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Subversive Stitch

Kimberly Reinagel

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Subversive Stitch

By

Kimberly Reinagel

A project submitted in conformity
with the requirements for the
Master's Degree in Contemporary Art
Sotheby's Institute of Art

2019

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Curatorial Proposal

WhiteBox Harlem is thrilled to present Subversive Stitch, a group exhibition featuring female contemporary artists that work in textiles, curated by Kimberly Reinagel. Presented at this show will be works by Eozen Agopian, Alexandria Deters, Zhen Guo, Lisa Kellner, Mariana Garibay Raeke, Kimberly Reinagel, Leila Seyedzadeh, Victoria Udondian and Christina Whitney Wong. This exhibition will look at the societal reassignment of the textile in the art market. Textiles throughout history have been primarily considered a "feminine" medium. Fabrics, fashion, embroidery and tapestry all connote a feminine background, and have thus notoriously not been received with much gravity. This exhibition is here to prove that the textile medium carries just as much clout and strength in the art world at large as any other male-dominated medium does.

The title of the show is an homage to feminist and writer Rozsika Parker and her book "The Subversive Stitch: Embroidery and the Making of the Feminine"¹. In this book Parker investigates the art of embroidery and how this craft was elevated from private female domesticity into the fine arts, a movement which fostered the increasing growth of the craft movement in the art world. Embroidery to this day is still primarily considered a feminine medium, but one that is no less subversive, innovative, and political than any other art medium. This exhibition will bring together female artists from a range of cultural backgrounds, who work in textile mediums in a display of artistic strength.

These artists tackle the themes of culture, identity, displacement, feminism, economics and a responsibility to the truth of material through their work. This group of artists represent

¹ Rozsika Parker, *Subversive Stitch: Embroidery and the Making of the Feminine* (London: The Woman's Press Ltd, 1984)

diversity and what the textile means as it is carried through the atmosphere of their respective backgrounds. In this exhibition, China, Iran, Nigeria, Greece, United States, Thailand, and Mexico will all share a unique and yet collaborate voice through textiles. Victoria Udondian examines the role of second hand clothes in the economics of Nigerian life. Zhen Guo uses female biology to narrate a meaning that changes with age which every woman undergoes. Leila Seyedzadeh reconstructs the Iranian mountainsides from her home country from memory, Christina Whitney Wong looks at medical apartheid in America, and creates the patterns which she hand weaves from algorithms based on those medical studies, and Alexandria Deters focuses on female empowerment through the embracing of our vibrantly different yet truly beautiful bodies. Every single thread in this space holds within it a deeper story.

During this exhibition, funds will be collected on a donation basis, and a portion of all artwork sales will go to support the programming of the Lower Eastside Girls Club, a New York based organization that provides a safe haven, as well as programs in the arts, sciences, leadership, entrepreneurship, and wellness for girls in middle and high school. The Lower Eastside Girls Club aims to break the cycle of poverty by training the next generation of ethical, entrepreneurial and environmental female leaders.

This exhibition is on view at WhiteBox Harlem from October 19th - 31st, 2019.

Works List / Checklist



Love
Zhen Guo

Multimedia
9.8 x 10.8 feet

\$32,000



The Garden
Leila Seyedzadeh

Termeh (Iranian hand woven cloth), hand dyed cotton fabric, found cloth, fringe, hand dyed string, ribbon, Neshan (metal sheet), apple, wood pole.
12.5 ft / 11 ft / 10 ft / 8.5 ft

\$8,000



Oba's Headdress II
Victoria Udondian

Repurposed clothes, found metal, wire
4 x 2 x 2 feet

\$4,800



However
Mariana Garibay Raeke

Maguery fiber (ixtle) and plaster
2 x 3 feet (approximately)

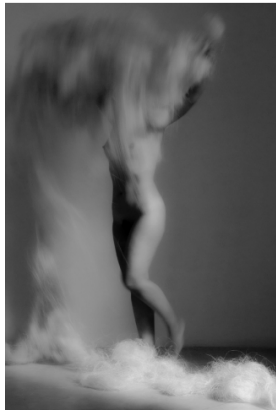
\$1,600



Even If
Mariana Garibay Raeke

Maguey fiber (ixtle) and plaster
2 x 3 feet (approximately)

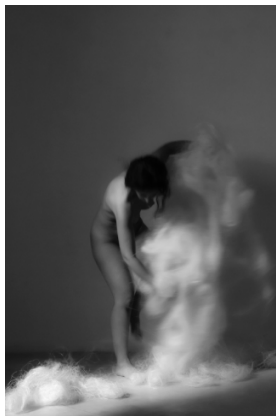
\$1,600



Artemis and the Wind III (from the ixtle series)
Mariana Garibay Raeke

Archival pigment print
15 x 10 inches

\$650 (unframed) / \$850 (framed)



Artemis and the Wind II (from the ixtle series)
Mariana Garibay Raeke

Archival pigment print
15 x 10 inches

\$650 (unframed) / \$850 (framed)



Terpsichore (from the ixtle series)
Mariana Garibay Raeke

Archival pigment print
15 x 10 inches

\$650 (unframed) / \$850 (frame)



Erato (from the *ixtle* series)
Mariana Garibay Raeke

Archival pigment print
15 x 10 inches

\$650 (unframed) / \$850 (framed)



Athene (from the *ixtle* series)
Mariana Garibay Raeke

Archival pigment print
20 x 15 inches

\$1,000 (unframed) / \$1,300 (framed)



Corner of Light
Eozen Agopian

Acrylic, thread and fabric on canvas
6.25 x 7.5 feet

\$22,000



Punching Bags
Zhen Guo

Canvas, fabric, mixed media
6 x 1 feet (each)

\$12,500 (each)



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

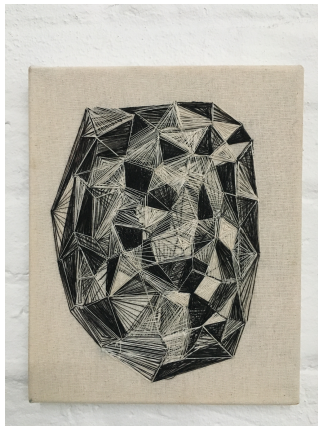
\$1,500



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

\$1,500



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

\$1,500



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

\$1,500



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

\$1,500



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

\$1,500



Small Work
Eozen Agopian

Paint, thread and fabric on canvas
10 x 8 inches

\$1,500



Nichola's Space
Eozen Agopian

Paint, thread and fabric on canvas
39 x 35 inches

\$7,000



Relapse
Eozen Agopian

Paint, thread and fabric on canvas
20 x 24 inches

\$4,000



These pictures are a celebration of a new life for me. (Jessica Hahn: Born Again)
Alexandria Deters

Dyptych, embroidery on fabric, one page from
"Playboy" November 1987
11.75 x 9.65 inches (each) / 11.75 x 19.3 (full)

\$700



#15 From the series Send N00dz
Alexandria Deters

Embroidery on fabric
12 x 10 inches

\$700



#13 From the series Send N00dz
Alexandria Deters

Embroidery on fabric
12.2 x 12.78 inches

\$700



#7 From the series *Send N00dz*
Alexandria Deters

Embroidery on fabric
13 x 9 inches

\$700



#11 From the series *Send N00dz*
Alexandria Deters

Embroidery on fabric
12.5 x 8 inches

\$700



I fought a long time to feel like a woman.
(Jessica Hahn: *Born Again*)
Alexandria Deters

Diptych, embroidery on fabric, one page from
"Playboy" November 1987
11.75 x 9.64 inches (each) 11.75 x 19.3 (full)

