

Intimate Immensity

Curated by Alexis Granwell

February 12 - April 7, 2019

Opening Reception, February 15 (5 -7 PM)

El Anatsui/ Lynda Benglis/ Chakaia Booker/Louise Bourgeois
Judy Chicago/ Alexis Granwell/ Fabienne Lasserre/ Brie Ruais
Michelle Segre/ Joan Snyder/ Sun You



Pennsylvania Academy of the Fine Arts is pleased to announce the opening of *Intimate Immensity*, an exhibition of work by El Anatsui, Lynda Benglis, Chakaia Booker, Louise Bourgeois, Judy Chicago, Alexis Granwell, Fabienne Lasserre, Brie Ruais, Michelle Segre, Joan Snyder, and Sun You. *Intimate Immensity* will be on display in the School of Fine Arts Gallery from February 12 to April 7, with an opening reception and panel discussion February 15, 5-7 pm.

Intimate Immensity presents work dealing with touch, materiality, the sensual, and the subversive. Whether in object or image, the works in the show engage with the abstract vocabulary of the psyche, the body, memory, mythology, and the decorative. Organized by Alexis Granwell, the show features work by contemporary sculptors, selections from PAFA's newly-acquired Brodsky Center archive, and rarely-shown works from PAFA's museum collection.

As Bea Huff Hunter writes in her essay for the exhibition, the work of these 11 artists is cast as *feminist: collective, restorative, experienced by many folk, and so, so bodily. The tactility of folds, wrinkles, lumps, curves,*

Photo Credit: Brie Ruais *Double Unzipped 450 lbs*, 2015 Pigmented and glazed ceramic, hardware Wall: 108 x 89 x 4 1/2 inches Torn Out 1: 69 x 10 x 3 inches Torn Out 2: 69 x 13 x 3 inches

dots, and twists sends me back and forth in a sort of sensual conversation between my body and the “bodies” of many of the works. **Brie Ruais**' work explores the force of the body in her large, painterly, ceramic sculptures where clay is torn, spread, and pressed. The amorphous, freestanding, and hanging works by **Fabienne Lasserre** create a sci-fi and fantastical feel, acting as windows and voids with their fragile, limb-like frames. **Alexis Granwell**'s biomorphic sculptures incorporate handmade paper, wood, and concrete, referencing ruination of built structures and the body, suggesting an unearthing of the past and geological time. The four artists included from the Brodsky Center archive highlight the visceral elements of handmade paper: **El Anatsui**'s semi-transparent Kozo work echoes language, pattern, and textile with its seams, folds, and wrinkles that feel almost skin-like; **Lynda Benglis**'s wrought, bold sculptures layer paint and gold-leaf on chicken wire wrapped in Abaca, capturing the shifting topography of a figure or landscape in motion; **Joan Snyder**'s muscular and brightly-colored paperwork seamlessly layers pulp and petals with her complex and expressive painting vocabulary; and **Chakaia Booker**'s multi-layered paper sculpture explodes from the wall, creating a feeling of entropy, with a deconstructed form based on shapes from a ripped tire. **Michelle Segre**'s playful assemblages weave together various materials, including yarn, thread, fan parts, and a saw, building immediacy and a sense of transformation as the total of these items becomes more than its parts. **Sun You**'s delicate small-scale sculptures juxtapose fashion accessories, industrial materials, and knick knacks, suggesting vulnerability and slow unraveling. You's works hang gently from the wall and are displayed as a collection on a low hand-painted table. **Judy Chicago** and **Louise Bourgeois**, two prominent sculptors and iconic feminist artists, directly point to the lineage of the exhibition, celebrating artists that collaborate with their materials in inventive abstractions.

