

March 10, 2015 for immediate release
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third.wave

What

An art exhibition focused on the intersection of feminism and digital and social media.

When

March 24 – April 4, 2015

Gallery hours are 11:00AM - 7:00PM | Tuesday through Saturday

Where

Quarter Gallery

Regis Center for Art | University of Minnesota

405 21st Avenue South | Minneapolis, MN 55455

Accessibility, Cost, and Parking

Parking is available nearby on the street, at the 21st Avenue South ramp, and at the 5th Street South lot; hourly or event rates apply. The 21st Avenue South ramp, the 5th Street South lot, the Regis Center for Art, and the Katherine E. Nash Gallery are wheelchair-accessible. Exhibitions and related events are free and open to the public.

Artists Included in the Exhibition

Anna Anthropy, Genevieve Belleveau, Ann Hirsch, Soha Kareem, Allea Lovely, Loamis Rodriguez, Legacy Russell, Erin Sandsmark, Rafia Santana, Madison Sternig; Students from the Srishti School of Art, Design and Technology: Furqan Jawed, Roshan Shakeel, Sparsh Saxena, Jaiwant Pradhan, and Stuti Kothari

Description

Influenced by the rapidly increasing significance of the Internet, the third-wave feminist movement has expanded its worldwide presence due to modern-day connectivity and immediate sharing abilities offered by social media. Evidence of this expansion includes hashtag trends such as #YesAllWomen, #WhyIStayed, and #YouOKSis, feminist blogs and websites, body empowerment campaigns and more. This means that in addition to maintaining a presence that feminists of the past fought for -- in college classrooms, political assembly, and on the streets in protest -- feminism has found a new platform on which feminist ideology can thrive, in digital format, allowing millions more to join the cause.

The purpose of this exhibition is to present the intersection of digital or social media and feminism, and the art that has been a byproduct of that intersection. The show will be a multimedia experience, including both traditional and digital media that will be organized into groups of various mediums and presentation formats. Each group spans a broad range of feminist topics. Some examples include body image, intersectionality, sexuality and gender identity, and representations of women in media.

Sponsorship

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund. Co-Sponsors of the exhibition include the University of Minnesota Gender, Women, and Sexualities Studies department.

Artist Information

Anna Anthropy

Statement

Dys4ia is a game about the experience of being a transgender woman, which I am, and undergoing hormone replacement therapy, which I have been for over a year. At the time I started making the game *dys4ia*, I had been on HRT for a few months, and by the time I finished it, I had been on it for about six months. The game became a record of all the different frustrations and transformations I was experiencing, it made sense for the game to be constantly changing scenes, shifting to different facets of the experience.

Biography

[Anna Anthropy](#) is a game creator, historian, and thirty-year-old teen witch. Her previous books include *Rise of the Videogame Zinesters* and *Star Wench*, which she recently made a ZZT version of. She lives in Oakland, California with her familiar, a little black cat named Encyclopedia Frown.



Still from *Dys4ia*

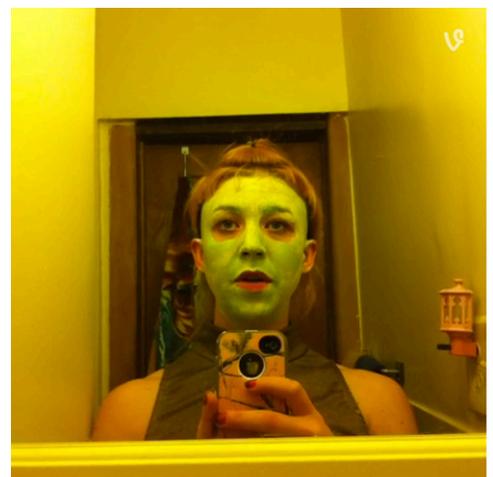
Genevieve Belleveau

Statement

#selfieaffirmation is a series of six-second looping videos posted to the social media app Vine. These brief self portraits play on the trope of self affirmation mirror mantras that aim to develop inner love through positive manifestation. It raises the question whether the collective consciousness of the internet can help an individual manifest their highest self and deepest desires. If the selfie is posted to garner positive affirmation from a perceived audience does that have the same effect as the individual's private affirmation of ideal selfhood?

