

AGING BODIES, MYTHS AND HEROINES

Curated by Todd Edward Herman

November 9th 2023 - February 28th 2024

East Window & Gallery

4550 Broadway

STE C-3B2

Boulder CO 80304

EASTWINDOW.ORG

PHOTOGRAPHERS:

André Ramos-Woodard (Gallery) **Magdalena Wosinska** (Window)
Carlotta Cardana (Gallery) **Marissa Nicole Stewart** (Gallery)
Danielle SeeWalker (Gallery) **Mitchell Squire** (Gallery and Window)
Donigan Cumming (Gallery) **Roddy MacInnes** (Gallery)
James Hosking (Gallery) **Sherry Wiggins** (Gallery)
Luís Filipe Branco (Gallery) **Will Wilson** (Gallery)

CALENDAR OF EVENTS:

Opening Reception:

November 9th 2023 @ 7:00 - 9:00 pm

Artist Talk with Danielle SeeWalker:

November 30th 2023 @ 7:00 - 9:00 pm

Artist Talk with Mitchell Squire:

December 15th 2023 @ 7:00 - 9:00 pm

Beautiful by Night Screening with James Hosking:

January 13th 2024 @ 7:00 - 9:00 pm

Lecture / discussion with Eric Nord:

January 25th 2024 @ 7:00 - 9:00 pm

Artist Talk with Marissa Nicole Stewart:

February 9th 2024 @ 7:00 - 9:00 pm

Artist Talk with Anne Walker:

February 21st 2024 @ 11:30am - 1:30pm

Discussion and Q & A with Rupert Jenkins, Roddy MacInnes

Sherry Wiggins, Amy DelPo and Anne Walker:

February 23rd 2024 @ 7:00 - 9:00 pm

AGING BODIES, MYTHS AND HEROINES

Curated by Todd Edward Herman

November 9th 2023 - February 28th 2024

East Window & Gallery

Aging Bodies, Myths and Heroines looks at the social and ethical implications of the observational image and challenges some of the myths and misunderstandings often imposed upon elder members of contemporary western societies.

Aging Bodies... speaks to how photography has influenced our perceptions of the human organism relative to the passage of time, to the many ways the medium has become instrumental to the construction, preservation and revision of personal and collective memory, as well as to photography's ability to obscure and elucidate notions of falsehood and truth.

This exhibit operates somewhere in-between two representational tropes; those who adopt an heroic attitude towards the aging process, seeming to remain 'forever youthful' and those who experience significant bodily decline and illness to the extent that the outer body is seen as misrepresenting or imprisoning the inner self.

Both modalities serve to objectify and therefore skew our capacity to empathize with those depicted. Such pervasive imagery of the elderly as either sub or super-human beings form part of a repertoire of the 'pornography of old age' within consumer culture. To be clear, these are not the points of view this exhibit is hoping to advance.

Aging Bodies... does not claim to be an exhaustive study in either gerontology or the mechanisms of representational bias. It does, however, deliver a small selection of playful, critical and tender images made by and about elder artists; redirecting viewers back to the lived body and divergent self-images of the middle aged and old.

— Todd Edward Herman 2023



André Ramos-Woodard states, "I made this piece as a memorial and homage to my family, and to ensure I remember that life is perplexingly fleeting. As someone who struggles constantly with my own mental health, being able to create visual reminders that life is worth living can be more of a blessing than I'm able to put into words. In my parents' house, this ceramic angel floats on a wall next to old photographs of our kin. I've always thought of this angel as some sort of salient protector, and when I think about who represents that in my family lineage, my granny (a.k.a. Coffee Granny) immediately comes to mind; a beautiful, amazing, and strong Black woman who always managed to cultivate feelings of warmth and love simply with the smile on her face."

Working in a variety of media—including photography, text, and illustration—**André Ramos-Woodard** creates collages that convey ideas of communal and personal identity, influenced by their direct experience with life as a queer African American. Focusing on Black liberation, queer justice, and the reality of mental health, Ramos-Woodard works to amplify repressed voices and bring power to the people.

Ramos-Woodard received their BFA from Lamar University in Beaumont, Texas, and their MFA at The University of New Mexico in Albuquerque, New Mexico.

