The Fearsome BMI: Women Artists and the Body
The Fearsome BMI: 
Women Artists and the Body

March 24 - May 5, 2014
Mary H. Dana Women Artists Series Galleries
Douglass Library / Rutgers University
8 Chapel Drive, New Brunswick, NJ 08901

April 7, 2014
Institute for Women’s Leadership Consortium Initiative on Women and Health Conference
The Body Mass Index: Myth or Reality?
Health, Wellness, and Self Esteem in Women

Exhibition and conference funding provided by in part by the Blanche and Irving Laurie Foundation, and sponsored by the Institute for Women’s Leadership Consortium Initiative on Women and Health, Institute for Women and Art, and Rutgers Robert Wood Johnson Medical School. Series co-sponsors include: Douglass Residential College and the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.

For conference details:
http://iwl.rutgers.edu/documents/events/BodyMassIndexConferenceandExhibitionFinal.pdf

© Copyright Institute for Women and Art, Rutgers, The State University of New Jersey, 2014
CONTENTS

Essay / The Fearsome BMI
Ferris Olin and Judith K. Brodsky 04

Nancy Fried / Statement and Images 12

Ariane Lopez-Huici / Statement and Images 15

Brenda Oelbaum / Statement and Images 19

Monica Ong / Statement and Images 23

Laura Splan / Statement and Images 27

Exhibition Checklist 32

Selected CVs 33
THE FEARSOME BMI

“Body Mass Index (BMI) is a number calculated from a person’s weight and height. BMI provides a reliable indicator of body fatness for most people and is used to screen for weight categories that may lead to health problems.”

This is the description of the BMI. Sounds good, but is it? It constructs an ideal for all women that may not be conducive to a positive self-image for many, particularly those from diverse ethnic and economic backgrounds as well as women of many ages.

In February, 2013, the Rutgers University Institute for Women’s Leadership (IWL) launched the IWL Consortium Initiative on Women & Health to address issues of women’s well-being and health disparities among women. In conjunction with this initiative, the IWL mounted a two-day conference centered around World Health Day in April 2014 showing the complex impact of BMI categorization (both positive and negative) on women’s physical, emotional, sexual, financial and psychological health. The conference was organized by Dr. Alison Bernstein, Director of the IWL; Lisa Hetfield, Deputy Director of the IWL; and Dr. Gloria A. Bachmann, Director, Women’s Health Institute at UMDNJ-RW J Medical School; Interim Chair, OB/GYN Department at RWJU Hospital. It was held at Rutgers University’s RWJ Medical School, Piscataway, NJ. It featured experts from Rutgers and other institutions across disciplines of medicine, biology, psychology, the arts, public policy and the humanities and included keynote speakers, workshops, and panels addressing a range of topics related to obesity, the BMI categorization and women’s overall health.¹

¹ The description of the conference, the information about the BMI, and the statistics on obesity are derived from various documents prepared by Lisa Hetfield in preparation for the conference.
For 20 years, dramatic increase in obesity has occurred in the United States. Over one-third of U.S. adults (35.7%) and 17% (12.5 million) of children and adolescents are classified as obese. Body mass index (BMI) gained popularity in the 1970s (after a study of 7,400 men only) as a way to measure body fat. The BMI is the calculation of weight in relation to height and is used by WHO as the standard for recording obesity. But this number does not account for muscle mass, weight distribution, or genetics. It categorizes the individual into levels of weight severity after the “normal” BMI has been exceeded: overweight, obese, and morbidly obese.

A woman’s weight fluctuates across the life cycle and the ideal BMI for one age may not fit another age. Mounting research suggests that among older adults, overweight women fare better than their thinner counterparts with respect to mortality risk. Many healthy and fit women exemplify the notion of “health at every size,” although they may exceed the “ideal” weight range due to heredity and lifestyle. Perpetuating the view that BMI defines not only health but attractiveness, emotional wellness and sexual allure may negatively influence a woman’s health, encouraging her to contribute to the four billion dollars spent each year on weight loss products and services. Emerging data suggest larger ranges of healthy weight for women than currently defined by cultural norms and conventional medicine, and that social networks and leisure activities may mitigate health threats of high BMI.

