

UNCONTESTED

ART EXHIBITION CELEBRATING WOMEN'S HISTORY MONTH

On view March 11– April 30, 2022

Opening reception: Friday,

March 11, 5-9 PM

SLA Art Space

307 W 30th Street, New York



Yeon Ji Yoo, Distant Landscape 5, 2014, Mix Media

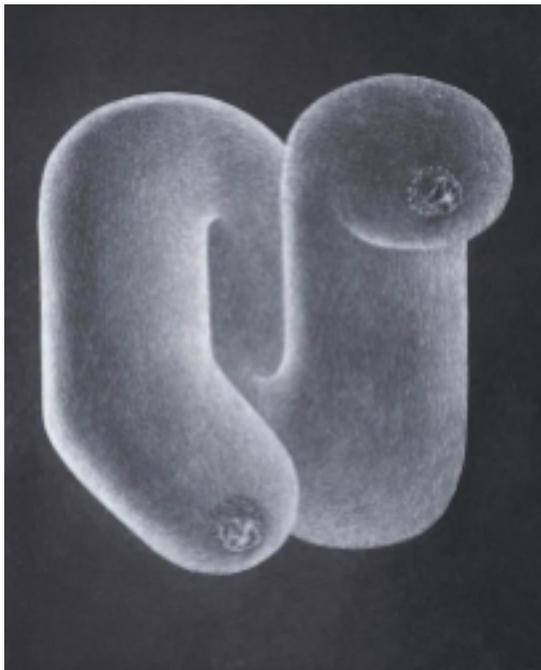
NEW YORK—Uncontested, a group exhibition celebrating Women's History Month, will be on view at SLA Art Space from March 11– April 30, 2022. Curated by Francine Rogers and Natsuki Takauji, the exhibition showcases the artwork of fourteen female and non-binary artists from various backgrounds, cultures, and countries expressing diverse observations and viewpoints on humanity, relationships, and ongoing challenges facing women as both the artists and a subject matter. Works in the exhibition take a bold look at topics of resistance and acceptance, beauty, body, identity, violence, and equality. The artists speak freely through a variety of mediums and techniques – including painting, drawing, sculpture, installation, and video – united by the expression that is bonding, inclusive, expansive, and free.

A number of artists connect their unique pasts with their familiar or societal experiences of the present to create works that are rich in narrative. Bruna D'Allesandro's "Breast Book" narrates the steps of creating a beautiful metal breast, connecting the dimension of knowledge and learning, with those of body forms and of intimacy.

Stephanie Mulvihill's current series of drawings use the body as a storytelling device in which to process personal tragedies and moments of shared experience. Ingrid Butterer's video performance "Milk Hole/Milk Stream" stands as a metaphor for the mother in the vortex of domestic violence. Rachel Aisenson's works from her series "Lady Monsters" feature monstrous self-portraits created using pens, watercolors and cosmetics. Yeon Ji Yoo's "Distant Landscapes" investigates personal fears, informed by conversations about environmental distress and ideas of immigration, memory and home. Magdalena Dukiewicz's "This is my body, this is my blood" from her ongoing series of handmade sculptures that replicate the shapes of domestic objects references the transformation of a domestic object into a weapon of domestic violence and the objectification of women on private (personal) and sociopolitical levels. Sigita R.P.'s "Monotypes" capture the mood and balance of an ordinary evening. Sarah E. Brook's

relief sculptures are sites of meeting: grounded gestures are held and contextualized through an expansive field. Zhen Guo's installation

"The Mountain Wears the Crown of the Soul" explores her Chinese heritage and an inherently female perspective on modern society, communicating the vastness of mountain ranges, deep valleys, and wide fields and also undulating folds of the female body. Annesofie Sandal's drawings and glazed stoneware pieces were started in a daze of exhaustion and gratitude from the total experience of being a new mother, and in extension, her infinite awe of the female body's ability to create, carry, birth and nurture new life. Natsuki Takauji's "Goodbye, My Chrysanthemum" is an homage to her girlhood which she outgrew, yet still somewhat containing herself in. This self-portrayal dress-like sculpture describes her raw sentiments and trauma, hanging from a hanger as an object, at the same time, a life. Rasa Vaisvilaite's series "From the Floating House" reflect on the time spent living in a small floating house tied by a creaking bridge to a minuscule, remote, yet breathtakingly beautiful island at the coast of Norway in the North Sea, a time of social isolation in her life, which was met with both suffering and cleanse. Claire Pauwels works with salvaged worm-riddled wood from centuries-old barns, and rusted metal rescued from dumpsters by schools that teach pot-making, locksmithing, and blacksmithing, concentrating on balance and harmony between shapes and the way they interact with each other. Deborah Tint's "Lefty Flame Fairy" is part of her series of works depicting female figures who are self-possessed and self-defining, embodying power without dominance, featuring Lefty Lucy, a burlesque performer based in New Orleans.



Left: Annesofie

Sandal, Sphinx, 2021, Graphite on paper. Right: Natsuki Takauji, "Goodbye My Chrysanthemum", 2022, Steel, fabric.

Participating artists: Rachel Aisenson/ Sarah E. Brook/ Ingrid Butterer/ Bruna D'Alessandro/Magdalena Dukiewicz/ Zhen Guo/ Stephanie Mulvihill/ Claire Pauwels/ Sigita R.P./ Annesofie Sandal/ Natsuki Takauji/ Deborah Tint/ Rasa Vaisvilaite/ Yeon Ji Yoo

“UNCONTESTED” is open Fridays and Saturdays from 4 to 7 pm and by appointment. Please note, in compliance with New York law, proof of vaccination, as well as an I.D., will be required upon entry.

“Proof of vaccination” means proof of receipt of at least one dose of a COVID-19 vaccine authorized for emergency use or licensed for use by the U.S. Food and Drug Administration or authorized for emergency use by the World Health Organization.

About SLA Art Space

SLA Art Space is a multi-purpose events space, established in 2014 by the Lithuanian Alliance of America, a not-for-profit organization.

SLA Art Space is dedicated to creating and offering a wide range of cultural events including live performances, film screenings, panel discussions, and gallery exhibitions.

SLA Art Space's mission is focused on the cultivation, presentation, and preservation of Lithuanian culture, it is equally determined to operate in a multi-cultural and inclusive manner, housing and promoting artists and performance events that fully reflect the cultural diversity of the New York City, inviting audiences of all ages and backgrounds to engage and share culture and art.