



Heather Rasmussen, *Untitled (Striped chair, gourd and mirror on teal)*, 2018, pigment print, 40 x 30 inches. Courtesy of the Artist and The Pit, Glendale, CA.

# THESE CREATURES

CURATED BY CINDY REHM

SEPTEMBER 9 – NOVEMBER 23

RECEPTION FOR THE ARTISTS ON  
SEPTEMBER 10 FROM 6-8PM

JOHANNA BRAUN

VIRGINIA BROERSMA

URSULA BROOKBANK

NANCY BUCHANAN

MICHELLE CARLA HANDEL

CAROLINA HICKS

ANGIE JENNINGS

AUBREY INGMAR MANSON

SARANA MEHRA

HEATHER RASMUSSEN

JAKLIN ROMINE

JINAL SANGOI

MARIÁNGELES SOTO-DÍAZ

KANDIS WILLIAMS

*Isn't it amazing that they can get up each morning?*

*That they can actually drive cars, go to the supermarket, read street signs, operate appliances, vote in elections, blow their children's noses?*

*These creatures with teeth that tear flesh, mouths that make sounds— isn't it amazing that we allow them to live among us?*

*These creatures that we can and do control.*

*What secrets do they possess?*

*What allows them to function without violence?*

*Are they secretly... violent?*

- Voiceover from Nancy Buchanan's *These Creatures*

In 1979, Nancy Buchanan made a one minute anti-advertisement with a male voiceover that marvels at the daily machinations of women. Like an anthropologist broadcasting his observations of a primitive tribe, his ironic awe reveals a position of authority. Women are portrayed as “the other,” mysterious beings to always be approached with fear and suspicion. This mistrust of women persists through time and can be seen in the persecution of witches, the invention of hysteria, the ongoing fear of the “leaky” female body, and contemporary distaste for women’s ambition. Forty years after Buchanan made *These Creatures*, women are still grappling with issues around representation, equality, and autonomy.

In *Secrets of Women*, Katherine Parks considers the early history of the dissection of female bodies by male clerics and physicians in their attempts to uncover the confounding mysteries of women’s sexuality and generation. The resulting treaties often condemned the poisons of menstruation, and the dangerous knowledge wielded by midwives and prostitutes. The fourteenth-century text *I segreti delle femme* portrays female subjects as “incompetent, malicious, lustful, physically disgusting, and prone to use their privileged knowledge to deceive and manipulate their husbands and partners.” This fear of women and their bodily fluids echoes through Donald Trump’s missives against “nasty women,” including his demeaning rant against Megan Kelly during the 2016 presidential race, “she had blood coming out of her eyes, blood coming out of her wherever.”

Many of the artists in *These Creatures* find power in the evocation of the monstrous-feminine. Virginia Broersma and Sarana Mehra challenge the idealization of the female nude in visual culture. Broersma’s paintings consider the vast history of the female body in art; all those bathers and odalisques that have been arranged, twisted, elongated, and perfected for male visual pleasure. Broersma’s bodies deflect this gaze as piles of entwined limbs defy objectification, refuse wholeness and clear identification. Mehra’s modern-day hieroglyphics source the proliferation of on-line nude selfies. These private-images-made-public feature subjects who posture and pose, contorting their own bodies to capture the most flattering angle. Mehra drafts these images in layers, superimposing marks until the constructed images mutate into a monstrous trace—a corpus of many arms, mouths, and orifices that layer and melt into one another.

Multiplicity and fragmentation echo through Heather Rasmussen’s performative photographs. She choreographs complex configurations of her body with mirrors, furniture, plaster casts, and organic matter in varying

levels of decay. Rasmussen's body is visually cut, fragmented, and mutated by the sharp hard edges of the looking-glass. Her uncanny forms speak to the vulnerability of the flesh, mortality, and cycles of generation through a language informed by Surrealism and the history of vanitas painting. In these works, Rasmussen implants the female body into an organic architecture that is at once beautiful and unsettling.

Ursula Brookbank is a collector of the discarded ephemera of women's private lives. Her *She World* archive contains intimate relics, rusted hairpins, dusty wigs, empty lipstick tubes, and the like: traces of the bodies and forgotten narratives of women. This focus on interiority can be seen in Brookbank's video *Hair*, a haunted and obsessive lament, with an echoing voice that feels to be coming from outside and inside the body at once. Carolina Hicks' own inner life spills forth in her drawings and videos that reveal doubt, fear, anger, and longing. Her taxonomies of psychic pain and trauma speak to searching for a closure she inherently mistrusts. Her video zines shift through images, moving between found passages and her own expressive drawings. The video zine is haptic and fragmentary much like the paper antecedent. For Hicks, the process of zine making is an engagement with research, a collecting and sifting through, a thinking through images and words gleaned from a diverse range of sources.

Both Johanna Braun and Kandis Williams create textual works through appropriated iconography. Braun's wall-sized picture atlases are composed of imagery drawn from the history of hysteria and witchcraft, alongside pictures of feral possessed girls who populate the modern horror genre. In the words of Barbara Creed, "Virtually all horror texts represent the monstrous-feminine in relation to Kristeva's notion of maternal authority and the mapping of the self's clean and proper body." Through visual association and text, Braun questions our culture's desire and fear around the uncontained female body. Williams' *Cervical Smile* mixes 19th century photographs of hysteric patients housed at the infamous Salpêtrière with the blank smiling faces of contemporary women, many showing visible signs of plastic surgery. Clusters of disembodied grinning mouths with perfect alabaster teeth become grotesque performances of normative femininity and whiteness. Williams' title links female reproductive anatomy to external emotion, much like the origins of hysteria that was attributed to the untethered, wandering womb.