(Gallery)

Title: *Guardian (Hartense)*

Series: *what it's like to feel.*

Year: 2023

Medium: Digital collage, Archival inkjet print



Donigan Cumming consistently upends the pretenses of truth and the opportunism of documentary photography. His work, in the context of this exhibit, provides us with questionable glimpses of the hidden and more disagreeable aspects of the aging process, while positioning us as complicit participants in the voyeuristic fascination with physical and social decrepitude.

Cumming's controversial work has been the subject of critical examinations, retrospectives and programs around the world. Numerous theoretical works and reference books address Cumming's work and his extended portrait of Nettie Harris, *Pretty Ribbons*, continues to attract scholarly and artistic attention, including Kathleen Woodward's, "Performing Age, Performing Gender," (2006), Vicky Hodgson, "Stereotypical Representations of Women and Aging: A Review of Literature and Photographic Practice," (2018), and GraceGraceGrace, the three-person British artists' collective, in their *Grace GraceGrace explore gen-age* (2019).

His photographic and video works have been acquired for the permanent collections of major institutions in Québec, Canada, and abroad, including: the Museum of Modern Art (New York), the Canadian Museum of Contemporary Photography (Ottawa), the Maison Européenne de la Photographie (Paris), the Musée de L'Élysée (Lausanne), the Musée national des beaux-arts du Québec (Québec City), the Musée d'art contemporain de Montréal, and the Museum of Contemporary Art (Los Angeles), as well as national museums in Belgium, Britain, Denmark, France, Switzerland, and the United States.

(Gallery)

Title / Series: Excerpts from *Pretty Ribbons : Portraits of Nettie Harris*

Year: 1996

Medium: Photography / Archival Inkjet Print



Will Wilson's double portrait of John Gritts of the Cherokee Nation holding an image of his Great-great grandmother, Dockie Livers — survivor of the Trail of Tears, speaks to photography's role as a tool of colonization. In 1907-1930 photographer Edward S. Curtis produced the photographic series "The North American Indian". For many people even today, Native people remain frozen in time in Curtis photos. Wilson's project Talking Tintypes, from which Wilson's image is excerpted, directly supplants Curtis's settler gaze with a contemporary vision of Native North America.

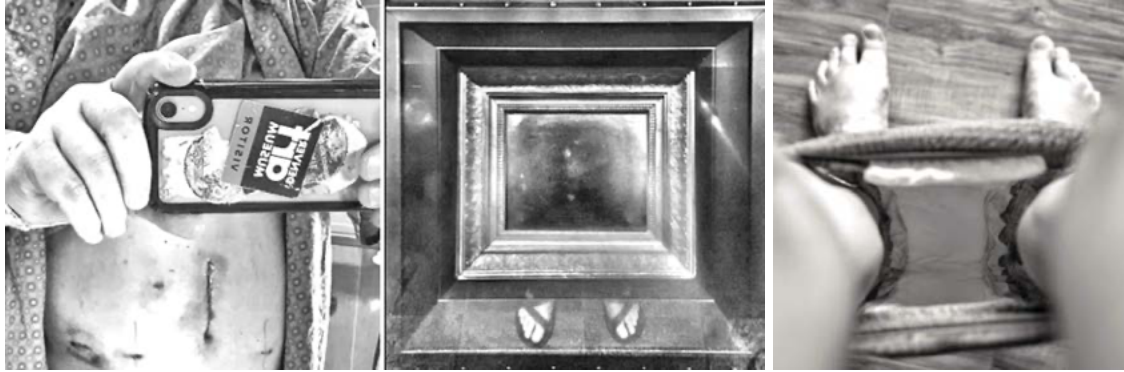
Wilson's art projects center around the continuation and transformation of customary Indigenous cultural practice. He is a Diné photographer and trans-customary artist who studied photography, sculpture, and art history at the University of New Mexico (MFA, Photography, 2002) and Oberlin College (BA, Studio Art and Art History, 1993). In 2007, Wilson won the Native American Fine Art Fellowship from the Eiteljorg Museum, in 2010 the Joan Mitchell Foundation Award for Sculpture, in 2016 the Pollock-Krasner Foundation Grant for Photography and in 2020 Wilson was the Doran Artist in Residence at the Yale University Art Gallery. Wilson has held visiting professorships at the Institute of American Indian Arts (1999-2000), Oberlin College (2000-01), and the University of Arizona (2006-08). In 2017, Wilson received the NM Governor's Award for Excellence in the Arts. His work is exhibited and collected internationally. He recently curated the Speaking With Light: Contemporary Indigenous Photography exhibit at the Denver Art Museum this year. Wilson is program Head of Photography at Santa Fe Community College.