This project connected the Women’s and Gender Studies community with the medical community to promote women’s health. It expanded understanding of the complexity and multiple dimensions of women’s health and body weight, taking into account diversity of race, ethnicity, age as well as other factors including sleep patterns, exercise, body image and nutrition by bringing together scholars, educators, artists, healthcare providers, students and members of the community-at-large from many disciplines and with varying perspectives to share expertise on women’s health and body weight, focusing on the BMI and its connection to obesity levels, stress, yo-yo dieting, cosmetic surgery, self-esteem, and corporate interests. It increased awareness of the intersection of medical practice and cultural norms by dispelling the myth that BMI is directly tied to the optimal measure of wellness and examined how the BMI intersects with the beauty industry which uses the BMI and other medical quantification to give its products validity. It reviewed the data on habits engaged in by women to maintain BMI, such as smoking, laxative use, or stimulant drugs that are detractors to overall health. And it increased understanding of how advertising and articles in women’s magazines promote standards of beauty that emphasize impossible aspirations of thinness, thus encouraging unhealthy dieting, generating billions of
dollars for the weight-loss industry, and resulting in low self-esteem for women who cannot meet those standards, particularly non-whites and ethnically diverse women.

The Rutgers University Institute for Women and Art (IWA) is one of the centers belonging to the Institute for Women’s Leadership. In conjunction with the conference, Judith K. Brodsky and Ferris Olin, Founders of the Rutgers Institute for Women and Art curated this exhibition, *The Fearsome BMI: Women Artists and the Body*. They were also members of the planning committee for the conference. Connie Tell and Nicole Ianuzelli, respectively Deputy Director and Program Manager of the IWA implemented the installation of the exhibition.

Since the Feminist Art Movement of the 1970s, women artists have interrogated representations of the female body. This exhibition is focused on how women artists in the 21st century are continuing that critique. While artists of the 1970s focused on disruption of representations of the nude female body, contemporary women artists concentrate on exposing how mainstream ideals of women’s health and beauty negatively affect women of all ages, women from diverse populations, women with disabilities, and other women who don’t fit into the categories created by the societal norms which have been established by the beauty industry, Hollywood, television, toy manufacturers, and even the medical profession.

The exhibition features contemporary artists including sculptor Nancy Fried, French/American photographer Ariane Lopez-Huici, and multi-media artists Brenda Oelbaum, Monica Ong, and Laura Splan. These artists address issues of obesity and women’s health in relation to race, class, and ethnicity. In addition to having their work in the exhibition, Nancy Fried and Brenda Oelbaum spoke during the conference. Their personal stories that led to their art practice were highlights of the conference.

**Nancy Fried** began creating terra-cotta torsos of women who had undergone radical mastectomies in 1986 following her own mastectomy. She decided not to have her missing breast reconstructed. Her powerful terra-cotta *Self-Portraits* while far from the European/American conception of a perfect woman’s body have dignity and eternal beauty through her presentation. They stand boldly and project self-confidence rather than asking for pity. They demand acceptance as valuable in their own right. Fried uses her own body to explore a wide range of human emotions related to loss, death, and mourning. In addition to the sculptures that focus on her mastectomy, Fried addresses other issue of significance in
women’s lives—weight gain and loss, and emotional disturbances, particularly the high level of anxiety that many women suffer. Fried says, “I want to make work that depicts a truthfully rendered female figure, rather than the idealized perfect image that our culture demands of women. Women age, get wrinkles, rolls of fat, lose breasts and still remain beautiful. Hopefully my work redefines female beauty with all of its scars and flaws.”

**Ariane Lopez-Huici**’s photographs are focused on the human body. She constantly transgresses conventional canons of beauty in her series. Her photographs of obese and disabled women disrupt social norms; she presents them as lived in bodies that while not fitting the standards of the BMI, have dignity and majesty. Lopez-Huici says this of her artistic practice:

> These models are heroes of our time. Through their talent, their strength and courage, they enlarge the boundaries of our emotional and visual world. Their beauty emerges from the poetry of their imperfections. They take part in the trance, in the ritual of bodies in weightlessness. El Duende. Life itself. The imperfection is the art of freedom opposed to the fascism of Apollonian art. I love Goya, Dziga Vertov, Maya Deren, Antonin Artaud.

