

HENRY ART GALLERY 2021 EXHIBITIONS

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Bambitchell: Bugs & Beasts Before the Law February 27 – May 9, 2021



Bambitchell, Set Documentation of *Bugs and Beasts Before the Law*, 2019, Courtesy of the artists, Photo: Florian Clewe.

Bugs & Beasts Before the Law is a multi-part project and experimental essay film by Bambitchell, the artistic collaboration of Sharlene Bamboat (b. 1984, Karachi, Pakistan) and Alexis Kyle Mitchell (b. 1983, Canada).

The film, co-produced by the Henry with Mercer Union, Toronto in 2019, explores the history and legacy of the animal trials that took place in medieval and early modern Europe and its colonies in the Americas. Posing questions about the administration of justice and rights under law, it centers on the phenomenon of nonhuman animals and inanimate objects put on trial and prosecuted for various crimes and offenses, ranging from thievery to assault and murder. Across five chapters, the film explores how power is performed through the body of the other, revealing the ways authorities and institutions mediate social relations and subjecthood through processes including the formation of property and the criminalization of sexual difference. Events from the fourteenth through the early twentieth century are set within contemporary

landscape and fabricated tableaux, blurring past and present, fact and fiction, and accentuating the law as a capricious system shaped beyond reason.

The installation features an immersive audio score developed in collaboration with Scottish composer Richy Carey and a built amphitheater structure that accentuates the spectacle of the courts as theatres of social control while also suggesting the potential for their deconstruction and reimagining new possibilities. At the Henry, on the occasion of their first museum exhibition in the United States, the artists will present a complementary installation of drawings based on their reading of E.P. Evans's book *the Criminal Prosecution and Capital Punishment of Animals* (1906), the first chapter of which, titled "Bugs and Beast Before the Law," is the foundational English-language text on the medieval animal trials. Evans's appendix to his book presents itself as a definitive authority but is an incomplete record. This ambiguity is a central point of departure for Bambitchell, whose installation interrogates the fictive unity of historical narrative and perceived conclusiveness of inherited knowledge by questioning the narrator's reliability and opening the past to reinterpretation.

Bambitchell: Bugs & Beasts Before the Law is held in conjunction with the Feminist Art Coalition (FAC), a nationwide initiative of art projects that seek to generate cultural awareness of feminist thought, experience, and action.

A publication produced with the artists and designed by Gary Robbins at Container Corps, with essays by Sarah Keenan and Marianne Shaneen, and a curatorial introduction, will accompany the exhibition.

RELATED PROGRAM

The Bugs & Beasts Before the Law Colloquium, co-organized by the Henry Art Gallery and University of Washington faculty and inspired by Bambitchell's film, continues through March 2021 with a workshop by Candice Lin as well as a performance reading by Bambitchell. Learn more [here](#).

Bambitchell: Bugs & Beasts Before the Law is developed in collaboration with Mercer Union, Toronto, and is organized for the Henry by Nina Bozicnik, Curator. *Feminist Art Coalition at the Henry* is made possible in part by an award from the National Endowment from the Arts. Additional support for this exhibition is provided by the Canada Council for the Arts and the UW Simpson Center for the Humanities.

Illustrating Injustice: The Power of Print February 27 – May 9, 2021



Honoré Daumier, *Le Ventre Législatif* (The Legislative Belly), Henry Art Gallery, Gift of Albert A. Feldmann, 2018.357. Danny Lyon, *Visiting room*, 1968, printed 2011. Gelatin silver print. Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.118.

This exhibition highlights the power of printed material to communicate social and systemic injustices, and features work by French lithographer Honoré Daumier (1808–1879, Marseille, France) and American photographer Danny Lyon (b. 1942, New York, NY), as well as a selection of late twentieth-century prison newsletters.

Daumier and Lyon may have worked in different centuries and on different continents, but each was troubled by the injustices prevalent in his society. Daumier's prints, which were published in weekly

periodicals and hung in publishers' windows, frequently lambasted any and all who were part of the judicial system. In the mid-nineteenth century, Daumier produced a series entitled *Les Gens de Justice*, or The People of Justice, in which he focused his merciless wit and sharp eye on the legal profession.