(Gallery)

Title: John Gritts, Cherokee Nation

Year: 2013

Medium: Archival pigment print from wet plate collodion scan



Roddy MacInness' photographic work offers viewers a deeply personal point of view. We witness the photographer's life and surroundings through a lens that is at once humorous and poignant. At the center of his series, Roddy's feet are seen reflected in the frame of the world's oldest surviving photograph, 1826-1827 by Joseph Nicéphore Niépce.

"Photography has persisted as my trusted companion and medium for contemplation since 1964. Initially my practice was naïve, situated within the snapshot / family album genres and with minimal consciousness of why I was taking photographs. Since gaining an undergraduate degree, (25 years after taking my first photograph) and later a graduate degree, my engagement has been progressively more purposeful.

(Gallery)

Title: Incontinence and diapers after prostate surgery. Discomfort and humility, our best teachers

Year: 2022

Medium: Archival inkjet photographic print

Title: Self-portrait and Niepce's Heliograph (oldest photograph still in existence)

Year: 2023

Medium: Archival inkjet photographic print

Title: The Battlefield of Prostate Extraction

Year: 2022

Medium: Archival inkjet photographic print



Marissa Nicole Stewart's series looks at the formation of a matriarchal lineage while reconstructing an intimate portrait of her grandmother Lillie Gregory. In her work, Marissa also explores the intersection of photography and the tradition of oral history among generations of Black families.

"The history that comes from being an African American in the United States follows each generation as a collective whole. You cannot separate the individual from the history, nor the history from the individual. Uniquely, African Americans are forced to wear their history on their skin, because of this it follows them in everything they do, including how they are perceived in society. They are always analyzed and measured to standards that are not their own; they are always required to have resilience in the face of systematic oppression. In photographs I aim to question: Must a black body always stand in the place of a civil movement or a political statement? Will a black body ever be a human body? Will a photograph of a black body be just a photograph of an individual apart from their race? My subjects have their history embedded in their appearance and their stories written in the wrinkles of their skin. My photographs invite the viewer in and make them want to get to know the individuals within the photographs.

Within further exploration I have focused on the female members of my family to focus on lineage, motherhood and worth gained from creating a home. This research bloomed ideas around oral history, family albums, voids within family trees, storytelling, and the black woman historical experience. Navigating through identity and understanding the process to keep a family history intact when the systems it exists within are designed to keep it apart."

– Marissa Nicole Stewart

(Gallery)

Title: Excerpts from *Call Me When You Get Home*

Year: 2022

Medium: Photography / Inkjet prints



Colorado conceptual artist **Sherry Wiggins** and Portuguese photographer **Luís Filipe Branco** have been working together on performative photographs with Wiggins as the subject since 2015. Their work questions stereotypical constructs of the aging (and invisible) older woman with their portrayals of Wiggins as a strong, sexy, funny, complicated and unrelenting female, matriarch and sometimes femme-fatale. In their most recent work, "The Heroines Project," Wiggins selects significant women from biblical, classical, literary and historic sources such as Eve, Salome, Judith, Sappho, Helen of Troy, the ancient Egyptian goddess Isis and Cleopatra. Wiggins does intensive research on these various heroines and then embodies them in her somewhere-in-her-sixties form in staged photographs taken by Branco. Wiggins and Branco's performative photographs purposefully reinterpret the fictions, the histories, and the misogynist viewpoints that have been imprinted on these women. Wiggins and Branco have shown their collaborative work in both the U.S. and in Portugal in major exhibitions including: "Meeting Her Again" (2017) in Estremoz, Portugal and at Michael Warren Contemporary, "Selected Works" for Month of Photograph (2019) at Redline Contemporary Art Center, "THE UNKNOWN HEROINE" (2021) at Michael Warren Contemporary, "The Mirror Between Us" (2022) in Evora, Portugal, "Exit Paradise" (2023) at Seidel City in Boulder, CO. They are represented by Michael Warren Contemporary in Denver, Colorado.