El Anatsui

El Anatsui was born in Ghana and currently lives and works between Ghana and Nigeria. In 2015, he was awarded the Golden Lion for Lifetime Achievement, the Venice Biennale's highest honor. Anatsui has been featured in many international exhibitions, including the Carnegie International (2018), the Marrakech Biennale (2016), and The Contemporary 2 at the 21st Century Museum of Contemporary Art, Kanazawa, Japan, (2015), and the Venice Biennale in both (1990) and (2007), among others. He has created large scale public installations, including Broken Bridge II, commissioned by High Line Art, on view 2012-2013, and Tsiatsia – Searching for Connection, which was installed on the façade of the Royal Academy of Arts in London in 2013. Public collections include the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the Brooklyn Museum, New York, the Centre Pompidou, Paris, the Los Angeles County Museum of Art, California, the Bill and Melinda Gates Foundation, Washington, the Akron Art Museum, Ohio, the St. Louis Art Museum, Missouri, the Museum Kunstpalast, Dusseldorf, the Setagaya Museum, Tokyo, and the British Museum, London. El Anatsui has been represented by Jack Shainman Gallery since 2005.

Lynda Benglis

Lynda Benglis (Lake Charles, LA, b. 1941) resides in New York, Santa Fe and Ahmedabad, India. Benglis has created sculptures that eschew minimalist reserve in favor of bold colors, sensual lines, and lyrical references to the human body. But her invention of new forms with unorthodox techniques also displays a reverence for cultural references that trace back to antiquity. She is the recipient of a Guggenheim Fellowship and two National Endowment for the Arts grants, among other commendations. Benglis's work is in extensive public collections including: Guggenheim Museum; Los Angeles County Museum of Art; Museum of Modern Art, New York; The National Gallery of Victoria, Melbourne, Australia; San Francisco Museum of Modern Art; Tate Modern, London; Walker Art Center, Minneapolis and the Whitney Museum of American Art, New York.

Chakaia Booker

Chakaia Booker (Newark, NJ, b. 1953) resides in New York City. Booker's work is included in many public collections including: Metropolitan Museum of Art; The Akron Art Museum; Cornell University's Johnson Museum of Art; The Max Protetch Gallery; and June Kelly Gallery. She has participated in both group and solo exhibitions in such places as the The Renwick Museum, Neuberger Museum of Art, The Akron Museum of Art, Marlborough Gallery, and the PS 1 Contemporary Art Center, as well as in the "Twentieth Century American Sculpture" exhibition held at the White House in 1996. Booker participated in the 2000 Whitney Museum Biennial. She is the recipient of a Pollock-Krasner Grant in 2002 and a Guggenheim Fellowship in 2005.

Louise Bourgeois

Louise Bourgeois (Paris, France, b.1911-New York, NY, d. 2010). Her first retrospective was organized by the Museum of Modern Art, New York (1982–83). Bourgeois was selected to be the American representative to the 1993 Venice Biennale. In 2000, I Do, I Undo, and I Redo—three 30-foot-high towers commissioned by the Tate Modern in London—were featured in the museum's inaugural exhibition. Many of her large-scale works have been exhibited as public art, including three spider sculptures installed at Rockefeller Center in New York in 2001. Major museum retrospectives have since been organized by the Guggenheim Museum Bilbao (2001–02); State Hermitage Museum, Saint Petersburg (2001–03); and Tate Modern, London (2007–08)—an exhibition that

traveled to the Guggenheim Museum (2008). Bourgeois's achievements have been recognized with a fellowship from the National Endowment for the Arts (1973), membership in the American Academy of Arts and Sciences (1981), the National Medal of Arts (1997), the Leone d'Oro (1999), a Medal of Honor from the Pennsylvania Academy of Fine Arts in Philadelphia (2005), the 2006 Intrepid Award from the National Organization for Women (2006), and the Woman Award from the United Nations and Women Together (2007), among others.

Judy Chicago

Judy Chicago (Chicago, IL, b. 1939). A pioneer of feminist art since the early 1970s, Judy Chicago advocates issues of women's liberation and independence through diverse media including paintings, drawings, sculptures, and collaborative installations. Her iconic work *The Dinner Party* (1974—1979), which is now permanently installed in the Brooklyn Museum of Art's Elizabeth A. Sackler Center for Feminist Art, is widely regarded as one of the most influential works of feminist art. With Miriam Schapiro, Chicago co-founded the Feminist Art Program at the California Institute of the Arts—the first program of its kind—and collaborated on the formative installation *Womanhouse* (1972). More recently, Chicago has expanded upon her efforts in gender politics, focusing on broader social issues. Her work has been exhibited extensively at venues such as the Los Angeles Museum of Contemporary Art, the New Museum, the Centre Pompidou, the Whitney Museum, and the Jewish Museum in New York.

