



AT HILLYER

PRESS RELEASE: FOR IMMEDIATE RELEASE

Contact: Allison Nance, Gallery Director
allisonn@artsandartists.org ; 202.338.0325

October 14, 2019



What: November exhibitions featuring Jana Brike, LabBodies, and WPOW: Women Photojournalists of Washington

When: November 1 – December 15, 2019

Where: IA&A at Hillyer, 9 Hillyer Court NW, Washington, DC 20008

Opening Reception: November 1, 2019, 6-9pm
(During Dupont Circle's First Friday; Free, \$8 Suggested Donation)

More Info: <http://athillyer.org>

Description: Hillyer presents three new exhibitions featuring Jana Brike, LabBodies, and WPOW: Women Photojournalists of Washington. Latvian artist Jana Brike's *Sea of Change* is a series of large-scale paintings that explore the physical, emotional, and psychological milestones that commemorate the journey from girlhood to womanhood. Baltimore-based LabBodies (Ada Pinkston and Hoesy Corona) present *Reverb*, featuring video recordings of live performances by Antonius-Tín Bui, Nicoletta de la Brown, Emma Howes, Canada/Germany and Justin Kennedy, Lynn Hunter, and Sepideh Khodarahmi. WPOW: Women Photojournalists of Washington's *13 Annual Juried Show*, features standout photography and multimedia pieces by WPOW members from the past year. The artists will be present to talk about their work with visitors at the reception on Friday, November 1, 2019 from 6-9pm.

(Washington, DC) IA&A at Hillyer presents three new exhibitions featuring Jana Brike, LabBodies, and WPOW: Women Photojournalists of Washington. **The exhibitions will open on Friday, November 1, 2019**

and run through Sunday, December 15, 2019. Jana Brike, LabBodies, and members of WPOW will be present to talk about their work with visitors at the **reception on Friday, November 1, 2019 from 6-9pm.**

LabBodies: Reverb

When a work of live-art is completed, there is often a space of stillness. The space between the audience, the performance, and the site of the performance itself have been transformed through an astrophysical shifting of molecules that took place after that live art action. What can performance artists do with that shifting?

In *Reverb*, Ada Pinkston and Hoesy Corona selected artworks based on the power that they experienced in witnessing these live works take place, featuring work by Antonius-Tín Bui (USA/Vietnam), Nicoletta de la Brown (USA/Panama), Emma Howes (Canada/Germany) and Justin Kennedy (US Virgin Islands/Germany) Lynn Hunter (USA), Sepideh Khodarahmi (Sweden/Iran).

After a performance, a video is oftentimes created. The video documentation is never the same as the active experience. The mood in the room cannot be captured with the film, the energy that is exchanged between a performer, the audience, and the space is hard to capture with photo and film. Some performance artists choose not to document their work; the perspective of these artists is: it happened, if the audience missed it, they missed it.

Many artists document the live art experiences that they create in the hope of expanding an audience. Most performance artists document the work with the intention of creating an entirely different body of work based on the live experience. This show demonstrates the strength of this praxis. Instead of creating one live art, these artists have expanded the concept of their live art and developed it to the second power. It is an exponential performance. In the age of free access to digital technology where meta uses of the selfie are a common trope found online, how does the documentation of live art extend moving forward?

What does it mean to re-contextualize a live-work with a digital video? What does it mean to create an exponential performance using digital video? How can you reconfigure and reconsider a live performance? Each one of these performance films reverberates a mood, moment, or concept of past performance.

LabBodies is a performance art laboratory based in Baltimore Maryland that provides a format for artists working in the arena of performance art to exhibit their work, with the primary values of collaboration, experimentation, and interaction they have collaborated with arts venues throughout Baltimore and beyond. To date, LabBodies has showcased over 100 local, regional, national and international performance artists. The Laboratory was founded in 2014 and is under the direction Hoesy Corona and Ada Pinkston.

Jana Brike: Sea of Change (Riga, Latvia)

Sea of Change, Latvian artist Jana Brike's most ambitious project to date, comprises a series of eight monumental paintings that explore the physical, emotional, and psychological milestones that commemorate the journey from girlhood to womanhood. The grand scale of the composition not only conjures a powerful intimacy between Brike's subjects and the viewer, but her cinematic use of a panoramic format amplifies the paintings' overarching narrative—and its insights into cultural notions of femininity, mortality, and the empowering might of collective engagement.