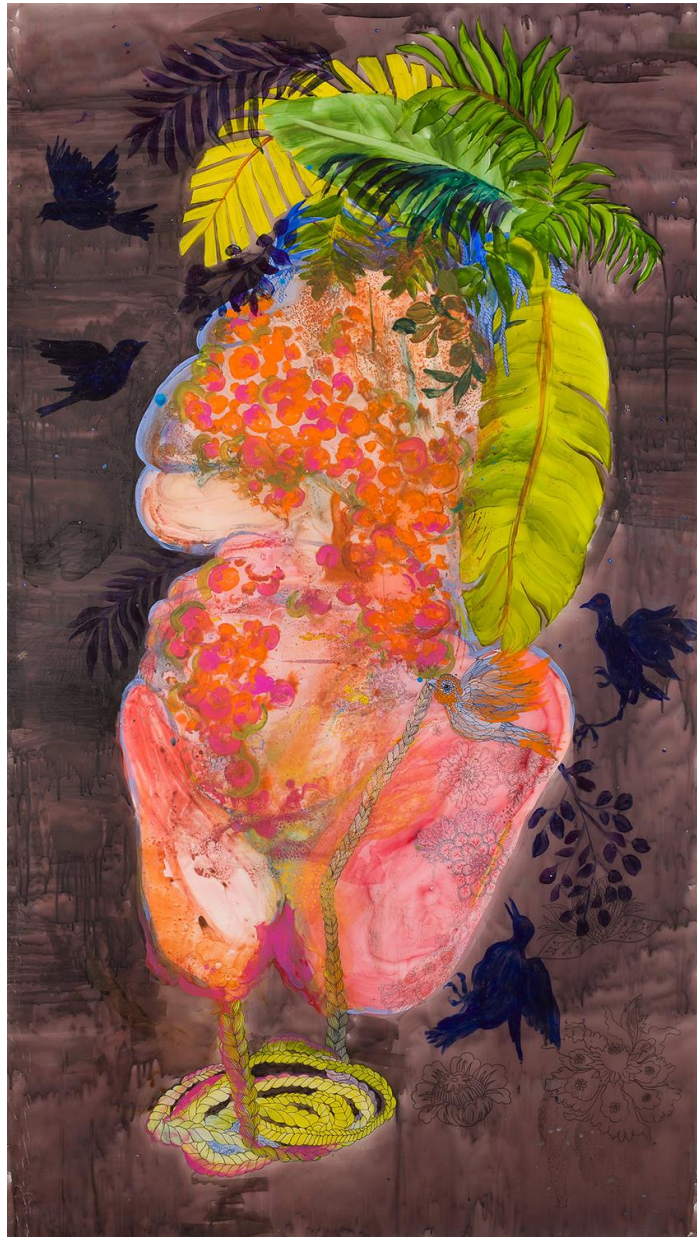
Paired with Daumier's prints are photographs Lyon made in the late 1960s while visiting six penitentiaries in Texas where he immersed himself in his subject, becoming familiar with those he photographed and the details of their lives and routines. The resulting book, *Conversations with the Dead*, was published in 1971, and invited the viewer in to these closed worlds to experience for themselves, in some small way, the horror and despair that Lyon had seen. Both Daumier and Lyon created powerful visuals in formats that would reach a broad audience, intending to galvanize public consciousness and solidarity against corruption and social inequity.

In dialogue alongside these works by Daumier and Lyon, which are part of the Henry's permanent collection, are prison newsletters from the Washington Prison History Project. These newsletters function as tools of communication that give a voice to individuals incarcerated in institutions across the state, as well as their friends, families, and advocates, providing a way for them to share information, create community, and gather support.

Illustrating Injustice: The Power of Print is organized by Dr. Ann Poulson, Associate Curator of Collections, and Nina Bozicnik, Curator.

Plural Possibilities & the Female Body

February 27 – May 9, 2021



Firelei Báez, *The Right to Opacity*, 2013. Acrylic on vellum. Collection of Josef Vascovitz and Lisa Goodman. Courtesy of the artist and James Cohan, New York.

This exhibition explores the gendered construction and deconstruction of the female body and its representation. Across painting, photography, and sculpture and a range of artistic strategies from abstraction to documentary, the exhibition aims to create a counterpoint to persistent myths and reductive ideas about femininity and gender norms. The artworks included wrestle with questions of power and self-possession in relation to pleasure, desire, and acts of

looking, as well as challenge traditional Western conceptions of beauty and a fixed gender binary.