(Gallery)

Title: Cleopatra at the Cafe

Year: 2023

Medium: Archival inkjet print

(Gallery)

Entry Wall

Title: Death of Cleopatra (after Jean-Baptiste Regnault, 1796-97)

Year: 2023

Medium: Photography / Inkjet print



Danielle SeeWalker and **Carlotta Cardana's** images, excerpted from The Red Road Project, examines what it means to be Native American in the 21st century. The project addresses topics such as language revitalization, tribal elders, land connection, urban Indians, boarding schools, reservation life, activism, 7th generation and the concept of living in two worlds.

Carlotta Cardana was born/raised in Northern Italy and currently resides in London, England as an editorial and commercial photographer. Her previous experience living in Argentina and Mexico gave her personal practice an opportunity to look at how communities are affected by economic upheaval and oppression, Indigenous spirituality, the relationship between humans and their environment and at how one's identity is shaped by the society and space he/she inhabits, such as among minorities or subcultures. Carlotta's work has been awarded and exhibited internationally and is included in the collection of the National Portrait Gallery and the Parliamentary Art Collection. See more of her expanded work on her website.

Danielle SeeWalker, a member of the Standing Rock Sioux Tribe in North Dakota, is a Hunkpapa & Oglala Lakota artist, writer, and mother based in Denver, Colorado. She serves as a Commissioner with the Denver American Indian Commission and holds a career with a Fortune 500 company. Because of the historical stigma often associated with being Native American (particularly in North Dakota), Danielle often felt shame and hopelessness as a young girl. That experience has only fueled her passion and dedication to this project with hopes to inspire Native American youth, peers and future generations. Today, through her artwork, writing and lectures, Danielle continues to redirect the narrative to an accurate and insightful representation of contemporary Native Americans.

(Gallery)

Title: Ula and Tim Tyler - The Red Road Project *

Year: 2013 - Present

Medium: Photography / Inkjet prints

Title: Andy Jones - The Red Road Project *

Year: 2013 - Present

Medium: Photography / Inkjet prints

Danielle SeeWalker and **Carlotta Cardana** (continued)

* Ula and Tim Tyler belong to the Eastern Shoshone Tribe on the Wind River Indian Reservation in Wyoming. They have been living on the reservation since before the introduction of running water and electricity. The couple raises their great-granddaughter, teaching her about "the old ways". In Native American culture, it's not uncommon for 1st born children to be raised by their grandparents or great-grandparents. It's a way for newer generations to learn "the traditional ways" directly from their elders.

* Andy Jones left his small reservation town in Arizona and moved to Los Angeles as a young man, taking advantage of the Indian Relocation Act of 1959. With the intent to decrease subsidies to the reservations, the US government encouraged Native Americans to relocate to certain cities, where they were given temporary housing and financial help. However, the program had devastating effects: isolated from their communities and facing constant discrimination, many ended up homeless and addicted to alcohol and drugs, without the resources to return to their reservation. Andy managed to overcome his addiction and today he works at a support center for "Urban Indians" where he leads the senior group. He is also a traditional percussionist and member of a drum circle in Venice Beach.



James Hosking is a Chicago-based photographer, filmmaker, and visual artist. His work has screened internationally and appeared in *The New York Times*, *The Washington Post*, *Mother Jones*, and many other publications. He developed a multimedia project examining identity, aging, and labor among veteran drag performers in San Francisco's Tenderloin neighborhood entitled *Beautiful By Night*. It included a documentary that he directed, produced, and edited. He had a multi-year collaboration with the Tenderloin Museum in San Francisco that included screenings, public programming, and a solo photo exhibit of this work. The project was included in the 2020 group show *Come to Your Census: Who Counts in America?* at Yerba Buena Center for the Arts in San Francisco. It was the focus of a solo exhibition at the University of Michigan Institute for the Humanities gallery during January and February of 2022.

James recently presented a new series of collages made from LGBTQ+ archival material and inspired by the text of found personals. In the *Chicago Reader*, critic Annette LePique wrote: "Hosking's work is an act of mediumship; it is a way for the past and present to meet and for the desires and lived experiences of those often denied the light to feel the glow of day once more." He was the recipient of a 2023 Individual Artists Program grant from Chicago's Department of Cultural Affairs and Special Events (DCASE). The grant will support the ongoing development of my archival LGBTQ+ collage series. New selections from the series will be on view in *Art from the Archives* at Gerber/Hart Library & Archives in Chicago opening October 13, 2023.

