

## HOME/WORK ARTIST BIOS

### Mary Kelly

Mary Kelly is known for her project-based work addressing questions of sexuality, identity, and historical memory in the form of large-scale narrative installations. She studied painting in Florence, Italy, in the sixties, and then taught art in Beirut, Lebanon during a time of intense cultural activity known as the “golden age.” In 1968, at the peak of the student movements in Europe, she moved to London, England to continue her postgraduate study at Saint Martin’s School of Art. There, she began her long-term critique of conceptualism, informed by the feminist theory of the early women’s movement in which she was actively involved throughout the 1970s. She was also a member of the Berwick Street Film Collective and a founder of the Artists’ Union. During this time, she collaborated on the film *Nightcleaners* (1970-75) and the installation *Women & Work: a document on the division of labor in industry* (1975), and also produced her iconic work on the mother/child relationship, *Post-Partum Document* (1973-79). *Documentation I*, the infamous “nappies,” caused a scandal in the media when it was first exhibited at the Institute of Contemporary Art in London in 1976. She was a recipient of a Guggenheim Fellowship in 2015. She has been awarded Honorary Doctorates by the University of Wolverhampton, Lunds University, and University of the Arts Helsinki. From 1996-2017, Kelly was the Distinguished Professor of Art at the School of the Arts and Architecture, University of California, Los Angeles, where she founded the Interdisciplinary Studio Area. Currently, she is the Judge Widney Professor at the Roski School of Art and Design, University of Southern California.

### Zalika Azim

Zalika Azim (b. 1990 in Brooklyn, New York) is an artist and educator currently based in Los Angeles, California. Her conceptual practice explores the tensions between personal and collective narratives, while investigating the ways in which memory, migration, absence, and belonging have been contextualized in relation to colonized landscapes. Utilizing photography and the archive as a grounding foundation for theoretical explorations, in recent practice Azim turns to writing, printmaking techniques, sculpture, and social organizing as a framework and means for understanding movement and possibility.

### Kate Barbee

Kate Barbee lives and works in Los Angeles and earned her BFA in studio art from the University of Texas at Austin in 2017. Barbee’s practice is an interdisciplinary one, ranging across hand embroidered mixed media painting, collage, drawing, and sculpture. The inherent tension in her work is born from a flurried relationship to her body and her visceral power within it. Barbee’s densely populated paintings pulse with an energetic sexuality. Her subjects push and pull through a fractured composition—intimately spaced and dynamically posed, creating an energy and rhythm which forces the eye on a nonlinear journey throughout the canvas. Barbee’s figures reveal themselves slowly as they engage in activity and emerge from the tactile, multi-hued,

collaged, and textile-laden canvases which they populate. Her works harness an exceptional degree of emotional and sexual directness and distortion which abstracts the figures beyond recognition and distances them from the activities in which they are engaged. Every painting is a snapshot of the self, taken from an angle removed from the moment as if floating above or next to it—raw, naked, and dominant.

### **Allana Clarke**

Allana Clarke (b. 1987) is a Trinidadian-American artist whose practice is built upon a foundation of uncertainty, curiosity, a will to heal, and an insistence upon freedom. Fluidly moving through photography, sculptural and text-based works, video, and performance, her research-based practice incorporates socio-political and art historical texts, to contend with ideas of Blackness, the binding nature of bodily signification, and of the possibility to create non-totalizing identifying structures. Clarke earned her BFA in photography from New Jersey City University in 2011 and an MFA in interdisciplinary practice from MICA's Mount Royal School of Art in 2014. She is an assistant professor at Wayne State University in Detroit, Michigan. Clarke has been an artist in residence at the Skowhegan School of Painting & Sculpture, The Vermont Studio Center, Lighthouse Works, and Yaddo. She has received several grants including The Toby Devan Lewis Fellowship, Franklin Furnace Fund, and a Puffin Foundation Grant. Her work has been screened and performed at Gibney Dance in New York, Invisible Export NY, New School Glassbox Studio NY, FRAC in Nantes, France, SAVVY Contemporary in Berlin, Germany, and was featured in the Bauhaus Centennial edition *Bauhaus Now: Is Modernity an Attitude*. She recently completed a 2020-21 NXTHVN fellowship, a mentorship program co-founded by artist Titus Kaphar. Clarke is represented by Galerie Thomas Zander in Cologne, Germany, and Kavi Gupta Gallery in Chicago, Illinois.

### **Sophia Narrett**

Creating colorful narratives about erotic encounters from needle and thread, Sophia Narrett makes fascinating embroidered artworks that are fueled by love and desire. Trained as a painter, the Brooklyn-based artist began working with yarn by chance while constructing a sculpture during her undergraduate studies at Brown University. Further experimenting with thread to stitch some drawings, she brilliantly discovered a way to employ embroidery to simulate figurative paintings. By the time she earned her MFA from the Rhode Island School of Design in 2014, she was imaginatively making meaningful art with her new medium, which quickly caught the attention of critics, curators, and collectors.