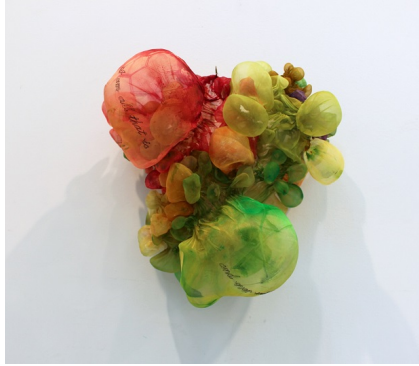
\$700



She's an individual. (Jessica Hahn: *Born Again*)
Alexandria Deters

Embroidery on fabric, one page from "Playboy"
November 1987
11.75 x 9.96 inches

\$1,500



I am all that is and ever will be
Internal Self-Portrait - Liver
Lisa Kellner

Sculpture, embroidered text, thread, raw pigment, ink, acrylic on hand-formed and sewn silk, pins
20 x 14 x 6 inches

\$600



Freedom
Thread painting
Lisa Kellner

Embroidered text, thread on stretched silk over wood
10 x 10 x 2 inches

\$400



I Am
Thread painting
Lisa Kellner

Embroidered text, thread on stretched silk over wood
10 x 10 x 2 inches

\$400



Ofong Ekpád
Victoria Udondian

Second-hand clothes, printed fabric, used burlap
Variable Dimensions

\$9,500



Working Jacket (Histories Series)
Christina Whitney Wong

Regional Wool, Canvas, Tufting Cloth, Latex
Hardcover Book
24 x 30 inches

Jacket - \$9,500
Book - \$50



Swatch 01 (Histories Series)
Christina Whitney Wong

Regional Wool, Tufting Cloth, Latex, Wooden
Frame
14.5 x 10 inches

\$2,500



Swatch 02 (Histories Series)

Regional Wool, Tufting Cloth, Latex, Wooden
Frame
9 x 23 inches

\$2,500



Swatch 03 (Histories Series)

Regional Wool, Tufting Cloth, Latex, Wooden
Frame
12 x 12 inches

\$2,500



Swatch 04 (Histories Series)
Christina Whitney Wong

Regional Wool, Tufting Cloth, Latex, Wooden
Frame
15 x 15 inches

\$2,600



Listening to Freedom (Histories Series)
Christina Whitney Wong

Regional Wool, Tufting Cloth, Latex, Wooden
Frame
23 x 23 inches

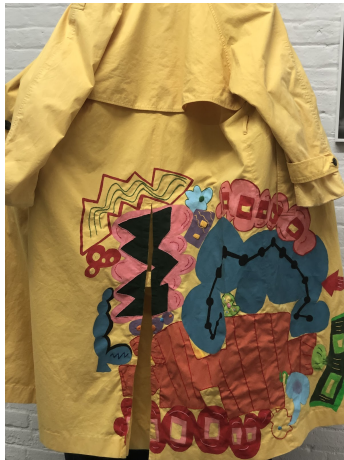
\$4,500



Mount Qaf
Leila Seyedzadeh

Single ply hand dyed cotton rope
13 x 9 x 7 feet

\$6,000



Homage to Elizabeth Murray
Kimberly Reinagel

Embroidery and paint on upcycled clothing

NFS



Homage to Kara Walker
Kimberly Reinagel

Yarn and paint on upcycled clothing

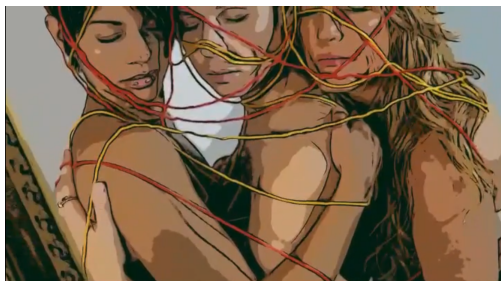
NFS



Homage to Hilma af Klint
Kimberly Reinagel

Embroidery and paint on upcycled clothing

NFS



STITCH
Ashlan Media & Kimberly Reinagel

Digital Media

\$1,500

Alexandria Deters

Alexandria Deters, born in 1992 in California, is a Bronx, New York based artist. In 2016 she graduated with an MA in American Fine and Decorative Art from the world-renowned Sotheby's Institute of Art in New York. She first began her embroidery practice in 2010 at San Francisco State University, where she received her BA in Art History and Women and Gender Studies. Deters uses the medium of embroidery as a form of meditation. Her practice is deeply rooted in consent and with her personal experience successfully fighting eating disorders and mental health issues. She specializes in portraits that reveal the beauty inherent in the vulnerability of sexuality expression. While continually working on her practice, Deters is a free-lance writer that interviews artists, writes art reviews, and writes on the queer art world and has written for EL CHAMP, eazel.net, POZ.com, and Gallery Gurls. She currently works as Gallery & Publications Associate at the renowned Peter Blum Gallery in New York City.

Leila Seyedzadeh

Leila Seyedzadeh lives and works in New York City. She received a Bachelors of Fine Arts degree from The University of Science and Culture in 2014 and an MFA from Yale University School of Art in 2019. Seyedzadeh was a recipient of the 2019 H. Lee Hirsche prize at Yale School of Art. She has been invited to participate in numerous exhibitions which include shows at WhiteBox in New York, and Art Dubai 2019. Her work is represented in institutional exhibitions in the US and Iran which include Ahvaz Contemporary Art museum, Iran and Green Hall Gallery at Yale University. Seyedzadeh's work addresses imaginary landscapes and focuses on natural subjects such as mountains that are extracted from the subconscious. It is as if she is

attaching together pieces of her memories, and by doing so she is destroying their meaning, and thus creating a landscape that is immersed in placelessness.

Victoria Udondian

Lives and works in Lagos and New York. Udondian creates work that questions notions of cultural identity and post-colonial positions in relation to her experiences growing up in Nigeria, a country flooded with cast off from the West. Her work is driven by her interest in textiles and the potential for clothing to shape identity, informed by the histories and tacit meanings embedded in everyday materials. She engages with repurposed material to investigate how fundamental changes in fabric can affect one's perception of identity. Udondian's works have been exhibited internationally in Lagos, Venice, New York, UK etc. this include, The Inaugural Nigerian Pavilion at the 56th Venice Biennial-An Excerpt, Fisher Landau Centre for the Arts, New York; The Children Museum of Manhattan, New York; National Museum, Lagos and Lokoja; Whitworth Gallery in Manchester etc. Some of her Artist Residencies include, Instituto Sacatar, Bahia, Brazil; Mass Moca, Massachusetts, USA; Fine Arts Work Centre (FAWC), Provincetown; USA; Fondazione di Venezia, Venice and Bag Factory Studios, Johannesburg. Udondian received an MFA in Sculpture and New Genres from Columbia University, New York, attended Skowhegan School of Painting and Sculpture and a BA in painting from the University of Uyo, Nigeria.

Mariana Garibay Raeke

Mariana Garibay Raeke is a multidisciplinary artist working with a range of media that includes installation, drawing, painting, sculpture, and photography. Her work explores ideas of transformation through material explorations grounded by process and guided by place. She is interested in making works that capture the ephemeral nature of experience and questions our

understanding of other images, objects, and bodies. Born in Mexico and based in Brooklyn, Garibay Raeke holds a BFA from the California College of the Arts and an MFA from Yale University School of Art. Her recent solo exhibitions include "To the Center and Back", La Señora, Oaxaca; "closing the space between us", The Chimney, Brooklyn. She has been an artist-in-residence at the Museum of Arts and Design, NY; Anderson Ranch Arts Center, CO; and Casa Abierta, Mexico. She is also founder and editor of Asteroids and Asterisms, an online publication of conversations with artists on the nature of making and matter.