> A wound is at the origin of my encounters: a visible or invisible wound you feel, a wound you try to discover. I think the models I choose are rejecting social conformity. Breaking taboos requires a great deal of courage, to expose these taboos without becoming morose takes even more courage, and it is this courage, this fire, that draws me to them.

**Laura Splan** says that her “work explores perceptions of beauty and horror, comfort, and discomfort. I use anatomical and medical imagery as a point of departure to explore these dualities and our ambivalence toward the human body.”

---

2 We want to acknowledge the 2009 exhibition at Davidson College, *Re/formations: Disability, Women, and Sculpture* as precedent for *The Fearsome BMI*. Although the focus in that exhibit was on disability rather than obesity, the premises of both exhibitions are related in their intention to underscore how contemporary women artists are deconstructing cultural norms of female beauty in the light of women’s experience. The quote by Nancy Fried comes from the Davidson College website page for the exhibition: www.davidsoncollegeartgalleries.org/reformations-disability-women-and-sculpture. Both Nancy Fried and Laura Splan were included in that exhibition although we came to know their work through our own research on women artists and the female body in the process of mounting panel discussions from 2009 through 2013 for the Tribeca Performing Arts series called Dialogues in the Visual Arts, organized by Susan Flemenger.


She employs a variety of feminist materials and processes juxtaposing biomedical imagery with comfortable domestic imagery and craft processes. The supposedly familiar and benign are subverted by the anatomical and biological. An earlier series than those in this exhibition consisted of a set of doilies—the kind that are satirized in television sit-coms where they symbolize middle-class striving for respectability and upward mobility. At first glance, the doilies look like attractive everyday objects. But they are not. The pattern in each doily is based on a different lethal virus—HIV, SARS, Herpes, Influenza. She often uses her own body in the production of materials for her work. In one of these projects, she used discarded facial peel as fabric for a nightgown and negligée. The images in this present exhibition are ones from multiple series in which she recombines images from beauty industry advertisements showing how the beauty industry uses medical imagery to justify their products, thus enticing potential buyers who are concerned about health as well as beauty.

Monica Ong creates installations and interactive narratives in which she investigates how the norms of social hierarchy create cultural silences. The muteness of families on medical issues, out of the fear of losing face, based on what she learned about her own family is one of the concerns expressed in several pieces in this exhibition. Through the labels on imaginary medication bottles, she documents the desires of members of her family (Philippine-based but Chinese in origin) to fulfill the social standing for which they strive from the vain desire for lighter skin to more serious issues. In the installation titled *Etymology of an Untranslated Cervix*, Ong comments on how cultural silences can affect life and death. This work is based on a doctor’s comments about her work in Uganda trying to provide medical care and education to the local village: In Rufumbira, the local language in Kisoro, there is no word for cervix, and the word vagina is a shameful, dirty word, rarely uttered. Ong questions what happens when there is no language for parts of the woman’s body. How do you rescue someone without language to describe the body part that needs medical attention? Ong says, “I think about the ownership of language and how that ultimately translates into the ownership of one’s body and health.”

Below is Ong’s poem that accompanies this installation:

```
This space between two entries
I claim it.
```
When it (she) is blotted out with black marker
I say it, I name it.
But under these volcano peaks, I am locked out in English
Cells rupture. Quietly.
A carcinoma colony creeping in her blank space. Spreads.
What if dysplasia simply meant
to displease?
The interpreter asks
Why do they want to go down there,
to that dirty, shameful place?
What is the point of wailing horns, of fighting
a fire with no address?

This dialect was not designed for her.
On the Western shore, I can spell it out, letter by letter
print a scan and map every tumor’s point of entry,
conduct daily surveillance on each tendril
until it is white with radioactive surge.
But what about her tongue?
Absent, unable to make real
her body, written in silence
Danger (  ) is waiting in red,

The monster’s shadow, taller and hungrier than the monster itself.
Ink spilled. Bleeding.

