

KEY

- 1. Allison Saar, *Hades D.W.P.*, 2016.
- 2. Frances Goodman, *Medusa*, 2013-2014.
- 3. Tiffany Carbonneau, *Well*, 2005
- 4. Zoë Buckman, *Champ*, 2016; *Ding Ding*, 2016; *Ode On*, 2016; *Wakeful Anguish*, 2017
- 5. Saya Woolfalk, *ChimaCloud Crystal Body B*, 2017
- 6. Hannah McRoom, *Two Year Hymn*, 2019
- 7. Jenny Holzer, *I am afraid*, 2006
- 8. Andrea Bowers, *March on Washington*, March 3rd, 1913 (Leaflet for the National American Women's Suffrage Association, illustrated by Alice Paul), 2017
- 9. Nandipha Mtambo, *Umfanekiso wesibuko (Mirror Image)*, 2013
- 10. Lynette Yiadom-Boakye, *11 am Monday*, 2011
- 11. Maria Magdalena Campos-Pons, *Prayer for Obama I*, 2008
- 12. Andrew Erdos, *Ascendance*
- 13. Gina Phillips, *Kathleen and The Gibson*, 2011; *Sarah and Robin*, 2011
- 14. Deborah Roberts, *The Double Dare*, 2018

LET'S GO

A 21c MUSEUM SCAVENGER HUNT: THE FUTURE IS FEMALE

EXPLORE

Welcome to the Second Floor Lobby of our exhibition,
there is so much to explore, just follow your intuition.

You can wander around in person or virtually,
it is you who decides what work you will see!



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LOBBY

While *The Future is Female*, it is also non-binary, including all voices to deconstruct the patriarchy. Craft-based practices are featured in this display, sewing, weaving, embroidery and appliqué. Merging art and activism, these artists do shout decades of personal experience and clout.

1 These jars of toxic water are tied to Greek mythology, five rivers of the underworld that lead the dead ominously. One river to remember, another to forget, “Don’t drink the water” is not an empty threat. Inspired by the 1927 Great Mississippi Flood and Americans in Flint forced to drink crud. Environmental destruction and social inequity are often results of the same power disparity.

2 Can you find acrylic fingernails in reptilian forms? Did you find it? Look closer, it is *Medusa* transformed. Her gaze would turn people to stone, one powerful woman so many did bemoan. Women today use their makeup like a shield, keeping the vulnerable-self protected from the field.

3 This *Well*, is square, not round at all, don’t get too close, for in you might fall. Cases of water bottles, porcelain cast, the impact of excessive water extraction is vast.

4 Did you see the neon that lights up the night? Does it call to you to take part in the fight? Female reproductive organs glow from within. With this *Champ’s* power, there is no doubt who will win. Other boxing gloves in the corner proclaim, *Let Her Rave*—women are not simply supposed to behave. Nor are they a set of binary paradoxes, driven by hysteria, lust, and solar equinoxes. Women are complex, as this work implies, this is what the artist hopes you will surmise.

5 Who is that doing yoga on a mat of blue? She is covered in beads, feathers, sequins, and fabrics of every hue. The female population of this utopian vision, transcends all strife and any binary division. Inspired by science and science fiction in equal measure, these *Empathics* believe that hybridity is a treasure.

6 This visual *Hymn* is the product of ritual, a portrait every month became something spiritual. Cataloging her physical and emotional state, the process of transitioning can be quite a weight. Some look “scarred and ghostly” sometimes “distorted” or “an exact copy”—but mostly—they are expressions of one moment in time, a personal transformation, and an evolving paradigm.

GALLERY THREE

7 “I am afraid of the ones in power, who kill people and do not admit grief” This dire message, is powerful and brief. This personal poetry projected on a wall,

is only visible after nightfall. Deeply personal, and also, universal, all together in one capsule.

8 Historic and contemporary activism collide for those who fought for the right to decide. On foot and on horseback, these women marched for what they lacked. While the 19th amendment helped the fight for equal rights, there were many excluded, those in power deaf to their plights. Today, the struggle for equity and inclusion under the law persists, strong voices continue to shout “Resist!”

9 Who are the figures down on their hands and knees? And what material makes up their bodies? Subverting expected associations of sexuality and vulnerability, the key to understanding this work is human/animal hybridity.

10 Can you find the woman with the blue dress and sunhat? Is she on vacation? Or maybe she’s a diplomat? The truth is, we will never know, because despite her ethereal glow, she is not of this world, but woven in the artist’s imagination, a constructed combination, of memories, photographs, and impressions of people who pass by.

MEZZANINE

11 Start down the stairs to the mezzanine, with all of these steps you will stay quite lean! Seven images of a person with flowers and a figure in prayer, this is the artist, adapting Yorùbá traditions with care. Election hopes for the first African American president, make this performance transcendent.

12 Have you looked in the mirrors? Just for a minute, let’s shift gears. Glass meets sky, bringing the outside in, Reflecting you, our guest—go ahead, give it a grin. *Ascendance* transports Western skies inside a building historical, industrial, and chic, creating a space without boundary between nature, art, and magic.

13 When you finally arrive on the ground floor, hang a tight right and step through the door. Another small gallery beckons you with color, including a fabric drawn image of a child and mother. This artist’s upbringing in rural Kentucky, shows her use of materials to be quite plucky. Reuse, modify, and recycle: cloth is transformed fabric portraits of friends adorned, with their own personalities and vulnerabilities that shine right through, to spend time with these portraits, your heart does renew.

14 In this collaged *Double Dare*, a young girl gives a fierce side-eye stare. Simultaneously defiant, innocent, kinetic, and incendiary, she gives a peace sign to any potential ally or adversary. Her identity unfixed, transfixes us here. Her power amplified, magnified is what she holds dear.