



**Where's your
favorite place
for political art
at home?™**

ABOUT THE ARTWORKS ON LOAN

***Dark Waters*, 2008. Pixies series. Photography. © Elia Alba. Courtesy of the artist.**

Dark Waters is from the Pixies series of photographs that are informed by Caribbean and Celtic mythologies, as well as by pop culture and history. The photographs blend these elements to create new narratives addressing coloniality, race, and identity. In this image, photographed on Islamorada in the Florida Keys, four young brown skinned girls wear masks made from a photo transfer process on fabric of a white woman's face, occupying a landscape that is tropical, exotic, and stereotypes its inhabitants as sensuous and untamed. The juxtaposition of pale faces against brown bodies creates a disconnect that interrupts this narrative.

***Steps (Pride)*. Photography. © Lola Flash. Courtesy of the artist.**

Flash's work challenges stereotypes and gender, sexual, and racial preconceptions. She works primarily in portraiture with a 4x5 film camera, engaging those who are often deemed invisible. Recently, she has delved into the digital photography world and is a FujiFilm Collaborator. Flash's practice is firmly rooted in social justice advocacy around sexual, racial, and cultural difference.

***You Am I, I Am Not You*, 2012-2021. Photography. © Alicia Grullon. Courtesy of the artist.**

My self-portraits draw on the signification of my body as a woman of color to explore identity as created through images. *You Am I, I Am Not You* #1, #2, & #3 are part of an ongoing series I refer to as sketches in myth-making. In these images, I perform each piece while pressing my face on a scanner, distorting and transforming it. Using my body as a pliable substance, I rely on the expressions I am able to make within the confinement of the setting to re-consider the gaze and its altering effects on me as a subject.

***Documenting Choice* series, 1989-1992. Photography. © Tina La Porta. Courtesy of the artist.**

From 1989-1992, I developed a body of work photographing pro-choice rallies and anti-choice demonstrations in Washington D.C., Chicago, Milwaukee, and New York City. In 1991, I exhibited a small selection of these photographs at The School of the Art Institute's Gallery in a show titled *Artist's Look at Religions*. In 1992 the journal *Public Culture* published a photo-essay of my work and in 1995 *Ms. Magazine* dedicated a special issue on abortion and published two of my photographs. In addition to my

photographs, I have archived flyers, press credentials, and legal documents from these marches and demonstrations.

Abe and Alice, 2008. Photography. © Peggy Levison Nolan. Courtesy of the artist.

Got married raised seven kids, lived in the projects, cooked and cleaned, dreamed of making art, started photographing, shoplifted film, learned to print, shot lots of pictures, stole more film, moved out of the projects, went back to college, shot more film, studied hard, got a job, shot more pictures, got divorced, got pierced up, worked harder, got a degree, stole more film, got some grants, got some attention, not really enough, shot more film, made more pictures, got a better job, went to grad school, kids grew up, moved out of the house, shot more film, got more grants, got more attention, still not enough, calmed down, stopped stealing film, slowed down some, started thinking more, shot better pictures, calmed down, slowed down, still thinking, still making pictures.

Untitled 6, 2017. Markers series. Photography. © Sue Montoya. Courtesy of the artist.

I examine how the built-environment is apportioned, utilized, and perceived. Development perpetuates the seemingly endless cycle of extraction, construction, and gentrification at the cost of local communities. My research draws on architecture, feminism, ecology, and labor (physical and emotional) as means to investigate systems of power and the production of space on the individual and the collective. I hope to reveal the economic, political, and historical factors that contribute to the exploitation, dispossession, and perception of people and land.

Entranced series. Photography. © Labkhand Olfatmanesh. Courtesy of the artist.

This body of work merges inescapable questions of existence with the ethereal and stereotyped feminine body side-by-side with a dense nutritional source whose vitality is encased in a gnarled and rough exterior form: the root vegetable. Roots symbolize desire and draw attention to or even protect private interior and sexual spaces. It also symbolizes a promise to grow my roots, reroot the self, and grow new as I keep searching for home.

Dario and Me on the Couch, 2020. Love is not the Last Room series. Photography. © Anne Vetter. Courtesy of the artist.

Love is not the Last Room is a project of my family- but about stillness, about leisure as privilege, the kinds of connection that form when you're up high on a hill away from others with a lot of time. The images are from the past 2 years, in and around my home in Kentfield, CA and Wellfleet, MA. They are photos of my parents, brothers, cousins, partner, and self. I created this work thinking about how queer intimacy functions in a family and how my gender fluidity has shaped the role I play at home.

Map, 2020. Photography. © Antonia Wright. Courtesy of the artist.

