

Henry

HENRY ART GALLERY 2022 SUMMER/FALL EXHIBITIONS

For image and interview requests, please email press@henryart.org.

SEATTLE, WA—The Henry, dedicated to contemporary art and ideas, is pleased to announce its Summer/Fall 2022 lineup. Exhibitions explore a diverse spectrum of ideas: identity, representation, and celebrity; land relations and place-making; notions of care, trauma, and healing; and cycles of time, decay, and regeneration.

everything was beautiful, and nothing hurt. features video and moving image installations drawn from the Henry collection, with works by seminal artists like Sue de Beer, Rashid Johnson, and Kaari Upson. *Henry OffSite*, now in its second year, will move into Volunteer Park with site-specific work by conceptual artist Chloë Bass. Nina Chanel Abney's paintings and collages explore fishing culture and labor in Black communities. Ongoing exhibitions include a major new commission by Donna Huanca, ektor garcia's site-specific project *matéria prima*, and Math Bass's continuation of *a picture stuck in the mirror*.

Programmatic activations as well as digital and printed publications with accompany each exhibition.

everything was beautiful, and nothing hurt.
July 23, 2022 – January 8, 2023
North Galleries



Kaari Upson, *Split Eye* [still], 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 references Kurt Vonnegut's seminal anti-war novel *Slaughterhouse-Five*, a non-linear, meta-fictional narrative in which the protagonist struggles to come to terms with the devastating realities of human existence. The author poses fundamental questions that we must all combat, ever more so in the present moment in history. How do we deal with tragedy and pain? How do we explain it? Can we prevent it? Are there laws to life, and if so, do humans have any say in what these are? Does free will even exist?

Both satirical and yet deeply moving, the title phrase is imagined as the character's epitaph and summarizes the contradictions of his individual experience as well as the fragile concurrence of our collective existence: it is both impossibly false and yet deeply true. *everything was beautiful, and nothing hurt.* thus references a common thread running throughout this exhibition—the frailty, trauma, loss, and cruelty of the human condition that nonetheless is girded by an irrepressible desire for beauty, love, and connection. Via a myriad of formats and approaches, the artists in the exhibition suggest that we, as human beings, are ultimately responsible to acknowledge the heart-wrenching truth of life and still strive to create meaning within it.

“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. Support for this exhibition is provided by a gift from Charlotte Feng Ford. Media sponsorship provided by The Stranger

Henry OffSite – *Chloë Bass: Soft Services*
August 12, 2022 – August 2023
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 theater director and influenced by the avant-garde work of playwright Bertolt Brecht, Bass embraces the 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 fourteen stone benches are placed throughout Seattle’s Volunteer Park with two additional sculptures residing outside the Henry itself. Each bench is engraved with its own inscription—artist-written text that both stands alone and creates a larger meaning across the series of seating—and a silhouetted image applied in light-responsive pigment, which allows the image to shift slightly based on the time of day, weather conditions, and sight lines. The project examines themes of cultivation and wildness, the laws we impose to control human bodies, hierarchy and proximity, and stones as memorials, boundaries, and legislative markers.

Throughout Volunteer Park, installation sites are occupied by a single bench, or in groupings of up to three, creating both individually

meditative and social spaces for visitors. The engraved text on each sculpture is in the font Optima, chosen by American designer and sculptor Maya Lin for the Vietnam Veterans Memorial in Washington D.C. This font thereafter became de rigueur for memorial writing but is also commonly used by contemporary wellness and healthcare brands. Lin's poignant and controversial remembrance of those killed in the war was unveiled at a time the country was experiencing another epidemic: AIDS. While that moment of memorialization and tragic loss resonates with our current pandemic experience and that of larger global aggression, it also ties to the local histories of Volunteer Park as a site for AIDS activism—ultimately grappling with the ongoing politics of isolation, shame, care, and what binds us in sickness and in health.

The title, *Soft Services*, is a phrase drawn from the artist's research and interviews with members of the activist community, in reference to the care efforts made during the height of the AIDS crisis. At the time, the rare opportunity arose to use the [Ryan White](#) (CARE Act) monies towards "soft services"—aspects of support deemed assistive but not strictly necessary and as such not covered by traditional healthcare (massage, meal trains, dog walking, etc.) Through this installation, Bass explores the notion of what true care means, what we define as essential versus optional, and who has access to it, questions of heightened importance at this moment of crisis and recovery.

Each sculpture also features the silhouette of a plant. Bass conducted research on local plant-life and the effects of human intervention, deliberately or transitively via environmental effect. The black locust was introduced to Volunteer Park by the Olmsted Brothers when it was designed, and thus not native to the area. The alder is native to the park and still exists within it. While western juniper, according to climate change specialists, will likely be coming to the Pacific Northwest region (thus the park) in the coming years, as Seattle's climate warms. Each plant also has many medicinal uses and mythological histories that played a part in the artist's selection.

Chloë Bass: Soft Services is a Henry OffSite project. Through exhibitions and programs, Henry OffSite extends our organizational mission of centering contemporary art and ideas and building dialogue with communities across the region. Integrated with our vision for in-museum programming, these projects are developed in partnership with artists and partner organizations, leveraging art to develop and support meaningful encounters, relationships, and activities beyond the museum's walls. Simultaneously, Henry OffSite provides support for artists whose vision is best fulfilled in sites and formats that resonate with their intentions and broad range of practices.