### **Brandy Eve Allen**

Brandy Eve Allen (b. 1979) is a self-taught artist based in Los Angeles, California. She grew up in New York City and Los Angeles, and spent three years in Italy, which influenced her self-published photographic diary, *CIAO L.A.* Her creative approach is rooted in nature-based practices through the use of photography and music. These works recognize the volatility and disconnect between humans and nature with the intention of restoring this muted relationship through ritual and invented environments. These multiple exposure photographs embrace the unpredictable; layers contextualize an entangled and chaotic harmony, similar to a supernova. Shifting away from an

anthropocentric framework toward an ecocentric one where nature becomes the center focus, understanding that WE are our environments. Allen's work has been included in several international exhibitions including the 2015 Venice Biennale and is part of numerous private collections. In addition to *CIAO L.A.*, she released a tarot deck called *Invisible Light* and is included in collective book publications under Rizzoli and Hatje Cantz.

## **Woody De Othello**

Woody De Othello (b. 1991) is a Miami-born, California-based artist whose subject matter spans household objects, bodily features, and the natural world. Everyday artifacts of the domestic tables, chairs, television remotes, telephone receivers, lamps, air purifiers, et cetera, are anthropomorphized in glazed ceramic, bronze, wood, and glass. Othello's sense of humor manifests across his work in visual puns and cartoonish figuration. "I choose objects that are already very human," says Othello. "The objects mimic actions that humans perform; they're extensions of our own actions. We use phones to speak and to listen, clocks to tell time, vessels to hold things, and our bodies are indicators of all of those." Othello's scaled-up representations of these objects often slump over, overcome with gravity, as if exhausted by their own use. This sophisticated gravitational effect is a central formal challenge in his work. Informed by his own Haitian ancestry, Othello takes interest in the supernatural objects of Vodou folklore, nkisi figures, and other animist artifacts that inspire him.

## **Andrea Bowers**

Andrea Bowers lives and works in Los Angeles, California. Bowers earned her MFA from the California Institute of the Arts in 1992. Over the last twenty-three years, she has built an international reputation for her drawings, videos, and installations, which deal with social issues ranging from women's and workers' rights to climate change and immigration. Recent solo exhibitions include: *Hammer Projects: Andrea Bowers*, Hammer Museum, Los Angeles (2017); *Womxn Workers of the World Unite!*, Contemporary Arts Center, Cincinnati (2017); *Andrea Bowers: Sanctuary*, Bronx Museum, New York (2016); *In Situ 1 - Andrea Bowers*, Espace Culturel Louis Vuitton, Paris (2014); *#sweetjane*, Pomona and Pitzer College Museum of Art, Claremont (2014); *The Weight of Relevance*, Wiener Secession, Vienna, traveled to The Power Plant, Toronto (2007). Recent group exhibition include: *Agora*, The High Line, New York (2018); *Power to the People. Political Art Now*, Schirn Kunsthalle Frankfurt (2018); *Documenta 14*, Fridericianum, Kassel (2017); *La Terra Inquieta*, Triennale di Milano, Milan (2017); *The Revolution Will Not Be Gray*, Aspen Art Museum, Aspen (2016); *Drawing Now*, Albertina, Vienna (2015). Bowers' work is held in the collections of The Hammer Museum of Art, Los Angeles; MoMA, New York; The Whitney Museum of American Art, New York; The Hirshhorn Museum and Sculpture Garden, Washington DC; The Museum of Contemporary Art, Los Angeles; and Museum Abteiberg, Moenchengladbach, Germany, among others.

## **Judy Chicago**

A prolific artist, author, and teacher, Judy Chicago has been a pioneering force in

feminist art for more than four decades. In the early 1970s Chicago worked to expand educational opportunities for women artists. She developed the country's first art program for women in 1970–71 at California State University, Fresno, and the following year she teamed with artist Miriam Schapiro to establish the Feminist Art Program at the California Institute of the Arts (CalArts). In 1973, with graphic designer Sheila Levrant de Bretteville and art historian Arlene Raven, Chicago founded the Feminist Studio Workshop (FSW), an art school and exhibition space housed in the Women's Building in Los Angeles, a structure named after a pavilion at the 1893 World's Columbian Exposition that featured art and crafts made by women from around the world. Chicago's projects have often been collaborative in nature, from *The Dinner Party* (1974–79) to *Resolutions: A Stitch in Time* (1994–2000). In addition to such high-profile group endeavors, she creates individual works in many different media, including drawing, painting, needlework, textiles, bronze, and glass. Chicago's choice of materials, imagery, and means of production intentionally subvert traditional notions of fine art. She deliberately chooses modes of aesthetic practice often considered to be craft, decoration, or kitsch, embracing categories that historically have been marginalized as "women's work" in order to place gender politics and social commentary at the center of her art.

### **Geoffrey Chadsey**

Geoffrey Chadsey (b. Philadelphia, Pennsylvania; lives and works in Brooklyn, New York) is a portrait artist known for his drawings of hybrid figures, which vacillate between the masculine and the feminine. His style is reminiscent of engravings, shaped with dense curves and parallel lines made with colored pencils and crayons. He also often incorporates multiple figures atop one another, creating the illusion of transparency and amalgamation of forms. These figures are in a constant state of shedding and becoming, shifting between genders, time frames and sometimes species. Inspired in part by his personal Internet search history in which he examines men performing for digital audiences, he portrays these individuals enacting stereotypical poses while also expressing anxiety and self-doubt.