Zhen Guo

Zhen Guo, a Chinese-American artist, curator. Born in Rizhao, Shandong, China. She graduated from the Fine Arts Department of Shandong Art School in 1976. Graduated from the Chinese Painting Department of the China Academy of Art in 1982 and stayed as a teacher at the Chinese Painting Department of the China Academy of Art. She was one of the earliest explorers of female ink art after the reform of China. In 1986, she went to the San Francisco Art College to study in the United States. In 1987, she went to the School of Art of York University in Canada as a visit scholars. In 1988, she set up Zhen Guo Art Studio in New York. She is a female ink artist active in the international art world, and an Asian American contemporary female ink art pioneer. She has participated in many international art exhibitions and has long been committed to the research and exploration of international contemporary women's art. Sotheby's and other international auction companies have repeatedly promoted her work. In recent years, she has organized and participated in the "Existence" International Women's Art Exhibition in Changsha, China, and the "Touch, Body Boundary" exhibition at the Mona Museum of Contemporary Art in the United States. South Korea's Jeonbuk Museum of Art "Asian Women Artists Exhibition". She is currently a member of the North American Artists Association, a member of the American

Professional Artists Association, a member of the Chinese Artists Association, and a visiting professor at several art universities.

Lisa Kellner

Lisa Kellner has been creating and exhibiting her paintings, drawing and installations throughout the United States since 2006. Her inaugural public exhibitions included a large scale installation curated by Washington Project for the Arts in DC and a site-specific four room installation curated by Transformer Gallery, also in DC. From there her work has been included in exhibitions at the Islip Art Museum (NY), the Bellevue Arts Museum (WA), the Brooklyn Arts Council (NY), Lower Manhattan Cultural Council (NY), the Cornell Fine Arts Museum (FL) and the Center for Maine Contemporary Art (ME). Lisa has worked with a variety of galleries and received reviews and mentions in local and national papers including: the New York Times, the Washington Post and Sculpture Magazine. In 2016, she was awarded the New Media Invitational from the Target Gallery at the Torpedo Factory. She was also a Joan Mitchell semi-finalist. Having lived in Australia, Jamaica, the United States and Europe, Lisa currently resides on a small island off the coast of Maine.

Eozen Agopian

Eozen Agopian was born in Athens, Greece. She received her MFA in Painting from Pratt Institute (1993) and her BFA from Hunter College (1989). Her first solo show was at Michael Wall Gallery (N.Y. 1993). Since then her work is shown in several solo, three person and group exhibitions in Greece, France, Italy, Germany, China, Russia and the United States, such as, Shiva Gallery of the John Jay College (New York), Fox Gallery NYC (New York), Lesley Heller gallery (New York), Hellenic American Union (Athens), AAW Gallery, (Beijing), Museum of

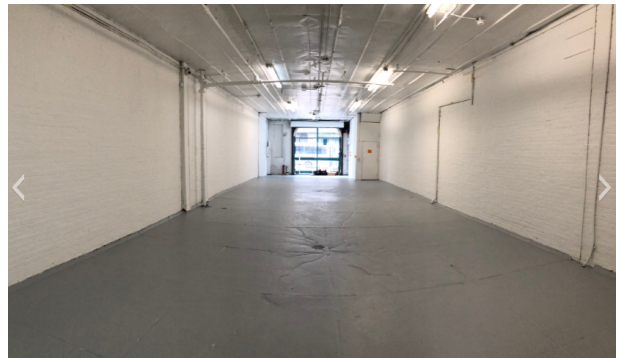
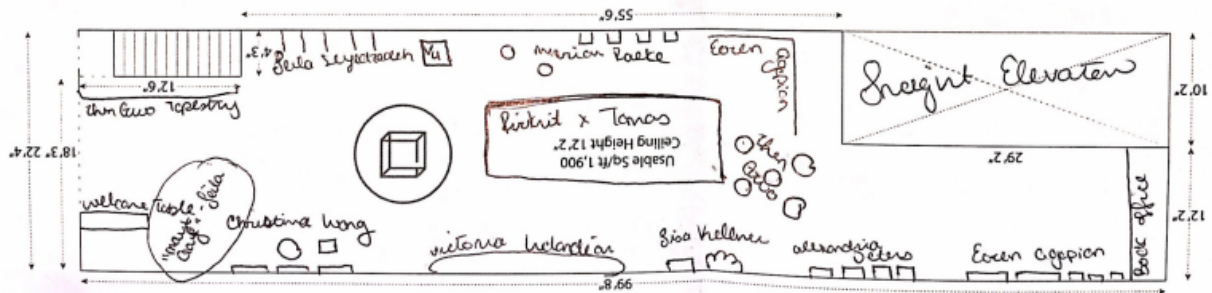
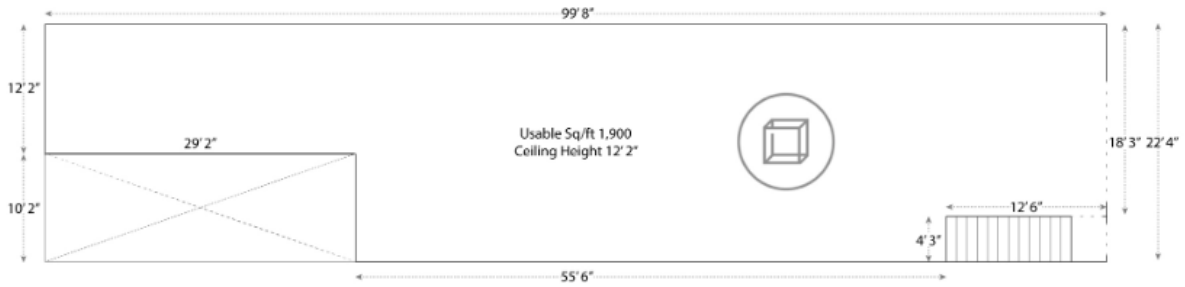
Contemporary Art of Crete (Greece), State Museum of Contemporary Art, Thessalonica, (Greece), Smack Melon (New York) In 2014 she was a resident artist at the Triangle Arts Foundation in Brooklyn. The last years she lives and works both in New York and Athens. Currently she has a solo exhibit at the Consulate General of Greece in New York. Her next solo show will take place at Eleftheria Tseliou Gallery (Athens, Greece) in the Spring of 2019.

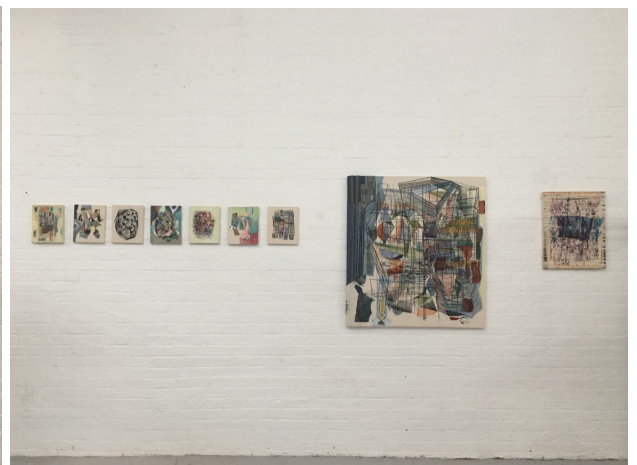
Christina Whitney Wong

Christina Wong is currently an undergraduate student at Parsons School of Design, on track to receive her BFA in Fashion Design in Spring of 2020. Originally hailing from the San Francisco Bay Area in California, Christina pulls much of her inspiration from sustainable living and a connectedness with the outdoors. She is currently interested in textiles and fiber sciences, and is particularly drawn to materials of the earth. She is drawn to the factors that natural dyes require, and their unique quality within each separate piece of work. Within nature, Christina is also looking at color from a biological level, and has recently been researching ways to dye and print fabric with bacteria and yeast. She hopes to continue her studies of textiles throughout her time in school, and pursue a career within the fiber sciences field. Christina has completed design and production internships with Arias New York and Monse, two ready-to-wear womenswear labels based out of New York City. She has also spent a month in Bangkok, Thailand working with Philip Huang NYC sourcing organic indigo dye. She currently resides in New York.