Alexis Granwell

Alexis Granwell (New York, NY, b. 1981) lives and works in Philadelphia. She received an MFA from The University of Pennsylvania in 2007. She is a co-director and one of the founding members of *Tiger Strikes Asteroid*. She has exhibited many solo exhibitions, including at Fleisher/ Ollman Gallery, Philadelphia, PA; Dickinson College, Carlisle, PA; Giampietro Gallery, New Haven, CT; Towson University, Baltimore, MD; Bryan Miller Gallery, Houston, TX; and Europos Parkas Museum, Vilnius, Lithuania. Other group exhibitions include *Field Projects*, New York, NY; *Ortega y Gasset*, New York, NY; *Momenta Art*, New York, NY; *Trestle Art Gallery*, New York, NY; *IPCNY*, NY; *Artist-Run*, Miami, FL; *Elephant*, Los Angeles, CA; *Hemphill Gallery*, Washington DC; *University of Richmond Art Museum*, Richmond, VA; *Fjord Gallery*, Philadelphia, PA; and *CTRL Gallery*, Houston, TX. Granwell is a recipient of The Independence Foundation Fine Arts Fellowship Grant for 2015. Through this grant, she attended a residency at Dieu Donne in New York, NY. Her work has been reviewed in *Sculpture Magazine*, *The Philadelphia Inquirer*, *The Washington Post*, *The Huffington Post*, *The Globe and Mail*, *Two Coats of Paint*, *Title Magazine*, and *Art F City*.

Fabienne Lasserre

Fabienne Lasserre grew up in Montreal, Canada, and lives and works in Brooklyn, NY. This year, her exhibits included "Make Room for Space" (Solo show, Hallwalls Contemporary Arts Center, Buffalo, NY); "Les Larmes" (Solo show, Parisian Laundry Gallery, Montreal, Canada); "To the Nothing" (2 outdoor sculptures at St-Gaudens National Historic Site, Cornish, NH); and "The Nervous Hand", a two-person show with Ezra Tessler (315 Gallery, Brooklyn, 2018). Lasserre has participated in numerous group exhibitions throughout the United States and internationally, amongst these, "Feed the Meter vol. 2" at Ceysson Bénétière Gallery, Luxembourg (2017) and "C.Ar.D. in città" (2015), at Palazzo Costa Trettenero, Piacenza, Italy. Other group shows include "Beyond the End", Kadist Foundation, Paris (2014); "Outside the Lines", Contemporary Arts Museum Houston, TX (2013); "Saber Desconocer", Museo de Antioquia, Medellin, Colombia (2013); "La Triennale québécoise" (2011), Musée d'art contemporain de Montréal; "Come Through" (2010), Sikkema Jenkins & Co., NY, "Foreign Object" (2010), Regina Rex, NY, and "Hace Mucho que No Te Veo" (2010), at Espacio Matucana 100, Santiago, Chile. She was a recipient of the Sharpe-Walentas Studio Program award (2016-17) has completed a residency at Dieu Donné Papermill (Workspace Program, 2012), and received two Project Grants for Visual Artists from the Canada Council for the Arts (2013 and 2014).