Biography

Genevieve is a Los Angeles based artist. She attended Bennington College, where she studied experimental theatre, voice and interdisciplinary art. She has worked with Rhizome, as well as shown work at the Transfer Gallery, and MOMA PS1.



Still from *#selfieaffirmation*

Ann Hirsch

Statement

"I make videos of my life because WHY NOT? Why the hell not you know? I'm proud of who I am and I want everyone to know it. And a lot of guys I know can't clean a fucking toilet. And that is disgusting. But they NEED to know because the ladies will come over to hang, chill or get freaky and they will get turned off by that toilet. So I'm trying to help my bros. Just let them know, it's simple, man, you can do it. You don't need your mom to do it. That's what I've been learning every day. It's about coming of age as a MAN."
Quote by Jason Biddies.



Ann Hirsch as Jason Biddies

Biography

Ann Hirsch is a video and performance artist who examines the influence of technology on popular culture and gender. Her immersive research has included becoming a YouTube camwhore with over two million video views and an appearance as a contestant on Frank the Entertainer...In a Basement Affair on Vh1. She was awarded a Rhizome commission for her two-person play Playground (2013) which debuted at the New Museum (New York) and was premiered by South London Gallery at Goldsmiths College (London). The companion ebook Twelve (2013) is available through Klaus von Nichtssagend Gallery (New York) after being censored from the iTunes Store. Hirsch has been an artist in residence at Yaddo (Saratoga Springs), Atlantic Center for the Arts (Florida), and Lower Manhattan Cultural Council (New York). She is represented by American Medium (New York) and Arcadia Missa (London).

Soha Kareem

Statement

We often find comfort strange, unconventional spaces. *reProgram* is about learning this lesson after seeking out meditations and self-care to cope with a Post-Traumatic Stress Disorder diagnosis. I wanted to confront the seemingly contradictory method of BDSM and kink sexuality to heal wounds from years of sexual abuse, and rekindle a relationship with myself. Controlled, consensual, and safe violence helped me in forming deep, loving bonds that showed me a different way to trust others. Please note that some of the content in this game can be triggering or discomforting, and you're welcome to stop at any time.



Image from *ReProgram*

Biography

Soha Kareem is a writer and experimental artist based in Toronto, Canada. She experiments with game design, glitch art, and hypertext to create digital works on themes revolving identity, race, and sexuality. She has a Master of Arts in Film and Photographic Preservation from Ryerson University where she focused her research on interactive exhibitions in art institutions. Currently,

she sits on the Board of Directors for Dames Making Games, a feminist organization dedicated to providing free resources, workshops, and mentorship programs to marginalized voices in video game and tech spaces.

Allea Lovely

Statement

Allea Lovely is a current photography major at the Minneapolis College of Art and Design (MCAD). Her work focuses on themes of gender, the body, beauty, sexuality, identity, and the raw/authentic while referencing a background in third wave/ intersectional feminist theory. Working primarily in digital and film photography, her work attempts to deconstruct and challenge damaging social roles and expectations placed on individuals by institutions, the media, and society while broadening the spectrum of diverse voices and body types represented in mainstream broadcasting and fine art.



Still from *Pussy*

Biography

Allea Lovely ('93) is a young and thriving visual artist with an emphasis in photography. Originally from Cedar Rapids, Iowa, she's currently located in Minneapolis, Minnesota attending the Minneapolis College of Art and Design (MCAD) earning a BFA. Her work focuses on themes of gender, the body, sexuality, and identity. She plans on refining her technical skills at MCAD to make a positive change in the society she lives in through her visual and interactive artwork. She loves collaborating with other artists, traveling, and sharing knowledge and beauty with the world.