Plural Possibilities & the Female Body is presented as part of the Henry's participation in the Feminist Art Coalition, a nation-wide initiative that seeks to generate cultural awareness about feminist thought, experience, and action. The exhibition locates the feminist pursuit of self-determination in solidarity with racial and sexual difference, and many works explore intersecting identities and interlocking forms of oppression. Together, the works on view serve as an invitation to reconsider the possibilities of the individual and collective female body when untethered from the limitations encoded within culture and society that attempt to narrowly define and contain it.

Works by over twenty artists from the Henry's permanent collection and on loan from Seattle collectors will be on view, including works by Firelei Báez, Graciela Iturbide, Suzanne McClelland, Wangechi Mutu, Catherine Opie, Christina Quarles, and Kiki Smith.

Plural Possibilities & the Female Body is organized by Nina Bozicnik, Curator, and Dr. Ann Poulson, Associate Curator of Collections. The exhibition is made possible by a generous gift from Virginia and Bagley Wright.

We Own Our Words

February 27 – May 9, 2021

We Own Our Words is a creative writing zine featuring original poetry, essays, short stories, and drawings by Breanna, Chelsea, Fermina, Lisa, Sabrina, Shawn, Shellie, Sheryl, Soy, and Tatiana, who are all currently incarcerated at Washington Corrections Center for Women. Echoing the grassroots prison publications that are included in *Illustrating Injustice: The Power of Print*, *We Own Our Words* opens channels of communication that disrupt the dehumanizing isolation strategies systematized within carceral institutions.

Submissions for *We Own Our Words* were solicited during Fall 2020 by the Henry Art Gallery in close partnership with educators from Freedom Education Project Puget Sound (FEPPS), an organization that creates pathways to higher education for incarcerated women and trans-identified and gender nonconforming people in Washington. The zine has been printed with the permission of the contributors and they retain the rights to their work. A digital copy is available on the Henry's website. When the Henry reopens, a limited supply of risograph-printed copies of the zine will be available at the front desk.

We Own Our Words is presented in conjunction with *Illustrating Injustice: The Power of Print*.

We Own Our Words is organized by Dr. Mita Mahato, Associate Curator of Public and Youth Programs, in collaboration with Freedom Education Project Puget Sound.

Hostile Terrain 94

October 2020 – June 2021



Undocumented Migration Project, *Hostile Terrain 94* [installation view], 2019. Image courtesy of the Undocumented Migration Project.

Hostile Terrain 94 (HT94) is a participatory art exhibition created by the Undocumented Migration Project (UMP) and directed by UCLA anthropologist Jason De León. Occurring in more than 130 cities around the globe, the installation intends to raise awareness about the realities of the U.S.-Mexico border, focusing on the deaths that have occurred almost daily since 1994 as a direct result of the Border Patrol policy known as “Prevention Through Deterrence” (PTD). *HT94* is realized with the help of local volunteers, who record names (when known), age, sex, cause of death, condition of body, and location of recovery on toe tags for each person. These tags are then placed on the map in the exact location where those remains were found. The physical act of writing out the names and information for the dead invites participants to reflect, witness, and stand in solidarity with both those who have lost their lives and their surviving communities. This form of public memorialization and mourning also opens opportunities to engage with active conversations related to ongoing migrant rights issues. *HT94* renders the human consequences of PTD policies, while also promoting both global and local discourse on migrant labor, detention, and other intersecting topics through collaborative programs with community partners.

The presentation of *HT94* at the Henry is part of *Art at the Borders of the Political*, a multi-pronged University of Washington (UW) faculty project organized by UW Professors Tony Lucero, María Elena García, and Katie Bunn-Marcuse in collaboration with other colleagues across campus, and funded by the Simpson Center for the Humanities. *Art at the Borders of the Political* highlights how visual artists across the

Americas reveal the limitations of official state-authorized “truth and reconciliation” projects and the importance of including everyday people in the work of memory and protest. Through a series of film screenings, public talks and exhibitions, micro-seminars, and participatory pop-up installations, this project showcases the power of art and sensory scholarship to move beyond the tropes of victimhood or heroic resistance and reveal democratic energies.

