

# MoCP Traveling Exhibition

## REPRODUCTIVE: HEALTH, FERTILITY, AGENCY



Laia Abril  
Candice Breitz  
Elinor Carucci  
Krista Franklin

Candy Guinea  
KING COBRA\*  
Joanne Leonard  
Carmen Winant

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.

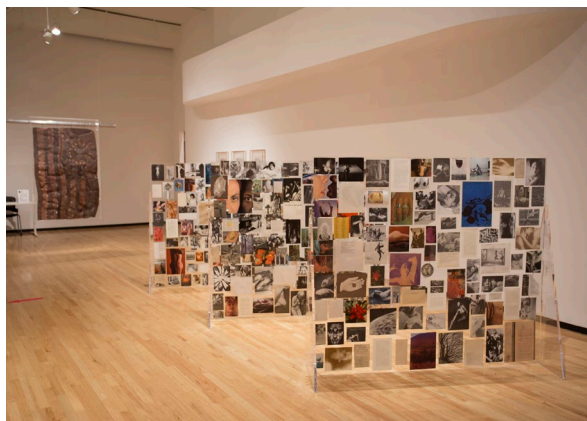
This exhibition features work by eight artists who explore the psychological, physical, and emotional realities women experience surrounding fertility. Fearlessly tackling topics such as pleasure, pregnancy, trauma, infertility, and abortion, these artists shed light on the patriarchal systems of oppression 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

\*KING COBRA (documented as  
Doreen Lynette Garner)



# REPRODUCTIVE: HEALTH, FERTILITY, AGENCY SAMPLE CHECKLIST



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



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



**KING COBRA** (American, b. 1986)  
*Betsey'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



**KING COBRA** (American, b. 1986)  
*As Told by Sadist: The Success of the Silver Suture,  
The First Operation, Death Would Have Been Pref-  
erable*, 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

# REPRODUCTIVE: HEALTH, FERTILITY, AGENCY



**Krista Franklin** (American, b. 1970)  
 From *Under the Knife*, 2018  
 24 x 20 inches each  
 Inkjet print  
 Courtesy of the artist



**Krista Franklin** (American, b. 1970)  
 From *Under the Knife*, 2018  
 24 x 20 inches each  
 Inkjet print  
 Courtesy of the artist

In 1999, I laid in my bed, high, and pressed my fingers into my abdomen to discover a hard mass underneath my fleshy parts. Maybe the size of a baseball with similar density. I was more annoyed than disturbed. Certainly one feels alarm when they discover something foreign buried deep inside the body, some disturbance in the topography of the landscape you've known the longest, growing an invasive plant in the garden of you. But I knew what it was, and I knew at some point it would have to be dealt with and it was the inconvenience of this that bothered me the most. I did my best to avoid doctors and hospitals at all cost, and this recent discovery was a notification that at some point in the not-so-distant future would be the probe, the speculum, the scalpel. Not to mention, a bunch of bills that weren't ever going to get paid. I dug my fingers into my flesh and imagined scraping the rock out with my bare hands. It would be as big as a snow globe. I closed my eyes, cried and tried to forget it.

And the doctors approve of this response; they say,

"It is causing you pain?"

"No. There's no pain."

"Are you experiencing excessive bleeding?"

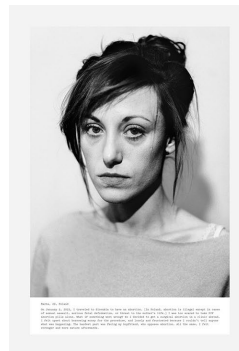
"No. Not really."

"Well, we'll keep an eye on it. Our policy with these things is 'if it's not bothering you, then don't bother it.' Come back in six months, and let's see where we're at."

Except the "we're" in this case does not include them, their mental health, their sense of peace, their anything. The "we're" are you and that tumor pulsing inside you, juiced on your blood like a parasite, growing stronger every day. But yes, Doc. Absolutely. Let's keep an eye on it.