Catherine A. McKinnon's 1999 essay *Are Women Human?* considers the precarious status of women the world over:

*If women were human, would we have so little voice in public deliberations and in the government in the countries where we live? Would we be hidden behind veils and imprisoned in houses and stoned and shot for refusing? Would we be beaten nearly to death, and to death by men with whom we are close? Would we be sexually molested in our families? Would we be raped in genocide to terrorize and eject and destroy our ethnic communities, and raped again in the undeclared war that goes on every day in every country in the world in what is called peacetime? If women were human, would our violation be enjoyed by our violators? And if we were human, when these things happened, would virtually nothing be done about it?*

Mariángeles Soto-Díaz creates objects, installations, and events that examine new feminist materialisms and how the rifts caused by power differentials can be understood. With her *Pink Elephant in the Room* series, Soto-Díaz provides instructions for a wall mural—along with statistics on global violence against women—to two male painters. She asks her collaborators to study the statistics on violence before executing the mural painting. She enacts a social practice on an intimate one-to-one scale that shifts the problem away from its frequent isolated distinction as strictly “a women’s issue”. Jinal Sangoi’s auto-ethnographic works engage the conceptual frameworks of Ecofeminism to analyze the correlations between art and everyday life. She possesses a sensitivity and deep desire to care for and protect the forgotten. As Sangoi writes: “Those voices that can’t be heard. Those bodies that found no grave. They scatter around creating stains on life and memories.”

Angie Jennings sources mythology and mysticism for symbolic imagery and ancient magic. In her paintings and performances, she engages process and ritual to manifest notions of the monstrous or non-human being. *Migrating Raven Burns in the Sun* is crafted on a found textile with sand, feathers, compost, beads, yarn, thread, artificial flowers, spray paint, and acrylic. Her spirit animal here is a raven, often a symbol of death or the lost soul, as she conjures a sacred object, a shield meant to absorb the trauma of cultural “othering.” Jaklin Romine documents the traces of physical injury in her ongoing series *Living with SCI*. The images of her bruised torso, bloody elbows, and torn fingernails document afflictions she has endured but not physically felt. Romine’s visceral images enact a kind of ritual transference, where the viewer can imagine the pain sensations that she herself cannot feel due to a spinal cord injury.

Michelle Carla Handel translates her somatic experiences into abstracted visceral forms. Her objects move between limp and rigid, smooth and rough, beautiful and grotesque, through seductive trompe-l'œil surfaces that beg to be touched. Handel's favorite palette of tender fleshy-pinks mimic the delicate tones of women's cosmetics and the more distressing referent of flayed skin and tissue. Like Handel, Aubrey Ingmar Manson exploits materiality and haptic sensation. Her works are constructed from layers of dinner napkins that are lovingly caressed into a sculptural corpus. These are bodies of the symbolic mother, crafted from the materials of women's lives. Mason's works reflect the history of labor and women's work through private narratives generated from within a female body.

We live in a time when the stories of women are finally taking hold where our voices are rising from a whisper to the rally cry, and collective scream "listen to women!" Recent books Brittney Cooper's *Eloquent Rage: A Black Feminist Discovers Her Superpower*, Soraya Chemaly's *Rage Becomes Her*, and Rebecca Traister's *Good and Mad* speak to the necessity for women to embrace and express their rage against a culture that has systematically excluded and debased them, and there is still so much to be angry about. While the #MeToo movement has forced a cultural reckoning with the pervasiveness of sexual violence and assault, there are still abusers who walk unpunished for their actions. In many states across the country, nearly all white-male legislatures are banning access to abortion, essentially negating the rights of their female constituents with the higher goal to outlaw abortion nationwide. Not to mention that women in this country are still not protected under the law as the Equal Rights Amendment languishes forty years after the original ratification date.

Leonora Carrington's short story *The Debutante* features a young woman who pushes against the suffocating rules of proper womanhood by enlisting the help of a hyena to take her place at a ball her mother is throwing in her honor. In the climactic passage, the disguised hyena eats her own girl-face before leaping out the window to freedom. Like Carrington, the artists in *These Creatures* know we must embrace our rebellion to become our own monsters. We creatures with teeth that tear flesh, mouths that make sounds, must remain defiant against those who would try to tame and contain us.

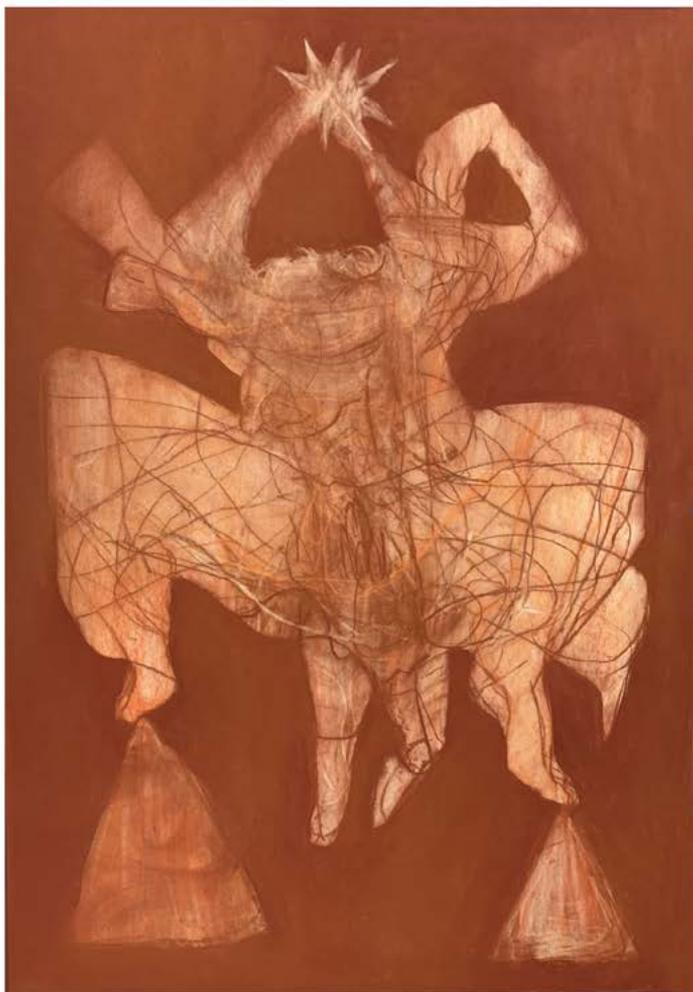
-Cindy Rehm, July 2019



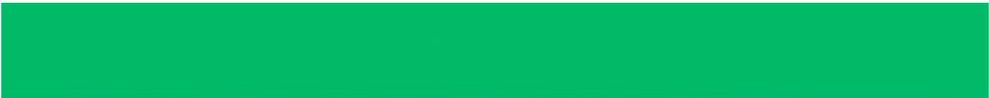
**"...IT'S EVIDENT  
THAT THE BODY  
IS THE FOREMOST  
POWERFUL**

