

re- framing the feminine



Photography from the collection of Francie Bishop Good + David Horvitz Guest Curator Dina Mitrani

On View November 5, 2011 – September 30, 2012
Girls' Club | Contemporary Photography by Women
117 NE 2 Street | Fort Lauderdale, FL 33301
www.girlsclubcollection.org



Lori Nix
(Born 1969 in Norton, KS)
Beauty Shop, 2010
Chromogenic print
30 x 40 inches

Nix recreates “the world on a tabletop” in elaborately constructed dioramas which are then photographed without any digital manipulation. She is especially interested in scenes of ordinary urban places in the aftermath of a natural disaster.



Marina Font
Trapped, 2009
C-print mounted on sintra, shadow box
45 x 30 inches

The image *Trapped* is from a series of photographs depicting a woman's journey of self-discovery and transition. The burdens of gender, family ties, life cycles and memory are symbolically represented in hieratic, ritualized compositions. The works express a woman's path to free herself from a contract with the past, to forge new roles for herself in contemporary society.



Ann Hamilton
(Born 1956 in Lima, OH)
Portal 2, 1999
Pinhole photography

This work, by MacArthur Genius Award-winning artist Ann Hamilton was created by holding a canister containing a strip of film in her mouth and using her lips as an aperture to create each exposure – a mouth-held pinhole camera work. Hamilton's massive installations are characterized by a poetic use of materials, the performance of repetitive hand labor, and a scale that is at once monumental and intimate.



Ruth Orkin
(Born 1921 in Boston, MA; died 1985)
American Girl in Italy, 1951
Gelatin silver print

This iconic image was created by a female photographer sixty years ago. Desiring to show the freedom and independence enjoyed by a young American woman traveling in Europe after World War II, Orkin followed her companion, a fellow American artist, and

photographed her interacting with more traditional European society. Orkin embodied the boldness and directness of American women, and became the archetypal woman with a camera, a photojournalist granted entree to all strata of society.



Cindy Sherman
(Born 1954 in Glen Ridge, NJ)

Untitled Film Still #19, 1978
Gelatin silver print

Sherman began this series of sixty-nine images when she was twenty-three years old. Costuming herself and emoting in the manner of classic female cinema stereotypes was a way to embody feminine power, and take control of the art of photography, by being both subject and artist. The Museum of Modern Art in New York acquired and exhibited the entire series in 1997 in an exhibition sponsored by Madonna. Sherman has consistently pushed the envelope in her oeuvre, mining clichés of femininity in both popular culture and high art.



Francesca Woodman
(Born 1958 in Denver, CO;
Died 1981 in New York, NY)

P.53/Providence, RI., 1975-78
Gelatin silver print

The daughter of artists Betty and George Woodman, American artist Francesca Woodman was raised in a bohemian environment of privilege. At an early age, she created an evocative body of work in black and white - portraits and self-portraits. Woodman used long exposures on her subjects, many of them close-cropped images of the female figure in interiors, and she exploited the blurring that would occur. She committed suicide at the age of 22.



Maria Magdalena Campos-Pons
(Born 1959 in Matanzas, Cuba)

De las Dos Aguas, 2007
12 Polaroid Polacolor Pro prints
20 x 24 inches each
80 x 92 inches total

Throughout her distinguished twenty-year career, Campos-Pons has made photographs and installations that use ritual to examine personal and national identity. The complexities and nuances of culture, socio-economic strata and politics are played out using her body and symbolic artifacts. Campos-Pons explores her self-imposed exile from Cuba and her experiences as an Afro-Cuban woman living in America.



Tatiana Parceró
(Born 1967 in Mexico City, Mexico)

Re-Invento #23, 2006
Acetate and Lambda print
35 x 39 inches

Mexican born Parceró uses her body as a canvas for mapping experience. By layering diagrams of anatomy, of spiritual constructs and antique codices onto her body, she creates visual metaphors that penetrate deeper than the skin.