If you are a woman, or a person who has Lady Parts, no one actually knows what's going on inside you. Though many have studied the body and the treatment of the body for years, they still have no earthly idea what is going on "down there," how certain things happen "down there," not what procedure to take when things go wrong. The medical profession's involvement in your Lady Parts extends as far and as long as you intend to use it exclusively and for the express purpose of *The Reproductive Agenda*. In other words, are you trying to *abort* or *planning* or *wanting* or *already pregnant* with a child? Then we'll help with that. We have studies on that. But all this other extra shit you're talking about "down there," we don't know, so let's just keep an eye on it. Pick up your prescription at the nearest pharmacy and see you in six months. If you're not dead.

I have read maybe fifty articles about uterine fibroids from the mid-1990s until 2017. That was the length of my journey with them. Twenty years. Almost every year, *Esquire* magazine published at least one article to increase awareness around the causes, treatments, and prevention of uterine fibroids.



**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

# REPRODUCTIVE: HEALTH, FERTILITY, AGENCY



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

The Secular Council of the Utopian Matriarchat issues the following decree on 11 August 2016, for the immediate attention of all post-umbilical subjects:

## MATRICIAL DECREE

Global Offspring, we lie at your origin and we lie at your end. We serve you enthusiastically, but not unconditionally.

Laboring you into being is our deepest obligation. By the power vested in us by the Founding Mothers, we deliver each of you with a pre-installed palette of Ethical Plug-ins and Empathies. We endorse each of you with an abundance of Measures and Tolerances. To nurture and sustain you upon de-wombing is to honour the sacrifices of Our Mothers and Their Mothers. No lactation is in vain.

The Matriarchat nevertheless reserves the right to determine the Weaning Point of each Offspring. Severance is offered to each at the appropriate moment, with the expectation that severed progeny will continue to observe and maintain the ways of The Matrix: No Umbilical Cord is eternal.

Despite the advanced state of Maternal Bondage, our systems are not perfect. Patriarchal ruptures cannot always be anticipated or effectively contained. Post-umbilical subjects do sporadically go rogue. As your Leading Body, we herewith reaffirm our commitment to protecting law-abiding inhabitants of the post-umbilical sphere from Offspring that are dysfunctional beyond repair. We will continue to deal severely with those who flout feminist or infanticidal behaviour. Deliberate sabotage of Reproductive Justice will not be tolerated. Violence fuelled by Binary Extremists will be swiftly extinguished. We cannot allow rogue Offspring to jeopardize the wellbeing of the brood at large.

To counter eruptions of testosterone, the Secular Council must—from time to time—make avail of the extractive powers that have been bestowed upon us by Our Mothers and Their Mothers. We exercise their supreme mandate only under the most extreme of circumstances: The Undoing of Labour is the gravest of our duties.

On this day, we confirm the imminent withdrawal of the following progeny, each of whom has done willful and malicious damage to The Matrix:

Offspring Mik  
 Offspring Nisup  
 Offspring Oranostob  
 Offspring Pmurt

All call outs will be performed efficiently and humanely, under the expert supervision of highly qualified de-birthing operatives. The requisite dose of Hicogyn will be administered to each extractee to ensure painless traversal. Post-extractive uteri will be rigorously and safely decontaminated following successful absorption procedures.

The mending of a patriarchal rupture is the highest service that progeny can offer to The Matrix. We are maternally indebted to the Elite Reversal Agents who step forward in dire times to perform Rites of Liquidation on behalf of all who inhabit the matricial commons. Our security and stability are guaranteed by their selfless servicing of our Terra Mater.

The Secular Council is urgently seeking to recruit additional Reversal Agents to commit to high priority results in the months to come. The labour of extraction is, and will remain, voluntary. To determine your eligibility, please contact your local Nollatseg Agency.

Exalted be the wombs that labour at our arrival and at our departure.