**TOOL  
TO  
UNDO  
EXTERNAL  
AND INTERNAL  
OPPRESSIONS  
AND UNMASK  
THE FULL BREADTH  
OF ONE'S POWER."**

**A.L. STEINER**



The Majority





I HAVE THIS DEAD GIRL AHHH YOU KNOW YOU DO YOU REMEMBER THAT KID THAT WAS IN THE ACCIDENT SHE'S EHH SHE'S SO OPEN SHE'S SHE'S REALLY SHE'S REALLY JUST ON ON TOP OF EVERYTHING EMOTIONALLY SHE'S SHE REMINDS ME...\*

\* GENA ROWLANDS 'OPENING NIGHT' JOHN CASSAVETES 1977

'RUMINAT' (Latin: chewed over)  
not from here, not from there  
not brown enough, not white enough  
not femme enough, not masc enough  
not gay enough, not straight enough  
perpetual Homesickness for a place, a Self that  
never was. [are my desires organic or have they  
been downloaded?]  
am I a fault line ready to contract?  
the body as a seismic poem.  
NEGATION, longing, VALIDATION-addiction  
internalized domestication, ideological bloat  
semiotic oil spill in the Psyche  
memory methane leaks (is it then, now or  
Coming?) I'm coming. I came, it's gone.

Domestic violence on a  
planetary scale,  
we can never  
go back.  
misogyny as a  
radioactive fallout,  
a poison stuck in  
the marrow,  
streaming through  
the collective  
artery.  
the assault of  
Space/Time,  
colonial violence  
of  
past,  
present,  
Future(s)

thoughts in progress:  
Anger as a building  
material, Despair as a  
hammer, my Love as the  
glue that never dries.



These creatures?  
We creatures?  
I, creature.





*Satanic Feminism*

Lucifer as the Liberator of Woman in Nineteenth-Century Culture

PER FAXNELL

Copyrighted Material

THE  
*Monstrous-Feminine*

FILM, FEMINISM,  
PSYCHOANALYSIS

Barbara Creed

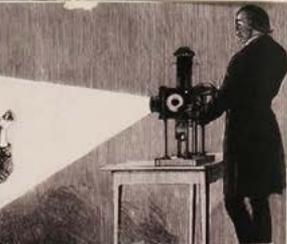
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there's a bit of Satan in...

**SATIN FINISH**  
the new Evening in Paris lipstick



**I HAD A DREAM & I DREAMED IT FOR YOU**



**STOP SUFFERING**  
From Female Weakness, Backache, Stomach Trouble, Constipation, Nervousness, Headaches, Gripes  
*The Natural Body Brace* can be worn by all women, who will see the result of its use in a few days. It is made of the finest material, and is guaranteed to give you relief from all the above troubles. It is the only brace that does not restrict your movements. It is the only brace that does not chafe or irritate the skin. It is the only brace that does not require the use of any other appliances. It is the only brace that does not require the use of any other appliances. It is the only brace that does not require the use of any other appliances.