Marcella Hackbardt

Knowing What to Look For, 2008
Digital C-print
19 x 44 inches

Blurring the lines between fiction and reality, Marcella Hackbardt digitally manipulates both her figures and their environments. The ambiguous narratives in her cinematic images provoke curiosity in the viewer, asking the imagination to fill in the blanks.



Loretta Lux
(Born 1969 in Dresden, German)

Girl with Loaf of Bread, 2001
Ilfochrome print
21.65 x 17.72 inches

German artist Loretta Lux's highly stylized images of children border on the animatronic, as they assume enigmatic adult-like poses. Equal part air-brushed catalog models and diminutive Buddhas emitting serene vibrations, Lux's subjects are flawlessly composed using digital technology. They vibrate between painting and photography in a way that causes the viewer to question the veracity of the image.



Jo Ann Walters
Untitled, from the series "Vanity and Consolation"
 C-print
 8 ½ x 11 inches

Jo Ann Walters has been practicing photography since the mid 1980's and has been described by William Eggleston as "one of the few independently original photographers working in the color today." Pictures from the Vanity and Consolation series, made in her blue collar hometown of Alton Illinois, appear at first to have the flavor of warm family snapshots. Walters states "These portraits of young women, mothers and their children comes from my desire to remember where I came from, to understand what I have gained by leaving home, and also to see and feel what I have lost by leaving home."



Stella Johnson
(Born 1953 in Boston, MA)
Roula!, Mytilene, Greece, 2007
 Archival pigment print
 24 x 36 inches

The formally inventive works of Boston based photographer Johnson focus on the lives of women and their families in developing nations.



Julie Blackmon
(Born 1966 in Springfield, MO)
Patio, 2010
 Archival Pigment print
 34.75 x 48.5 inches

Drawing extensively on her personal experiences and relationships, Blackmon adds an element of humor and fantasy to works that touch on both the everyday and the fictitious. Tailored environments and carefully placed props are often a feature of her work. The resulting photographs of family life appear at once disorderly and playful, and at times impossible.



Hannah Starkey
(Born 1971 in Belfast, UK)
Untitled, June 2007, 2007
 C-print mounted on aluminum
 48 x 60 inches

Constructing scenes inspired by women's everyday lives, British photographer Starkey poses actors in tableaux that suggest freeze frames from films. The figures exhibit quiet emotion, but are meant to provoke thought about gender, race, and class in a dispassionate way. The female figures appear as silhouettes, often against urban backdrops.



Vera Lutter
(Born 1960 in Kaiserslautern, Germany)
Times Square VII, 2007
 Gelatin silver print from a camera obscura mounted on museum board
 100 x 56.75 inches

This work is one of a series of negatives, unique prints taken from direct exposure onto photographic paper hung inside rooms that Lutter transforms into camera obscuras. She is drawn to urban places bereft of human presence, revealing the architectural skeleton of these places.



Efrat Shvily
(Born 1955 in Jerusalem, Israel)
Untitled, 1997
 Photograph
 20 x 16 inches

Investigating the pricklier aspects of representation, identity, territory and belonging, this Israeli artist creates multi-layered photography and video work that operates on the level of objective documentary. Since the early 1990s, Shvily has turned her lens on the political landscape of Israel, the Palestinian Authority and the peace process, without sensationalizing her highly charged subject matter.



Diane Arbus
(Born 1923 in New York, NY;
Died 1971)
Woman with her Baby Monkey,
 1971
 Gelatin silver print
 16 x 20 inches framed

The impact of the work of Diane Arbus on contemporary photography cannot be underestimated. Her work captured individuals asserting their uniqueness, blatantly rejecting concepts of “normalcy” which framed life in the 1950s and 1960s. Seeing herself as a photojournalist as much as an artist, Arbus always sought the “factual”, and was saddened when her reputation as the photographer of “freaks” was set in stone. An excellent biography by Patricia Bosworth reveals the ups and downs of her life story.