With a poetic sensibility and profound attention to aesthetic detail, I respond to violent realities seen through the mediated image by putting my own body through extreme,

sometimes aggressive and logistically dangerous, gestures as a visceral sublimation. My interest in using the body as a principal tool enables me to undermine the boundaries of politics, to challenge social conventions, and to test the endurance of viewers. By questioning social norms through physical actions, I set up dichotomies; violence and humor, fear and formal beauty — that ultimately achieve a fusion of ecstasy and anxiety.

ABOUT THE PARTICIPATING ARTISTS

Elia Alba (b. Brooklyn, 1962) is a multidisciplinary Latinx artist. Her work has been exhibited at the Smithsonian Museum of Art, El Museo del Barrio, National Museum of Art, and Reina Sofía, Madrid. Alba was awarded the Studio Museum in Harlem artist residency in 1999 and the Anonymous Was A Woman Award in 2019. Her monograph *Elia Alba, The Supper Club* (Hirmer 2019) was critically acclaimed by The New York Times.

Lola Flash (b. New Jersey, 1959) is a photographer of African and Native American heritage working at the forefront of genderqueer visual politics for more than three decades. Her art and activism are profoundly connected, fueling a life-long commitment to visibility and preserving the legacy of LGBTQIA+ and communities of color worldwide. Flash's work is included in collections, such as the Victoria and Albert Museum in London, the Whitney, and Brooklyn Museum.

Alicia Grullon (b. New York) interdisciplinary practice critiques the politics of identity-based exclusion and actively embraces the values and contributions of disenfranchised communities. She has shown her work at the 8th Floor, Bronx Museum of the Arts, BRIC House for Arts and Media, School of Visual Arts, and El Museo del Barrio. In addition, she has received numerous grants and awards, including the inaugural 2019 Colene Brown Art Prize, Franklin Furnace Grant for Performance Art, and the Puffin Foundation Grant.

Tina La Porta (b. 1967, Chicago) is a Miami-based artist who explores the relationship between technology, feminism and mental health. As an undergraduate student, she developed a body of work photographing the Pro-Choice movement. In 1992, La Porta pursued an MFA at the School of Visual Arts. Her work has been widely exhibited and is included in public collections such as the Whitney Museum, the New Museum, the Rose Goldsen Archive of New Media Art, and the Vasari Project of the Miami-Dade Public Library System.

Peggy Levison Nolan (b. 1944) is a Miami-based artist, mother of seven, and grandmother of eight. Her work has been collected and exhibited by major institutions, including the San Francisco Museum of Modern Art, MOMA, Crystal Bridges Museum, Harn Museum, Norton Museum of Art, Wedge Collection in Toronto, and Martin Z.

Margulies Collection. She has twice won the South Florida Consortium Individual Artist Grant and was selected for Light Work's artist-in-residence program in 2005.

Sue Montoya (b. 1990, Los Angeles) was raised between Tegucigalpa, Honduras and Miami, Florida. She received a BFA from University of Florida (UF) in Visual Arts in 2014. She received her MFA from UF in May 2018. She has completed artist residencies at 4Most gallery in Gainesville (FL), SOMA Summer 2019 in Mexico City, and Home+Away at Anderson Ranch in Snowmass (CO). She has exhibited in Berlin (Radialsystem), Mexico City (FainFeria), and Miami (CIFO).

Labkhand Olfatmanesh (b. Tehran, Iran) is a Los Angeles-based multidisciplinary artist and curator examining themes of feminism, race, isolation and borders in underrepresented communities. She has been exhibited across the US and internationally, including; Photo London U.K.; Rencontres d'Arles, France; Craft Contemporary, LA; and the Asian Art Museum, San Francisco. She was awarded the LensCulture Portrait Awards Jurors' Pick and received first place at the Los Angeles Center of Photography's second annual fine art photo competition; among others.

Anne Vetter (b. 1994) lives and works in the San Francisco Bay Area and Wellfleet, MA. She is a queer, trans non-binary Jew. Her work is focused on the fluidity of identity, while also pushing up against how whiteness and wealth can both protect and inhibit a body.

Antonia Wright (b. 1979, Miami) received her MFA in Poetry from The New School in 2005 as well as in Photo and Video at the International Center of Photography in 2008. She has exhibited and been awarded artist residencies in the U.S. and abroad. Her work has been shown at the Hirshhorn Museum, Pérez Art Museum Miami, and Faena Art Center. In 2012, Wright founded and became the first artist-in-residence at the Lotus House Shelter in Overtown, Miami.

ABOUT THE SECOND EDITION

Francisco Maso. *Where's Your Favorite Place for Political Art at Home?*, 2021. Art-on-loan program. From the project *Placing Political Art*, 2020 - ongoing. © Francisco Maso. Courtesy of the artist. Second edition in collaboration with Women Photographers International Archive (WOPHA) is supported by The Ellies Creators Award by Oolite Arts. Additional support is provided by Locust Project.

CONTACT INFORMATION

Placing Political Art
info@placingpoliticalart.com
+1 (786) 970 3381