Brenda Oelbaum calls herself “a fat activist.” In her talk at the BMI conference she told her life story. She recounted that when she was a young girl, her mother used to call her “Man Mountain Dean,” a wrestler from the 1930s, just to be sure she knew she was fat. Brenda’s mother used to make desserts for her father and brothers. When Brenda reached for one, she would cock her eyebrow and give a slap in the hand saying, “Silly girl! Dessert is for boys.” “Everybody around me didn’t weigh that much, so I’d (try to lose weight).” The first time she tried to lose weight she was 12. She was athletic by nature, and skiing, horseback riding and swimming were her favorite sports. But exercising alone didn’t seem to make a difference. She decided to give the right diet a try, and moved onto weight loss books. Each weight loss book proposed a different style of “healthy” diet. She followed their instructions religiously. She tried them all—the Scarsdale diet, the Beverly Hills diet and the Master Cleanse—but none seemed to work. After each dramatic weight loss, weight gain would come back faster. Ignoring what her body was telling her actually affected her metabolism. She kept gaining weight as opposed to losing. In the end, she was branded with the stigma of being obese and haunted by feelings of inadequacy. She went on to say that it took her 28 years to come to fat acceptance. When she suffered from anorexia and bulimia, she gave up trying to lose weight and says she preferred sanity and peace of mind to trying to transform her body into the Barbie-doll mode. Her art is a chronicle of personal struggles.

The video in the exhibition shows her eating a diet book. The video begins with a view of her feet on a scale. The scale registers well over 200 pounds. The next minutes of the video show her eating the pages of a book. As she finishes
chewing the last page, the now-empty cover comes into view. It’s *Dr. Atkins New Diet Revolution*. The final image in the video shows her feet again on the scale with her weight registering the same number of pounds. Eating the book has not resulted in weight loss. The act of eating the book not only relates to her own weight concerns, but also to her intention to reveal that diet books are published to be consumed, not actually to help people lose weight. The exhibition also includes papier-mâché versions of the *Venus of Willendorf*, the most well known of the female sculptures that were created 30,000 years ago. These figures, small enough to fit into the palm of a hand were probably fashioned to celebrate female fertility. 
Oelbaum has recreated them on a much larger scale. The very material from which they are made relates to Oelbaum’s artistic intent. Each is constructed from the pages of a different diet book, and thus they are named after the diet books—*the Venus of Fonda, the Venus of Simmons, the Scarsdale Venus with Gun (aka The Tarnower Venus)*, and *The Last Chance Venus*.5

It is important to keep in mind that these are works of art. It is the individual artist’s imagination, thoughtfulness, and skill that renders them effective. But these artists are also representative of the postmodern social critique introduced by feminism, multiculturalism, and post structuralism. Ironic, questioning, uncovering the hidden assumptions of social convention and ideals, they shed light on real problems that affect the well being of both women and men. They complete the circle. Starting from their individual experience, shaped by their artistic sensibility, they return to the real world giving us insights that help us reconfigure the past and present to go forward into the future, better prepared in the struggle to improve our lives.

**Ferris Olin and Judith K. Brodsky**

5 Please see Brenda Oelbaum’s website for more of her story and for her reactions to the exhibition and the conference: brendaoelbaum.me.
Nancy Fried / Statement

Nancy Fried is a New York City based artist who works from photographs of her body to create sculptures that deal with issues of loss, regeneration, grief, pain and body image. The work transforms and transcends that pain. These portraits, and all of her work, come from her personal experiences and she hopes are universal images that others can relate to.
Nancy Fried / Images

Markings, 1987
terra cotta, 12.5 x 15 x 11 inches

Remembering the Pain, 1987
terra cotta, nail, 12 x 4 x 11 inches
Nancy Fried / Images

*Repose*, 1987
terra cotta, 12.5 x 12.5 x 11 inches

*Torso with Clenched Fists*, 1987
terra cotta, 12 x 14 x 10 inches
Ariane Lopez-Huici / Statement
lopezhuici.com