Exhibition Layout / Installation Shots

Space Overview - The main exhibition space is 1,900 sq ft, has a capacity of 150 – 200 people (which varies depending on the setup of the event). The ceilings are 12'+ tall with 200' of linear wall space. The gallery space is approximately 100' x 12'.







Shipping & Installation Instructions

The following artists provided transportation of the works to the space during the hours of installation on October 19th: Leila Seyedzadeh, Eozen Agopian, Mariana Garibay Raeke, Alexandria Deters, Christina Whitney Wong, Zhen Guo. Artist Lisa Kellner shipped her three works from Maine via FedEx, and Victoria Udondian's works were picked up by the curator at her studio location in Newark and transported via Uber back to Manhattan. After de-install on October 31st, it is the curator's responsibility to transport the artworks back to the artists per the consignment agreement. This will be done through a mixture of hand-delivery, Uber transports and FedEx for those artists that have studios out of town.

Installation took a total of three days, this length of time was caused by a variety of things. Installation instructions varied from artist to artist. The standard hanging instructions pertained to the wall mounted works by Alexandria Deters, Eozen Agopian, Mariana Garibay Raeke and Christina Whitney Wong. The walls were made of brick and concrete so we had to purchase special screws and the corresponding drill bit in order to mount works. In this exhibition there also involved four hanging works and two complex wall mounts. The first complex wall hang was a 9 x 10 foot tapestry by Zhen Guo. This tapestry involved threading an aluminum pipe through the top portion, screwing hooks into joists where the wall met the ceiling and fitting the aluminum pipe into the hooks. The alignment for this work had to be just right as it was near the alarm system and could not block it. The second complex wall hang was "Ofong Ekpada" by Victoria Udondian. This was hung in a semicircle with the opening against the wall. This installation required precise measurements and then we tied a pencil to a string, held the string in the center point and drew the semi-circle with the pencil by stretching the string taut from the center point like a large compass. We then had to drill screws twelve inches apart along

the semi-circle. Once the screws were installed we mounted the work by hanging the material directly on the screws to make a perfect semi-circle. The first hanging work that we undertook was Eozen Agopian's "Corner of Light". There was some miscommunication as to where we were allowed to place this work. We were told by the director of the space that we could not block the freight elevator in any way as it was a fire hazard, so we had to readjust and move the work up about eight feet from where we initially planned which impacted the installation. We devised a very elaborate rigging system using fishing line strung from multiple points on the ceiling which required many adjustments to make sure that everything was hanging evenly as this work creates a perfect right angle. It was only after we had devised and executed this elaborate hanging that the director of the space said it actually would have been okay for us to hang that work against the freight elevator door. At that point however, there was no way that we were going to re-do it and thus lose hours of time. Mariana Garibay Raeke's hanging works were the easiest to install. As we simply attached hooks to pre-existing holes in the ceiling and she suspended her works via wire. The next was the very complicated "Mount Qaf" by Leila Seyedzadeh. This work, when pulled out of its container just resembled a pile of tangled rope. It took a very long time to determine which part went where and how to tie the strings to various points on the ceiling and walls to allow the mountain shape to emerge. After a good couple of hours, the artist was happy with the appearance of the work and we could move on. The final hanging works to go up were Zhen Guo's "Punching Bags". We consigned five of these works in total. We had to determine locations with pre-existing holes in the ceiling in order to install hooks and suspend the bags. It was only when we were on the last bag that the director of the space told us that we could drill directly into joists in the ceiling. This was a game-changer so we were able to rearrange the bags in a way that created almost like a forest effect as you walked

through them. It ended up being very effective.

Overall this installation took far longer than it should have. When we arrived to the space, the director gave explicit instructions that he was the only individual allowed to be on the ladders to install anything into the ceiling due to liability and insurance reasons. We were very compliant to his request, however this slowed our time down significantly. We lost approximately three hours of install time on the first day because when we first approached the director about needing his assistance on the ladder, he said he had to run an errand. When he returned an hour later and we approached him again, he had another task to do, so we had to wait. After that task was completed and we approached him again, we were informed that he had to eat lunch before he could do anything. At this point in time, several of the artists were getting upset and rightfully so, and so my team made the decision to just do the work on the ladders ourselves, and the director of the space never said anything or tried to stop us. Had we known that from the beginning, we could have saved so many valuable hours of time. However, many hands make light work, and it was really the efforts of an amazing team of people that helped it all come together.

Consignment Agreement

The following is the consignment agreement that all participating artists signed before install:

Exhibition Loan Agreement

Kimberly Reinagel, curator of the October 2019 exhibition “Subversive Stitch” wishes to use the works of _____ in connection with this exhibition on the terms and conditions set forth below.

1. **Creation and Title** - The artist hereby warrants that the artist created and possesses unencumbered title to the works of art set forth on the List of Inventory attached hereto (the “works”) and has the right to lend the works to the exhibitors.
2. **Duration of Loan & Manner of Exhibition** - The artist hereby agrees to lend the works to the exhibitors for the time period commencing October 17th, 2019 and concluding October 31st, 2019. The artist acknowledges that the exhibitor is exhibiting these works in connection with the exhibition “Subversive Stitch” located at WhiteBox Harlem, 213 East 121st Street, New York, NY 10035, and that members of the public will be invited to attend the exhibition in which the works are displayed.
3. **Consignment of Inventory** - Exhibitor accepts on consignment, the artworks listed on the List of Inventory attached to this agreement. Additional lists may be incorporated into this agreement if signed by both parties.
4. **Pricing and Terms of Payment** - The exhibitor shall sell the artworks only at the retail price specified on the List of Inventory. The exhibitor and the artist agree that the artist’s commission is to be 50% percent of the retail price of the artwork. The nonprofit organization The Lower East Side Girls Club shall receive a donation of 20% of the sale, and the exhibitor shall receive a commission of 30%. Both parties must agree to any change to the retail price or the exhibitor’s commission in advance.
5. **Discounts** - In the case of discount sales, the discount shall be split evenly amongst the artist, the exhibitor, and the charity organization.
6. **Payment** - The exhibitor shall pay the artist all proceeds due the artist within thirty days of sale of any artwork. No “sales on approval” or “on credit” shall be made without the written consent of the artist. All installment proceeds received by the exhibitor shall first be paid to the artist until the artist has been paid in full.
7. **Transportation of Artwork** - Packing and shipping charges, insurance costs, other handling expenses, and risk of loss or damage incurred in the delivery of the artworks shall be borne by the exhibitor.
8. **Loss or Damage** - The exhibitor shall be strictly liable for loss or damage to any consigned artwork from the date of delivery to the gallery until the artwork is returned to the artist or delivered to a purchaser. In the event of loss or damage that cannot be

restored, the artist shall receive the same amount as if the artwork had been sold at the retail price.

9. **Insurance** - The exhibitor shall insure the artwork for its full wholesale price. In the event an insurance claim is made, the exhibitor shall pay all deductibles.
10. **Promotion & Reproduction** - The exhibitor shall use its best efforts to promote, display and sell artworks. The exhibitor shall clearly identify the artist's name with all artworks and shall include the artist's name on the bill of sale for any artwork sold by the gallery. The artist reserves all copyrights to the reproduction of the artworks except as noted in writing to the contrary. The exhibitor may arrange to have the artworks photographed to publicize and promote the artworks through social media. In every such use, the artist shall be acknowledged as the creator of the artwork. The exhibitor shall include on each bill of sale of any artwork the following legend: "All copyrights to reproduction of the artwork(s) identified herein are retained by the artist."
11. **Miscellany** - All modifications, deletions or additions to this agreement must be in writing and signed by both parties. This agreement constitutes the entire understanding between the parties hereto.
12. **Governing Law** - This agreement shall be governed by and in accordance with the laws of the State of New York.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date below.