Tina Barney
(Born 1945 in New York, NY)
The Granddaughter, 2004
 Chromogenic print
 48 x 60 inches

Tina Barney is best known for her ongoing documentation of the lifestyles and relationships of her family and close friends, many of whom belong to the social elite of New York and New England. Barney’s style is part candid, part tableau; her subject matter raises in equal measure issues of privilege and the interaction of family members.



Tanyth Berkeley
(Born 1969 in Hollywood, CA)
Eleanor Spring Day, 2006
 C-print
 28 x 21.5 inches

Photographer Tanyth Berkeley creates cinematic and arresting portraits of women that she encounters riding New York City subway trains. Though her subjects all possess unique beauty, they seem familiar. In Berkeley’s portraits, the unidentified faces of our day-to-day lives appear in 19th-century-inspired realist landscapes. The women in Berkeley’s portraits gaze away from the camera, their modesty a challenge to the cultural dominance of teen pop stars and emaciated runway models.



Courtney Johnson
(Born 1982 in Houston, TX)
Dress, 2008
 Carbon pigment print from
 Polaroid emulsion lift
 30 x 40 inches

From her series, *In Cells*, Johnson presents enlarged digital prints of experimental treatments to the emulsion on Polaroid film. The resulting work, *Dress*, was created from the overlap of vintage and high-tech photographic techniques.



Kristine Potter
(Born 1977 in Dallas TX)
Untitled #7, 2009
 Archival inkjet print
 25 x 20 inches

In this series, *The Gray Line*, Potter photographed officers in training at West Point Academy, grappling with her family’s extensive military lineage, and with larger questions of masculinity, achievement, war and death. The photos discover unexpected sensuality and vulnerability in the figures.



Lorna Simpson
(Born 1960 in Brooklyn, NY)
Notations, 2008
 Pigment Print
 22.5 x 17.5 inches

Lorna Simpson’s early career as a documentary street photographer informs her work which interlaces language and photographic imagery to bring attention to stereotypes of ethnicity and gender. By strategically cropping images, and connecting the images to phrases of dialogue, she builds a complex narrative. She was the first black woman to participate in the Venice Biennale.



Mona Hatoum
(Born 1952 in Beirut, Lebanon)
Untitled (graters), 1999
Gelatin silver print
16 x 20 inches

Born in Beirut, Lebanon, Hatoum's artistic practice has embraced such varied activities as performance, video and installation. Everyday objects are often transformed into large-scale threatening sculptures. This photograph precedes a 2008 room-divider resembling the kitchen graters.



Carrie Mae Weems
(Born 1953 in Portland, OR)
Untitled, 2008
Photograph
9 x 9 inches

Carrie Mae Weems makes photographs which address the objectification of African-Americans. Using storytelling as a way to comment on issues of skin color and gender, she addresses taboos in a direct and startling way.



Petah Coyne
(Born 1953 in Oklahoma City, OH)
Untitled (#901P-97), 1997
Gelatin silver print
60 x 40 inches

Coyne, a sculptor of sprawling nature-inspired installations, studied photography at the Art Academy of Cincinnati during the mid-1970s, and she graduated with a double major in both media. While traveling in Japan, she revived her interest in photographs made using a pinhole and other customized cameras to record sensations that are abstract, fleeting.



Ruth Dudley Carr
Reflection, Intensity, Command, Vulnerable, Abyss, Abandoned, 2011
Archival Inkjet prints on Museo Silver Rag
13 inches x 19 inches each

Dudley-Carr uses the camera to frame emotional moments that speak to universal experiences. The controlled photographic image reveals and conceals powerful images of sexuality, love, relationships and the self.



Katy Grannan (office)
(Born 1969 in Arlington, MA)
Brother & Sister. Redhook, NY, 1999
C-print
44 1/2 x 35 inches

In her portraits of ordinary people that she advertises for in the personals ads, Katy Grannan achieves a level of intensity we associate with celebrity portraits. "There's always been something illicit about the way I work," she says. "I'm photographing people I don't know, when nobody else is home - there's a necessary degree of secrecy."