Ariane Lopez-Huici is a photographer living between New York and Paris. She has always made both abstract and figurative photographs at the same time and does not see any difference between the two because she is trying to express emotions. Her work focuses on the human body, transgressing the conventional canon of beauty. She uses black and white photography with a pronounced grain and deep blacks to accentuate the shadowy areas of human adventure and experience. Her series, Rebelles, documents a group of voluptuous women asserting their majesty. Her most recent series, Priscille, 2009-2010, with a handicapped model, claims in Rodin’s tradition for the true beauty and personality of the fragmented body.
Ariane Lopez-Huici / Images

Priscille, 2010
gelatin silver print, 20 x 18 inches

Priscille 2, 2010
gelatin silver print, 18 x 20 inches
Ariane Lopez-Huici / Images

Priscille and Frederic, 2011
gelatin silver print, 20 x 18 inches

Rebelles 1, 2006
gelatin silver print, 20 x 24 inches
Ariane Lopez-Huici / Images

Rebelles 2, 2006
gelatin silver print, 20 x 24 inches

Rebelles 3, 2006
gelatin silver print, 20 x 24 inches
Brenda Oelbaum is a Michigan based multidisciplinary conceptual artist, who for the past 10 years has focused on taking down the 66 billion dollar diet industry. She does this by turning diet books into art that educates viewers about disordered eating and by bringing attention to an industry that thrives on personal failure by promoting low self-image and body loathing. She feels strongly that it is the Diet Industry that has created the so called “Obesity Epidemic,” and believes in the principles of Health at Every Size (HAES). Her ‘Diet Venus’ series is a collection of reproductions of the Venus of Willendorf, once considered a fertility icon of great feminist interest. The Venuses are created from “papier maché” which literally translates from the French as “chewed paper” (a common diet trick of fashion models). The redundancy of building these sculptures composed of layers of pages from diet books, mimics the often bland and boring food regimes of diet plans creating visual metaphors representing dieting's futility and ineffectiveness.
Brenda Oelbaum / Images

Scarsdale Venus with Gun (Tarnower Venus)
2010, paper maché, 54 x 15 x 16 inches

The Last Chance Venus, 2010
paper maché, 54 x 15 x 16 inches
Brenda Oelbaum / Images

Venus of Fonda (Jane Fonda Venus), 2010
paper maché, 54 x 15 x 16 inches

Venus of Simmons (Richard Simmons Venus)
2010, paper maché, 54 x 15 x 16 inches
Results May Vary, 2011, video, 9:38 minutes
(youtube.com/channel/UCX1rK6GaUYsW1CG6oky-60Q)
Monica Ong is a Connecticut based artist whose work investigates cultural silences that shape the medical-emotional landscape of family diaspora, extending from China, to the Philippines, to North America. She weaves personal narratives into clinical spaces, focusing her gaze on the silences that plague public health due to under reporting, lack of translation, stigma, and ghost stories. Her medical apothecary includes whitening solutions to improve social standing, mental health treatments that don’t let families lose face, all formulated with family folklore and Chinese paradoxes. A series of x-ray scans frame geographies of un-translated trauma, paradigms that riddle women’s bodies with shame. She offers a critique of “tradition” in the landscape of public health.
Monica Ong / Images

**Her Youth in Asia**

**Fortune Babies**

**Perfect Baby Formula**

*Remedies*, 2009-10, vintage medicine bottles, recreated labels, desk drawers, 14.5 x 4.75 x 4 / 17.5 x 14.5 x 4 inches
Monica Ong / Images

Silent Treatment

Whitening Oral Rinse

Whitening Solution

Remedies, 2009-10, vintage medicine bottles, recreated labels, desk drawers, 14.5 x 4.75 x 4 / 17.5 x 14.5 x 4 inches
Monica Ong / Images

*Catching a Wave*, 2012, duratrans print, x-ray light box, 18 x 14 inches

*Etymology of an Untranslated Cervix*, 2011 text, duratrans print, x-ray light box, poem, 14 x 18 inches (Please see page 8 for poem that accompanies this work).
Laura Splan is a Brooklyn, NY based artist. Her conceptually driven work employs a variety of media and interrogates the visual and textual manifestations of our cultural ambivalence towards the human body. Her recent collage works on paper include series entitled “Reformulations”, “Transfigurations” and “Serendipitous Destiny”. These often spare compositions use appropriated images obsessively and meticulously collected from fashion, beauty, lifestyle and health magazines. The collages illuminate imagery alluding to pseudo-scientific and pseudo-spiritual tropes. Didactic diagrams, scientific illustrations and allusions to the purity of nature come together with seductive smudges, ecstatic splashes and sugary drips. Collectively the collages examine underlying promises of salvation, vitality, happiness and ecstasy in our contemporary media landscape.
Laura Splan / Images