YOUR MATRIARCHAT

S.C.U.M.20160811

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

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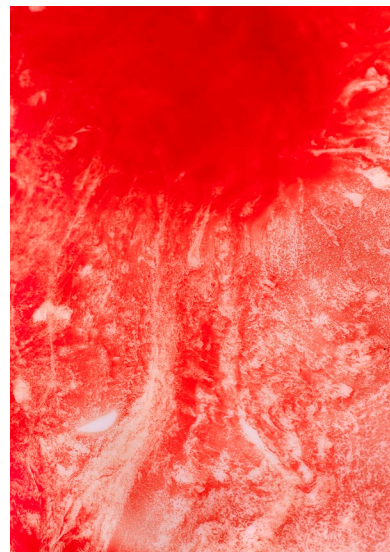
**Joanne Leonard** (American, b. 1940)  
*Rupture, October 30, 1973* from *Journal of a Miscarriage*, 1973  
Collage  
22 x 18 ½ inches  
Courtesy of Jeremy Stone, San Francisco, CA



**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

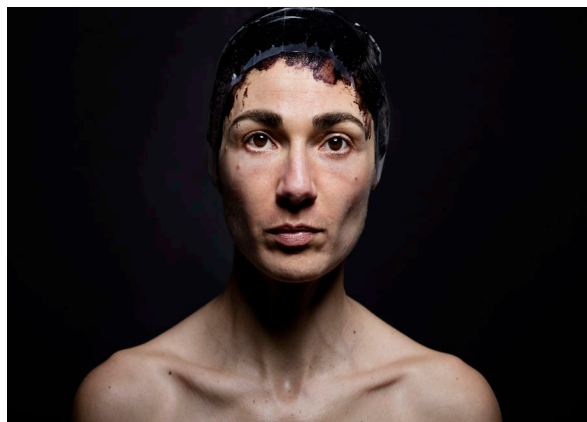


**Candy Guinea** (American, b. 1984)  
*Mariposa*, 2017  
Single-channel video, looped  
17 minutes  
Courtesy of the artist

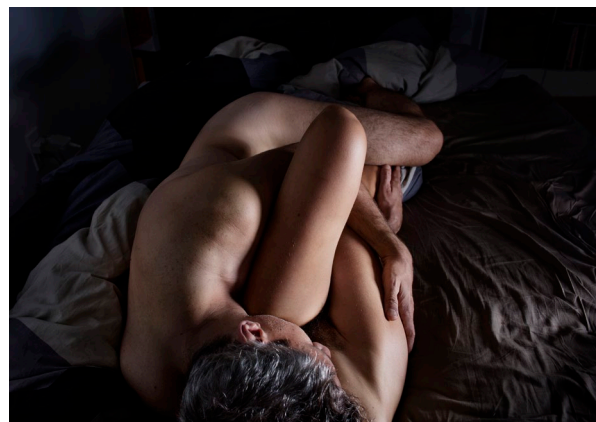


**Elinor Carucci** (Israeli, b. 1971)  
*Red #9*, 2015  
Inkjet print  
44 x 34 inches  
Courtesy of the artist and Edwynn Houk Gallery, New York

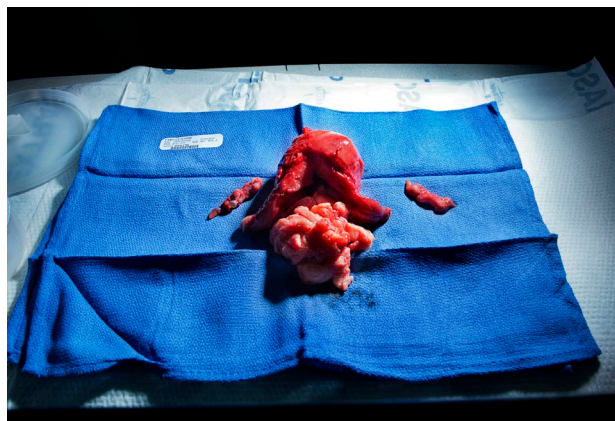
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**Elinor Carucci** (Israeli, b. 1971)  
*Hair Dye*, 2016  
Inkjet print  
34 x 44 inches  
Courtesy of the artist and Edwynn Houk  
Gallery, New York



**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