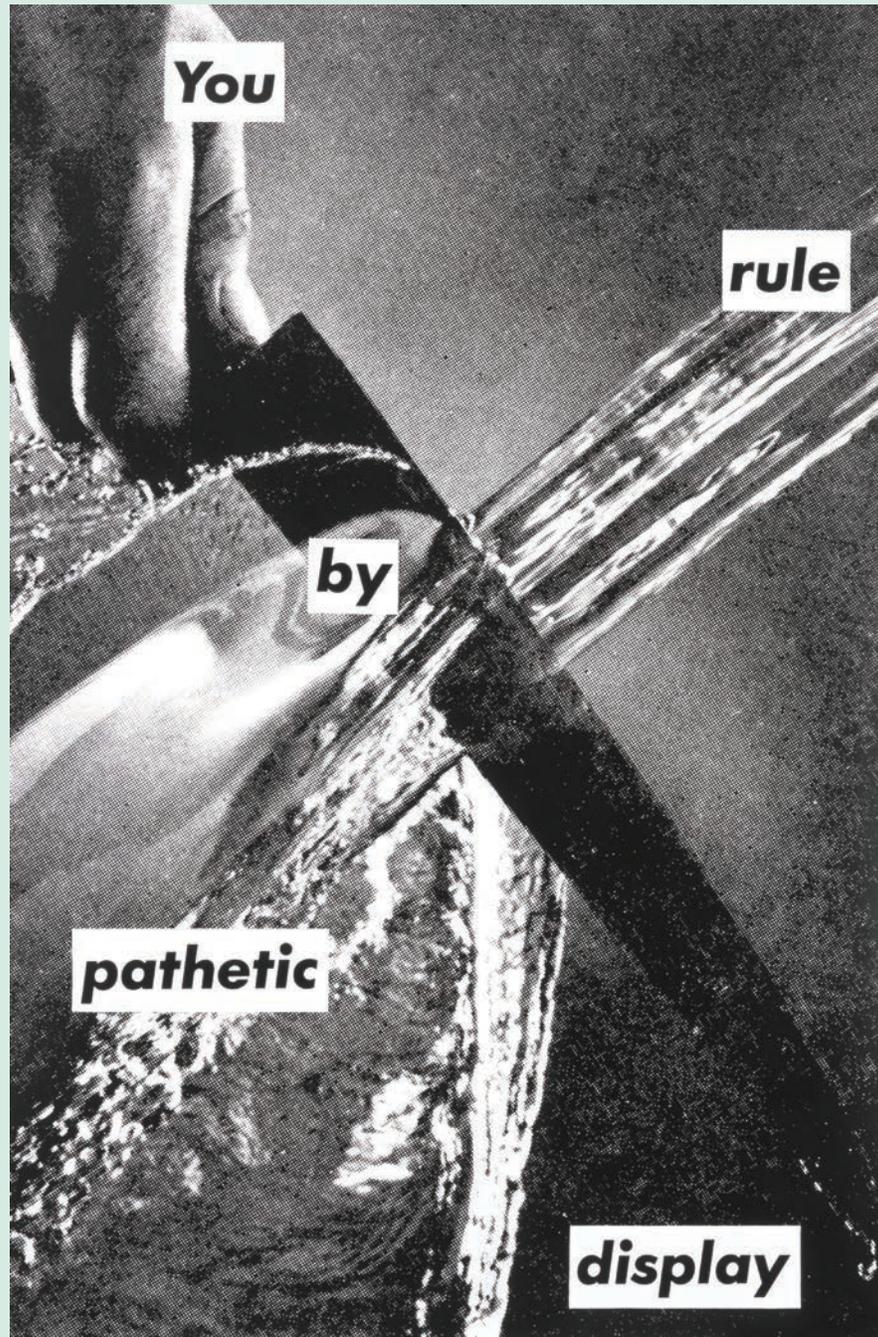


GirlTalk

CAM
RALEIGH

WOMEN AND TEXT

Lisa Anne Auerbach
Dana Frankfort
Jenny Holzer
Barbara Kruger
Marilyn Minter
Monique Prieto
Kay Rosen
Kim Rugg
Maya Schindler



MUSEUM COPY

Image credit: Barbara Kruger, *Untitled (You Rule by Pathetic Display)*, 1982
Photo-offset lithograph, serigraph. Krannert Art Museum and Kinkead Pavilion,
University of Illinois at Urbana-Champaign Art Acquisition Fund 1986-36-1

GirlTalk: Women and Text

On view September 22, 2012–January 14, 2013

GirlTalk brings together nine women artists, Lisa Anne Auerbach, Dana Frankfort, Jenny Holzer, Barbara Kruger, Marilyn Minter, Monique Prieto, Kay Rosen, Kim Rugg, and Maya Schindler.