Color So Deep

Never So Simple

Now I Look Like I Feel Inside

Reformulations, 2012, magazine collage on archival paper, each 10 x 7 inches
Laura Splan / Images

Rewrite Your Future  Unlock the Secrets  Unprecidented Demand

Reformulations, 2012, magazine collage on archival paper, each 10 x 7 inches
Laura Splan / Images

Become Spellbound  

Discovered Accidentally  

Innovative Exclusive Combination

_Serendipitous Destiny_, 2012, magazine collage on archival paper, each 16 x 12 inches
Laura Splan / Images

Eliminate the Excess

It's Actually Possible

Now Even More Attainable

*Transfigurations*, 2012, magazine collage on archival paper, each 14 x 10 inches
Exhibition Checklist
(Images courtesy of the artists)

Nancy Fried
Markings, 1987
terra cotta, 12.5 x 15 x 11 inches

Remembering the Pain, 1987
terra cotta, nail, 12 x 4 x 11 inches

Repose, 1987
terra cotta, 12.5 x 12.5 x 11 inches

Torso with Clenched Fists, 1987
terra cotta, 12 x 14 x 10 inches

Ariane Lopez-Huici
Priscille, 2010
gelatin silver print, 20 x 18 inches

Priscille 2, 2010
gelatin silver print, 18 x 20 inches

Priscille and Frederic, 2011
gelatin silver print, 20 x 18 inches

Rebelles 1, 2, 3, 2006
gelatin silver print, each 20 x 24 inches

Brenda Oelbaum
Results May Vary, 2011
video, 9:38 minutes

Scarsdale Venus with Gun (Tarnower Venus), 2010, paper maché, 54 x 15 x 16 inches

The Last Chance Venus, 2010
paper maché, 54 x 15 x 16 inches

Venus of Fonda (Jane Fonda Venus), 2010, paper maché, 54 x 15 x 16 inches

Venus of Simmons (Richard Simmons Venus), 2010, paper maché, 54 x 15 x 16 inches

Monica Ong
Catching a Wave, 2012, duratrans print, x-ray light box, 18 x 14 inches

Etymology of an Untranslated Cervix, 2011
text, duratrans print, x-ray light box, 14 x 18 inches

Remedies, 2009-10, vintage medicine bottles, recreated labels, desk drawers, 14.5 x 4.75 x 4 / 17.5 x 14.5 x 4 inches
- Her Youth in Asia
- Fortune Babies
- Perfect Baby Formula
- Silent Treatment
- Whitening Oral Rinse
- Whitening Solution

Laura Splan
Reformulations, 2012, magazine collage on archival paper, each 10 x 7 inches
- Color So Deep
- Never So Simple
- Now I Look Like I Feel Inside
- Rewrite Your Future
- Unlock the Secrets
- Unprecidented Demand

Serendipitous Destiny, 2012
magazine collage on archival paper, each 16 x 12 inches
- Become Spellbound
- Discovered Accidentally
- Innovative Exclusive Combination

Transfigurations, 2012
magazine collage on archival paper, each 14 x 10 inches
- Eliminate the Excess
- It’s Actually Possible
- Now Even More Attainable
Nancy Fried / CV (not available)

Selected Websites for Reference
academics.davidson.edu/galleries/reformations/index.html
andreamarquis.com/publications/2013-10_ceramics_monthly.pdf
articles.baltimoresun.com/1997-03-31/features/1997090084_1_breast-cancer-fried-piece-of-art
metmuseum.org/collection/the-collection-online/search/485152
Selected Solo Exhibitions
2014    Musée des Beaux-Arts de Caen, France
2013    Hionas Gallery, New York, NY
2012    New York University in France, Paris
2010    French Institute – Alliance Française, New York, NY
2007    New York Studio School, New York, NY
2005    Bowery Poetry Club, New York, NY
2004    Institut Valencià d’Art Modern, IVAM, Valencia, Spain
2002    Ecole d’arts Plastiques, Chatellerault, France
2000    Galerie Frank, Fiac, Paris