ARTIST BIO

Born 1984 in New York, NY; lives and works in Brooklyn

Chloë Bass earned her BA in theater studies from Yale University and her MFA in performance and interactive media from Brooklyn College. Her work has been widely exhibited both nationally and internationally, including in solo exhibitions at The Pulitzer Arts Foundation, St. Louis, MO; the Studio Museum in Harlem, New York; Kunsthalle

Wilhelmshaven, Germany; Temple Contemporary, Temple University, Philadelphia, PA; and BRIC Arts, Brooklyn, NY. Bass has also shown in group shows at the Albright-Knox Museum, Buffalo, NY; MASS MoCA, North Adams, MA; Public Art Fund, New York; Artspace New Haven, New Haven, CT; The Kitchen, New York; the Neuberger Museum, Purchase, NY; and the New Museum, New York, NY. She has held numerous fellowships and residencies, including as a 2020–2022 Faculty Fellow for the Seminar in Public Engagement at the Center for Humanities (CUNY Graduate Center), a 2020–2022 Lucas Art Fellow at Montalvo Art Center, and a 2019 Art Matters Grantee. Previous honors include a residency at Denniston Hill, the Recess Analog Artist-in-Residence, and a BRIC Media Arts Fellowship.

Henry OffSite – *Chloë Bass: Soft Services* is organized by Shamim M. Momin, Director of Curatorial Affairs. Lead support for this exhibition is provided by Seattle Office of Arts & Culture. Support is also provided by a generous gift from David and Catherine Skinner and Volunteer Park Trust.

yəhaw

Opens September 17, 2022

Lobby

The Henry is honored to partner with *yəhaw*, a Seattle-based Indigenous arts collective with a mission to help improve Indigenous mental and emotional health outcomes through art-making, community building, and equitable creative opportunities for personal and professional growth. Their network consists of hundreds of artists working across Coast Salish territories, and they center Indigenous voices, particularly those of women, Two Spirit, and young people. To foreground the desire for liberation that is part of *yəhaw*'s creative practices, their community installation will draw attention to the lobby gallery's windows and the sky outside, as well as feature elements within the space that encourage visitors to experience light and sun with new awareness.

This exhibition is organized by the Henry Art Gallery in collaboration with *yəhaw*.

Nina Chanel Abney

October 1, 2022 – February 5, 2023

East Gallery



Nina Chanel Abney, *#Bruthas Who #Fish*, 2022. Collage on panel. © Nina Chanel Abney. Photo courtesy of the artist and Pace Prints.

Nina Chanel Abney (b. 1982, Chicago, IL) makes paintings, prints, and large-scale murals with layered compositions and fragmented narratives that explore themes of politics, race, sexuality, and celebrity. Hard-edged, vibrant, and often dense with geometric symbols and shapes, her figural works are influenced by the dynamics of our contemporary media landscape. Self-describing her images as “colorfully seductive” and “deceptively simple,” Abney’s work is visually alluring while it engages pressing and significant social issues.

In recent paintings, Abney re-envisions the pastoral tradition in images with Black subjects at the center. The work is a celebration of Black self-sufficiency, sanctuary, and leisure, and reconsiders the entangled legacies of exploited labor, land use, and property that continue to shape United States society. For this Henry exhibition, Abney will present a group of new collages and paintings that extend her recent considerations of Black community and enterprise from the land to the sea. In particular, she takes up histories of Black fishing culture and labor and provokes questions about the relationship between environmental and racial dispossession.

Abney will also create work for the Henry’s exterior banner, animating the east façade of the building with her signature, high-velocity

language that draws viewers into dynamic relation with the images she creates.

ARTIST BIO

Born 1982 in Chicago; lives and works in New York

Nina Chanel Abney earned her BFA from Augustana College and her MFA from the Parsons School of Design. Abney's solo museum exhibition *Royal Flush* (2017) at the Nasher Museum of Art, North Carolina, traveled to the Chicago Cultural Center; Institute of Contemporary Art and the California African American Museum in Los Angeles; and the Neuberger Museum of Art, Purchase College, State University of New York. Abney has exhibited widely in additional solo presentations and group shows at venues including the Institute of Contemporary Art, Boston; the Art Gallery of New South Wales, Sydney, Australia; and the Palais de Tokyo, Paris, France. Abney has created multiple site-specific, public commissions, including most recently a major project for the World Center, Miami and another at the David Geffen Hall at Lincoln Center, New York that will open in fall 2022. Her work is held in numerous public and private collections, including the Bronx Museum; the Brooklyn Museum; the Museum of Modern Art, New York; the Rubell Family Collection; the Whitney Museum of American Art; and the Burger Collection, Hong Kong.

Nina Chanel Abney is organized by Nina Bozicnik, Curator.

PNW x PNW

October 1, 2022 – February 5, 2023

Mezzanine



Eirik Johnson, *Untitled (flats)*, 2004. Chromogenic print. Henry Art Gallery, gift of James and Christina Lockwood, 2009.31.

The Pacific Northwest's scenery and geography are admired worldwide, but few have captured them so well as artists who have lived and worked in the region. This presentation of photographs, drawn from the Henry's collection, includes works by Imogen Cunningham (U.S., 1883–1976), Eirik Johnson (b. 1974, Seattle, WA), Mary Randlett (b. Seattle, 1924), Darius Reynolds Kinsey (U.S., 1869–1945) who show the area's beauty and character in ways that only locals can.

PNW x PNW is organized by Dr. Ann Poulson, Curator of Collections.

ONGOING EXHIBITIONS

[ektor garcia: matéria prima](#)

Through September 4, 2022

[Henry Teen Art Collective: The Fall](#)

Through September 4, 2022

[Paul Mpagi Sepuya: Monsen Photography Lecture](#)

Through September 25, 2022

[Donna Huanca: MAGMA SLIT](#)

Through February 5, 2023

ABOUT THE HENRY

The Henry advances contemporary art and ideas. The museum is internationally recognized for groundbreaking exhibitions, for being on the cutting edge of contemporary art and culture, and for championing artists at every level of creation. Containing more than 28,000 works of art, the Henry'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.

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

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henryart.org

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