### **Phoebe Boswell**

Phoebe Boswell (Kenya/United Kingdom) is a multidisciplinary artist who lives and works in London, England. She studied Painting at the Slade (2005) and 2D Animation at Central Saint Martins (2009) and her work has since been exhibited globally. Underpinned by a transient and diasporic consciousness, Boswell's practice speaks from the porous space between here and there. She works intuitively across media, centering drawing, but spanning animation, sound, video, writing, interactivity, performance, and chorality. This tends to culminate in layered installations, which affect and are affected by the environments they occupy, by time, the serendipity of loops, and the presence of the audience. Aesthetics of figuration and representation through the radical imaginary of Black feminisms become tools for contemplating the body as world—worldmaking—rather than merely as object to be gazed at. Artmaking becomes a sensory and political act of service to community, where labour-intensive drawing

practices, immersive technologies, and calls for collective participation denote a commitment of care for how we see ourselves and each other; how we grieve, how we love, how we rest, how we heal, how we protest, how we remember the past in order to imagine the future.

## **Greg Scott**

Greg Scott is a visual sociologist, artist, and filmmaker. He is the founder and president of Sawbuck Productions, Inc., a non-profit organization that produces observational documentary films, experimental art films, and other multimedia content. Scott is also the founding editor-in-chief of the *Journal of Video Ethnography*, the first-ever academic journal of peer-reviewed ethnographic films. His sociological work focuses on the socio-cultural dynamics of street level drug markets and drug using communities, while his artistic work revolves around the rituals, norms, customs, and folklore of small town life in the American Midwest. His documentary films have screened at festivals around the world and his work has appeared on radio and television, including the National Geographic Network, BET Network and MSNBC. In 2008 he received the Lisagor Award for Best Investigative/Public Service Reporting for his Chicago Public Radio series *The Brickyard: Life on the Streets of Chicago*. Scott's experimental films appear in gallery and museum installations, and his public art exhibits have toured the United States. He has published books on research methods and video ethnography and academic journal articles on everything from heroin injection to performance art. At heart, he is an activist fighting against the failed War on Drugs in America. Scott earned a Ph.D. in sociology from the University of California, Santa Barbara in 1998.

## **Emmett Moore**

Emmett Moore (b. 1988) is a Miami-based artist and designer known for a technically rigorous interdisciplinary approach that challenges notions of functionality and fluctuates seamlessly between design and art, examining our relationship with the built environment. Moore's work utilizes processes taken primarily from architecture and industrial design, working with found forms of everyday objects to speak to the universality and timelessness of the utilitarian and quotidian. His material language consists primarily of secondhand goods and refuse to break down inherent hierarchies within the physical world and elevate the mundane. The content is based on personal history, nostalgia, and a collective past demystifying systems of value and removing authorship from form. Within this framework, functional objects transcend their purpose and achieve a heightened role. Moore earned his BFA from the Rhode Island School of Design (RISD) in 2010 and attended Design and Architecture Senior High in Miami, Florida. His work has been shown institutionally at the RISD Museum, the Frost Art Museum, the Miami Art Museum, the Bass Museum of Art, and is in the permanent collection of the Perez Art Museum Miami. He was the first Miami-based designer to exhibit a solo exhibition at Design Miami/. He is represented by Nina Johnson gallery in Miami. Moore's work has been covered by Art in America, The Guardian, The Miami Herald, Cultured Magazine, Architectural Digest, Artsy and The Art Newspaper among others. He was named the Miami New Times' Best Visual Artist in 2015 and 2021.

## **Chiffon Thomas**

Chiffon Thomas' (b. 1991) multifaceted practice incorporates embroidery, collage, drawing, and sculpture to explore the self as split, fractured, and transforming. Identifying as a non-binary queer person of color, Thomas contends with the crafted body in his work, examining wider issues of gender, race, and sexuality. Embracing the liminal space between figuration and abstraction, Thomas' "impossible bodies" forcefully eschew easy classification in order to serve as vessels for personal memories and collective narratives. Reminiscent of the diverse, mixed media practices exhibited by David Hammons, Robert Rauschenberg, Louise Nevelson, and Faith Ringgold, Thomas' own application of materiality is a unique language for translating both shared and personal experiences. Thomas holds an MFA from Yale University and a BFA from The School of The Art Institute of Chicago. He has completed prominent residencies with the Skowhegan School of Painting and Sculpture in Skowhegan, Maine and the Fountainhead Residency in Miami, Florida. His work is in the permanent collections of the Hammer Museum, Los Angeles, California; Institute of Contemporary Art, Miami, Florida; Pérez Art Museum, Miami, Florida; and the Currier Museum of Art, Manchester, New Hampshire; among others. His first solo exhibition at The Aldrich Contemporary Art Museum will open in fall 2023.