Selected Group Exhibitions
2014    Body Conscious, curated by Emily L. Newman, Amelie A. Wallace Gallery, SUNY-Old Westbury, NY
2012    Feminist Art Base: Ariane Lopez-Huici, Sackler Center for Feminist Art, Brooklyn Art Museum, New York, NY
2011    Osez! (Dare!), curated by Katia Santibanez, Sometimes, New York, NY
2009    Engendered, curated by Amina Begum Ahmed & Priyanka Mathew, Halvai Gallery, New York, NY
2008    Shot Spot, curated by Katia Santibanez & Geoffrey Young, Geoffrey Young Gallery, Great Barrington, MA
2006    Vision Festival, New York, NY
2002    Femmes-Femmes, curated by Michel Bepoix, Galerie d’art du conseil général, Aix en Provence, France
2001    Voluptés, curated by Elga Wimmer, Borusan, Istanbul, Turkey
         L’art dans le vent, curated by Dominique Marchès, Domaine de Chamarande, France
         L’œil écoute, curated by Alain Kirili, Duc des Lombards, Paris, France
2000    FIAC, Paris, France
Brenda Oelbaum / CV
brendaoelbaum.me

Education
1993 M.A. Gallery and Retail Art Administration, Dean’s List, F.I.T, SUNY, New York, NY
1986 B.F.A Equivalent from the OCAD University, Toronto, ON, Canada
1985-86 OCA Florence Off Campus Program, Florence, Italy,

Selected Solo Exhibitions
2011 Let’s Make a Revolution, River’s Edge Gallery, Wyandotte, MI
2010 The Venus of Willendorf Project: The Obesity Crisis Contained, ArtPrize, Grand Rapids, MI

Selected Group Exhibitions
2014 Half the Sky: Intersections of Social Practice Art, Luxun Academy of Fine Art, Shenyang, Liaoning Province, China
Equilibrium, Woman Made Gallery, Chicago, IL
Through the Eye of the Mother, Korean Cultural Center, Chicago, IL

Selected Performances
2012 Corpo Punishment I, Indiana State University, Bloomington, IN
2011 Results May Vary, Ingest, Digest, Protest, Chicago, IL

Selected Lectures
2013 Art and Social Justice: Fat Activism and my Studio Practice, Women’s Studies, U. of Michigan, Dearborn, MI
2012 CAA New York, Blockbuster Exhibitions, Panelist
Monica Ong / CV
monicaong.com

Education
2006 MFA in Studio Art with Honors, Rhode Island School of Design (RISD), Department of Digital Media
2003-04 Certificate in Studio Art, School of the Art Institute of Chicago (SAIC), Department of Art and Technology
1999 BS in School of Education, Studio Art Major, New York University, Magna Cum Laude graduate

Selected Exhibitions
2012 20th Anniversary: 20 Jurors, WomanMade Gallery, Chicago, IL
2008 Sound Café, Jedburgh Community and Arts Center, Jedburgh, Scotland
2007 Festival de Arte Digital, Espaço FUNARTE @ Casa do Conde, Belo Horizonte, Brazil
2006 Translations: Misguided Machines & Cultural Loops, Emergence Gallery @ Duo Theatre, New York, NY
2005 Technetronic Teleologies, Sol Koffler Gallery, Providence, RI
2004 Art Interactions: I=You=Me, Gallery 2, Chicago, IL
2002 2002 Soho Photo National Photography Competition, Soho Photo Gallery, New York, NY

Selected Fellowships and Workshops
2013 Kenyon Review Writers Workshop, Literary Hybrid / Book Arts Workshop
2009-11 Kundiman, Poetry Retreat for Asian American Writers