THE NEW NEUR-LIFE... WITH 30...  
HAROLD COMPTON'S DISCOVERY

**TEETH**

18 DVD 18

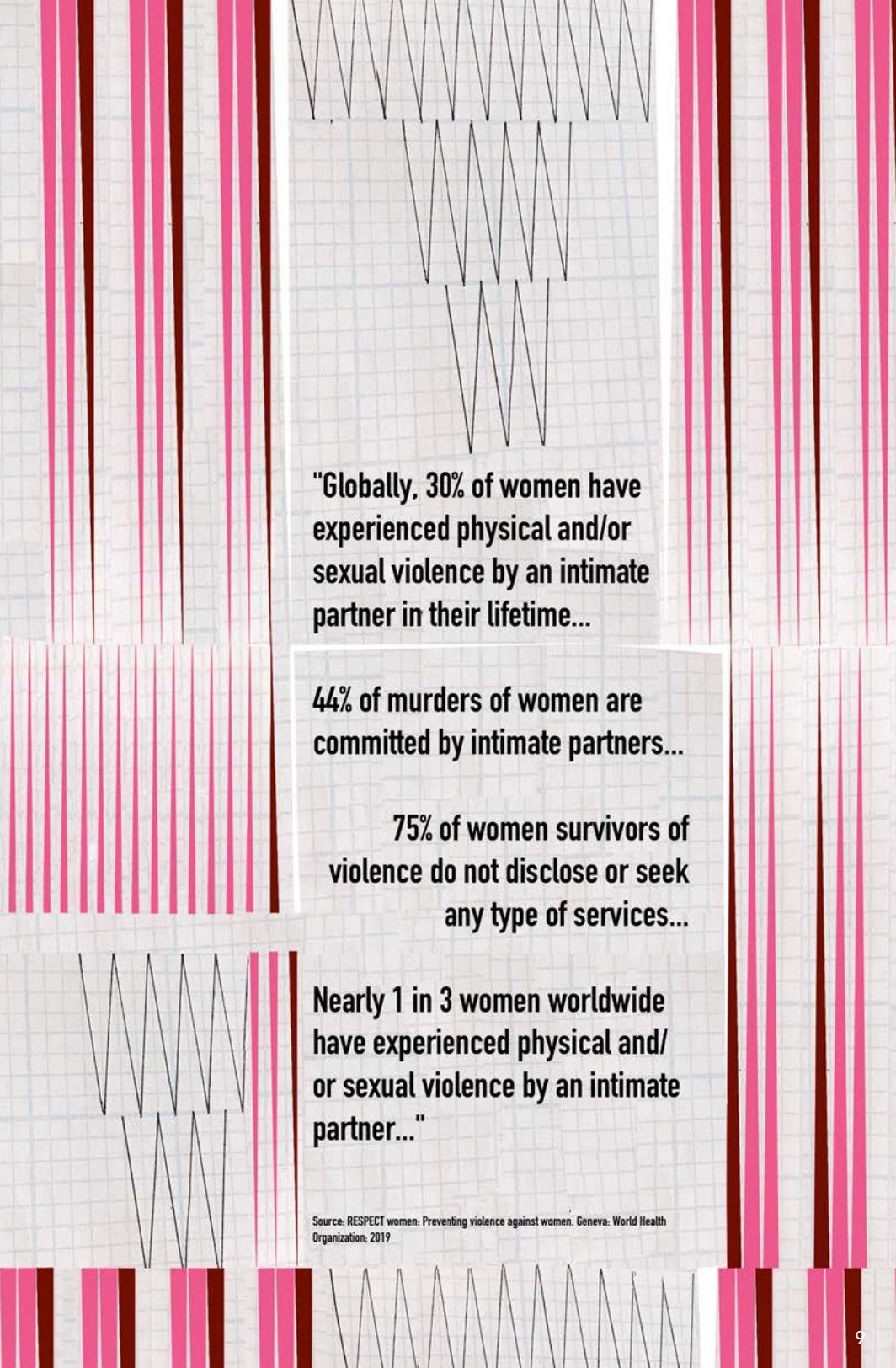


**LYRIC**  
THEATRE BECKLEY  
WED. & THUR. JAN. 29-30  
ON THE STAGE - IN PERSON



*Crafting Resilience, 2017*

Crochet using Janoi (holy thread worn by upper caste Hindu males), Kantha embroidered skirt



**"Globally, 30% of women have experienced physical and/or sexual violence by an intimate partner in their lifetime..."**

**44% of murders of women are committed by intimate partners...**

**75% of women survivors of violence do not disclose or seek any type of services...**

**Nearly 1 in 3 women worldwide have experienced physical and/or sexual violence by an intimate partner..."**

Source: RESPECT women: Preventing violence against women. Geneva: World Health Organization; 2019



MOTHER





**Living With SCI**  
is a documentation of the trauma that happens to my body in areas that I cannot feel like a normal able-bodied person. Living with a spinal cord injury has many problems and many pitfalls but one of the biggest visual and physical experiences of that is not having normal sensation. So my body can experience pain that my brain cannot understand and the skin and nails get ripped off of my body without my knowledge. So I document this phenomenon and try to show the beauty and discussed within this experience.

This tapestry has been given the name  
A Migrating Raven Burns in the Sun.

It represents the natural element of fire along with the circumstance of flying into a light which burns.

In this still image, we see the tapestry being used by THE STIGMA FOG SAINT to ward off extinction.



The element fire relates to natural catastrophes, social tragedies, and wounds. Here we see a raven who's home has been destroyed, the raven has nowhere else to go but fly towards the light, in this case it's a light that burns. In mythology ravens are often associated with death and lost souls, here the raven is depicted with 8 limbs or heads. The construction of the raven started by using the form of a gammadion, an ancient symbol of solar movement that was transformed into a symbol of hate. Here two gammadions are layered and offset upon each other to form the body of the migrating raven, layered behind its body is a spiral, an ancient symbol for migration and movement.



Isn't it amazing that they can get up each morning?

That they can actually drive cars, go to the supermarket, read street signs, operate appliances, vote in elections, blow their children's noses?

These creatures, with teeth that tear flesh, mouths that make sounds—isn't it amazing that we allow them to live among us?

These creatures that we can, and do, control.

What secrets do they possess?

What allows *them* to function without violence?

Are they secretly ... violent?

# ARTIST IMAGE KEY

1. VIRGINIA BROERSMA
2. SARANA MEHRA
3. HEATHER RASMUSSEN
4. URSULA BROOKBANK
5. CAROLINA HICKS
6. KANDIS WILLIAMS
7. JOHANNA BRAUN
8. JINAL SANGOI
9. MARIÁNGELES SOTO-DÍAZ
10. MICHELLE CARLA HANDEL
11. AUBREY INGMAR MANSON
12. JAKLIN ROMINE
13. ANGIE JENNINGS
14. NANCY BUCHANAN

# PUBLIC PROGRAMMING

## Community Lunchtime Talk with Virginia Broersma

Thursday, September 19

1230-2pm

Wignall Museum of Contemporary Art, Rancho Campus

Join *These Creatures* artist and founder of The Artist's Office Virginia Broersma for a lunchtime talk. In this conversation, Virginia will talk about her business that works to assist artists to identify and pursue opportunities such as grants, exhibitions and residencies, while also offering occasions for skillshare, project planning and peer support. This talk is perfect for those interested in being a thriving, practicing artist. Free and open to the public, but space is limited. Free lunch for participants while supplies last.

## Zine Workshop with Carolina Hicks

Wednesday, October 2

1230-2pm

Wignall Museum of Contemporary Art Project Space, Rancho Campus

Explore personal narrative in zines and learn strategies for creating your own zines. Join *These Creatures* artist and zinester Carolina Hicks in this hands-on workshop. Materials will be provided but space is limited.

## Artist Talk Sarana Mehra

Monday, October 7

3-450pm

Wignall Museum of Contemporary Art, Rancho Campus

Los Angeles-based artist Sarana Mehra's work uses the language of mythology and iconography to examine the hyper-contemporary reframing of the body, the body-politic and self by the ubiquity of technology. Exploring new developments in language and symbolism, Mehra's work seeks to draw a connection between existing humanity and remnants of our primitive past. Join us to hear Mehra talk about her work, on view now through November 23.

### Artist Talk Michelle Carla Handel

Wednesday, October 23

11am-1220pm

Wignall Museum of Contemporary Art, Rancho Campus

Los Angeles-based artist Michelle Carla Handel's work explores contradictory states, at once seductive and grotesque. Her sculptures utilize digital photography and mixed media that together create a kind of visual taxonomy. Handel's work has been exhibited widely in the Los Angeles area. Join us to hear Handel talk about her work, on view now through November 23.