HT94 is organized by the Undocumented Migration Project (UMP), a 501(C)(3) nonprofit arts-education-research collective aiming to humanize the migrant experience between Latin America and the United States. UMP projects are collaborative public endeavors meant to inspire and engage participants to work towards positive social change. The Henry’s iteration of *HT94*, as well as connected programs, are presented in partnership with Walter Chapin Simpson Center for the Humanities, Center for Global Studies, Latin American and Caribbean Studies, and Henry M. Jackson School of International Studies at the University of Washington. Lead sponsorship of the Henry’s presentation of *HT94* is provided by the Seattle Office of Arts & Culture.

Elaine Cameron-Weir: STAR CLUB REDEMPTION BOOTH

April 3 – September 12, 2021



Elaine Cameron-Weir, *Untitled (crucifix)* [detail], 2020. Stainless steel, concrete textile, laboratory hardware, pewter, glass. Courtesy of the artist, JTT, New York, and Hannah Hoffman, Los Angeles. Photo: Charles Benton.

In her sculpture, Elaine Cameron-Weir (b. 1985, Red Deer, Canada) grapples with questions of individual and collective human survival while also considering the potential for renewal and transformation, in states of being and forms of knowledge. She often repurposes found objects with previous scientific, medical, or military applications creating skillfully constructed, assembled forms that conjure speculative uses or ritual function.

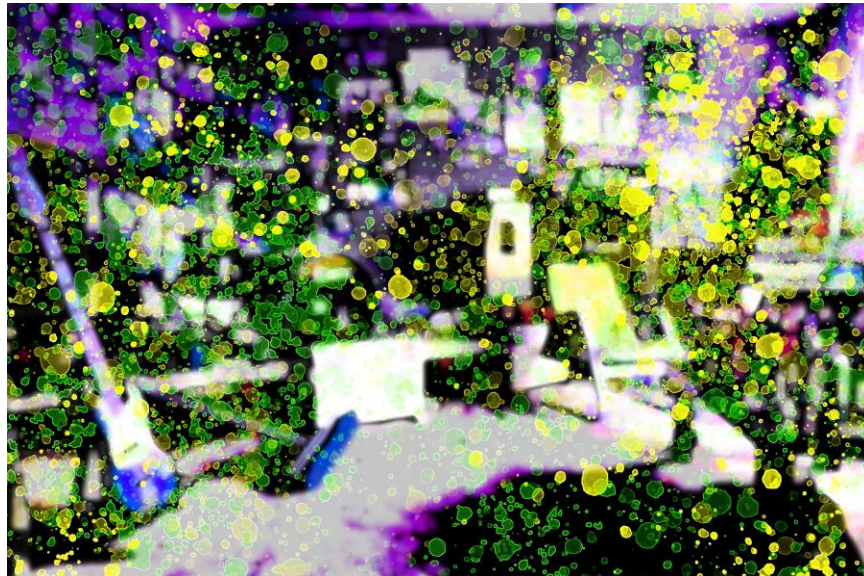
For her exhibition at the Henry, Cameron-Weir is creating new work conceived in conversation with the dynamic double height volume of the museum's lower level galleries. At the center of the exhibition are two human-sized metal storage cases—former military equipment used for transporting the deceased—that will serve as counterweights to open-work metal skins that rise up from the ground like levitating bodily stand-ins, creating a dynamic interplay between gravity and transcendence. Human vulnerability is a central theme across Cameron-Weir's work and is particularly potent in the artist's Henry exhibition, which is informed by the ways social structures and belief systems give life meaning while also arbitrating the value of individual existence.

A brochure with a curatorial essay, alongside installation images, will accompany the exhibition.

Elaine Cameron-Weir: STAR CLUB REDEMPTION BOOTH is organized by Nina Bozicnik, Curator.

Gary Simmons: The Engine Room

April 3 – August 22, 2021



Gary Simmons, Study for *The Engine Room*, 2021. Courtesy of the artist.