(Gallery)

Title: *Donna Personna* (3 excerpts)

Series: *Beautiful By Night*

Year: 2014

Medium: Archival inkjet prints

(Screens January 13th 2024)

Title: *Beautiful By Night*

Medium: Video

Duration: 28 min 52 sec



Magdalena Wosinska's images are raw, tender, fleeting and often sexually charged, encapsulated by the intimacy created between the photographer and her subjects. The people in Wosinska's images seem at ease and candid. She focuses on what she reads of people—their insecurities as well as their strengths. "I want to photograph people for who they are, not for who they pose to be," the photographer says.

Magdalena's first publication, *Bite It You Scum*, was launched in 2010 at the opening of 'Exposed', an exhibition she curated for This Los Angeles Gallery. Magdalena's 2nd book, *The Experience Vol 1*, was published with adjoining solo shows in London at the Webber Represents Gallery, Munich at the Ingo Seufert - Gallery for Contemporary Photography, Luxembourg at the VIOLife gallery, Amsterdam at W+K, Los Angeles at Dilettante Gallery featuring the book. Her 3rd book, *Leftovers of Love*, was released November 2018 with a solo show at Merchant Gallery In Venice, CA.

Magdalena Wosinska was born in Katowice, near Krakow in Poland, in 1983. She arrived in the USA in 1991 and lived in Arizona before settling in Los Angeles in 2004.

(Window)

Title / Series: *Old Gays (for the NY Times)*

Year: 2022

Medium: Archival inkjet print



Mitchell Squire's photographic work confronts viewers with profound images of what it means to be a Black "elder" in ways that radically depart from the oversaturated media stereotypes designed to objectify older Black men by evoking the extremes of sympathy, pity, sorrow or adulation.

Squire explores how a sixty + year old Black man might live increasingly unmeasured, uncensored, and ungoverned. His work takes viewers to the grassy fields of wildflowers, the muddy creek beds, the forests, the darkness of dilapidated sheds, and the snow covered plains to make self portraits, which reveal to the world more clearly how the artist inhabits himself. His images amplify a personal anarchy, an unwavering interiority, a one-person revolution to feel, to continually establish a presence drawn deeply into this earth.

Squire states, "We play, we dream, we show out, we resist, we love, we smoke, we preen, we glow, we test our limits. And we are not done yet!"

Mitchell Squire was born in Natchez, Mississippi. He primarily focuses on exploring culture through acquired artifacts and the inability to express pain. Squire is currently a professor at Iowa State University and lives in Ames, Iowa. Squire's work is held in the collections of the Minneapolis Institute of Art.

(Window)

Title: *the clarity of righteous rabblement to me: or, a holy trinity of thugs*

Year: 2020

Medium: Archival inkjet print

(Gallery)

Title: *gucci, muthaf**ka*

Year: 2020

Medium: Inkjet print

Todd Edward Herman is a visual artist and curator. Throughout his career, Herman has collaborated with artists on books, films, performances and exhibitions all over the world. He is also the founding director of East Window Gallery and co-founder of the performance group, Sins Invalid.

Todd has been the recipient of many awards for his work including the San Francisco International Film Festival's New Vision Award, the Art Council of Northern Ireland's Artist in Residence Award, Grants from the San Francisco Film Arts Foundation, the Boulder Colorado Arts Commission, a Western States Regional Media Arts Fellowship, Taipei Artist Village Residency, and the San Francisco Art Commission's Emerging Curator Award.

He has presented his work at such venues as RedLine Contemporary Art Center, Leon Art Gallery, Dairy Arts Center, The International Film Festival Rotterdam, San Francisco International Film Festival, Southbank Centre, Anthology Film Archives, San Francisco Cinematheque, and Pacific Film Archives.

"At their best artists can question habits of understanding, looking, and storytelling; investigating how personal and historical forms are constructed rather than fixed. For me, this means finding new ways to generate work that examines how images compose, enforce, or undermine -- rather than simply reflect -- ideas of history, dominant values, authenticity and authorship."

— T.E.H.