



Thursday, January 30-Saturday, April 25, 2020

FIERCE WOMEN

Chakaia Booker, Guerrilla Girls, Jenny Holzer, Marilyn Minter, and Rozeal

This suite of one-person exhibitions by some of the most acclaimed artists of our era presents exemplary works of art that are formidable, impactful, and “fierce” in both their dramatic visual power and the potency of ideas presented. Spanning the latter part of the 20th century up to the present time, the exhibition features sculpture, painting, works on paper, digital prints, and video, all of which give voice to a range of critical issues in our world today. Beginning with the historical precedent of the Guerrilla Girls, a notorious (and still active) collective of activist artists, the exhibition continues with works by the internationally acclaimed artist Jenny Holzer, then proceeds up to the present with an enthralling large-scale video installation by Marilyn Minter. Ranging from Holzer’s iconic LED signs to Chakaia Booker’s audacious rubber tire compositions and Rozeal’s fantastical, cross-cultural mashups, these artists take on gender and racial inequality, the politics of identity, and the injustices surrounding power, morality, and corruption in our world.

All galleries and Cube

Marilyn Minter ▲
Smash, 2014 (still image)
HD digital video
7-minute, 55-second loop
Courtesy of the artist and Salon 94, New York
© Marilyn Minter



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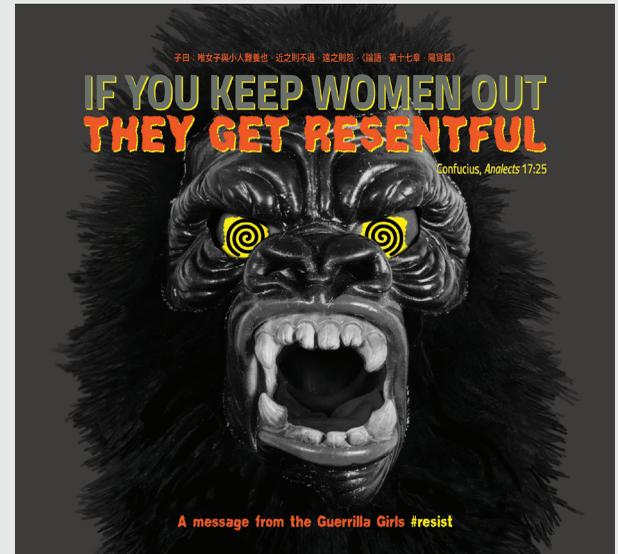
CHAKAIA BOOKER

*Audacious and wildly inventive, gritty and beautiful
A reference to urban life, strength and survival, reinvention,
and transformation*

A nationally acclaimed sculptor, Chakaia Booker cuts, bends, shreds, and transforms discarded rubber tires into commanding, especially intriguing sculptural forms. At once fiercely aggressive but also beautiful, Booker’s abstract works allude to unbridled plant or animal forms but also resonate as metaphors for strength, survival, endurance, and transformation. While Booker has an impressive history of large-scale sculpture, this exhibition focuses on pedestal-sized works from museum collections as well as one large- and two smaller-scale wall works from the artist’s studio.

Ruth C. Horton Gallery

▲ Chakaia Booker
El Gato, 2001
Rubber tire and wood
48 x 42 x 42 inches
Courtesy of Kemper Museum of Contemporary Art, Kansas City,
Missouri
Bebe and Crosby Kemper Collection, Museum Purchase
Enid and Crosby Kemper and William T. Kemper Acquisition Fund, 2004
Photo by E.G. Schempf, 2017
© Chakaia Booker



Thursday, January 30-Saturday, April 4, 2020

GUERRILLA GIRLS

*Brash interventionists; a strident critique of sexism, racism,
and cultural injustice*

Since 1985 the Guerrilla Girls, an anonymous collective of feminist activist artists, have zealously taken on the established art world in an ongoing campaign to expose sexism and racism in art institutions. Delivered with a fierce directness, scathing wit, and occasional humor, their proclamations have taken the form of posters, flyers, billboards, banners, performances, and unauthorized public projections or installations. Presented in this exhibition is a selection of 15 of the Guerrilla Girls’ most iconic works.

Francis T. Eck Exhibition Corridor

▲ Guerrilla Girls
Women Get Resentful, 2018
Dimensions variable
© Guerrilla Girls
Courtesy of guerrillagirls.com



Thursday, January 30-Saturday, April 25, 2020

JENNY HOLZER

An internationally acclaimed conceptual artist, Jenny Holzer employs language as her primary medium, channeling it into a compelling and versatile range of art forms. Ranging from the concise to the lyrical, Holzer's texts are forceful, provocative, and thought-provoking statements that scrutinize the injustices and complex contradictions surrounding power, sexuality, war, morality, and corruption in our world. Holzer was among the first to pioneer the use of LED technology in her art and was the first woman to represent the United States at the Venice Biennale (1990). This past fall she was the subject of a major retrospective exhibition at the Guggenheim Museum in Bilbao, Spain. This exhibition showcases a selection of the artist's iconic LED signs featuring her classic texts: *Truisms*, 1977-79; *Survival*, 1983-85; *Arno*, 1996; and *Blue*, 1998, as well as a framed set of the artist's postcard series (1994).