Loamis Rodriguez

Statement

Miami based artist expressing myself through any medium I can get my hands on. I used this photograph, as well as other mixed media, to capture an image of digital self-reflection. Based off of two of my favorite complimentary tones, I made myself vulnerable in front of the camera in an attempt to portray the "Selfie Culture" and what it could do for body empowerment across the Internet. The Photoshop selection lines take the focus away from my face so that you can take a step back and have an objective view on body image.

Biography

Loamis Rodriguez is a young, passionate artist who is based in Miami and driven by his surroundings. He has explored different forms of art to gain a diverse perspective. He has work within different aspects of the art scene from magazine features to gallery installs and personal projects. He specializes in photography and has built himself up by freelancing and creating multiple different projects. Loamis.com

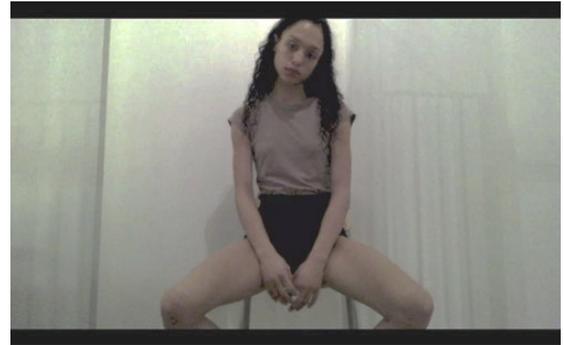


Depiction (2014)
20x30 in

Legacy Russell

Statement

My practice honors a tradition of social pomp and circumstance within the histories of religious rite and liturgy. I want to understand how notions of “worship” have been or can be informed, impacted, redressed, and manipulated by the broadcast of modern American culture. Tangible constructions inspired by the often intangible landscapes of memory and identity, the objects and actions that rise to the surface have escaped their points of origin and serve the function of participating in newfound wayward ceremonies of remembrance, iconography, and idolatry. With my work, I inquire, “How does ritual manifest in spaces ordinarily designated as ‘secular’?”



Still from *Social Sculpture: In Remembrance of Poise and a Choreography of Loving You Down*, (2013)

London Recorded club sounds and video installation

Biography

Legacy Russell is a writer, artist and curator. Born and raised in New York City's East Village, She is now the London Gallery Relations representative for the online platform Artsy, Visual Arts Editor at Apogee Journal, Senior Editor at London publication Berfrois, and Contributing Editor at BOMB Magazine's BOMB Daily. Her academic and creative work focuses on gender, performance, digital selfhood, idolatry, and ritual + is commissioned and exhibited internationally. Follow her on Twitter: @legacyrussell.

Erin Sandsmark

Statement

I am interested in the complexities of the human experience. Expressive brush movements and tight photo representation are both important aspects of what I do. I aim to represent people truthfully and expose what I find to be the most human in them. When using my own form, I am challenged to explore the parts of my body and mind that are kept neatly hidden. Presenting my body in its natural fleshiness gives power to the form; allowing unabashed honesty. Painting gives me the tools to express further and feel deeper; my body of work is guided by that freedom.

Biography

Erin Sandsmark has continually pursued an artistic practice throughout her life. During her childhood in Fargo, ND, Erin was able to have access to art lessons and after school classes that helped to inform her technique and education in a variety of mediums. Currently in her pursuit of a Bachelor of Fine Arts degree from the University of Minnesota, her main focus has been in large-scale acrylic painting. Portraits and other figurative subjects are of concern to Sandsmark, and her



Self-Portrait (2014)

7 x 6ft

expressionistic style complements her realistic representation of the subject. Her paintings have become increasingly feminist, exploring ideas of feminine beauty and power through the individual.