Artist: _____ (print)

Company Name (if any): _____

Authorized Signature _____

Date _____

Exhibitor: _____ (print)

Authorized Signature _____

Date _____

Marketing & Press Plan

Social media was the primary tool in marketing and advertising the show. Platforms that were utilized were Facebook and Instagram. Secondly to that the exhibition had an EventBrite page for RSVPs, presence on the WhiteBox website, email campaigns and of course, word of mouth.

Instagram was easily the most effective tool for spreading the information for this exhibition. Almost every artist in the show has an active Instagram account and so in addition to the curator posting, they each also posted about the show multiple times on their main feeds and in their stories. In addition to the artists, Sotheby's Institute of Art posted about the exhibition on their Instagram page which gained a good deal of attention, most notably from art critic Jerry Saltz, who then proceeded to follow the curator and several of the artists in the show on Instagram. And finally the company Artspace, where the curator is currently employed, posted about the show on their page which has over three hundred thousand followers. Just through Instagram alone, the show was easily exposed to approximately half a million potential viewers.

Facebook was secondary in the spread of the exhibition. An event was created and over a hundred people were personally invited. The event was shared by outside parties twelve separate times, seventy-nine people responded as "interested" and thirty-eight people responded as "going". In the event description was the link to the EventBrite Page which gained four hundred and sixty-seven views, and thirty-six official RSVPs. The WhiteBox website had the show displayed on their homepage, and they sent out emails announcing the upcoming exhibition to their large list of subscribers. Below are snapshots of the event pages, the website, the RSVP list export, and the social media assets.

EventBrite & RSVP Export



Subversive Stitch

by Curated by Kimberly Reinagel

Follow

Free

WhiteBox Harlem

October 19th-31st | Opening Reception October 19th, 7-9pm

♡
Sales Ended

Details

Description

WhiteBox Harlem is thrilled to present *Subversive Stitch*, a group exhibition featuring female contemporary artists that work in textiles, curated by Kimberly Reinagel. Presented at this show will be works by **Zhen Guo, Leila Seyedzadeh, Alexandria Deters, Mariana Garibay Raacke, Christina Wong, Victoria Udondian, Kimberly Reinagel, Eozen Agopian and Lisa Kellner**. This exhibition will look at the societal reassignment of the textile in the art market. Textiles throughout history have been heavily considered a "feminine" medium. Fabrics, fashion, embroidery and tapestry all connote a feminine background, and have thus notoriously not been received with much gravity. This exhibition is here to prove that the textile medium carries

Date And Time

Sat, October 19, 2019
7:00 PM - 9:00 PM EDT
[Add to Calendar](#)

Location

White Box
213 East 121st Street
New York, NY 10035

Event Name	Order ID	Date	Venue Name	Venue ID	Gross Rev	Tickert Rev	Eventbrite Tickets	Eventbrite Tickets	Type	Status	Distributi	Delivery M	Transactio	First Name	Last Name	Email Address
Subversiv	1.11E+09	#####	White Bo	39457143	0	0	0	0	4	Free	Orde	Free	Order	Ruth	Marren	ruthmarren@gmail.com
Subversiv	1.09E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Jessica	Snow	snow.jessicap@gmail.com
Subversiv	1.09E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Jane	Carney	carneyjane01@gmail.com
Subversiv	1.09E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Kate	Nappier	katenappier@gmail.com
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Maria	Accorsi	mariaa272@hotmail.com
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Patsy	Reinagel	preinagel01@gmail.com
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Rayah	Shapiro	shapr067@newschool.edu
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Christina	Dhani	xtina.dhani@gmail.com
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	anna	parisi	contact@annaparisi.site
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	3	Free	Orde	Free	Order	Alexandri	Deters	alexandria.deters@sia.edu
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Nicole	Bryan	nicolesdiamond@gmail.com
Subversiv	1.08E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Samara	Johnson	samara.d.johnson@gmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Bobbi	CITRON	bobbidolls@hotmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Gerald	Dillon	geraldidillon1@hotmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Sneha	Krishnan	krishnansneha24@gmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Emerald	Whipple	emerald.r.whipple@gmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Seol	Park	seol@sparkplusart.com
Subversiv	1.11E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Chloe	Lu	lu.jiachen17@gmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Michael	Cho	mtcho1991@gmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Bruce	Alexander	anglophiles@hotmail.com
Subversiv	1.1E+09	#####	White Bo	39457143	0	0	0	0	2	Free	Orde	Free	Order	Ishita	Sharma	shari396@newschool.edu
Subversiv	1.09E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Anthony	Palliparan	palla782@newschool.edu
Subversiv	1.09E+09	#####	White Bo	39457143	0	0	0	0	1	Free	Orde	Free	Order	Heidi	hankanier	heidihj@hotmail.com

Facebook



The image shows a Facebook event page for 'Subversive Stitch'. The event cover features a close-up of a person's face with intricate black lace or embroidery applied to their skin. The text on the cover reads 'SUBVERSIVE STITCH' in large, white, serif capital letters, with 'Curated by Kimberly Reinagel' in a smaller, italicized font below it. At the bottom of the cover, it says 'WhiteBox Harlem' and 'October 19th-31st | Opening Reception October 19th, 7-9pm'.

OCT 19 Subversive Stitch
Public · Hosted by Kimberly Reinagel

⌚ Saturday, October 19, 2019 at 7 PM – 9 PM EDT
about 1 week ago

📍 WhiteBox
213 121st Street, New York, New York 10035 [Show Map](#)

About Discussion

[Write Post](#) | [Add Photo/Video](#) | [Live Video](#) | [Create Poll](#)

WhiteBox Website



SUBVERSIVE STITCH



DATE:

Opening Reception | Saturday,
October 19th 2019, 7-9pm

LOCATION:

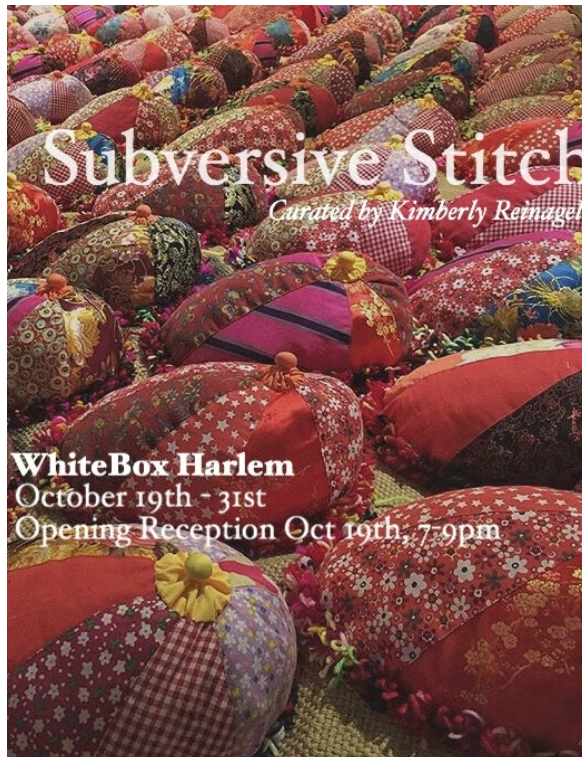
213 East 121 Street New York, NY
10035

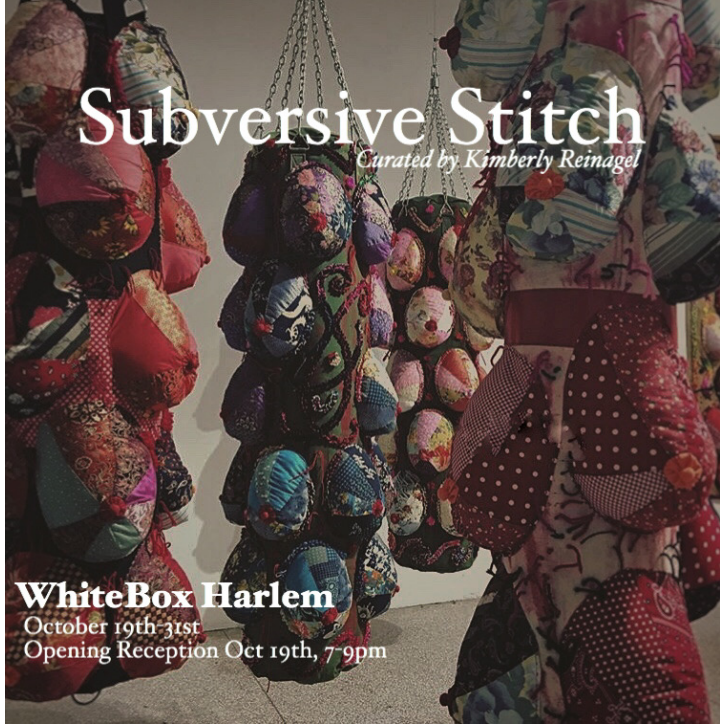
(View Google Map)

WhiteBox Harlem is thrilled to present Subversive Stitch, a group exhibition featuring female contemporary artists that work in textiles. Curated by Kimberly Reinagel, artists presented in this show include Zhen Guo, Leila Seyedzadeh, Alexandria Deters, Mariana Garibay Raeke, Christina Wong, Victoria Udondian. Kimberly Reinagel, Eozen Agopian and Lisa Kellner. This exhibition will look at the societal reassignment of textile in the art market. Throughout history, textiles have been heavily considered a "feminine" medium. Fabrics, fashion, embroidery and tapestry all connote a feminine background, and have notoriously not been received with much gravity. Subversive Stitch is here to prove that the textile medium carries just as much clout and strength in the art world at large as any other male-dominated medium.

Subversive Stitch is a homage to feminist writer Roszika Parker and her book "The Subversive Stitch: Embroidery and the Making of the Feminine". In her book, Parker looks

Social Media Assets





Subversive Stitch

Curated by Kimberly Reinagel

WhiteBox Harlem

October 19th-31st
Opening Reception Oct 19th, 7-9pm



SUBVERSIVE STITCH

Curated by Kimberly Reinagel

WhiteBox Harlem

October 19th-31st | Opening Reception October 19th, 7-9pm

Budget

Item	Expense (USD)
Venue	\$2,500 - donation made to WhiteBox Harlem
Studio Visits / Artist Meetings	\$200 - includes transportation to studios and cost of food/beverages if meeting at a restaurant.
Printing	\$100 - includes the cost of a necessary reprint without artwork prices listed
Artwork Transportation to Venue	\$120 - includes postage of artwork mailed from Maine, cost of train to Newark and cost of the Uber back from Newark with the artwork.
Artwork Transportation from Venue	\$200 - Estimate. De-install will occur on October 31st, and per the contract it is the curator's responsibility to return the artwork.
Food/Drink for opening	\$0 - Wine was sponsored by Wine Castle
Installation Materials	\$60 - includes cost of installation tools
Installation Misc.	\$45 - pizza for the volunteers (Graciously paid for by Kathy Battista)
Photographer / Videographer	\$0 - Photographer is a close friend of the curator
Transportation Misc.	\$50 - Ubers/Taxis back and forth to venue during install and to transport wine.
Thank you gifts	\$150 - Cards for all of the participating artists and gift for Kathy Battista
Total	\$3,425

“The best compliment a woman could hope to receive was that she painted like a man.”²

Feminist artist Judy Chicago slings this poignant phrase in reference to the artworld circa 1960. Today, the art world at large has changed (for the better) in favor of a far more inclusive representation of females and minorities, as seen for example in the MoMA’s expansive rehang in October of 2019. However, the uneasy undercurrent of that statement at times still rings true, in particular as it relates to textile art. Textile art conjures to mind tapestry, embroidery, fashion and the craft art movement. These forms of art all connote the feminine, and that is due to the strong historical connection between women and textiles. Paintings from 8th century China depicted women at work in silk manufacturing, nuns produced the majority of the embroidery work seen in English churches up until the mid 14th century, and during the industrial revolution, it was primarily women who went to work in textile factories for reasons of independence and financial stability. These examples may depict creation of textiles by women as work of strength, skill and importance, however in the art market, the opposite viewpoint is often taken. Artwork created by women in general has had a difficult time finding gravity and footing in a male-dominated market, and in particular textile artwork struggles as a medium because of its female connotation. However, in the past few months, the New York City art scene has been taking a new stance on the importance of textile artwork, as shows highlighting this media took center stage. “Phenomenal Nature”, a solo exhibition of works by Mrinalini Mukherjee that depicted her breath-taking, large scale fiber sculptures ran at the Met Breuer from June 4th - September 29th, 2019. This work was influenced by Mukherjee’s interest in Indian local crafts

² Jane Gerhard, “Judy Chicago and the Practice of 1970s Feminism,” *Feminist Studies* Vol. 37, No. 3, FEMINIST HISTORIES AND INSTITUTIONAL PRACTICES, (Fall 2011): 592

and textile traditions.³ Powerhouse gallery David Zwirner is currently hosting the first solo show of Anni Albers since her 2000 retrospective at the Jewish Museum. Alber's tapestry works that claim entire walls were on display from September 10th - October 19th, 2019.⁴ Zoe Buckman had a particularly potent solo show at Fort Gansevoort titled "Heavy Rag". This show of hand embroidered text on tea towels and punching bags was on view for a little over a month and embraced the domestic archetype by balancing vulnerability and strength.⁵ It is in the midst of these shows that "Subversive Stitch" found itself in good company. "Subversive Stitch" was an exhibition that comprised of textile art from nine different female artists, curated by Kimberly Reinigel. This show ran from October 19th - 31st at WhiteBox in Harlem, and the purpose of this exhibition was to create a powerful statement that textile artwork created by women is just as noteworthy, seminal and valuable as any other male-dominated medium.

The title for this show took its origins from the book "Subversive Stitch: Embroidery and the Making of the Feminine" by feminist author Rozsika Parker. In this book Parker takes a look into the art of embroidery and how this craft was elevated from private female domesticity into the fine arts, a movement which fostered the increasing growth of the craft movement in the art world during the 1980's. This movement ran parallel to the second wave of feminism that occurred in the mid-80's. She recognized that the definitions that were being assigned to particular art movements and media were almost always to the detriment of art created by women. "I identified historical hierarchical division of the arts into fine arts and craft as a major

³ Shanay Jhaveri, *Mrinalini Mukherjee* (The Shoestring Publisher, 2018)

⁴ David Zwirner, *Anni Albers, Curated by Brenda Danilowitz*, 2019, accessed November 3rd, 2019, <https://www.davidzwirner.com/exhibitions/anni-albers-2019/press-release>