Brie Ruais

Brie Ruais (Southern California, b. 1982) lives and works in Brooklyn, New York. She received her MFA from Columbia University's School of the Arts in 2011. Her work has been exhibited at institutions including the Katzen Arts Center at American University, Washington, DC, and the Museum of Fine Arts Boston. Solo exhibitions include forthcoming *Albertz Benda Gallery*, NY, NY (2019), *Night Gallery*, LA (2018); *Cooper Cole*, Toronto, Canada (2018); *Halsey McKay Gallery*, Easthampton, NY (2017); *Nicole Klagsbrun*, NY (2013). Ruais' work has been included in group exhibitions at *Susan Inglett Gallery*, NYC, *September Gallery*, Hudson, NY; *Sperone Westwater*, NYC, *Rachel Uffner*, NYC, *Maccarone*, NYC, and *Xavier Hufkens*, Brussels. Awards and residencies include *The Pollock Krasner Foundation Grant* (2018), *The Sharpe Walentas Studio Program* (2018), the *Dieu Donne Fellowship* (2016), *Montello Foundation Residency* (2017). Her work is featured in *Vitamin C: New Perspectives in Contemporary Art, Clay and Ceramics*, by Phaidon (2017).

Michelle Segre

Michelle Segre lives and works in New York City. She is a graduate of the Cooper Union School of Art. Segre has had recent solo exhibitions at the Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia PA and The University of Tennessee, Chattanooga, TN. In 2017, her work was shown in exhibitions at The Nerman Museum of Contemporary Art, Overland Park, KS; and Ceysson and Benetiere, Luxembourg, as well as others. Segre has been included in shows at the P.S. 1 Contemporary Art Center in NY; the Aldrich Museum in Ridgefield, CT; the Tang Teaching Museum in Saratoga Springs, NY; and the Boulder Museum of Contemporary Art in Colorado, amongst others. Her work is in the permanent collections of the Museum of Modern Art, New York, and The Tang Teaching Museum, Saratoga Springs, New York. Segre is a past recipient of the American Academy of Arts and Letters Award, the John Simon Guggenheim Memorial Fellowship, a Civitella Ranieri Fellowship and a Tiffany Foundation award. She is represented by the Derek Eller Gallery in New York.

Joan Snyder

Joan Snyder (Highland Park, NJ, b. 1940) has been presented in more than 100 exhibitions since 1970, including the 1973 and 1981 Whitney Biennials and the 1975 Corcoran Biennial. Snyder's art is represented in many leading American public collections, including the Metropolitan Museum of Art, Museum of Modern Art, New York Public Library, The Jewish Museum, the Solomon R. Guggenheim Museum, Whitney Museum of American Art in New York City, the National Museum of Women in the Arts, The Phillips Collection in Washington, D.C., the Museum of Fine Arts, Boston, the Harvard University Museums, Cambridge, Dallas Museum of Art, Dallas, High Museum of Art, Atlanta, and the San Francisco Museum of Modern Art, San Francisco. Snyder is the recipient of a 1974 National Endowment for the Arts Fellowship, a 1983 John Simon Guggenheim Memorial Fellowship, a 2007 MacArthur Fellowship, and a 2016 Arts & Letters Award in Art from the American Academy of Arts & Letters. Snyder lives and works in Brooklyn and Woodstock, New York.

Sun You

Sun You is a Seoul born, New York based artist. You has exhibited her work in galleries and museums internationally. Recent exhibition venues include Queens Museum, Corona, The Korean Cultural Center, New York, Scotty Enterprise, Berlin, Künstlerhaus Schloss Balmoral, Bad Ems, Seoul Arts Center, Seoul, The Anderson Gallery, Virginia Commonwealth University, Richmond, and The Suburban, Chicago. You is and was an artist in residence at Sharpe and Walentas Studio Program, Hunter College, Ace Hotel, Marble House Project, Atlantic Center for the Arts, Triangle Arts Association, Künstlerhaus Schloss Balmoral. She was also selected as Artists to Watch in 2016 by WIDEWALLS and 18 Artists to Watch, by Modern Painters, 2015. You's artist book, 'please enjoy!' with Small Editions, was acquired by the Whitney Library, The Metropolitan Museum of Art, the School of the Art Institute of Chicago, Yale University and the NY Public Library. Recent solo exhibition venues include l'espace 71 in Seoul (2016), Secret Dungeon, Brooklyn (2018), The Anderson Gallery, Virginia Commonwealth University, Richmond (2018), SARDINE, Brooklyn, NY (2018) and You is scheduled to have a solo at The Pit, Glendale, CA (2019). You heads President Clinton Projects, a curatorial project and co-runs a non-profit gallery, Tiger Strikes Asteroid New York. She is also a co-founder and core-member of An/other New York, a collective of Asian and Asian American visual artists, writers and curators.