The work of Gary Simmons (b. 1964, New York, NY) explores racial, social, and cultural politics, interrogating the ways in which we attempt to reconstruct the past via personal and collective memory. Simmons's practice has evolved over the past three decades to incorporate painting, sculpture, installation, and interactive architectural environments. Music and music history has figured prominently, all refracted through the lens of racial identity and representation. His work is occupied by the unfixed nature of a past that remains open to the vagaries of memory, and its role in the construction of the character of contemporary America—in particular through pop cultural imagery: sports, music, film, cartoons.

For this commissioned exhibition at the Henry, the artist created a large-scale wall drawing, a suite of new paintings and sculptures, and a sculptural installation, drawing together disparate components to create space for new interaction and invention. The installation will function as an interactive space, riffing off traditional American suburban garage architecture and referencing the garage as a site for invention, creativity, and experimentation, particularly for music/bands. As both a private laboratory and a public stage, the garage sculpture will be activated by a series of musician residencies, drawing on unique areas of the Seattle music scene, both historical and present, and tapping into the lesser-known, yet equally influential, genres and practices.

A brochure with a curatorial essay, alongside installation images, will accompany the exhibition.

Gary Simmons: The Engine Room is organized by Shamim M. Momin, Director of Curatorial Affairs and commissioned with the generous support of John and Shari Behnke.

2021 University of Washington MFA + MDes Thesis
Exhibition
May 29 – June 27, 2021



2019 University of Washington MFA + MDes Thesis Exhibition [Installation view]. Photo: Mark Woods.

Each year, the Henry presents the University of Washington's School of Art + Art History + Design Master of Fine Arts and Master of Design thesis exhibition. Throughout their programs, fine arts and design students work with advisers and other artists to develop advanced techniques, expand concepts, discuss critical issues, and emerge with a vision and direction for their own work. The 2021 presentation of this exhibition will include work by both 2020 and 2021 graduating students.

The *2021 University of Washington MFA + MDes Thesis Exhibition* is organized by Katie Miller, Public Projects Manager and Preparator.

Will Rawls

July 17 – August 15, 2021

In this exhibition, New York-based choreographer, performer, and writer Will Rawls (b. 1978, Boston, MA) draws from his interests in stop-motion animation and the relationship between language and dance to grapple with the conditions of living amid crisis. Working with a group of performers, Rawls will create a stop-motion studio where time and movement slow, offering an opportunity to interrogate tropes of linear narrative, character, and apparatuses of visual capture. Rawls's exhibition takes inspiration from the work of Guyanese writer Wilson Harris and his surrealist novel *The Infinite Rehearsal* (1993), the sensations elicited from the novel's fantastical language serving as a conduit through which to address the ghosts of historical trauma while imagining the potential for living in the presence of catastrophe.

Will Rawls is a collaboration with the Velocity Dance Center and is organized by Nina Bozicnik, Henry Curator, and Erin Johnson, Velocity Interim Artistic and Managing Director.

Diana Al-Hadid

October 1, 2021 – February 6, 2022



Diana Al-Hadid. *Smoke Screen*. 2015. Polymer gypsum, fiberglass, steel, gold leaf, plaster, pigment. Courtesy of the artist. Photo: Joshua White.

Diana Al-Hadid's work explores the interplay between the female body and the European art canon; Syrian, Muslim, and immigrant histories and mythologies; and architectural icons and the natural world. Born in 1981 in Aleppo, Syria, and raised in Cleveland, Ohio, Al-Hadid creates artworks that speak to her Arab, Muslim family background in concert with an interest in the melding of cultures and the translation of disparate narratives. This monographic exhibition will consist of a selection of approximately ten large-scale sculptural works made between 2010 and 2020—including one major new commission and several newly created bronze sculptures—brought into interpretive grouping for the first time. Together, the sculptures identify the artist's investigation of historical, mythological, and biblical narratives of women as a fundamental through-line of her practice. While Al-Hadid's work is often interpreted primarily in relation to her interest in the art historical canon, this show situates the artist's deployment of these influences as advancing a network of feminist concerns: the female protagonist and its conflicted history, and women's agency, power, and identity.

The exhibition is held in conjunction with the Feminist Art Coalition (FAC), a nationwide initiative of art projects that seek to generate cultural awareness of feminist thought, experience, and action.

A brochure with a curatorial essay, alongside installation images, will accompany the exhibition.

