

FRAMING THE #HEARMETOO MOVEMENT

COMMUNITY ENGAGED ART

April 28, 2019

#HEARMETOOMONTANA CONVERZATIONS

ZONTA CLUB BILLINGS

SHERRI CORNETT/ARTIST CURATOR

With examples of national and international artists and art projects that encourage dialogue and seed social change related to violence against women, artist curator Sherri Cornett will facilitate a conversation exploring ways art could further understanding and action in our region.





Jaime Shafer

1 in 3

Stonehenge paper, Epson paper, ink,
photographs,

9 x 6 x .5 inches, 2015



Vanessa Filley

#MeToo, Minerva, Looking

*#MeToo, Assata, Toward
Future*

*#MeToo, Gabriela, The
Future*

Archival pigment print on cotton rag paper
2018

These images are from a twenty-image project chronicling the history of women's experience of sexual violence. The collective impact of so many women depicted who have a #MeToo experience is meant to bring awareness to the shameful history of unrepentant perpetration that we should no longer be willing to quietly endure. By portraying women of today in a dress code of the past it is my intention to demonstrate the sense of time that women have been subject to sexual abuse in hopes that we can create a cultural shift so that the experience is not perpetuated in future generations.



Mido Lee

"wouldn't shut tje fuck up

Archival digital print

30 x 24 inches, 2016



Ianna Book

Trans and the Notion of Risk, #7

Photography

36 x 54 inches, 2016

Trans and the Notion of Risk presents bold and daring self-portraits that explore the idea of risk in social space. Because my condition as a trans woman places me in a vulnerable

position within a world still brimming with prejudice and violence, simply existing becomes a challenge, an achievement event.



Veronica Cardoso

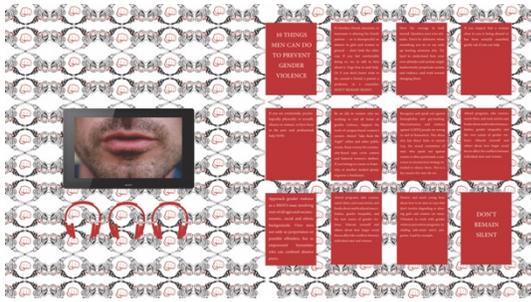
The Girl Who Fell from the Sky / La Nina que se Cayo del Cielo

Digitally modified digital image on aluminum

16 x 24 inches, 2009

When we come into earth to live, the woman experience there is so much baggage that

comes with it ... The feminine is given to the world as tool and not as the godly thing she is. Social injustice starts here, in education, in the way we hold young girls.



S.A. Bachman and Neda Moridpour

These Walls Can Talk Presentation

Women are more likely to be brutalized or die from male violence than from cancer, accidents, and war combined. LOUDER THAN WORDS' installation addresses domestic abuse and alludes to domestic space

by the juxtaposition of wallpaper, photographs, and a TV screen. The wallpaper design incorporates a number of common objects that are frequently used to inflict injury: fists, knives, belts and more. Conversely, the TV presents men reciting Jackson Katz's *10 Things Men Can Do To Prevent Gender Violence*.



Chan & Mann (Audrey Chan + Elana Mann)

Myths of Rape (2012)

In 2012, Chan & Mann collaborated with artists Suzanne Lacy and Leslie Labowitz-Starus to reinterpret Labowitz-Starus' *Myths of Rape* (1977), originally part of Lacy's influential *Three Weeks in May* (1977). *Myths of Rape*

(2012) featured thirty diverse performers, including women and men. The performers enacted compelling tableaux and spatial interventions, wearing presentation boards featuring current myths and facts about rape.



Cat del Buono

Voices, 2016

Multi-channel video installation.

This ongoing video installation consists of approximately 20 small monitors that display the mouths of domestic violence survivors speaking of their personal experience with

abuse. The project has been traveling to different cities, adding local voices to the installation. The piece is usually accompanied by a panel discussion.



Louder Than Words (S. A. Bachman + Neda Moridpour)

Actions Speak: The Tyranny of Silence

Focuses on the connections between brutality and public policy, and reconsiders the ongoing social problems of men's violence against women and domestic violence. This video projection asks viewers to reconsider the ways silence amidst a discourse of brutality

(whether state-- sanctioned, media--driven, or

personally inflicted) disconnects us from the individuals (living halfway around the world or in our own neighborhoods) whose bodies and lives are affected.



