I AM A dyke

I AM A

I AM A dyke

I AM A
lezzie butch pervert girlfriend bulldagger sister dyke AND PROUD!

I AM A
mannish muffdiver amazon feminist queer lesbian femme AND PROUD!

I AM A androgyne

I AM A
stone butch androgyne femme tomboy girlfriend sapphic deviant AND PROUD
Joy Episalla \nJoy Episalla's photography and the moving image into the territory of sculpture, bearing witness to time and history through the construction of images. Moving between analog and digital processes, Episalla explores the logic of materiality and technologies to contest the flatness of the photographs. For Flotillas (2021–24–August 2016) she manipulated a roll of photographic paper through handling, light and heat activation, and a "wringing" of darkroom protocol. The work demands to be installed in multiple ways—on the wall, floor, flat or folded.

Alex 1.5 (2011–16) is an examination of the artist's family sofa, stripped to its sections of upholstery fabric. The sofa "unzips" to reveal an empty frame. Removed Skin (2021–2), which carries the furniture's transformation across sculptures, painting, and video, attending to its elasticity and the double-bind of dissecting and tracing one's history and one's life through objects.

Nancy Brooks Brody \nThe measures and limits of time, light, and the body are central to Nancy Brooks Brody's work spanning painting, drawing, and sculpture. Brody recuperates material and transforms objects into artworks that address and respond to its ephemeral nature in sculpture.

A pair of black leather heels filled with concrete, their weight and arrangement disrupting the space, while their glistening form is lost. Repossessed, they give a sense of the body's absence the space to be present.

West/South, Slice Line made of polychromatic lead embedded in the absence the space to be present.

Zoe Leonard \nZoe Leonard's photography and sculpture explore the politics of her conflicted relationship to person and documentation. In her series Sun Photographs (2015–17), she transforms traditional photography's by-lined notation or pointing the camera directly at the sun, in which she has a collection of camera parts, numbers, itself as a moment in time and part of a whole. The meteorologic and sun's intensity and time of light in this prints creates a bidirectional form that traverses the boundary between center and periphery, here and there.

The social, political, and subjective act of surveying a galaxy walls, installed at the same height at it was at the Beeler Gallery, where it formed a part of Alderman Room.

The line wraps a corner to bend space, mobilizing spatial relations in time. West/South, Slice Line, an ongoing investigation that makes sense of the architecture the work occupies. The physical and paradigmatic experience it activates connects to Brody's interest in the figure and its abstracted form in space, as body memory and memory body sculptural.

CAROLYN YAMAOKA \nA quest visualization process through Carrie Yamaoka's works in photography, painting, and sculpture. A visual narrative that embraces remembered and acquired qualities of time and place. Her practice evolved around altered gelatin silver prints to map a surreal landscape of desire. The work is currently an investigation into identity and place in recent history. Operating as an image text, the abstractions move among dead-end sounding sites, punctuated by interruptions and visits. At ICA, a digitally produced edition is updated with new sites that speak to the narratives of detentions, quarantine, incarceration, and internment. The work is informed by understanding this photographic document a decade of statelessness. Shot with multiple cameras, from medium format and 35mm film. The work is created in the studio and spreads across the space of the gallery.

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IC A IS ALWAYS FREE. FOR ALL.

Free admissions courtesy of Amanda and Glenn Fuhrman. ICA acknowledges the generous sponsorship of Barbara B. & Theodore H. Aronson for exhibition catalogues. Programming at ICA has been made possible by a grant from the Emily & Arthur R. Baer Foundation to Support Contemporary Culture and Visual Arts and the Leo Spiegel Wiles & Jeffrey Williams Foundation. The artist is supported by Trinity Hals, The Morgan Library & Museum, and Beeler Gallery.

Support is also provided, in part, by the Philadelphia Cultural Fund. ICA now has state art funding support through grants from the Pennsylvania Council on the Arts, the National Endowment for the Arts, a federal agency.

Institute of Contemporary Art University of Pennsylvania 118 S. 36th Street, Philadelphia, PA 19134 (215) 746-5510 icaphila.org Free. For All.

#fergusunamapplied

ARMS ACHE AVID AEDON: NANCY BROOKS BRODY / JOY EPISSALLA / ZOE LEONARD / CAROLINE YAMAOKA FIRST FIVE AMPLIFIED

arms ache avid aedon: Nancy Brooks Brody / Joy Episalla / Zoé Leonard / Carrie Yamaoka / Fergus Unamapplied

arms ache avid aedon: Nancy Brooks Brody / Joy Episalla / Zoé Leonard / Carrie Yamaoka / Fergus Unamapplied is organized by Beeler Gallery at Columbus College of Art & Design. It’s supported by the Wexner, Artists Space, New York, and Centre Pompidou, Paris. An additional support has provided by the Nina Knauss Nettl Fund and the Whitney Biennial. The work is additionally supported by the generosity of the Spievak Foundation, the Board of Trustees of the Emily & Jerry Spiegel Fund and the Andrew W. Mellon Foundation.

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Fierce pussy, formed in New York in 1991 through its members’ immersion in AIDS activism and political mobilization around gay rights, brought lesbian identity and visibility into the streets. Low-tech and low-budget, the collective responded to the urgency of those years, using readily available resources such as old typewriters, found photographs, their own baby pictures, and the printing supplies and equipment accessible in their day jobs. Originally composed of a fluid and often shifting cadre of members, fierce pussy now consists of four original members who continue to work together.

arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified draws upon the collective power and diverse individual practices of the original core members of the queer art collective fierce pussy. Their works challenge boundaries of photography, video, painting, and sculpture, and activate forms of resistance through abstraction and by investigating the limits of perception and materials. Selections of each artist’s work from the late 1980s to the present are being installed in chapters. Chapters one to four were shown at Beeler Gallery at Columbus College of Art & Design. Chapter five, at ICA, contains a new set of artworks, continuing to challenge protocols of the exhibition format as the artists attest to the transiti of time and space and materials.

The title arms ache avid aeon is taken from Yamaoka’s A is for Angel (1991), which features words gathered from typewriter correction ribbons the artist collected from friends. By making visible erasures put upon our daily lives, culture, and society, this work stands as a fortifying paean to resistance and intimacy, through grief, desire, hope, and time.

arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified is a project conceived by Jo-ey Tang, Director of Exhibitions, Beeler Gallery at Columbus College of Art & Design, with the artists, and co-organized with Associate Director of Exhibitions bar ffs and Registrar Marla Rody. The presentation at the ICA is organized by Anthony Elms, Daniel and Brett Sundheim Chief Curator.

FIERCE PUSSY

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FIERCE PUSSY projects have included wheat-pasting posters on the streets, renaming New York streets after prominent lesbian heroines, redesigning the restroom at an LGBT community center, printing and distributing stickers and T-shirts, a greeting-card campaign, a video PSA, and, more recently, installations and exhibitions in galleries and museums. Fierce pussy has been included in group exhibitions at MoMA PS1, New York (2015) and Carpenter Center for the Visual Arts at Harvard University, Cambridge, MA (2009), and has a group retrospective at Printed Matter, New York, opening in fall 2019. The project arms ache avid aeon has been a major commission of the Curator Center for the Visual Arts at Harvard University, Cambridge, MA (2019), and a group exhibition at Printed Matter in New York for the fall 2019 season.