INTIMATE IMMENSITY

Sitting at my parents' dining table over the holiday and reading Gaston Bachelard's essay "Intimate Immensity" (in *The Poetics of Space*, 1958) on my laptop. I know that B.'s text is your inspiration, Alexis. There are some beautiful passages: "Immensity is within ourselves. It is attached to a sort of expansion of being that life curbs and caution arrests, but which starts again when we are alone." We are "sensitive inhabitants of the forests of ourselves," and as certain poems' sounds invoke "the echo of the secret recesses of our being... an intimate call of immensity may be heard."

Have you felt "an extension of our intimate space," as B. writes, while sitting in the presence of a living, growing tree? While shaping handmade paper, clay, or wire into a sculpture? While touching the contours of a drawing with just your eyes?

I'm crossing and uncrossing my legs, though, tangling with some of B.'s blind spots: his all-male selection of poets (Baudelaire, Rilke, Supervielle, etc.); his sense of internal largeness that seems dependent on individual aloneness; his descriptions of mental experience that do not often touch on the physical. There's just one beautiful body-moment in which he notes that if you silently read a vowel sound—"ah"—your vocal chords will slightly tighten in response. It's important to breathe.

BODY

In organizing this exhibition, you have reminded us of this sensing of personal depth that extends imaginatively in and out of each of us. Through the work of eleven artists, you have cast this as feminist: collective, restorative, experienced by many folk, and so, so bodily. The tactility of folds, wrinkles, lumps, curves, dots, and twists sends me back and forth in a sort of sensual conversation between my body and the "bodies" of many of the works.

As I read about the contemporary artists you selected, I came across a line by Susanna Wesley on Fabienne Lasserre's delicately balanced sculptures: "I want to stretch with the shapes of her forms. I want to follow the delicate lines and gauge their tensions."¹ Some years ago, I felt similarly about a large-scale painting of a dancer by Laura Owens—and I did bend and stretch my limbs with her shapes in a grey-floored gallery until the arrival of another gallery visitor shook me back into myself. I danced, in part, because I could not grasp the painting intellectually and I felt ashamed of this; my body thought through movement.

Brie Ruais, whose large, highly textured ceramics are included in the show, said of her explicitly feminist practice: "For me, the work [is] about what happens when one's body is overcome by a physically demanding process... We are forced to remember that making something sometimes requires the laborious use of the body."² The body stores and releases experience often through tension and touch. Michelle Segre's fibrous three-dimensional drawing *Substantial Stringata* (2016) arranges objects and parts of objects—umbrella handle, saw, fan blade—that our hands know through muscle memory and trusses them into thinking webs. Your own cluster of biomorphic sculptures, Alexis—of layers of handmade linen on cotton paper stretched like skin over paper mache forms—feel restorative. And Sun You's vulnerably small-scale sculptures congregate on a low plinth-like table, leaning, hanging, and balancing as red, orange, yellow, green, and blue painted curves surround and connect them like lines of boundary and communication that emanate from persons.

¹ Susanna Wesley, "Fabienne Lasserre at Parisian Laundry, Montreal," Akimblog, November 19, 2015, <http://www.akimbo.ca/akimblog/index.php?id=1078>.

² "Brie Ruais," Artsy, <https://www.artsy.net/artist/brie-ruais>.

GATHERING

You're the host of a gathering—one that celebrates and connects artists across generations in this bright, rectangular gallery around the School of Fine Arts' second-floor stairwell. You have claimed a specific, expansive lineage for yourself and for the contemporary artists in this exhibition by including Judy Chicago's *Untitled [test plate from the Dinner Party, 1976]* from PAFA's collection of American art. The plate contributed to her iconic *The Dinner Party* (1974–79) installation that honors the creativity and power of 1,038 named women—from mythic Ishtar to Eleanor of Aquitaine and Emily Dickinson—through collaboratively made place settings and inscriptions. And the round, twitchy face of Louise Bourgeois's *The Angry Cat*, 1999, which you hung diagonally opposite the plate, manifests an artistic great-grandmother at the party.