### Feminist Love Letter Writing Party

Wednesday, October 30

1230-2pm

Wignall Museum of Contemporary Art Project Space, Rancho Campus

In 1971 Nancy Spero sent Lucy Lippard a letter with the simple but impassioned message: "The enemies of women's liberation in the arts will be crushed. Love Nancy." This note serves as the inspiration for Feminist Love Letters, a project that invites participants to profess their love, send words of support and encouragement, or unleash their feminist fury in a letter to a contemporary or historic feminist. If you wish, your letters will be posted to the Feminist Love Letters archive: <http://feministloveletters.tumblr.com>

### Curators Walk-Through with the Artists

Sunday, November 17

12-1pm

Wignall Museum of Contemporary Art, Rancho Campus

Join curator Cindy Rehm and select artists to view and discuss the work on view in *These Creatures*, on view through November 23.

### Electronic Music Composition Listening Party

Wednesday, November 20

1230-2pm

Wignall Museum of Contemporary Art, Rancho Campus

Join Professor Garret Kenehan and Commercial Music students as they showcase their projects and compositions in an interactive forum. Come by to hear some great new sounds and talk to the composers themselves about their work.

# READING LIST

Emmy Beber (ed.), *The Bodies That Remain*, Punctum Books, 2018.

Elisabeth Bronfen, *Over Her Dead Body: Death, Femininity and the Aesthetic*, Manchester University Press, 1992.

Leonora Carrington, *The Complete Stories of Leonora Carrington*, Dorothy, 2017.

Soraya Chemaly, *Rage Becomes Her: The Power of Women's Anger*, Atria Books, 2018.

Hélène Cixous, *Laugh of the Medusa*, Signs, Vol. 1, No. 4, Summer, 1976.

Brittney Cooper, *Eloquent Rage: A Black Feminist Discovers Her Superpower*, St. Martin's Press, 2018.

Barbra Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*, Routledge, 1993.

Abigail Dennis, *The Spectacle of her Gluttony: The Performance of Female Appetite and the Bakhtinian Grotesque in Angela Carter's Nights at the Circus*, *Journal of Modern Literature*, Indiana University Press, Volume 31, Number 4, Summer 2008.

Per Faxneld, *Satanic Feminism: Lucifer as the Liberator of Woman in Nineteenth-Century Culture*, Oxford University Press, 2017.

Carmine Maria Machado, *Her Body and Other Parties*, Graywolf Press, 2017.

Catherine A. MacKinnon, *Are Women Human?: And Other International Dialogues*, Harvard University Press, 2007.

Elizabeth McNeil, *Un-"Freak"-ing Black Female Selfhood: Grotesque-Erotic Agency and Ecofeminist Unity in Sapphire's Push*, *MELUS*, Volume 37, Issue 4, December 2012.

Katherine Park, *Secrets of Women: Gender, Generation, and the Origins of Human Dissection*, MIT Press, 2006.

Andrew Hock-soon Ng, *Dimensions of Monstrosity in Contemporary Narratives: Theory, Psychoanalysis, Postmodernism*, Palgrave Macmillan, 2004.

Isabell Stengers, *Women Who Make a Fuss: The Unfaithful Daughters of Virginia Woolf*, Univocal Publishing, 2014.

Rebecca Traister, *Good and Mad: The Revolutionary Power of Women's Anger*, Simon & Schuster, 2018.

# ARTIST BIOGRAPHIES

**Johanna Braun** is an artist-scholar, curator and Erwin Schrödinger Post Doc Fellow (funded by the Austrian Science Fund) at Stanford University and the University of Vienna, where she conducts her project “The Hysteric as Conceptual Operator” [J 4164-G24]. She holds an MFA and PhD from the Academy of Fine Arts Vienna and has participated in numerous exhibitions internationally. Her interdisciplinary work has been awarded with grants by the Arts and Culture Division of the Federal Chancellery of Austria (2014, 2015, 2017, 2019), an Emanuel-and-Sofie-Fohn Foundation scholarship (2015), and a research scholarship of the City of Vienna (2016). In fall 2018, Braun organized the event series *#masshysteria. Hysteria, Politics, and Performance Strategies* at the University of California, Los Angeles. Braun’s artistic and academic research focuses on (new) hysteria studies, visual culture, performance studies, (media) philosophy, and intermediality. For more information, please visit: [www.johannabraun.com](http://www.johannabraun.com) and [www.performing-hysteria.com](http://www.performing-hysteria.com).

**Virginia Broersma** grew up in San Diego, CA and after living in a handful of cities across the US, currently lives and works in Los Angeles. Her work has been exhibited at museums, galleries and alternative spaces in Los Angeles, Berlin, Tokyo, New York, and Chicago among other US and international cities. Recent projects have been shown at the Museum of Latin American Art (Long Beach, CA); The New Museum (Los Gatos, CA); and in Los Angeles at The Lodge Gallery, Laband Gallery at Loyola Marymount University and Charlie James Gallery. Broersma has been the recipient of several grants including funding from the California Institute of Contemporary Arts, the Puffin Foundation and was awarded a Community Arts Assistance Program grant from the City of Chicago, IL in both 2010 and 2011. Additionally, Broersma takes on select curatorial and writing projects that relate to her interests in the studio and in 2016 was jointly selected for the Emerging Curators Program at Los Angeles Contemporary Exhibitions (LACE). Recent press has included articles and reviews in *CARLA*, *Art and Cake* and *Artillery Magazine*.

**Ursula Brookbank** is a multi-media artist currently based in Seattle, WA. She received a BFA in painting from the University of Florida in 1975. With mostly simple analog methods and materials; super 8 film, overhead projection, everyday objects, and performance, Brookbank engages with the feminine residue housed in her *She World* archive in an ongoing participatory and collaborative dialogue. Collected and cataloged over many years, the archive is a mystery of feminine objects that can suggest a whole life (almost bodily) of a woman. Worn from daily use; eyeglasses, sewing notions, recipes, kitchen gadgets, letters, newspaper clippings are very vital things. *She World’s* multiple and diverse manifestations have invited audiences to engage with the archive as readers, observers, and investigators incorporating their own knowledge, experience, and content. Brookbank has shown in Los Angeles at Automata, the

Echo Park Film Center, The Museum of Jurassic Technology, REDCAT, and at the Westbeth Gallery, New York, NY. Her presentations using overhead projectors titled "Dear Object" have been presented in a public encounter with the Dorothy Chandler Pavilion, Los Angeles, CA; as projections from the street onto the outside of David Ireland's 500 Capp Street House in San Francisco, CA and in the entirety of the theater space of the Veleslavasay Panorama, Los Angeles, CA. (*IS*) *IN STEREO*, her empathic, synchronistic collaboration with media artist Christine Alicino continues to unfold in numerous performative occurrences on the east and west coasts.