LISA ANNE AUERBACH

Featured in the exhibition are a group of knit sweaters and skirts by Los Angeles-based artist Lisa Anne Auerbach. One sweater set comments on bicycling versus driving. The front says “I used to be part of the solution” and the back says, “now I’m part of the problem.” Cycling is one of her obsessions; it’s her primary means of commuting in car-centric Los Angeles.

Auerbach knitted her first statement sweater during the 2004 presidential campaign and has been turning wool into words ever since. She hand-draws the sketches and statements for each work using a digital track pad connected to a computer that drives a knitting machine. While the message of each piece is tied to a particular moment in time, the medium is permanent. The project is intended to encourage people to actively participate in the political process. Taking over where T-shirts left off, her sweaters combine textile design, careful craftsmanship, and luxurious materials into objects that will endure long after the political battles have faded away.

After receiving an MFA in photography from the Art Center College of Design in Pasadena, CA, she no longer had access to the school’s darkroom and taught herself to knit instead. “Knitting was a way I could continue to make art,” she says. “It’s portable and I can do it anywhere. Now that I’m teaching photography at Pomona College, I knit on the train during my commute.” Auerbach, who lives and works in a space in downtown Los Angeles (which she shares with several other artists), still knits the old-fashioned way, with needles, but her studio also houses two computer-controlled knitting machines.

DANA FRANKFORT

Merging graffiti and high art abstraction, Dana Frankfort’s paintings occupy a hazy space between verbal and visual communication. Using text as a platform for expressive embellishment, each canvas reveals a word or phrase within its sumptuous surface; simple statements such as ‘Either Way’, ‘Hit or Miss’, or ‘Hi’ become esoteric starting



points for the physical negotiation of painting. Adapting text as the subject for her paintings, Frankfort distills both the poetic and formal qualities of the written word. Repeatedly scrawled, painted over, scribbled out, and intensified, each slogan becomes abstracted as a series of intersecting lines, curves and angles, their meanings amplified and distorted through the gesture and surface quality of their manifestation.

Simultaneously brutal and ethereal, Frankfort’s canvases draw from the lineage of Howard Hodgkin, Mary Heilmann, and Morris Louis in their intensity of colour, impassioned brushstrokes, and linear compositions. The sophistication of Frankfort’s process belies the imperative of her sentiments. The urgency of her aesthetic is contrasted with time consuming processes of sanded surfaces, premeditated spill patterns, and calculated layers of matte and high-gloss finish. Through this considered arbitration, Frankfort frames her text with the complexity of psychological depth, creating a palimpsest of memory and emotive association. Dana Frankfort is an artist based in New York and a painting professor at Boston University College of Fine Arts. Frankfort received her MFA in 1997 from Yale School of Art, New Haven and is in the Saatchi Collection.

JENNY HOLZER

Born in Gallipolis, OH, Holzer originally aspired to become an abstract painter. Her studies included general art courses at Duke University, Durham, NC (1968–70), and then painting, printmaking and drawing at the University of Chicago, before completing her BFA at Ohio University, Athens (1972). In 1974, Holzer took summer courses at the Rhode Island School of Design, Providence, entering its MFA program in 1975. In 1976 she moved to Manhattan, participating in the Whitney Museum’s independent study program and beginning her first work with language, installation, and public art.

Holzer wrote texts herself for a long time between 1977 and 2001. Since 1993 however, she has been mainly working with texts written by others. Some of these are literary texts by great authors such as the Polish Nobel laureate Wislawa Szymborska, Henri Cole (USA), Elfriede Jelinek (Austria), Fadhil Al-Azawi (Iraq), Yehuda Amichai (Israel), and Mahmoud Darwish (Palestine). She also uses texts from



Image: Lisa Anne Auerbach, *I Used To Be Part of the Solution, Now I'm Part of the Problem*, 2009, Courtesy of the artist, Gavlak Gallery, and CAM Raleigh.