⁵ Fort Gansevoort, *Zoë Buckman, Heavy Rag*, 2019, press release

force in the marginalisation of women's work.”⁶ Textile art had far more to say than it was being given platform to do so, and therefore it was time to challenge the system. One of the artists of “Subversive Stitch” has been taking that challenge head on since the mid-80’s. Zhen Guo’s move to the United States in the midst of China’s cultural revolution was also in the midst of her personal revolution. She was caught in a controlling marriage where her own work, passions and aspirations were forced to the back burner while she had to sacrifice every moment of her life to making her husband’s career a success. This pressure to set aside oneself entirely also came from Zhen’s cultural background and the expectations of her family. Her move to the United States brought about freedom from that marriage, and the ability to pursue her own career as an artist. A majority of her textile work has an overarching thread - breasts. She chooses to focus on breasts because she feels that this element of the body mirrors the ways that a women’s use and how they are seen by others changes throughout their life. When you are born you don’t have breasts yet, and you have to earn them through change and pain. As you grow they become an object of desire by the world. As you enter motherhood they lose their desirable element and become tools of use and nourishment, and lastly as you enter old age, they shrink into irrelevancy. Zhen Guo states, “A woman’s breast has many different uses beyond nursing. She is very proud of them and keeps them secret. They demonstrate her youth and health and disclose her aging. They are her strength and her vulnerability. This body part is full of emotion and intimacy and sensitivity but at the same time they bear the most pain and the sadness of deterioration.”⁷ Zhen Guo creates these breasts from brightly colored fabrics of different patterns

⁶ Rozsika Parker, *Subversive Stitch: Embroidery and the Making of the Feminine* (London: The Woman’s Press Ltd, 1984)

⁷ Zhen Guo, “The Undeniable Existence,” accessed November 5, 2019, http://www.zhenguoart.com/zhenguoart_20191026_294.htm

and materials to demonstrate women of different cultures, social classes, personalities, and responsibilities. On display in “Subversive Stitch” was a forest of hanging punching bags, all adorned with these fabric breasts. These indicated strength and resiliency at the same time as they indicated softness and vulnerability. Most striking, however, was the large tapestry that greets you as you enter the exhibition, all completely covered with these fabric breasts. “These huge works are not only meant to have people recognize the beauty, softness, kindness of the female, but also to shock the viewer with females’ power, resilience, and limitless flexibility of the value and meaning within their existence.”⁸

Identity and transformation are key concepts almost every media of art looks at, regardless of the background, race or gender of the artist. The transformation of identity through the use of materials is a critical element of fine art. Not only does the identity of the artist come into direct play, but the materials they use also undergo a critical change. Marble once carved can never go back to its original state, the mark of a brush on a canvas cannot be undone. Textile art is no different. A perfect example of a textile artist who has a focus on the transformation and the shifting of a material’s identity is Victoria Udondian. The fabrics that she uses to create her massive installation works and breath-taking sculptures, are not purchased at the garment district. They are all repurposed second-hand clothes. Victoria is originally from Nigeria, and has witnessed first hand the way that an entire economy is built off of the repurposed detritus from the west. Many people are able to use these cast-offs as a way to earn money, and yet at the same time it is these “charitable” donations from western nations that ends up hurting local business owners. Remember TOMS shoes? The same thing happened there. However, that is just one of

⁸ Zhen Guo, “The Undeniable Existence,” accessed November 5, 2019, http://www.zhenguoart.com/zhenguoart_20191026_294.htm

the elements that Victoria feels that these materials carry with them. Victoria's work "questions notions of cultural identity and post-colonial positions in relation to her experiences growing up in Nigeria, a country flooded with cast off from the West. Her work is driven by her interest in textiles and the potential for clothing to shape identity, informed by the histories and tacit meanings embedded in everyday materials. She engages with repurposed material to investigate how fundamental changes in fabric can affect one's perception of identity."⁹ These materials, having traveled hundreds of thousands of miles and having been worn by many different humans, truly have their own unique identity that Victoria enhances, and transforms, through her work.

Mariana Garibay Raeke's work focuses on the personal connection she has to material and the transformational nature of that connection. Mariana is originally from Mexico, and her material of choice is a fiber called ixtle, or tampico fiber, which is obtained from large leaves that the artist sources in Oaxaca. This is a very durable and fibrous material that is often used for household cleaning items and nets. Mariana, however, interacts with this material in a way that most native South-Americans would never have imagined. Mariana sets up a camera that takes continuous photos, enters the frame nude and wraps herself with the ixtle. The photographs capture moments of meditative interaction with this material against her bare body. These photographs almost feel like a ritual, a moment of quiet contemplation. Paired with these photographs at the "Subversive Stitch" exhibition are two sculptures made from plaster to resemble a leg bent at the knee, and an arm bent at the elbow. Wrapped around these plaster appendages is the ixtle. One brief brush of this ixtle against your hand and you marvel at how

⁹ Victoria Udondian, "About," accessed November 5, 2019, <http://victoriaudondian.com/about/>

Mariana wrapped her entire body in it, as this material feels immensely coarse. She takes this material that is hard and used for every day cleaning and working, and transforms it into something of soft beauty and quiet contemplation. "Her work explores ideas of transformation through material explorations grounded by process and guided by place. She is interested in making works that capture the ephemeral nature of experience and questions our understanding of other images, objects, and bodies."¹⁰

Technical skill is another element that plays into the conversation of fine art, and is often disregarded in the craft art world due to its domestic roots. Academics marvel over and discuss at length the skills of the old masters, and yet the same level of understanding and study rarely given to the monumental tapestries and garments of the same time period. Textile artists however, are proving time and time again that technical skill plays just as important of a role in their work as it does in a work by Titian. "I have never worried that embroidery's association with femininity, sweetness, passivity and obedience may subvert my work's feminist intention. Femininity and sweetness are part of women's strength. Passivity and obedience, moreover, are the very opposites of the qualities necessary to make a sustained effort in needlework. What's required are physical and mental skills, fine aesthetic judgement in colour, texture and composition; patient during long training: and assertive individuality of design (and consequence disobedience of aesthetic convention). Quiet strength need not be mistaken for useless vulnerability".¹¹ This concept of fine aesthetic judgement technical skill lives most poignantly in the works of Eozen Agopian and Alexandria Deters. Eozen Agopian is an artist who hails from Athens, Greece, and her works are abstract paintings translated through thread. From across

¹⁰ Mariana Garibay Raeke, "Biography", accessed November 5, 2019, personal email to author, October 17, 2019

¹¹ Rozsika Parker, *Subversive Stitch: Embroidery and the Making of the Feminine* (London: The Woman's Press Ltd, 1984)

the room at “Subversive Stitch”, one might see Eozen’s work and believe that they are looking at a painting, done with extreme expressiveness and attention to detail. Upon closer examination, the brush strokes transform into threads and you are left to marvel at the aesthetic quality of the work as it takes on an entirely new meaning and space in the room. Eozen uses geometric abstraction to create intensely detailed works on a variety of scales, ranging from less than a foot in height or width, to entire rooms of floating tapestry. It is truly these works that force the contemplation of when that realization happens, that it is in fact thread and not paint that is used to create these magnificent designs, what is your reaction, and what has informed it? One may automatically think less of the work once the medium is revealed, due to their own background, education and predispositions, or one may find cause to think more of the work because of the immense time, intensity, and aesthetic decisions it requires.