**Nancy Buchanan** has used various media to bring social realities into view, while grounded in the observation of a lived history. An element of 'serious play' characterizes many of her performances, installations, videos and other static works. After working in performance for several years, Buchanan found a new sort of performance stage with the adoption of portable video equipment, which has its own possibilities for visual language and hybrid forms. Her use of media evolved as new technologies were made accessible, including single channel works, miniature sculptures containing video, public installation work, and interactive computer-based projects. Her analog and digital videos for TV screen, projection, small sculptures, and computer all question the reception of the audiovisual and how technology has shaped our consciousness. "These Creatures" was produced for the video series "30/60," organized by Kathy Rae Huffman for the Long Beach Museum of Art.

**Michelle Carla Handel** received her MFA in Fine Art from Claremont Graduate University in 2011. She has exhibited widely in the Los Angeles area at such venues as ACME Gallery, the Torrance Art Museum, the Brand Library, Outside Gallery, JAUS, Tiger Strikes Asteroid LA, WEEKEND, RAID Projects, the Beacon Art Building, and the WEEKEND booth at the Co/Lab Art Fair. Recent residencies include Vermont Studio Center, Johnson, VT and Anderson Ranch, Snowmass Village, CO, both in 2018. Michelle lives and works in Los Angeles, CA.

**Carolina Hicks** is a second generation Colombian, cross-disciplinary artist, writer+self-publisher, aspiring pedagogue, and experimental musician born and currently based in Los Angeles. Existentially overwhelmed by the experience of Being, her ontological praxis is her own personal way of coping through Reality. She holds a BA in Anthropology (SFSU '13) and an MFA (California Institute of the Arts '18).

**Angie Jennings** (b.1984) is an artist who investigates hierarchical constructs of circumstance, often employing strategies of subversion. Identity, isolation and mysticism are notions heavily imbued within her work. Jennings received her MFA from the University of California San Diego, a BS in Art Education from South Dakota State University, along with a Post Baccalaureate Certificate in Studio Art from Brandeis University. Jennings is a former student of Performance Art 101 taught by Kembra Pfahler, has attended La Pocha Nostra Summer School,

and The Abramovic Method Workshop. Recent awards, performances, and exhibitions include: Museum of Contemporary Art, San Diego, CA; Woman's Caucus for the Arts; Abode Gallery; Human Resources; Museum of Contemporary Art Tucson; Joan Mitchell Foundation Emerging Artist Grant Nominee; NADANY; Galerie Christine Myer; LAST Projects; OCHI PROJECTS; and Commonwealth and Council. Jennings currently holds a lecture position in drawing & art history at National University.

**Aubrey Ingmar Manson** currently lives and works in Los Angeles, CA. She completed her MFA in 2015 from The School of the Art Institute of Chicago and her BFA in Painting at Northern Illinois University in 2010. She shows regularly in Los Angeles, CA and Chicago, IL, while also being an active co-director of the project space Dalton Warehouse, Los Angeles, CA. Recently she has exhibited at Art Los Angeles Contemporary with AWHRHAR; Botschaft & L'oiseau présente... in Berlin, Germany; Galeria Garash in Mexico City, Mexico; The Shrine in New York City, NY; and Five Car Garage in Santa Monica, CA. Recently, she has exhibited at Art Los Angeles Contemporary with AWHRHAR; Botschaft & L'oiseau présente...in Berlin, Germany; Galeria Garash in Mexico City, Mexico; The Shrine, New York, NY; and Five Car Garage, Santa Monica, CA. Manson's artwork has been written about in *Cool Hunting*, *Art and Cake*, and *Maake Magazine*.

**Sarana Mehra** is a British artist living and working in Los Angeles. Her work uses the language of mythology and iconography to examine the hyper-contemporary reframing of the body, the body-politic and self by the ubiquity of technology. Exploring new developments in language and symbolism, Mehra's work seeks to draw a connection between extant humanity and remnants of our primitive past. Mehra has participated in shows across the UK, Europe and Los Angeles. Her most recent exhibitions have included the *Every Woman Biennial*, Los Angeles, CA; *Zeitgeist*, Strasse 55, Berlin; *Good Smoke & Good Poke*, 0-0LA, Los Angeles, CA; *Art of the Selfie*, Helen Day Art Center, Stowe, VT; *Support Structures*, Collective Arts Incubator, Los Angeles, CA; *ONO, HNYPT Gallery*, Los Angeles, CA. She is one of the leaders of the activist group Artists for Democracy. Mehra received her BFA at the Ruskin School of Drawing and Fine Art at Oxford University and her MFA from Central Saint Martins College of Art and Design in London.

**Heather Rasmussen** was born in Santa Ana, CA in 1982 and lives in Los Angeles, CA. She received a Master of Fine Arts from the California Institute of the Arts, Valencia, CA in 2007 and a Bachelor of Fine Arts from the University of California, Irvine, CA in 2004. Rasmussen's work has been the subject of one-person exhibitions at the Weingart Gallery, Occidental College, Los Angeles, CA (2015); California Museum of Photography, Riverside, CA (2015); and Angels Gate Cultural Center, San Pedro, CA (2012); and a three-person exhibition at The Art Institute of Chicago, IL (2011). Solo gallery exhibitions include *Pile/Plié* at The Pit, Glendale, CA (2018) and *Body Variations* at ACME, Los Angeles, CA (2017). Rasmussen's work can be found in the permanent collections of the Art

Institute of Chicago, Chicago, IL and the Los Angeles County Museum of Art, Los Angeles, CA.