Diana Al-Hadid is organized by Shamim M. Momin, Director of Curatorial Affairs. Lead support is provided by Seattle Office of Arts & Culture. Additional support is provided by an award from the National Endowment for the Arts.

Math Bass: a picture stuck in the mirror

October 16, 2021 – February 6, 2022



Math Bass, *News!*, 2020, Gouache on canvas, Courtesy of the artist.

Los Angeles-based artist Math Bass (b. 1981, New York, NY) will create a site-specific installation featuring a commissioned series of paintings, theatrical wall works, and sculptures directly inspired by the Henry's architecture. Bass' painting and sculptural practice has evolved from their initial work as a performance and video artist, where the tracking of the body's motion and transit through the world is central. The intersection of sculpture, painting, and architecture becomes important as well: constraining spectators' progress through the installation, Bass brings forth the idea of piercing, projecting through, and resisting space. During their site visit, Bass particularly responded to the theatrical possibilities and multiple perspectives offered by the Henry's East Gallery. In keeping, Bass has referred to their sculptural pieces as "props," foregrounding the performative interplay among art, artist, and viewer inherent to their installations. In addition to the in-gallery components, the project will extend to the Henry's exterior, occupying the plaza ground with a large-scale "painting" in vinyl.

The exhibition is held in conjunction with the Feminist Art Coalition (FAC), a nationwide initiative of art projects that seek to generate cultural awareness of feminist thought, experience, and action.

A brochure with an invited essayist contribution, alongside installation images, will accompany the exhibition.

Math Bass: a picture stuck in the mirror is organized by Shamim M. Momin, Director of Curatorial Affairs. *Feminist Art Coalition at the Henry* exhibitions are made possible in part by an award from the National Endowment for the Arts.

Packaged Black: Derrick Adams and Barbara Earl Thomas

Fall/Winter 2021



Barbara Earl Thomas, *Man in Waiting*, 2020. Paper cut with hand printed color. Courtesy of the artist. Photo: Spike Mafford. Derrick Adams, *Queen of Everything*, 2017. Mixed media collage on paper. Courtesy of the artist. Photo: Adam Reich.

Packaged Black brings together the work of artists Derrick Adams (b. 1970, Baltimore, MD) and Barbara Earl Thomas (b. 1948, Seattle, WA) in a collaborative, multi-media installation of new work developed from their shared dialogue about representation, Black identity, and narratives of belonging. This exhibition is a synthesis of a multi-year, intergenerational and cross-country exchange between New York-based Adams and Seattle-based Thomas that began after the two artists exhibited work alongside each other in a group show at the Savannah College of Art and Design in 2017.

Adams's painting and sculpture for *Packaged Black* takes inspiration from his ongoing research into the life and legacy of influential African-American designer Patrick Kelly (1954–1990) and his broader interest in the ways fashion communicates identity. In complement, Thomas, who often works in printmaking, glass, and drawing, as well monumental sculpture made from intricately cut Tyvek and paper, translates contemporary realities and lived experience through the visual language of myth and archetypal stories. For her project at the Henry, Thomas draws upon the role of media and fairytales in shaping social expectations and her own conception of self. As part of the exhibition, wearable sculptures by Adams will intermingle with oversized, cut-paper garments by Thomas, creating an installation that suggests the presence of bodies inhabiting the space. The exhibition will also serve

as a stage set for local collaborators, whose performance and sonic activations in the space will be re-integrated into the installation, threading the exhibition with a network of creative relationships that span time and place.

A brochure with an interview between the artists, alongside studio images as well as finished installation images, will accompany the exhibition.

Packaged Black: Barbara Earl Thomas and Derrick Adams is organized by Shamim M. Momin, Director of Curatorial Affairs, and Nina Bozicnik, Curator. Lead support for this exhibition is provided by the Andy Warhol Foundation for the Visual Arts.

VIEWPOINTS

Viewpoints is a rotating series that highlights works from the Henry's collection, paired with commentary and insights from University of Washington faculty.

A Dialogue Between Jean-François Millet and Jeanne Dunning February 27 – May 9, 2021



Jean-François Millet, *La Cardeuse (The Wool Carder)*, 1855–1856, Etching on laid paper, Henry Art Gallery Stimson Collection, gift of Dorothy Stimson Bullitt, 77.129. Jeanne Dunning, *Icing* [still], 1996, Single-channel video, Collection of William and Ruth True. Image courtesy of the artist.