As a papermaker, you explored the collection of PAFA's Brodsky Center, an international forum founded by Director Judy Brodsky, which enables artists with interest in paper and print to work one-on-one with master craftspeople and realize their visions in these ancient mediums through mentorship. El Anatsui, Lynda Benglis, Chakaia Booker, and Joan Snyder each collaborated with master papermaker Anne Q. McKeown on delicate, layered works that celebrate the sharing of ideas, skills, and practices. As malleable paper responds so sensitively to touch, each work registers its maker's body and indexes a physical thinking process.

ALEXIS AND BARBARA

When you first told me that you would curate an exhibition including your own work, I thought of a tiny black and white photograph of big droopy organic imposing textiles suspended from walls and ceiling, which I'd seen in the ICA exhibition catalogue for Barbara Kasten's 2014 retrospective.³ For her MFA thesis exhibition, *Dimension of Fiber* (1970) at the California College of Arts and Crafts, Kasten curated her woven works in shoulder-rubbing conversation with works by other artists—including U.S.-based artists Sheila Hicks and Annie Albers, and Polish textile artist Magdalena Abakanowicz, who subsequently became Kasten's mentor during a Fulbright Scholarship stint. Kasten expanded herself, her community, her practice to touch all of these others.

You are present through your own sculpture's inclusion, and I am present through this writing, which sets even more places at the table. And you're inviting the viewer to become part of this lineage, or at least to assess their position in relation to it. And this becomes especially powerful when we think about one of your most important audiences being the students at PAFA who will come see this show for inspiration and return to their studios to work.

Bea Huff Hunter is a writer and researcher in Philadelphia, who serves on Vox Populi's board and writes for Artforum and Frieze.

³ *Barbara Kasten: Stages*, ed. Alex Klein (Philadelphia: Institute of Contemporary Art at the University of Pennsylvania, 2014), .



FOR IMMEDIATE RELEASE

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PAFA PRESENTS INTIMATE IMMENSITY

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Intimate Immensity will be on display at PAFA in the School of Fine Arts Gallery from February 12 - April 7, 2019, with an opening reception and panel discussion on February 15, from 5 - 7 pm. The works in the exhibition deal with touch, materiality, the sensual, and the subversive. Whether in object or image, the works engage with the abstract vocabulary of the psyche, the body, memory, mythology, and the decorative. Organized and curated by Alexis Granwell, PAFA's Adjunct Professor of Sculpture in the BFA program and Low-Res MFA Program, the show features work by contemporary sculptors, selections from PAFA's newly-acquired Brodsky Center archive, and rarely-shown works from PAFA's museum collection.

"For this exhibition, I was interested in curating a show about sculptors that explore materials to find meaning," Granwell said. "It was an honor to study the works from the Brodsky Center and PAFA's Museum and pair these works with some of my favorite artists making objects right now."

Brie Ruais' work explores the force of the body in her large, painterly, ceramic sculptures where clay is torn, spread, and pressed. The amorphous, freestanding, and hanging works by **Fabienne Lasserre** create a sci-fi and fantastical feel, acting as windows and voids with their fragile, limb-like frames. **Alexis Granwell's** biomorphic sculptures incorporate handmade paper, wood, and concrete, referencing ruination of built structures and the body, suggesting an unearthing of the past and geological time. The four artists included from the Brodsky Center archive highlight the visceral elements of handmade paper: **El Anatsui's** semi-transparent Kozo work echoes language, pattern, and textile with its seams, folds, and wrinkles that feel almost skin-like; **Lynda Benglis's** wrought, bold sculptures layer paint and gold-leaf on chicken wire wrapped in Abaca,

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About PAFA

Founded in 1805, the Pennsylvania Academy of the Fine Arts is America's first school and museum of fine arts. A recipient of the National Medal of Arts, PAFA offers undergraduate and graduate programs in the fine arts, innovative exhibitions of historic and contemporary American art, and a world-class collection of American art. [PAFA's esteemed alumni include](#) Mary Cassatt, Njideka Akunyili Crosby, Thomas Eakins, William Glackens, Barkley L. Hendricks, Violet Oakley, Louis Kahn, David Lynch, and Henry Ossawa Tanner.