**Jaklin Romine** was born in Burbank, California, and currently lives in East Los Angeles. She studied Studio Arts at Cal State LA, where she was selected to be part of the Luckman Project. She then showed in galleries around Los Angeles, such as Gallery 825, and Avenue 50, before completing her Masters of Fine Arts at CalArts. Since graduating Romine was selected to participate in the Emerging Artist 2018 show at the Barnsdall Art Park, Los Angeles, CA. Other exhibitions include New Women Space, New York, NY; Navel, Los Angeles, CA; and Night Gallery, Los Angeles, CA. Romine has lectured on her work at the Torrance Art Museum, Torrance, CA; CalArts, Valencia, CA as part of their *ArtChangeUS: Arts in a Changing America* five year initiative; and The Main Museum of Los Angeles, CA. Her work has been featured in multiple issues of Sacha Baumann's broadsheet, *Full Bled* and in 2019 she was featured on the cover in conjunction with her participation in *Continuant*, a group show at Noysky Projects, Hollywood, CA. She received the Rema Hort Foundation 2019 Emerging Artist Grant that assisted her in creating her latest body of work that was shown in her first solo show, *Why bring me flowers when I'm dead ? when you had the time to do it when I was alive/Living with SCI*, PSLA, Los Angeles, CA.

**Jinal Sangoi** is an interdisciplinary artist who creates links between art, life and pedagogy. Through her performative interventions, she creates temporary spaces for healing memories of violence, exploitation and segregation, while also using art-teaching as a collaborative process to bring about alternative modes of activism and resistance. Deconstructing the female body as a subject of normative ethics, her work counters patriarchal hegemony in the postcolonial world. Sangoi moves between culturally hybrid spaces, exploring the intersectionality between social inequality, gender construction and the destruction of nature/birthing bodies/motherhood.

Sangoi is a 2019 Fellow at the Skowhegan School of Painting and Sculpture (Maine, US); 2018-19 artist-in-residence at the CalArts REEF Residency (Los Angeles, US); a recipient of the Gender Bender Grant (2018); Tim Disney Prize for the Storytelling Arts (2017) and Chiquita Landfill Found Art Scholarship (2017). She has developed and facilitated projects for children in schools and other organizations in India and in the United States since 2010. She is a member of the core team of Centre for Arts and Social Practice (India) since 2013. Sangoi has exhibited in India, the United States, Austria, Romania, and Bangladesh. She lives and works in Los Angeles, CA and Mumbai, India. Jinal Sangoi holds an MFA in Art from the California Institute of the Arts.

**Mariángeles Soto-Díaz** began her art studies in Venezuela, currently one of the most violent countries in the world, but then a promising oil-producing nation where Modernism's failed promise was particularly poignant. Working in a range of formats, her practice registers the multiplicity of her own subject position, moving across conceptual borders to reframe the relationship between

speculative spaces and politics through notions of affect. She is interested in creating objects, installations and events that examine how new feminist materialisms and the rifts caused by power differentials are understood. Soto-Díaz holds a BA in Art and a minor in Psychology from Hampshire College, an MA in Aesthetics and Politics from CalArts and an MFA from Claremont Graduate University. Her work has been exhibited at venues including Orange County Museum of Art, MASS MoCA, El Museo del Barrio in NYC, the University of Iowa Museum, Robert and Frances Fullerton Museum of Art, and the Wignall Museum, among others, and has been reviewed in publications such as *Hyperallergic*, the *LA Times*, *Art Nexus*, *El Nacional*, *El Universal* and *Arte al Día*. Soto-Díaz is based in Southern California and is the founder of the Unconfirmed Makeshift Museum (UMM), a flexible artist-run project with a playful utopian sensibility that examines feminist and domestic politics.

**Kandis Williams** (b. 1985, Baltimore, USA) received her B.F.A. in 2008 from the Cooper Union School of Art, New York. She has had recent solo shows at Cooper Cole, Toronto, Ontario, Canada; EXPO Video at EXPO Chicago, Chicago, IL; 219 Madison, Brooklyn, NY; Night Gallery, Los Angeles, CA; SADE, Los Angeles, CA; St. Charles Projects, Baltimore, MD; Works on Paper, Vienna, Austria; as well as a performance and workshop at Human Resources, Los Angeles, CA. Recent performances include *Eurydice*, organized by Alex Zhang Hungtai for Red Bull Music Academy at Gesu Cathedral, Montréal, Canada; *A Woman's Work*, organized by Rachel Kaadzi Ghansah at MoMA, New York, NY; and *Eurydice* at NAVEL LA, Los Angeles, CA. Recent group exhibitions include *Group Therapy* at the Frye Museum, Seattle, WA; The Studio Museum, Harlem, NY; the Underground Museum, Los Angeles, CA; Neu West and 68 Projects, Berlin, Germany; and The Breeder, Athens, Greece. Williams has an active curatorial and writing practice, and runs Cassandra Press with artist Taylor Doran. Williams lives between Los Angeles and Berlin.

## CURATOR BIOGRAPHY

**Cindy Rehm** is a Los Angeles-based artist and an educator. She serves as co-facilitator of the Cixous Reading Group, and is co-founder of the feminist-centered projects Craftswoman House and Feminist Love Letters. Rehm's interdisciplinary practice moves between the genres of drawing, performance, and video to address the cultural suppression of women's narratives and the legacy of hysteria. Her work is informed by research into printed ephemera, literary criticism, and the history of women's art and writing. Rehm's work has been shown at venues including: Elephant, Los Angeles, CA; Woman Made Gallery, Chicago, IL; LACE, Los Angeles, CA; Goliath Visual Space, Brooklyn, NY; Paul Robeson Gallery, Rutgers University, NJ; ARC Gallery, Chicago, IL; Transformer, Washington, DC; Interaction IV, Sardinia, Italy; the Archeological Museum, Varna, Bulgaria; and at Mains d'Oeuvres, Saint Ouen, France.

## QUESTIONS FOR VIEWING

If you were the curator of this exhibition, what would you title this exhibition and why?

View Nancy Buchanan's work, *These Creatures*, again. Curator Cindy Rehm created the exhibition around the ideas and concepts that Buchanan presents in her 1979 video. She even named the exhibition in honor of the work. After viewing the entire exhibition, does Buchanan's work color or inform your experience viewing the other work in the exhibition?

Artist Jaklin Romine documents and examines her physical injuries as a result of living with SCI (spinal cord injury) and the invisibility she often feels as a person living with disabilities. What responses (visceral and emotional) does her work provoke in you? Why?