This iteration of *Viewpoints* features representations of women and domestic labor in works by Jean-François Millet (1814–1875, Gréville-Hague, La Hague, France) and Jeanne Dunning (b. 1960, Granby, Connecticut). Millet's nineteenth-century prints depict idealized images of rural women performing acts of childcare and handcraft in pastoral and household scenes. In the context of critical social change within France, Millet's female figures embody ideals of virtuous labor, maternal care, and religiosity, in opposition to the perceived moral threat of urban women. These prints are paired with *Icing* (1996), a video on loan from the Collection of William and Ruth True, in which a disembodied hand, through a mechanical process, covers a woman's head with cake frosting, transforming her into a static sculpture and suppressing her identity. Made in the wake of the reclamation of domestic labor by a generation of feminist artists, *Icing* questions how elevating "women's work" might also lead toward a confining fetishization.

This iteration of *Viewpoints* is organized in collaboration with graduate assistant Giordano Conticelli, and sponsored in part by a gift from Drs. Robert and Robin Stacey. Jeanne Dunning's *Icing* is on loan from the Collection of William and Ruth True.

A Gee's Bend Quilt by Mary L. Bennett
May – October 2021



Mary L. Bennett. “Housetop” – *nine-block variation*. c. 1975. Cotton, denim, cotton/polyester blend, cotton knit. Henry Art Gallery, purchased with funds from William L. True and gift of the Souls Grown Deep Foundation, 2020.1.

This iteration of *Viewpoints* features “Housetop”—*nine-block variation* (1975) by Mary L. Bennett (b.1942), a quiltmaker from Gee’s Bend, Alabama. Since at least the second half of the nineteenth century, women from this small and geographically remote community of mostly slave decedents have made quilts using a range of available materials, including flour and fertilizer sacks, old work clothes, and factory remnants, with the practical purpose of keeping their families warm. The quilts, however, are much more than utilitarian objects, and the range of patterns and styles exemplifies ingenuity, creativity, and resourcefulness. The pattern variations are also markers of cultural continuity as the practice of quilting is passed down through generations, illustrating a rich history of resistance to and survival within the realities of economic and racial oppression. One of the most enduring patterns in Gee’s Bend is the “housetop,” which features blocks of fabric pieced in concentric formation around a central patch. In Bennett’s nine-block variation, she creates a dynamic composition that emphasizes her individual expression within a shared, collective history and quilt-making tradition.

This iteration of *Viewpoints* is organized in collaboration with graduate assistants Giordano Conticelli and Kira Sue. The exhibition is made possible through a generous gift of art from the Souls Grown Deep Foundation and William L. True.

COLLECTION PROGRAMS

This spring/summer, the Henry will present an eight-part series to highlight the museum's extensive holdings in the decorative and design arts, including ceramics, jewelry, regional dress, and couture. Each edition of the series will consist of online, participatory presentations by experts and practitioners discussing objects from the Henry's collections. The items selected will illustrate key concepts and considerations of aesthetics, cultural context, and process. The series is made possible in part by the Guendolen Carkeek Plestcheeff Endowment.

Ongoing collection programs include *Re/frame* which highlights objects from the museum's collection. The program is held on the third Thursday of each month. Visit henryart.org for details.

ABOUT THE HENRY

The Henry Art Gallery is internationally recognized for bold and challenging exhibitions, for being the first to premiere new works by established and emerging artists, and for highlighting contemporary art practice through a roster of multidisciplinary programs. Containing more than 27,000 works of art, the museum's permanent collection is a significant cultural resource available to scholars, researchers, and the general public. The Henry is located on the University of Washington campus in Seattle, Washington. Visit henryart.org to learn more.

Henry Art Gallery
University of Washington

PHYSICAL ADDRESS

[15th Avenue NE + NE 41st Street](#)
Seattle, WA 98195

MAILING ADDRESS

Henry Art Gallery
University of Washington
Box 351410
Seattle, WA 98195

TEMPORARY HOURS

Saturday & Sunday, 10 AM – 5 PM

ADMISSION

Free through June 30, 2021

INFORMATION

206.543.2280
info@henryart.org
henryart.org

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