Rafia Santana

Statement

I started the Biracial project with a Paul Mooney quote in mind: “Everybody wanna be a nigga but nobody wanna be a nigga.” Many pop stars are getting "cred" for appropriating black culture because that's what sells. They don't see it as stealing because black culture is what's hot and what's hot is up for grabs. When called out, they say they're paying homage but they're really only giving a nod to the basic skills and not the history of our style. So when these white pop stars boost their sales by wearing baggy clothes, cornrows, and grills, using African American Vernacular English, and performing in the music genres we created (to speak out about our oppression, mind you) they are essentially profiting from our pain. It's blackface without the makeup. While they are hailed for being trendy our authentic black cool is seen as dangerous, ghetto, and tacky. So I figured, hey y'all wanna be black? Be black then. Y'all want to appropriate our image? I'm taking yours too. I'm downloading your photos off the internet and I'm doing what I want to them. How will your image change when I simply darken your skin, widen your nose, and thicken your lips? Are you still marketable? Are you still fashionable? Personally, I think the celebrities are more attractive when they look more like me.



Image from gif series *Black Power Project*

Biography

Rafia is a Brooklyn-born-and-raised artist, youngest in a family of creatives, and self proclaimed media maniac. She grew up with the freedom, privilege, and talent to manipulate as many crafts as were provided to her: music, photography, painting, drawing, printmaking, graphic design, digital media, creative writing... Growing up small, female, and black she found that she was frequently and persistently misunderstood. She turned to her crafts to explain herself. <http://raf-i-a.tumblr.com> & <http://www.soundcloud.com/rafiaworld>.

Srishti Students (Furqan Jawed, Roshan Shakeel, Sparsh Saxena, Jaiwant Pradhan, and Stuti Kothari)

Statement

A BAD GIRL / एक बुरी लड़की is a throwback to the retro educational charts published in India by the likes of the Indian Book Depot, often with content that reveals the expected norms and prejudices that operate within society. While retaining the formal qualities found in these charts – the use of a similar drawing style, colour scheme, and overall layout – the twelve panels here list out the habits of an idealized *bad* girl, and subvert the propagandist message one usually finds in this medium. By putting these ‘habits’ into poster form, A BAD GIRL actualizes the

unsaid, oft-hypocritical expectations of women in India, and critiques the absurdity of standard adopted by a strict patriarchy in its self-appointed role as a judge of morality.

Biography

Furqan Jawed, Stuti Kothari, Jaiwant Pradhan, Sparsh Saxena and Roshan Shakeel are students of Srishti School of Art, Design and Technology in Bangalore, India. Currently exploring different avenues of the visual arts as part of their undergraduate diploma program, this assorted set of second and third years came together to create A BAD GIRL for a class which dealt with the vernacular visual culture of Bangalore.



A Bad Girl (2015)

Madison Sternig Statement

That's What We Said is a feminist project that uses humor to create snapshots of shockingly real elements of life as a millennial woman. I appropriate everyday moments - some from my own life - and include comedic in-painting captions in an attempt to bring issues of sex and gender, everyday sexism, and common thoughts and experiences of women to the spotlight of the subject. The mixture of frank taglines and images pulls inspiration from internet memes, a phenomenon characteristic of millennial culture. I want the casual tone of my paintings to foster conversations of social critique among my audience. The series introduces the reality of life as a woman beyond the roles of mothers, wives, or objectified bodies.



That's What We Said #3 (2014)
Acrylic painting, 30 X 18in

Biography

Madison Sternig is a Twin-Cities transplant from Milwaukee, who is deeply infatuated with urban life. The city embodies an essence of chaos and spontaneity to which she can relate to. Sternig is outspoken and stubborn, qualities that transcend into her artwork. She has shown work at Highpoint Center for Printmaking, the Mississippi Gallery at Coffman, and the Regis West Gallery. Upon graduation, she will be traveling to discover what other cities in the United States have to offer.

Department of Art Mission

The Department of Art provides an introduction to the practice of art for all students as well as immersive training for emerging artists. We promote creative expression and conceptual development through a broad range of art disciplines and practices. Initial experiences emphasizing traditional methods are supplemented at intermediate and advanced levels by experimental processes. We offer courses in painting and drawing, photography, printmaking,

sculpture, ceramics and experimental media arts (EMA). Students pursue their work in our state of the art facilities, mentored by our faculty, all artists recognized in their fields. For more information visit us at www.art.umn.edu.