Miles C. Horton Jr. Gallery

▲ Jenny Holzer
Purple Red Curve, 2005
 LED sign with blue and red diodes
 5.25 x 57.7 x 5.4 inches
 Text: *Arno*, 1996; *Blue*, 1998
 © 2005 Jenny Holzer, member Artists Rights Society (ARS), New York
 Courtesy of the artist and Sprüth Magers



Thursday, January 30-Saturday, February 8, 2020

ON VIEW FOR 10 DAYS ONLY

MARILYN MINTER

Intense, captivating, and enthralling
An audio-visual experience not to be missed

One of the most daring and provocative artists of our times, Marilyn Minter is renowned for her outstanding body of paintings, photographs, and videos that explore the complex and contradictory perceptions and experience of beauty and the female body in American culture. In her ongoing investigation of the beauty industry with its manipulation and fabrication of female identity through commercial images, Minter calls attention to the challenging and often conflicted predicament of women in our culture. Minter's extraordinary video *Smash* (2014) will be presented as a monumental video installation in the Cube, on view for 10 days only.

Cube

▲ Marilyn Minter
Smash, 2014 (still image)
 HD digital video
 7-minute, 55-second loop
 Courtesy of the artist and Salon 94, New York
 © Marilyn Minter



Thursday, January 30-Saturday, April 25, 2020

ROZEAL

(formerly Iona Rozeal Brown)

A hybrid mashup—Japanese subcultures meet hip-hop, graffiti, and more
Boldly probing the complexities of cultural and gender identity

Rozeal probes the complexities of identity in paintings and prints that draw on myriad cultural and artistic traditions, including ukiyo-e printmaking from Japan's Edo period (1600-1868), Noh and Kabuki theatre (1500s-present), current Japanese Ganguro cultures, hip-hop, graffiti, and comic book motifs. Fantastical, stylized, and powerful, the imagery in Rozeal's rich, often ornate paintings and prints presents a strident, perhaps beguiling, comment on material excess, the appeal of surface over substance, and the appropriation of African-American cultural forms in the construction of identity across global cultures. This exhibition focuses on outstanding prints from museum collections.

Sherwood Payne Quillen '71 Reception Gallery

▲ Rozeal
El Oso Me Pregunto, 2016
 Archival pigment print with gold leaf
 40 x 30 inches
 Collection of the Weatherspoon Art Museum at University of North Carolina Greensboro; museum purchase with funds by exchange from the gift of Dr. Lenoir C. Wright, 2016
 Image courtesy of the artist and Adamson Editions, Washington, D.C.

RELATED EVENTS

OPENING RECEPTION: *FIERCE WOMEN*

Thursday, January 30, 2020, 5-7 PM
 Grand Lobby

Free; refreshments provided
 Remarks begin at 6 PM

GALLERY TALKS AND EVENTS

Join us in the galleries for a variety of lively, substantive, and evocative talks, discussions, and events that explore women's voices and themes within the exhibition, including women in art history, issues of representation and inclusion, and a series of events in celebration of the 100th anniversary of women's suffrage in America.

Please visit artscenter.vt.edu for details about new events on Thursday evenings throughout the duration of the exhibition.

OPEN GALLERY TOURS: *FIERCE WOMEN*

Saturday, February 15, 2020, 2 PM and 3:15 PM
 Saturday, March 21, 2020, 2 PM and 3:15 PM
 Saturday, April 18, 2020, 2 PM and 3:15 PM

Take a deeper dive into the art on view in the Moss Arts Center galleries with a guided tour led by our curatorial staff. Learn about the artists and our gallery spaces, and get a glimpse behind the scenes of our exhibitions program. First come, first served.

Guided tours last approximately 45 minutes to an hour. Groups of 10 or more, please email Meggin Hicklin, exhibitions program manager, at megh79@vt.edu to arrange a private tour.

Grand Lobby

Free

Fierce Women is curated by the Moss Arts Center's Curator at Large Margo Ann Crutchfield with works of art generously loaned by the artists; Sprüth Magers Gallery, Berlin; Krakow Gallery, Boston, Massachusetts; Salon 94; the Virginia Museum of Fine Arts, Richmond, Virginia; the New Orleans Museum of Art, New Orleans, Louisiana; the Weatherspoon Art Museum, University of North Carolina at Greensboro in Greensboro, North Carolina; the Kemper Museum of Contemporary Art, Kansas City, Missouri; the Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and the Newark Museum, Newark, New Jersey.