## ESSAY PROMPTS

Many of the artists consider trauma in their work. Research other artists who use trauma and highly personal experiences as a point of departure in their work. Write an essay comparing and contrasting their work with one of the artists in *These Creatures*.

Much of the work in *These Creatures* challenges the societal norms about beauty, femininity, and womanhood. Write an essay on why you relate to or are challenged by these notions. Does the work repel or entice you? What does this say about your own notions of femininity and why?

Research the history of zines and write a paper exploring the methodologies of zine making in contemporary art.

## ACTIVITIES

Create a feminist playlist to accompany *These Creatures*. What would you include and why?

After viewing the artwork on view, use appropriated mass media materials (glossy publications) to cut and paste found images to create your own monstrous-feminine portrait using collage techniques.

Zines are small-circulation, self-published magazines. Carolina Hicks includes a zine in her installation and this booklet is a self-styled zine. Both as inspiration, create your own zine using found materials, poetry or your writing, your art or photographs, etc. as a response to *These Creatures*.

View Ursula Brookbank's *She World* archive online. Create your own archive of a forgotten female or female-identifying friend, loved one, or historic figure. Find a small selection of items that reflect the personality, interests, and thoughts of the person you chose to represent.

A manifesto is a public declaration, often political in nature, of a group or individual's principles, beliefs, and intended courses of action. Compose your own one-page manifesto in the form of an essay or a poem. Your manifesto should include a series of statements that address your point of view on issues that are important to you. You can create the manifesto using any materials you want to describe your values and attitude.

# ACKNOWLEDGEMENTS

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## WIGNALL MUSEUM MISSION STATEMENT

The Wignall Museum of Contemporary Art is a teaching museum and interdisciplinary art space that cultivates direct engagement with works of art through exhibitions, education, and other community programming.

## WIGNALL MUSEUM VISION STATEMENT

The Wignall Museum introduces Chaffey College students, faculty, staff, and community members to innovative contemporary art objects and ideas. By fostering critical thinking, visual literacy, discourse, and empathy, the Museum seeks to enhance the intellectual and cultural life of our community.



Chaffey College

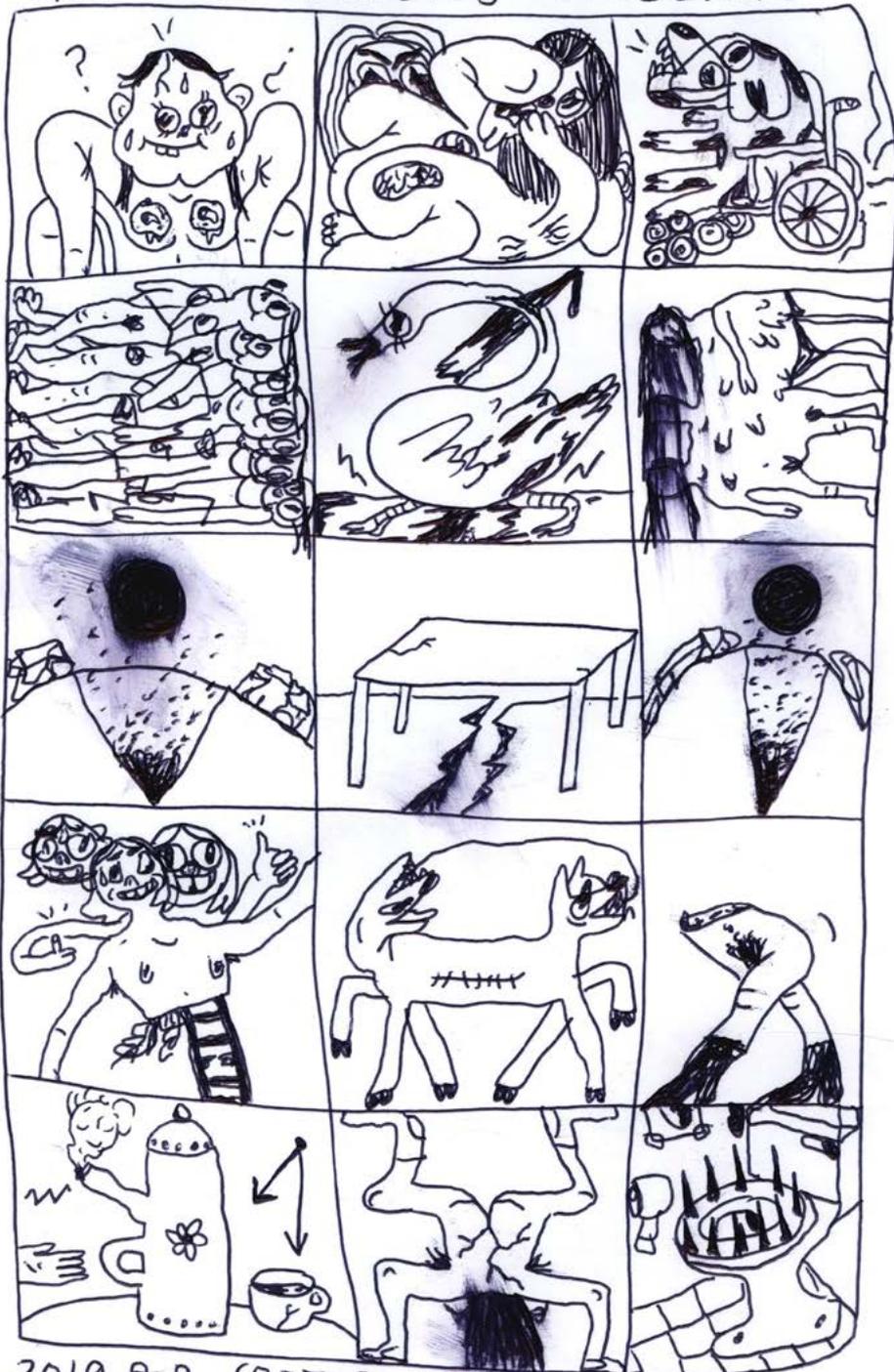
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# ARE THEY SECRETLY VIOLENT?



2019 A.D. (AFTER DINOSAURS)  
THESE CREATURES at the  
WIGNALL MUSEUM, EARTH