Image: Dana Frankfort, "Either Way", 2012, oil on panel, courtesy of Inman Gallery, Houston TX, and CAM Raleigh.

Image: Jenny Holzer, *Protect Me From What I Want*, 1983-1985, Courtesy of the artist, Rubell Family Collection, and CAM Raleigh.

different contexts, such as passages from de-classified US Army documents from the war in Iraq. For example, a large LED work presents excerpts from the minutes of interrogations of American soldiers who had committed human rights violations and war crimes in Abu Ghraib, making what was once secret public. Holzer's works often speak of violence, oppression, sexuality, feminism, power, war, and death. Her main concern is to enlighten, bringing to light something thought in silence and meant to remain hidden.

BARBARA KRUGER

Barbara Kruger is an American conceptual artist. Much of her work consists of black-and-white photographs overlaid with declarative captions—in white-on-red Futura Bold Oblique or Helvetica Ultra Condensed fonts. The phrases in her works often include use of pronouns such as “you”, “your”, “I”, “we”, and “they”. Kruger lives and works in New York and Los Angeles. After attending Syracuse University and studying art and design with Diane Arbus and Marvin Israel at Parsons School of Design in New York, Kruger obtained a design job at Condé Nast Publications. She initially worked as a designer at *Mademoiselle* magazine and later moved on to work part time as a picture editor at *House and Garden*, *Aperture*, and other publications.

In her early years as a visual artist, Kruger crocheted, sewed, and painted bright-hued and erotically suggestive objects, some of which were included by curator Marcia Tucker in the 1973 Whitney Biennial. Much of Kruger's work engages the merging of found photographs from existing sources with pithy and aggressive text that involves the viewer in the struggle for power and control that her captions speak to. She develops her ideas on a computer, later transferring the results to oftentimes billboard-sized images. In their trademark white letters against a slash of red background, some of her instantly recognizable slogans read “I shop therefore I am,” and “Your body is a battleground.” Much of her text questions the viewer about feminism, consumerism, and individual autonomy and desire, although her black-and-white images are culled from the mainstream magazines that sell the very ideas she is disputing. Kruger juxtaposes her imagery and text containing criticism of sexism and the circulation of power within cultures is a recurring motif in her work.

MARILYN MINTER

Featured in CAM Raleigh's Media Lab is Minter's video *I'm Not Much, But I'm All I Think About*. The video will be on view through February 11, 2013. Shot with a slow motion camera, *I'm Not Much, But I'm All I Think About* features the letters “M” and “E” as well as M&Ms candies slowly falling through space and splashing into a viscous pool of metallic pigment. The “E's” are simply the “M's”, turned sideways—a reference to the artist's initials.



Image: Marilyn Minter, Video still of *I'm Not Much, But I'm All I Think About*, 2011, HD video. Courtesy of the artist, Salon 94, and CAM Raleigh.

Minter describes the work as a playful commentary of the “self-involved artist”. The video is indicative of Minter's oeuvre, seducing the viewer with luscious, high-gloss imagery.



MONIQUE PRIETO

Monique Prieto continues her collaboration with deceased 17th century diarist Samuel Pepys in *Elegy*, a large-scale wall piece made specifically for CAM Raleigh. In *Elegy*, Prieto creates imagery through text in an ensemble of limp banner-like paintings which are manually unfurled by the viewer to reveal their messages. Her paintings of the last decade bear evidence that Prieto rejects not only the possibility of a form/content split, but of a favored imbalance. Abstraction and representation in the form of text cohabit and co-depend in her works, which reveal an understanding, both intellectual and instinctive, that form can never be divorced from content. All that can be read—all that is content—is so enabled to be read due to its form.

KAY ROSEN

Kay Rosen has created a site-specific wall installation entitled *Hi* for the exhibition. Rosen's paintings, drawings, editions, collages, and installations on walls, billboards, and buildings are best known for using language as their imagery. Inviting the viewer to perceive language as a visual and malleable form, Rosen explains in a 2010 interview: “When it comes to reading my work, throw out all the rules you ever learned: spelling, spacing, capitalization, margins, linear reading, composition...all your old reading habits will be useless.” Also featured by Rosen is a piece titled *Homophonia* made in 1989 and is a visitor handout printed on 8.5 x 11 sheets of paper. The idea of distributing it at CAM Raleigh came to Rosen following the recent vote in North Carolina about gay marriage that made national news. *Homophonia* has been previously shown in exhibitions in New York, Germany, and Australia and contains a list of words identified by Rosen that each contain a pair of identical looking and sounding letters, homophonic in other words. Just one letter away from homophobia, *Homophonia* is a positive verbal metaphor for the larger society and the importance of like components to structure and meaning.



