creations range from wearable and non-wearable clothing often fantastical in nature, to accessories, and props and sculptures. Utilizing a renegade approach to the craft of sewing and adapting machine-stitching and hand-stitching, they rip, slash and punch with scissors and blades and make free-hand cutout shapes, as well as burn the surfaces, apply iron-on transfers and draw with Sharpie markers. Feral Childe stands for the independent, the adaptive and ever-changing. Rooting around the urban wasteland, often using discarded or unwanted raw materials, the pair takes a distinctly irreverent approach to what one wears and how.

Colette

With the intention of blurring the distinction between art and life, Colette has also selected unorthodox art spaces to create her fantasy installations: the streets, shop windows her own home, boutiques, clubs, restaurants, warehouses, etc. The artist's fashion interventions include designing the Deadly Feminine Line for Fiorucci (1979), sets and costumes for the Berlin Opera (1985) and, currently the transformation of an entire floor of a Tokyo store into the ultimate woman's shopping fantasy "The Bedroom" for HPGRP- building Ginza (2004), a pink satin environment with her new fashion line set amongst her paintings and light sculptures.

and suits but had never combined the forms with letters or words. After reading the works of early American poet Emily Dickinson, Dill began to think of clothing as an emotional boundary between the body and the universe. She also began to consider garments as housing for the body, which in turn is housing for the soul. In the 1990s, Dill's dresses and suits began to be shaped by words—words as a second skin and as the remnants of our physical existence.

GuerrillaGirlsBroadBand

In 1985, a band of feminist artists founded the Guerrilla Girls in the wake of Kynaston McShine's remark that any artist who wasn't in his International Survey show at the Museum of Modern Art should "rethink HIS career." Dubbing themselves "The Conscience of the Artworld," they began making posters that bluntly stated the facts of discrimination and used humor to convey information, provoke discussion and to show that feminists can be funny. They assumed the names of dead women artists, and began wearing gorilla masks when they appeared in public to conceal their true identity. Toward the end of the 20th century, the Guerrilla Girls sought out new frontiers, forming three wings to accommodate their broadening interests: Guerrilla Girls, GuerrillaGirlsBroadBand, and Guerrilla Girls On Tour. GGBB is the interactive activist wing of the Guerrilla Girls, utilizing the potential of new media to increase activism and involvement.

Charles LeDray

Charles LeDray was born in Seattle, Washington and currently lives and works in New York City. He is largely a self-taught artist and learned to sew from his mother when he was four. His pieces are made of fabric, wire, wood and bone and incorporate crafts that are typically considered "women's work." His work is far from precious; catching masculine and feminine elements in meaningful contradictions, they hint at extreme solitude and even pain. Charles LeDray is known for making miniature men's suits that are marvels of meticulous craftsmanship and poetic symbols of male identity. Other works include a pair of big glass display cases containing thousands of tiny handmade ceramic pots, each differently formed and glazed; a matchbox-size, leather-bound sketch book and slip cover, the little book open to show a drawing of a bee hive; and an antique "Cricket Cage" reproduced in human bone, a commercially available material.

Nikki S. Lee

New York photographer Nikki Lee's work investigates how fluid and situational identity can be. Born in Korea she has an immigrant's keen eye for the daily rituals of social identification. Lee researches specific communities: what they wear, where they go, the peculiarities of posture, gesture and facial set particular to a social group. She then transforms and documents herself with her "new" community. There is no deception – Lee introduces herself and explains her project beforehand. Her projects to date have included The Hispanic Project, The Lesbian Project, The Yuppie Project, The Swingers Project and The Punk Project. Lee's work is in numerous public collections including the Smithsonian's Hirshhorn Museum, the Bronx Museum, the Metropolitan Museum of Art in New York City, and the Solomon R. Guggenheim Museum in New York City.

James Luna

A resident of California's La Jolla Reservation, James Luna has received wide acclaim for his deconstruction of stereotypes and notions of "Indian" identity. Luna's work has conceptual overtones and he strives for minimal means in his multi-media and video installations. He employs a variety of media such as objects, audio, video and slides, and believes that this complex expression, "offers an opportunity like no other for Native people to express themselves, without compromise, in the Indian traditional art forms of ceremony, dance, oral traditions, and contemporary thought." In addition to being an artist he works as a full-time academic counselor at Palomar College.

Senga Nengudi

Senga Nengudi's performance-based sculptures and installations explore aspects of the human body in relation to ritual, philosophy and spirituality. In the 1960s and 1970s, Nengudi's avant-garde work helped bring traditional African forms into the mix of Western modernism. Nengudi coaxes form out of ordinary nylon stockings by pulling, twisting, and knotting them to create pendulous sacks or tautly outstretched limbs. These bulging, flesh-toned, anthropomorphized abstractions suggest the resilience of the human body. Like molted snakeskins, they retain the "residue" of the body and the "energy" of the wearer, suggesting the fragility and sensuality of flesh itself.

Pat Oleszko

Pat Oleszko makes a spectacle of herself and doesn't mind if you laugh. Utilizing elaborate costumes and props, she has created a multitude of lithe performances, films and installations that address trees, knees, breasts, butts, elephants and fingers. She has worked from the popular art forms of the street, party, parade and burlesque house to the Museum of Modern Art, Sesame Street Magazine, Ms., Playboy and Artforum. Recently she spent a year in Italy as a recipient of the Rome Prize that resulted in much controversy and an inimitable evening in jail for posing as The Nincompo. Oleszko continues her efforts pumping irony, disparately trying to "bring home the beaconthe truth squirts."

Beverly Semmes

Semmes is an artist who merges a formal investigation of color, pattern, and texture with a social commentary. By exaggerating the forms of clothing, Semmes draws attention to the dehumanizing attributes of cultural stereotypes. Recent exhibitions include: "La Flor del Paraiso," Kunsthallen Brandts Klaedefabrik, Odense, Denmark, "In the O," Leslie Tonkonow Artworks + Projects, New York City, and "Wrapture," Consolidated Works, Seattle, WA. Her work is in many public art collections including: Whitney Museum of Art in New York City, Hirshhorn Museum and Sculpture Garden in Washington DC, Berkeley Museum of Art in Berkeley, CA, and the Irish Museum of Modern Art in Dublin, Ireland.

Two Girls Working

Two Girls Working is the collaborative team of artists Tiffany Ludwig and Renee Piechocki. They position themselves as assets to civic action and dialogue. Their project Trappings is a national, multi-media artwork (print, audio, and video) that explores the complicated landscape of power and its relationship to personal identity. At the heart of the project is the question: what do you wear that makes you feel powerful? Dismayed by the lack of dialogue about contemporary feminism among diverse groups of people, they initiated Trappings to explore individualized approaches to power through interview-based community dialogue. Trappings is an on-going project with multiple parts: interview sessions where women are invited to discuss what they wear to make themselves feel powerful; an exhibition with audio, print and video components; and a website, www.twogirlsworking.com.

Martha Wilson

Performance artist Martha Wilson is Founding Director of the Franklin Furnace Archive, Inc., a museum she established in her TriBeCa storefront loft in lower Manhattan which, since its inception in 1976, has presented and preserved temporal art: artists' books and other multiples produced internationally after 1960; temporary installations; and performance art. Franklin Furnace "went virtual" on its 20th anniversary, taking the internet as its art medium and public venue to give artists the freedom of expression they had enjoyed in the loft in the 70s. As an artist, she has performed in the guises of Alexander Haig, Nancy Reagan, Barbara Bush and Tipper Gore. Ms. Wilson lectures widely on the book as an art form, on performance art, and on "live art on the internet."