About the Artists

El Anatsui

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Alexis Granwell (New York, NY, b. 1981) lives and works in Philadelphia. She received an MFA from The University of Pennsylvania in 2007. She is a co-director and one of the founding members of Tiger Strikes Asteroid. She has exhibited many solo exhibitions, including at Fleisher/ Ollman Gallery, Philadelphia, PA; Dickinson College, Carlisle, PA; Giampietro Gallery, New Haven, CT; Towson University, Baltimore, MD; Bryan Miller Gallery, Houston, TX; and Europos Parkas Museum, Vilnius, Lithuania. Other group exhibitions include Field Projects, New NY; Ortega y Gasset, New York, NY; Momenta Art, New York, NY; Trestle Art Gallery, New York, NY; IPCNY, NY; Artist-Run, Miami, FL; Elephant, Los Angeles, CA; Hemphill Gallery, Washington DC; University of Richmond Art Museum, Richmond, VA; Fjord Gallery, Philadelphia, PA; and CTRL Gallery, Houston, TX. Granwell is a recipient of The Independence Foundation Fine Arts Fellowship Grant for 2015. Through this grant, she attended a residency at Dieu Donne in New York, NY. Her work has been reviewed in *Sculpture Magazine*, *The Philadelphia Inquirer*, *The Washington Post*, *The Huffington Post*, *The Globe and Mail*, *Two Coats of Paint*, *Title Magazine*, and *Art F City*.

Fabienne Lasserre

Fabienne Lasserre grew up in Montreal, Canada, and lives and works in Brooklyn, NY. This year, her exhibits included “Make Room for Space” (Solo show, Hallwalls Contemporary Arts Center, Buffalo, NY); “Les Larmes” (Solo show, Parisian Laundry Gallery, Montreal, Canada); “To the Nothing” (2 outdoor sculptures at St-Gaudens National Historic Site, Cornish, NH); and “The Nervous Hand”, a two-person show with Ezra Tessler (315 Gallery, Brooklyn, 2018). Lasserre has participated in numerous group exhibitions throughout the United States and internationally, amongst these, “Feed the Meter vol. 2” at Ceysson Bénétière Gallery, Luxembourg (2017) and “C.Ar.D. in città” (2015), at Palazzo Costa Trettenero, Piacenza, Italy. Other group shows include “Beyond the End”, Kadist Foundation, Paris (2014); “Outside the Lines”, Contemporary Arts Museum Houston, TX (2013); “Saber Desconocer”, Museo de Antioquia, Medellin, Colombia (2013); “La Triennale québécoise” (2011), Musée d’art contemporain de Montréal; “Come Through” (2010), Sikkema Jenkins & Co., NY, “Foreign Object” (2010), Regina Rex, NY, and “Hace Mucho que No Te Veo” (2010), at Espacio

Matucana 100, Santiago, Chile. She was a recipient of the Sharpe-Walentas Studio Program award (2016-17) has completed a residency at Dieu Donné Papermill (Workspace Program, 2012), and received two Project Grants for Visual Artists from the Canada Council for the Arts (2013 and 2014).

Brie Ruais

Brie Ruais (Southern California, b. 1982) lives and works in Brooklyn, New York. She received her MFA from Columbia University's School of the Arts in 2011. Her work has been exhibited at institutions including the Katzen Arts Center at American University, Washington, DC, and the Museum of Fine Arts Boston. Solo exhibitions include forthcoming Albertz Benda Gallery, NY, NY (2019), Night Gallery, LA (2018); Cooper Cole, Toronto, Canada (2018); Halsey McKay Gallery, Easthampton, NY (2017); Nicole Klagsbrun, NY (2013). Ruais' work has been included in group exhibitions at Susan Inglett Gallery, NYC, September Gallery, Hudson, NY; Sperone Westwater, NYC, Rachel Uffner, NYC, Maccarone, NYC, and Xavier Hufkens, Brussels. Awards and residencies include The Pollock Krasner Foundation Grant (2018), The Sharpe Walentas Studio Program (2018), the Dieu Donne Fellowship (2016), Montello Foundation Residency (2017). Her work is featured in *Vitamin C: New Perspectives in Contemporary Art, Clay and Ceramics*, by Phaidon (2017).

