

Henry

HENRY ART GALLERY ANNOUNCES 2022 EXHIBITIONS

January 27, 2022

The Henry Art Gallery is pleased to announce the museum's 2022 exhibitions. Anchored in the Henry's mission to engage all people in the transformative power of contemporary art and ideas, this year's exhibitions continue to amplify the diverse voices of artists as well as explore more expansive ways to highlight under-recognized stories, histories, and truths.

The poignant awareness of our bodies together or absent in public space is drawn out both in a major new commission by Donna Huanca and in *Space Between*, a thematic photography selection from the Henry collection. Meanwhile intimacy—scaled from the diminutive to the vast—is explored in new projects by ektor garcia and Chloë Bass. The myriad ways we form and reform identity and find ourselves in the physical and psychological world are seen through the focused lens of *Double Dare Ya: Burns, Kurland, & Ross-Ho*, as well as through the thematic approach of the moving image in *everything was beautiful, and nothing hurt*.

Exhibitions will be activated through a wide range of programs, online and/or in-person as allowed. Together, the Henry's exhibitions and programs aim to provide a platform for cross-disciplinary dialogue, both within the museum and in the greater community.

Please note that the following information is subject to change. Prior to publication, please email press@henryart.org to confirm dates, titles, and other information.

Double Dare Ya: Burns, Kurland, & Ross-Ho February 4 – May 29, 2022



Justine Kurland, *Flashlight*, 1999. Chromogenic color print. Henry Art Gallery, gift of John and Shari Behnke, 2018.35.

Viewpoints is a rotating series that highlights artwork from the Henry's collection, paired with commentary and insights from members of the University of Washington community. This iteration of *Viewpoints* presents paintings by Amanda Ross-Ho (b. 1975, Chicago, IL) with photographs by Marsha Burns (b. 1945, Seattle, WA) and Justine Kurland (b. 1969, Warsaw, NY) that explore self-expression and identity formation during adolescence. *Double Dare Ya*, the exhibition's title, refers to the 1992 Bikini Kill song of the same name in which Kathleen Hanna addresses girls in her audience directly, "Dare ya to do what you want, dare ya to be who you will, dare ya to cry right out loud."

The community contributors for this iteration of *Viewpoints* are Kari Lerum, Associate Professor in the School of Interdisciplinary Arts and Sciences at UW Bothell; Debi Talukdar, PhD candidate from the College of Education at UW Seattle; and Ilah Walker, an undergraduate student at the UW Seattle campus and former Henry Teen Art Collective member.

This iteration of *Viewpoints* is organized by Nina Bozicnik, Curator, and Kira Sue, Graduate Curatorial Assistant.

Space Between: Photographs from the Collection February 4 – May 29, 2022



Juan Uslé, *Le Louvre*, 1983, printed 1997. Silver-dye bleach print. Henry Art Gallery, gift of Burt and Jane Berman, 2008.201.8.

Featuring a selection of work from the Henry's extensive photography collection, the photographs in this exhibition represent spaces emptied of the people they were created for, leaving behind scenes that evoke a palpable absence of what or who should be there. This absence renders familiar spaces strange, distancing them from their intended purposes. Sensations of suspension, interruption, and alienation surface in this gap between form and function in works by Lynne Cohen, David Hartt, Hiroshi Sugimoto, and Juan Uslé.

Space Between: Photographs from the Collection is organized by Kira Sue, Graduate Curatorial Assistant.

Donna Huanca: MAGMA SLIT April 2, 2022 – February 5, 2023



Donna Huanca, *Obsidian Ladder* [documentation of performance, June 28 – December 1, 2019, Marciano Art Foundation, Los Angeles]. Courtesy of the artist, Marciano Art Foundation, Los Angeles, and Peres Projects, Berlin. Photo: Joshua White.

Bolivian-American artist Donna Huanca (b. 1980, Chicago, IL) creates work that destabilizes the male gaze while exploring femme and indigenous, specifically Andean, narratives and mark-making. Huanca's installations encompass painting, sculpture, and live performance, and are characteristically created for, and integrated with, the specific architectural spaces in which they are presented. Her art is deeply invested in ritual practice, both drawn from Andean culture and exploring ritual at large as a means for transcendence, meditation, and transformation.

For her commissioned exhibition at the Henry, the artist will create an architecturally immersive environment, consisting of a vast stage of interlocking ovoid/cellular forms, landscaped with white sand and supporting twelve mirrored "screen" sculptures, along with a selection of other sculptural work. Four mural-size paintings surround the stage, each representing one of the four seasons. As viewers journey through the space, they are invited to experience a kaleidoscopic engagement with their own reflection and the works, as well as sound and olfactory pieces. A complete sensory experience, the installation aims to evoke a slippage of space and time inviting participants to both find and lose themselves. Throughout the length of the exhibition, the Henry, the artist, and cultural performers of all genres will work together to produce a series of programs in dialogue with the exhibition's themes.

Huanca's exhibition will be the first commissioned work supported by the Richard E. and Jane Lang Davis New Works Fund.

Donna Huanca: MAGMA SLIT is organized by Shamim M. Momin, Director of Curatorial Affairs. Lead sponsorship is provided by a gift from the Friday Foundation in honor of Richard E. Lang and Jane Lang Davis and a grant from The Andy Warhol Foundation for the Visual Arts.

ektor garcia

April 2 – September 4, 2021



ektor garcia, *white tears*, 2020. Mixed media. Courtesy of the artist and Prairie Chicago. Photo: Tim Mann.

In his sculpture, ektor garcia incorporates influences from queer culture and handcraft traditions of Mexico, engaging personal identity and cultural lineage in works that challenge hierarchies around gendered and racialized labor.