A procession of thirty-two life-sized female characters, embodying a broad spectrum of generations and ethnicities, are depicted marching together across the canvases. The artist situates her characters within a seascape narrative spanning from dawn to dusk—the cycle of a day, echoing the lifespan of a woman. The female figures in *Sea of Change*, some of which are self-portraits of the artist, are imbued with an autonomy that stands in stark contrast to the objectification of the female body predominantly found across the art historical canon.

The *Sea of Change* series is a lyrical meditation on what it means to be a woman in contemporary society. Cumulatively, the work references the captivating wave of empowerment that has recently galvanized women around the globe, in response to the current sociopolitical climate. While primarily celebratory in nature, *Sea of Change* serves also as a reckoning of sorts. Brike's world is a space deliberately absent of men, and the artist has noted that the series' narrative reflects the shifting sociopolitical landscape—especially regarding women and the environment—contemporaneous to the time that *Sea of Change* was conceived and developed. The configuration of multiethnic and intergenerational women across these eight panels celebrates the universality of the feminine experience, and echoes the solidarity among women in the era of the #MeToo movement and the proliferation of Women's Marches around the world. The power of Brike's all-female collective is reinforced by the artist's deft use of the sea as a backdrop, and more specifically by the ebb and flow of breaking waves as a framing device. This conflation of the feminine experience and "mother" nature—in this case, the cyclical nature of the tide—is a nod to the philosophical tenets of Ecofeminism. Throughout the series, Brike seamlessly harnesses aspects of the natural world to reflect the inner life of her characters. Water is essential to sustain life, and in this context, it embodies the force and resilience of the feminine. It is endlessly shifting, and yet its variability is a constant and dependable force of nature.

Jana Brike was born in 1980 in Riga, Latvia, and received her MA in painting from Art Academy of Latvia in 2005. Her artwork was first exhibited internationally in 1996, when she was still in her teens, and since then she has had 13 solo exhibitions and nearly 100 other projects and group exhibitions throughout the world. The overarching theme of Brike's work is the internal space and state of the human soul: its dreams, longing, love, pain—the vast range of emotions offered by the human condition—along with the transcendence of them all, the growing up and self-discovery. Her work is her poetic visual autobiography. Brike currently lives and works in Riga, Latvia. This is her first exhibition in Washington, DC.

WPOW 13th Annual Juried Show

The WPOW 13th Annual Juried Show features standout photography and multimedia pieces by members of the Women Photojournalists of Washington (WPOW) from the past year. The featured photographers include Anna MoneyMaker, Abby Greenawalt, Allison Shelley, Carol Guzy, Calla Kessler, Caroline Gutman, Deveney Williams, Erin Schaff, Erin Scott, Erica T. Baker, Hailey Sadler, Hadley Chittum, Katherine Frey, Nasreen Alkhateeb, Reshma Kirpalani, Rosem Morton, Sarah Silbiger, Sarah Baker, Sanwaree Sethi Robinson and Whitney Shefte. After opening in Washington, D.C. the show will travel to colleges and universities around the United States.

The jurors for this year's exhibition are Rachael Strecher, Director of Storytelling Grants and Fellowships at the National Geographic Society; Jehan Jillani, Picture & Visuals Editor at the Guardian US; and Melina Mara, National Political Staff Photojournalist at the Washington Post—who dedicated their time and visual expertise to select the winning submissions.

Congratulations to Best in Show exhibitors are Amy Toensing, Leah Millis and Laura Sanders.

Women Photojournalists of Washington (WPOW) is a 501c3 nonprofit organization dedicated to educating the public about the work and accomplishments of women across the field of visual journalism. WPOW fosters the professional success of women photographers, photo editors, and multimedia producers in the Washington D.C. area by providing regular opportunities for members to gather, educate and inspire.

Gallery Information

IA&A at Hillyer (formerly Hillyer Art Space) is a program of International Arts & Artists (IA&A), a nonprofit arts service organization dedicated to promoting cross-cultural understanding and exposure to the arts internationally. IA&A fulfills its mission by providing programs and services to artists, arts institutions, cultural organizations, and the public. Hillyer supports IA&A's mission through a series of exhibitions and

public programs that feature local, regional, and international artists. Hillyer's exhibition series focuses on under-represented artists, both emerging and established, that have not had a major solo exhibition within the last three years. Hillyer is supported by the National Endowment for the Arts, The Morris and Gwendolyn Cafritz Foundation, and the DC Commission on the Arts and Humanities. We are located in Dupont Circle, next to the Phillips Collection, in Washington, DC, two blocks from the Red Line Metro, Dupont Circle Q Street Exit. The gallery is open seven days a week, Saturday-Monday 12-5pm, Tuesday-Friday 12-6pm, and by appointment.

####

High-resolution images available upon request