Michelle Segre

Michelle Segre lives and works in New York City. She is a graduate of the Cooper Union School of Art. Segre has had recent solo exhibitions at the Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia PA and The University of Tennessee, Chattanooga, TN. In 2017, her work was shown in exhibitions at The Nerman Museum of Contemporary Art, Overland Park, KS; and Ceysson and Benetiere, Luxembourg, as well as others. Segre has been included in shows at the P.S. 1 Contemporary Art Center in NY; the Aldrich Museum in Ridgefield, CT; the Tang Teaching Museum in Saratoga Springs, NY; and the Boulder Museum of Contemporary Art in Colorado, amongst others. Her work is in the permanent collections of the Museum of Modern Art, New York, and The Tang Teaching Museum, Saratoga Springs, New York. Segre is a past recipient of the American Academy of Arts and Letters Award, the John Simon Guggenheim Memorial Fellowship, a Civitella Ranieri Fellowship and a Tiffany Foundation award. She is represented by the Derek Eller Gallery in New York.

Joan Snyder

Joan Snyder (Highland Park, NJ, b. 1940) has been presented in more than 100 exhibitions since 1970, including the 1973 and 1981 Whitney Biennials and the 1975 Corcoran Biennial. Snyder's art is represented in many leading American public collections, including the Metropolitan Museum of Art, Museum of Modern Art, New York Public Library, The Jewish Museum, the Solomon R. Guggenheim Museum, Whitney Museum of American Art in New York City, the National Museum of Women in the Arts, The Phillips Collection in Washington, D.C., the Museum of Fine Arts, Boston, the Harvard University Museums, Cambridge, Dallas Museum of Art, Dallas, High Museum of Art, Atlanta, and the San Francisco Museum of Modern Art, San Francisco. Snyder is the recipient of a 1974 National Endowment for the Arts Fellowship,

a 1983 John Simon Guggenheim Memorial Fellowship, a 2007 MacArthur Fellowship, and a 2016 Arts & Letters Award in Art from the American Academy of Arts & Letters. Snyder lives and works in Brooklyn and Woodstock, New York.

Sun You

Sun You is a Seoul born, New York based artist. You has exhibited her work in galleries and museums internationally. Recent exhibition venues include Queens Museum, Corona, The Korean Cultural Center, New York, Scotty Enterprise, Berlin, Künstlerhaus Schloss Balmoral, Bad Ems, Seoul Arts Center, Seoul, The Anderson Gallery, Virginia Commonwealth University, Richmond, and The Suburban, Chicago. You is and was an artist in residence at Sharpe and Walentas Studio Program, Hunter College, Ace Hotel, Marble House Project, Atlantic Center for the Arts, Triangle Arts Association, and Künstlerhaus Schloss Balmoral. She was also selected as an “Artist to Watch” in 2016 by WIDEWALLS and “18 Artists to Watch”, by Modern Painters, 2015. You’s artist book, ‘please enjoy!’ with Small Editions, was acquired by the Whitney Library, The Metropolitan Museum of Art, the School of the Art Institute of Chicago, Yale University and the NY Public Library. Recent solo exhibition venues include l’espace 71 in Seoul (2016), Secret Dungeon, Brooklyn (2018), The Anderson Gallery, Virginia Commonwealth University, Richmond (2018), SARDINE, Brooklyn, NY (2018) and You is scheduled to have a solo at The Pit, Glendale, CA (2019). You heads President Clinton Projects, a curatorial project, and co-runs a non-profit gallery, Tiger Strikes Asteroid New York. She is also a co-founder and core-member of An/other New York, a collective of Asian and Asian American visual artists, writers and curators.