Across textile, ceramics, and metalwork, frequently in combination with found materials, garcia reclaims cultural practices historically cast in diminutive roles, and reinscribes value to them through an intimate ritual process. Soft and hard, dense and porous, sharp and tender, the resulting objects are hybrid in nature, and evoke the body as a layered site of pleasure and pain, trauma and healing. Pieces are often reconfigured; textiles are made and unmade—undoing the knots as important as reknitting, reweaving to generate new points of connection and relation. His installations are similarly mutable, comprised of a group of objects reconfigured in various permutations depending on the space: densely arranged or sprawled across floors, and nestled within the supporting architecture.

At the Henry, garcia will work with faculty, staff, and students at the University of Washington's Ceramic and Metal Arts Facility to create a

series of new linked-chain sculptures made in ceramic, copper, and glass. These linked chains will create a dynamic constellation throughout the gallery, and emanate both strength and fragility as they suspend from ceiling to floor within the double-height volume of the space.

ektor garcia is organized by Nina Bozicnik, Curator. New work created as part of this exhibition is supported in part through a fellowship from the Jones Endowed Fund in the Arts.

2022 University of Washington MFA + MDes Thesis Exhibition
May 27 – June 26, 2022



2020–2021 University of Washington MFA + MDes Thesis Exhibition [Installation view].
Photo: Stephanie Fink.

The Henry is pleased to present 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. Henry staff conduct two studio visits and work closely with the students to facilitate their projects and prepare them for exhibition at the museum. A digital publication is produced in conjunction with the exhibition to highlight the students' artistic endeavors and the Henry's commitment to this exciting and important step in the students' development as practicing artists and designers.

The *2022 University of Washington MFA + MDes Thesis Exhibition* is organized by Katie Miller, Assistant Registrar of Exhibitions, and Eric Zimmerman, Exhibition Designer and Preparator.

Paul Mpagi Sepuya
June – September 2022



Paul Mpagi Sepuya, *Pedestal (OX5A2103)*, 2020, 80 x 60 inches. Image courtesy of the artist, DOCUMENT, Chicago, and Vielmetter, Los Angeles.

This focused selection for the Henry's mezzanine features recent photographs by Paul Mpagi Sepuya (b. 1982, San Bernardino, CA) that represent his interest in how pictures are made, seen, and circulated. It is presented on the occasion of Sepuya's 2022 Monsen Photography Lecture, occurring June 17, 2022. This annual presentation brings key makers and thinkers in photographic practice to the Henry. Named after Dr. Elaine Monsen, the series is designed to further knowledge about and appreciation for the art of photography.

Paul Mpagi Sepuya is organized by Nina Bozicnik, Curator.

everything was beautiful, and nothing hurt.
Selections from the Collection
July 2022 — January 2023



Kaari Upson, *Split Eye*, 2012-2017. HD video, color, sound. Henry Art Gallery, purchased with funds from The Buddy Taub Foundation, 2020.6.

This exhibition of moving image installations, drawn from the Henry collection, spans a wide range of style and conceptual approaches. The title, a satirical and yet deeply moving line from Kurt Vonnegut's *Slaughterhouse Five*, references a common thread running throughout the exhibition—the frailty, trauma, loss, and cruelty of the human condition that nonetheless is girded by an irrepressible desire for beauty, love, and connection. This fragile concurrence of our collective existence, as read through the vision of contemporary artists, links the works in the exhibition, including those by Rashid Johnson, Kaari Upson, Lutz Bacher, Sue DeBeer, and Candice Breitz, among others.

“And I asked myself about the present: how wide it was, how deep it was, how much was mine to keep.” – Kurt Vonnegut, *Slaughterhouse Five*

everything was beautiful, and nothing hurt is organized by Shamim M. Momin, Director of Curatorial Affairs.

Chloë Bass Opens June 2022 at Volunteer Park



Chloë Bass, *How Much of Love Is Attention?*, 2019. Mirrored stainless steel with frosted vinyl lettering. Image courtesy of the artist and the Studio Museum in Harlem. Photo: SaVonne Anderson.

Chloë Bass (b. 1984, New York) is a multiform conceptual artist based in New York and St. Louis. Her work in performance, installation, text, and social practice investigates the potential of daily life as a catalyst for intimacy, scaled from individuals to groups. Originally trained as a theatre director, Bass embraces Bertold Brecht's idea of alienation: the discomfort that arises from calling attention to structure, and the things that we do without thinking, through naming or pointing. As Bass states, "my work evokes the particular state of attention produced by being alone in public: the sudden sense of everything as fascinating, the strange anxiety between feeling invisible and suddenly becoming aware that you are seen."

For Bass's project, commissioned and organized by the Henry, a series of stone benches will be arranged in familial groupings throughout Seattle's Volunteer Park. Each bench will have its own engraved inscription, artist-written text that both stands alone and creates a larger meaning across the series of seating, alongside a silhouetted image applied in UV responsive pigment, which allows the image to change based on the level of available sunlight. The project examines themes of cultivation and wildness, the laws we impose to control human bodies, hierarchy and proximity, and stones as both memorials and boundary markers.

Chloë Bass is organized by Shamim M. Momin, Director of Curatorial Affairs.

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

MUSEUM HOURS

Thursday: 10 AM – 7 PM
Friday – Sunday: 10 AM – 5 PM

ADMISSION

General Admission: \$0-20 suggested donation
Free for Henry members, UW faculty and staff, children and students
Free on first Thursdays

INFORMATION

206.543.2280
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henryart.org

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