

Revolution from Within

opening february 7th

kaufmann repetto gallery is happy to present the group show *Revolution from Within*. With this exhibition the gallery aims to consolidate its ongoing and long-standing attention toward women artists.

The exhibition spans the three spaces of the gallery, grouping together twelve artists of various generations and countries in order to trace a map of feminine identity, one that stands in contrast to a long-rooted tradition that has often relegated women into a marginal space.

In this sense, *Revolution from Within* (from the eponymous essay by Gloria Steinem) is intended as an inclusive attitude toward the individual specificities of the female sphere, those usually segregated into a subordinate position, or placed into the realm of otherness.

The exhibition explores the superimposition of categories that, on the surface, appear irreconcilable: feminism and femininity, the political sphere and an aesthetic one, the domestic and collective space.

Here, political activism may coexist with exasperated ornamentalism, as seen in Andrea Bowers' work. The deeply private sphere of an erotic chat room becomes the object of a work by Frances Stark, in which the artist reveals her most intimate self, leading us to meditate on complex social and human mechanisms.

Self-representation becomes the subject in an image of a pile of Valerie Solana's *Scum Manifesto*, as photographed by Anne Collier and, in other cases, in the re-contextualization of highly "feminine" objects like Yayoi Kusamasa's saucepan-organism, or in the stiletto heel that Birgit Jürgenssen fashions into a weapon, an artificial limb, or a penis.

Birgit Jürgenssen, like many other artists in the show, knew how to combine feminism and femininity, conceiving, in as early as the '70s, an image of a woman who drew strength from her own incongruities.

Vulnerability and ephemerality are placed at center stage in the work of Nina Canell and Ketuta Alexi-Meskhishvili. Asperity meets the delicate in Marieta Chirulescu's digital prints and in works and performances by Lucy Dodd. Lutz Bacher's sculpture represents a huge liver that winks at the viewer, appearing as a sex organ.

In contrast, portraits of masculinity transform into a laughable image of weakness: the *Bad Boys of Harvard* by Maria Loboda are a group of potted plants that, like a gang of bad guys, creep into the gallery space, obstructing transit. The men represented by Goshka Macuga are body builders surrounded by overwhelming nature, or sleepy militants from the Tea Party.

Moving beyond each artist's specificity, the exhibition also offers possibilities of conciliation and small, everyday rebellions, through the juxtaposition of the voices of women who had the courage to show their own weakness.