Candida Höfer
(Born 1944 in Eberwalde, Germany)
Kunsthall Rotterdam I, 2000
C-print
34 x 34 inches

A German artist who studied under conceptual photographer Bernd and Hilla Becher, Höfer's work focuses on empty public spaces, exploring the psychology and social commentary inherent in architecture.



Delia Brown
(Born 1969 in Berkeley, CA)
Some of My Clothes, 2002
98 Color photographs
4 x 6 inch photographs, (two panels, 35 x 47 inches framed)

Delia Brown's work is a deadpan interpretation of minimalist photographic strategies in which a visual experiment using a control is carried out over a period of time. The contents of the artist's closet are documented in a scientific manner.



Helen Levitt
(Born 1913 in New York, NY; Died 2009 in New York, NY)
New York, 1977
 from *By and About Women*,
 Portfolio, 2008
 Color photograph
 12 x 8 inches

Helen Levitt paved the way for so many women photographers in the 20th Century. A self-taught high school dropout, Levitt purchased a Leica camera in 1937 to document children's transitory chalk drawings. By 1939, the new photography section of the MoMA included Levitt's work in its inaugural exhibition. The recipient of two Guggenheim Foundation awards, she eventually became a Photography Fellow of the National Endowment for the Arts in 1976. This work is from *By and About Women*, a limited edition portfolio of art and poetry by women artists to benefit the Lotus House Women's Shelter, situated in the heart of the historic African American district of Overtown, Miami.



GisMo
(Formed 2005)
Ay!, 2006
 C-print
 16 x 20 inches

GisMo is the collaboration of Jessica Gispert and Cristal Pearl Molinary, photographers who parody the trappings of class and identity in Miami's Cuban culture.



Zoe Strauss
(Born 1970 in Philadelphia, PA)
Mattress Flip, 2001-2006
 Archival pigment print
 mounted to board
 22 x 34 inches

Strauss didn't begin to use a camera until the age of 30. Since that time, she has embarked on an epic narrative of her hometown, Philadelphia, discovering the elegiac beauty of some of its grittier neighborhoods.

Mezzanine



Lucinda Devlin
(Born 1947 in Ann Arbor, MI)
Paradise Stream, Bedroom,
Mt. Pocono PA, 1979
 C-print
 20 x 20 inches



Sheraton Valley Forge Hotel,
Pulsations Room, PA, 1990
 C-print
 20 x 20 inches

Shot with a square format, wide angle lens camera, Devlin's oeuvre is an unblinking eye. She documents the discernible truth of pleasure hotel suites with the same steady hand that she uses to shoot lethal injection chambers throughout the United States. A profound statement on the artificiality of romantic environments and the sober, detached contemplation of capital punishment. Pleasure and pain.



Colleen Plumb
(Born 1970 in Chicago, IL)
Deer Sweatshirt, 2003
 From the series *Animals are Outside Today*
 archival pigment print
 36 x 36 inches

The photographs in this series were created during a span of fourteen years. They stem from the artist's observations of the contradictory relationship between humans and animals. She is based in Chicago where she is raising her two daughters, one of which is pictured in *Deer Sweatshirt*.



Colby Katz
(Born in Washington DC)
Rayne-Lin, Little Miss Firecracker,
LA, 2006
 Color photograph
 36 x 27 inches

Katz's photographs give viewers a glimpse into unusual American subcultures. Sideshow performers, backyard fighters, and child beauty pageants reveal the pathos and

longing of ordinary people attempting to fill emotional voids.



Maria Michelogianni
Barbie in Athens, 2009
Pigment Archival print
24 x 36 inches

Michelogianni is a photographer living in Greece. Her practice revolves around moments of domesticity, with a revolving cast of women and children grappling with poverty amid a consumerist urban world culture. This work is especially prescient when viewed against the context of economic meltdown and the dreams of prosperity shared around the world.