Eva Preston/Joanna Fulginiti

The Ragdoll Project is an ongoing community art project that educates the public on human trafficking and commercial sexual exploitation (CSE) and supports survivors and at-risk women and children. The dolls are presented along with

educational information at various public

venues including: protests, doll-making workshops, and art exhibitions



Carole-Anne McFarlane

Target #15

Digital print on paper

51 x 36 inches, 2015

Jane Venis

Shiner

Vblack wet-look vinyl, 400

spikes, chrome chains

28 x 14 x 14 inches, 2013





Rebecca Belmore

Vigil
2002

Performing on a street corner in the Downtown East Side, Belmore commemorates the lives of missing and murdered aboriginal

women who have disappeared from the streets of Vancouver. She scrubs the street on hands and knees, lights votive candles, and nails the long red dress she is wearing to a telephone pole. As she struggles to free herself, the dress is torn from her body and hangs in tatters from the nails, reminiscent of the tattered lives of women forced onto the streets for their survival in an alien urban environment. Once freed, Belmore, vulnerable and exposed in her underwear, silently reads the names of the missing women that she has written on her arms and then yells them out one by one. After each name is called, she draws a flower between her teeth, stripping it of blossom and leaf, just as the lives of these forgotten and dispossessed women were shredded in the teeth of indifference. Belmore lets each woman know that she is not forgotten: her spirit is evoked and she is given life by the power of naming.



Marita Growing Thunder Fogarty

Dresses, each representing a missing and murdered indigenous woman, hang at a display during the MSUB Powwow on April 6, 2018. Marita Growing Thunder has created close to 200 dresses to bring awareness to the Missing and Murdered Indigenous Women movement.



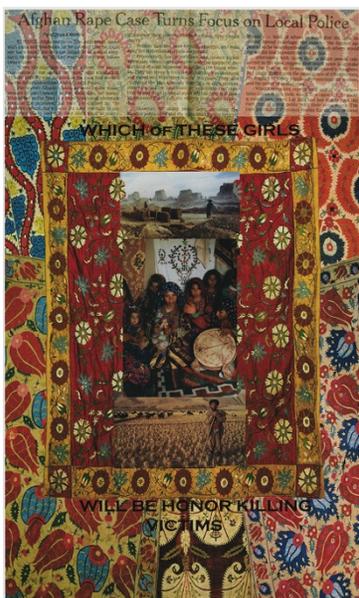
Jane Caminos

Grenade

oil on linen, 24inx30in, 2015



Kathryn McDonnell *Chibok Girls Color*, Digital print 30 x 16 inches, 2016



Sara Petitt

Afghan Raped Women

collage on acid free paper,

9 x 13, 2015



Kay Kang

It's a Girl!

It's A Girl!!! is a celebration of the birth of a girl, which has been neglected too often in Korean customs. The historical war on baby girls. The piece is an altered representation of the Korean custom of announcing births. Traditionally in Korea, when a female is born, charcoal is attached to a hemp rope and hung outside the front door. In contrast, when a boy is born, red chili peppers, signaling joy, are hung in celebration.



Kathryn Shinko

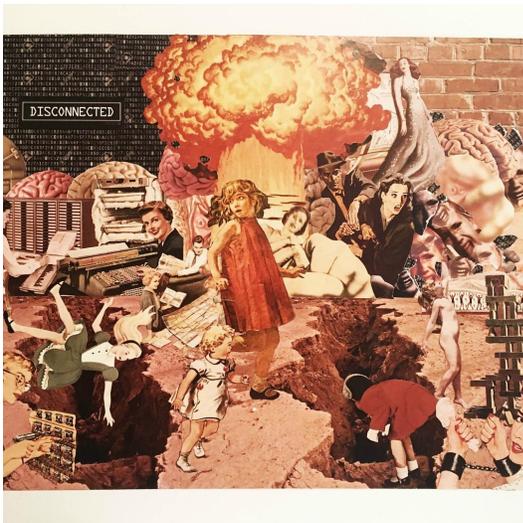
Bastards

Cotton, ink, paper, thread

Dimensions variable, 2013

A series presenting six international cases of gruesome abuse against women that range from the promotion of rape culture, to sexual abuse, to gang rape and fatal sexual assault.

The names of the perpetrators have been printed onto handmade pairs of pink panties that represent female vulnerability. Below each pair of panties is a document describing the incidents of abuse.



Sally Beth Edelstein

Remembering What Was Forgotten- Traumatic Memory and Childhood Sexual Abuse

Trauma is processed by the brain differently than other ordinary events and “memory gaps” don’t detract from the truth and accuracy of the pieces of memory the victims do have. The central details remain, haunting their victims decades after the event.