KIM RUGG

With surgical blades and a meticulous hand, Kim Rugg dissects and reassembles newspapers, comic books, cereal boxes, and postage stamps in order to render them



Image: Monique Prieto, *Elegy*, unstretched canvas. Courtesy of the artist and CAM Raleigh.
 Image: Kay Rosen, rendering of *Hi* installation for *GirlTalk: Women and Text* at CAM Raleigh. Courtesy of the artist and Sikkema Jenkins & Co, New York, NY.
 Image: Kim Rugg, *Things to Say About Dinner Guests*, 2011, detail, reconfigured newsprint on panel (NYT). Courtesy of the artist, Mark Moore Gallery, and CAM Raleigh.

conventionally illegible. The front page of the *New York Times* becomes neatly alphabetized jargon, debunking the illusion of its producers' authority as much as the message itself. Through her re-appropriation of medium and meaning, she effectively highlights the innately slanted nature of the distribution of information as well as its messengers.

MAYA SCHINDLER

In Maya Schindler's work, the political is personal. Schindler's artworks echo recognizable text from U.S. and world history. The large-scale site-specific piece "I AM SOMEBODY" references a poem made famous by the Reverend Jesse Jackson. While the piece has general context in the civil rights movement, the text can also read as personal to the

viewer. One sculpture quotes President Barack Obama through sign posts that spell out "AS IT IS", on one side, and "AS IT SHOULD", on the other.

A site-specific banner borrows text from journalist and anchorman Walter Cronkite, who is well known for his departing catchphrase "And that's the way it is". Born in Israel, Schindler has lived and worked in the United States since earning her MFA from Yale in 2002.



Image: Maya Schindler, I AM SOMEBODY, 2012, mixed media, courtesy of the artist and CAM Raleigh.

Exhibition Related Public Programs

Member-only Preview Day

Friday, September 21, 11 a.m. - 5 p.m.

Be among the first to see the exhibition before it opens to the public. Free for members.

GirlTalk and Jonathan Horowitz—*Your Land/My Land: Election '12 Curator Tour*

Saturday, September 29, 2012 | 2:00 p.m.

Join CAM Raleigh executive director Elysia Borowy-Reeder and exhibitions manager Kate Shafer for an informal tour of the *GirlTalk* and Jonathan Horowitz exhibitions. Free with museum admission.

Image & Text Workshop for high school students

Saturday, September 22, 2012 | 10 a.m.–4 p.m.

For registration details contact julia_rice@camraleigh.ncsu.edu

Poetry Reading

Friday, November 16, 2012 | 7:00–8:00 p.m.

Featuring readings with Aaron Belz, Deborah H. Doolittle and Jason Miller. The event is co-hosted by the poetry magazine *Smartish Pace*. In fourteen years the Baltimore-based magazine has published 808 poets, including a dozen Pulitzer Prize winners, and hosted numerous readings in Baltimore, the British Virgin Islands, Chicago, New York and Washington, DC.

Sponsors

GirlTalk: Women and Text is generously supported by:



www.ncarts.org

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MISSION

CAM Raleigh curates the most contemporary works of art and design where the public can directly encounter the work and ideas of those still emerging, growing, and living. CAM Raleigh aspires to engage a broad and diverse audience, generate a sense of community, and spark new thinking by creating experiences that explore what's now and nearing.

GirlTalk: Women and Text is organized by CAM Raleigh. It is curated by Elysia Borowy-Reeder, executive director of CAM Raleigh, coordinated at CAM Raleigh by Kate Shafer, gallery and exhibitions manager and Drew Robertson, lead preparator. Special thanks to our exhibition interns, Chloe Woodson and Kendal Draper.

CAM Raleigh is a collaboration between the community, the Contemporary Art Foundation and North Carolina State University's College of Design.

<http://camraleigh.org/exhibitions/2012girltalk/>