Mickalene Thomas
(Born 1971 in Camden, NJ)
A Moment's Pleasure In Black and White, 2006
C-Print
16 x 20 inches

A prolific painter who uses vivid color, patterns and rhinestones on her canvases, Mickalene Thomas also uses black and white photography to depict black female subjects with strong sensuality. Her sources are 1970s popular culture visions of black identity and her own mother.



LaToya Ruby Frazier
Momme Portrait Series (floral comforter), 2008
Gelatin Silver print
24 x 28 inches



Andrea Modica
(Born 1960 in Brooklyn, NY)
Treadwell, NY (Barbara on the Couch), 1987
Platinum/palladium print on vellum
8 x 10 inches

Modica works with the traditional photographic medium, employing large format 8" x 10" cameras and printing

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exquisitely rich platinum prints, a process perfected since the turn of the 20th Century. Her works capture moments of intensity gleaned from real life experience, which places her in the tradition of artists Diane Arbus and Paul Strand.



Nan Goldin
(Born 1953 in Washington D.C.)
Jimmy Paulette and Tobboo!
Undressing, NYC, 1991
Cibachrome Print
20 x 24 inches

Goldin approaches photography as 'visual diary'. She has stated: 'These are my friends, these are my family, this is myself. There is no separation between me and what I photograph.' She applies an unswerving frankness and empathy to the lives of her close friends. Here, two men are caught in the midst of their transformation into glamorous drag performers.



Alessandra Sanguinetti
(Born 1968 in New York, NY)
The Necklace, 1999
Cibachrome Print
30 x 30 inches

The Necklace is from Argentine photographer Sanguinetti's series *The Adventures of Guille and Belinda and the Enigmatic Meaning of Their Dreams* begun in 1998 through 2006. Each image functions like a frame in a cinematic storyboard or a graphic novel. Scenes from the friendship of two young girls, one corpulent, the other skinny, as they pass the days in daydreams, experiencing the sensuality of their bodies in nature, and venturing into the social milieu of a small town.



Peggy Levison Nolan
Untitled (L'il Terry), 2001
C-print
26 x 26 inches

Peggy Nolan's approach to art is to dissolve all boundaries between daily life and artistic practice. Glimpses of everyday events, places, people, her children, her kitchen – all are glimpses rendered precisely in her camera lens. Nolan lives in Broward County and is a professor at Florida International University.



Ania Moussawel
(Born 1980 in Miami, FL)
Digna, 2004
Digital C-print (diptych)
16 x 40 inches

Born to Cuban and Lebanese parents, Moussawel uses photography to explore her mixed cultural heritage and its effect on feminine identity. Portraits, still lifes, and interiors are exquisitely crafted observations of domesticity.



Brenda Ann Kenneally
(Born 1959 in New York, NY)
Upstate Girls; Melting Pot,
2008
C-print
20 x 24 inches



Upstate Girls; Dana at 21,
2008
C-print
20 x 24 inches

Brenda Ann Kenneally is a mother, documentarian and interdisciplinary artist living in Brooklyn. Kenneally's obsession with capturing the core truth of her subjects earned her The W. Eugene Smith Award in 2000 for photographers who work in the tradition of the legendary Life magazine photographer. Her long-term projects are intimate portraits of families and communities, to show that the personal is political.



Sally Mann
(Born 1951 in Lexington, VA)
Virginia at 3, 1988
Gelatin silver enlargement
print
25 x 29 inches

Sally Mann lives and works in Lexington, Virginia. A Guggenheim fellow, and a three-time recipient of a National Endowment for the Arts fellowship, Mann was named "America's Best Photographer" by Time magazine in 2001. Between 1984 and 1994, she worked on the series *Immediate Family* which focuses on her three children, who were then all aged under twelve. While the series depicts ordinary moments in the daily lives of children - playing, sleeping, and eating - the images bravely confront larger, darker themes such as mortality and sexuality not normally associated with children and our expectations of childhood innocence.



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