Selected Honors
2012 Pushcart Poetry Prize Nomination, “Bo Suerte” nominated by Tidal Basin Review
2007 Writing the Medical Experience Partial Scholarship, Sarah Lawrence College
Education
2002 MFA, Sculpture, Mills College, Oakland, CA
1995 BA, University of California, Irvine, CA

Selected Solo Exhibitions
2014 *Meta Static*, Dose Projects Space, Brooklyn, NY
2011 *Reformulations*, Nicolaysen Art Museum, Casper, WY
2009 *Body Politic*, West Gallery, Texas Woman’s University, Denton, TX

Selected Group Exhibitions
2013 *Gone Viral: Medical Science and Contemporary Textile Art*, Marion Art Gallery, Fredonia, NY
*Handicraft: Threads and Stitches in Fine Art*, Museum Kunst der Westküste, Alkersum/Föhr, Germany
*Dear Diary: Update All*, Neuberger Museum of Art, Purchase, NY
2012 *Past is Present: Contemporary Approaches to Historical Decorative Arts & Design*, Columbus Museum, GA
*Thread of Life*, Museum of Fine Arts, Tallahassee, FL

Selected Commissions
2011 *Watching Hands*, David J. Sencer CDC Museum In Association with the Smithsonian Institution, Atlanta, GA
2010 *Unravelled*, Preston Manor, Brighton & Hove, UK

Selected Awards and Grants
2012 Smack Mellon Hot Picks Program
The mission of the Rutgers Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record. To accomplish the goal, the IWA invents implements, and conducts live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for women artists who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

**Founded in 2006, the Institute for Women and Art is actively engaged in:**

* Exhibitions and public programming organized by the award-winning and nationally recognized Mary H. Dana Women Artists Series, founded in 1971 by Joan Snyder, and other sponsored events through the United States and abroad.

* Educational and curricular development led by The Feminist Art Project (TFAP) through FARE: Feminist Art Resources in Education for K-12, college students, and their teachers. (feministartproject.rutgers.edu)

* Research and documentation facilitated by the Getty Foundation and New Jersey State Council on the Arts-funded Women Artists Archives National Directory - WAAND (waand.rutgers.edu), as well as the archival collections found in the Miriam Schapiro Archives on Women Artists.

**IWA Staff**

Connie Tell, Director, Institute for Women and Art, and Project Manager, The Feminist Art Project
Nicole Ianuzelli, Manager of Programs and Exhibits, Institute for Women and Art
Leigh-Ayna Passamano, Project Assistant, Institute for Women and Art
Ferris Olin and Judith K. Brodsky, Co-Founding Directors, Institute for Women and Art (Retired)

**Special Thanks**

Blanche and Irving Laurie Foundation, Institute for Women’s Leadership Consortium Initiative on Women and Health, and Rutgers Robert Wood Johnson Medical School
Kelly Worth, Administrative Assistant, Rutgers University Libraries
INSTITUTE FOR WOMEN AND ART
Rutgers, The State University of New Jersey
640 Bartholomew Road, Piscataway, NJ 08854
womenart@rci.rutgers.edu
iwa.rutgers.edu

INSTITUTE FOR WOMEN AND ART
ADVISORY COUNCIL, 2013-14

Fawzia Afzal-Khan  Marjorie Martay
Grimanesa Amoros  Joan Marter
Betsy Barbanell  Yolanda Martinez-San Miguel
Joan Bartl  Leslie Mitchner
Anonda Bell  Isabel Nazario
Judith K. Brodsky  Ferris Olin
Abena Busia  Nell Painter
Elizabeth Cohen  Joanna Regulska
Leah DeVun  Martin Rosenberg
Marianne I. Gaunt  Ernestine Ruben
Mary Hawkesworth  Anne Swartz
Lisa Hetfield  Farideh Tehrani
Carolyn Landis  Jorge Daniel Veneciano
Jacqueline Litt  Cheryl A. Wall
Megan Lotts

MARY H. DANA WOMEN ARTISTS SERIES
ADVISORY COUNCIL, 2013-14

Anonda Bell  Judith K. Brodsky
Mary Hawkesworth  Lisa Hetfield
Joan Marter  Yolanda Martinez-San Miguel
Lynn F. Miller  Isabel Nazario
Ferris Olin  Martin Rosenberg