Speaking of time and intensity, the most inquired about pieces at “Subversive Stitch” were the embroidery works of Alexandria Deters. Alexandria had on display a portion of two series, the first being “Send N00dz”, and the other, “Jessica Hahn: Born Again.” “Send N00dz” is an ongoing project for Alexandria where she embroiders the nude portraits that are sent to her by close friends and colleagues. She is given consent by the participants of this project to embroider and display the nude photographs that they have provided. Each one is titled with a number as to not reveal in any way the identity of the participant. In regards to this series Alexandria states, “Send N00dz is a series of highly sexualized portraits of friends and acquaintances. My process is rooted in consent. I base my embroidered portraiture on erotic photographs that my subjects take of themselves. These self-portraits reflect an intense intimacy that can’t be replicated. My aesthetic choices are governed by my desire to show my subjects

how beautiful they are. I only title my works numerically. The decision to reveal that they're the subject of my work is entirely up to the individual. My hope is that my work enables viewers to see the unique beauty in themselves, as well as in all types of bodies and sexual expression."¹²

Alexandria's series is also a form of therapeutic outlet for herself. She states that embroidery is her way to transmute her own struggles with body positivity, physical and mental health issues into creativity, art and positivity. Her series "Jessica Hahn: Born Again" focuses on a story that might be familiar to some. Jessica Hahn was employed as church secretary to famed televangelist Jim Bakker when, at age 21, she was drugged and sexually assaulted by him and another preacher. She came forward with the accusation of rape, and Bakker attempted to buy her silence, but then denounced the event when the news became public. Once the story became public, Hahn posed for Playboy Magazine, an outlet that, at the time, was one of the only ones that would listen to and share her story. Alexandria again tackles the topic of consent and body positivity by embroidering the photographs of Hahn from the November, 1987 Playboy edition. Aside from the powerful nature of what these series of works depict, they also require an immense amount of technical skill. Accurately capturing the figurative images of friends, much less a recognizable public icon is no easy task, but it is one that Deters has proved herself up for time and time again. It is difficult for many to even sketch the human form in any sense of accuracy, and yet she conjures them with needle and thread while she is at work, on the subway, sitting in the park and at home. The world is truly her studio. She states that she is considering a new series based on a different edition of Playboy Magazines, so be sure to stay tuned in.

¹² Alexandria Deters, "Artist Statement", accessed November 5, 2019, personal email to author, October 17, 2019

Culture and background plays a heavy hand in the way that female textile artists are creating their work and the subjects that they are choosing to depict. “Historically, women have either been excluded from the process of creating the definitions of what is considered art or allowed to participate only if we accept and work within existing mainstream designations. If women have no real role as women in the process of defining art, then we are essentially prevented from helping to shape cultural symbols.”¹³ That was a challenge that Iranian artist Leila Seyedzadeh faced growing up as a textile artist in Iran. She described the issue of women’s art not being taken seriously, even less so textile art. She was able to achieve her dream and come to the United States to complete the MFA program at Yale, and during the time of that program, she focused on portraying elements of the land that she at times felt excluded from. She hand dyes large pieces of material and suspends them in a room in such a way as to replicate the Iranian mountainsides from memory. She also looks at religious ceremonies and the Persian influence that is embedded in those ceremonies as she recreates totems that are part of funeral processions. The fact that Leila’s home country is Iran is affecting her work on a daily basis, due to the current travel ban. As an artist focused on cultural identity, she loves to use the textiles native to Iran, but has an extremely hard time getting them. In order for her mother to send her textiles, she has to give them to somebody traveling to France or another nearby country where they can legally send things to the United States. And for now, the mountains that Leila recreates from memory are all that she has of the Iranian landscape, because she is currently stranded in the United States. Due to the travel ban, if she should go to Iran to visit her family, she will not be allowed back into the USA. An element of her biography encapsulates this sense of

¹³ Judy Chicago, *Beyond the Flower: The Autobiography of a Feminist Artist* (Viking, 1996).

displacement quite succinctly, “It is as if she is attaching together pieces of her memories, and by doing so she is destroying their meaning, and thus creating a landscape that is immersed in placelessness.”¹⁴

I also included a few of my own works in the exhibition. A little over a year ago I started a small embroidery line called FLOS, and I recreates artworks onto the backs of denim jackets. I have done commissions of works by Picasso, and designs of my own creation for wedding gifts. This series is ongoing, but on display at the exhibition were three of my works. One was a large, primary yellow trench coat with the work “Bop” by Elizabeth Murray recreated with paint and embroidery all over the back and onto the side of the jacket. Next to that was hanging a black zip-through sweater dress with an image from Kara Walker’s newest work located in New Orleans called “Katastwof Karavan”. And next to that work was a full-length dark wash denim overcoat with the work “Group IV, The Ten Largest, No. 2, Childhood” by Hilma af Klint. The purpose of this collection is primarily for education. These works and the works that are still to come in this series (Jenny Holzer, and Barabara Kruger among others) are to present the works of these massively important female artists to a potentially brand new audience by recreating them through a new medium. By embroidering these works onto clothes, and transforming them into works of fashion, people that may never have heard of Kara Walker are now taking an interest in the work and are more likely to continue that research on their own. In my opinion, these female artists are doing and have done work that is so important, that they should be household names, and I am hopeful that by presenting them through textiles I can reach brand new people on their behalf.

¹⁴ Leila Seyedzadeh, “Bio,” accessed November 5, 2019, <https://www.leilaseyedzadeh.com/bio>

The hunt for a location to host “Subversive Stitch” was truly an arduous one, and an issue that faces all independent artists and curators living in New York City. Exhibition space is far and few between, and if a place happens to not be booked out years in advance and has an available time slot, a relatively sizeable budget will be necessary. Countless hours were spent researching location and conducting site visits, most of which without a happy ending. WhiteBox Harlem was found using one of the many venue search engines that exist for New York City, and it brought you to a page with the dimension specs and a phone number to contact. After a long and intense phone call with the owner of the space, Juan Puntez, a meeting was set up. That meeting took approximately five hours, and involved a lot of diplomacy. In the end the curator presented their budget of two thousand five hundred dollars that they had saved and could pay from their own pocket, a roster of artists that had been confirmed by that point, and the dates that were needed for the exhibition. The advisory board for WhiteBox approved the show, however the merit of that approval was based primarily on the range of cultural diversity presented by the artists. This venue is located in Harlem, after being in Chelsea and the Lower East Side for many years. Juan demonstrated how important diversity is to him and a wide cultural representation in what he shows in his space. He said rather specifically that if this roster of artists had all been primarily of Western European or American descent, it probably would not have been approved. Thank goodness that “Subversive Stitch” showed work by artists from China, Iran, Mexico, Greece, Nigeria, and the United States, because this venue was one of the final options. Juan made it very clear that this space he cultivated was one of collaboration, and yet at other times he proclaimed that he hated curators and attempted to impose his own concepts for the show a mere night before the installation. This exercise in curating in another’s space, even though it was paid

for and a contract was signed for the time frame, required a great deal of patience, understanding, and learning when to stand your ground when it was necessary. These are without a doubt very valuable things to have in any independent curator's toolbox.

Opening night of the exhibition went off splendidly. The turnout was more than expected and the curator only personally knew about a fourth of the people there, which felt like a success. Many visitors showed up to see a particular artist, but stayed and were caught up in conversation about the remainder of the works. The guests were people of all different ages, backgrounds and walks of life. In the midst of beautiful art being appreciated, new connections and collaborations were being formed. During the run of the show, many people came by the space to see the exhibition, which was particularly encouraging because for some trekking up to 121st Street in East Harlem is not on the standard to-do list. The curator felt as though this show was a success for a few reasons. The first being that the artists were all happy. During the installation process, that goal seemed like a slight impossibility at times, but in the end they were all pleased with the positioning of their works and the amount of eyes that landed on them. Those are the relationships that will continue to be cultivated as new shows arise in the future, so their happiness was of utmost importance. The second was the audience turnout, and the number of buyer inquiries for some of the works. The curator was privileged enough to learn how to communicate and negotiate with collectors and ended up selling two of Alexandria Deter's works from the show. Another task that requires a good deal of patience and humility. Through that sale, a donation was able to be made to the Lower East Side Girls Club, an organization chosen by the curator because of its programming for young women in the city. This organization provides tools for health, education, leadership and entrepreneurial skills to help

break the cycle of poverty and lift up the women in this city. Textile art is just beginning to have its moment, not just in New York City, but in the artworld at large. Frieze in London this past season had an entire section dedicated to fiber arts, and this trend is only on the rise. These women are some of the artists to watch out for, because they are doing some major things.

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