MoCP Traveling Exhibition

REPRODUCTIVE: HEALTH, FERTILITY, AGENCY

The female body has long been a site of injustice, and throughout history, issues relating to reproductive health have been shrouded in shame and hobbled by bad science and discrimination. From the fraught history of birth control, to the inequities surrounding care for women of color, to the struggles of non-cis individuals trying to conceive, and the near silence in our culture surrounding miscarriage, menstruation, and menopause, fertility has been either overtly politicized or rendered invisible for too long.

This exhibition features work by eight artists who explore the psychological, physical, and emotional realities women experience surrounding fertility. Fearlessly tackling topics such as pleasure, pregnancy, trauma, infertility, and abortion, these artists shed light on the patriarchal systems of oppression that inhibit reproductive rights and justice. The exhibition’s title, “Reproductive”, refers to both the act of copying something like a photograph, and the biological creation of offspring. Additionally, the active tense of the verb “to reproduce” points to what these artists are at once demonstrating and demanding: agency.

Image: Joanne Leonard,
Pear/No Pair/Oh Père, October 9, 1973 from
Journal of a Miscarriage, 1973
Collage
22 x 18 ½ inches
Courtesy of Jeremy Stone, San Francisco, CA
Traveling Exhibition Fact Sheet

REPRODUCTIVE: HEALTH, FERTILITY, AGENCY

Specifications:
Reproductive: Health, Fertility, Agency is ninety-two framed works, one video, one video installation, one sculpture, and one photo-based installation. Dimensions can be found on the exhibition checklist. Exhibition requires 300 running feet but is adaptable between 200 and 400 running feet.

Accompanying Materials:
Labels and wall text will be provided electronically and a press packet with images will be included. Adaptable educational materials in the arts, humanities, and social sciences will be provided, as well as the exhibition catalogue, available to sell. Adaptable programming will also be available.

Availability:
Exhibition is available for travel from September 2021-2024.

Security:
Security and fire protection systems, and temperature controls must be operable. Facility reports to be completed by participating institutions and approved by MoCP before contract process is complete.

Loan Fees:
Reproductive: Health, Fertility, Agency is available for a rental fee of $20,000 plus shipping and travel expenses for one museum registrar and exhibition curator. The exhibition curators, Karen Irvine and Kristin Taylor are available to lecture.

Contact:
Karen Irvine, Chief Curator and Deputy Director
Museum of Contemporary Photography
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Carmen Winant (American, b. 1983)
*History of My Pleasure*, 2019-20
Three free-standing acrylic panels with inkjet prints
6 x 5 feet each
Courtesy of the artist

Doreen Garner (American, b. 1986)
*Betsy's Flag*, 2019
Silicone, glass beads, staples, plexiglass, steel pins, and urethane foam
60 x 43 x 5 inches
Courtesy of JTT Gallery, New York

Carmen Winant (American, b. 1983)
*History of My Pleasure* (detail), 2019-20
Three free-standing acrylic panels with inkjet prints
6 x 5 feet each
Courtesy of the artist

Doreen Garner (American, b. 1986)
*As Told by Sadist: The Success of the Silver Suture, The First Operation, Death Would Have Been Preferable*, 2018
Plexiglass, rubber, inkjet print on paper, menstrual blood, urine, and epoxy resin
25 x 19 x 2 ½ inches
Courtesy of JTT Gallery, New York
Krista Franklin (American, b. 1970)
From Under the Knife, 2018
24 x 20 inches each
Inkjet print
Courtesy of the artist

Laia Abril (Spanish, b. 1986)
On Abortion (Installation detail), 2016
Installation
Dimensions varied
Courtesy of the artist
Laia Abril (Spanish, b. 1986)
*On Abortion* (Installation detail), 2016
Installation
Dimensions varied
Courtesy of the artist

Candice Breitz (South African, b. 1972)
*Matricial Decree* from *Labour*, 2017- ongoing
Photoetch mounted on wall
50 x 70 inches
Courtesy of the artist

Candice Breitz (South African, b. 1972)
*Labour*, 2017- ongoing
Four single-channel videos, looped
Approximately two minutes each
Courtesy of the artist

Joanne Leonard (American, b. 1940)
*Pear/NoPair/Oh Perè*, October 9, 1973 from *Journal of a Miscarriage*, 1973
Collage
22 x 18 ½ inches
Courtesy of Jeremy Stone, San Francisco, CA
Joanne Leonard (American, b. 1940)
*Rupture, October 30, 1973* from *Journal of a Miscarriage*, 1973
Collage
22 x 18 ½ inches
Courtesy of Jeremy Stone, San Francisco, CA

Joanne Leonard (American, b. 1940)
*Untitled (woman/flower/snail)* from *Journal of a Miscarriage*, 1973
Collage
22 x 18 ½ inches
Courtesy of Jeremy Stone, San Francisco, CA

Candy Guinea (American, b. 1984)
*Mariposa*, 2017
Single-channel video, looped
17 minutes
Courtesy of the artist

Elinor Carucci (Israeli, b. 1971)
*Red #9*, 2015
Inkjet print
44 x 34 inches
Courtesy of the artist and Edwynn Houk Gallery, New York
Elinor Carucci (Israeli, b. 1971)

Hair Dye, 2016
Inkjet print
34 x 44 inches
Courtesy of the artist and Edwynn Houk Gallery, New York

Elinor Carucci (Israeli, b. 1971)

Eran and I, 2016
Inkjet print
34 x 44 inches
Courtesy of the artist and Edwynn Houk Gallery, New York

Elinor Carucci (Israeli, b. 1971)

My Uterus, 2015
Inkjet print
34 x 44 inches
Courtesy of the artist and Edwynn Houk Gallery, New York