

Do You Know WHERE YOUR ART COMES FROM?

Martha Wilson & Franklin Furnace is the 4th exhibition in Transformer's four-part *Do You Know Where Your Art Comes From?* series, presented over two years at the American University Museum and the Rotunda of the Katzen Arts Center. *Do You Know Where Your Art Comes From?* is curated by Victoria Reis, Executive & Artistic Director of Transformer, in collaboration with Tim Doud, Associate Professor of Art and coordinator of the Visiting Artist Program at American University. Highlighting various contemporary platforms, artists, and arts organizations, *Do You Know Where Your Art Comes From?* investigates current and future models of art organizing.

The three previous exhibitions in *Do You Know Where Your Art Comes From?* include: *Locally Sourced* (Jan 24 – March 15, 2015), *Exploring Social Practice* (Sept 24 – Oct 22, 2015), and *Southern Constellations* (April 2 – May 29, 2016). Details of these exhibitions can be found at www.transformerdc.org. *Do You Know Where Your Art Comes From?* is inspired by Common Field, a new national arts network of arts organizer, artist projects, and non-profit and independent art spaces. Transformer & Franklin Furnace are Founding Members of Common Field. www.commonfield.org

EXHIBITION HOURS: TUESDAY – SUNDAY, 11am – 4pm and by appointment.

FF Franklin Furnace's mission is to present, preserve, interpret, proselytize and advocate on behalf of avant-garde art, especially forms that may be vulnerable due to institutional neglect, cultural bias, their ephemeral nature, or politically unpopular content. Franklin Furnace is dedicated to serving artists by providing both physical and virtual venues for the presentation of time-based art, including but not limited to artists' books and periodicals, installation art, performance art, and unforeseen contemporary avant-garde artforms; and to undertake other activities related to these purposes. Franklin Furnace is committed to serving emerging artists; to assuming an aggressive pedagogical stance with regard to the value of avant-garde art to life; and to fostering artists' zeal to broadcast ideas. www.franklinfurnace.org

transformer is a Washington, DC based 501 (c) 3 artist-centered non-profit visual arts organization, providing a consistent, supportive, and professional platform for emerging artists to explore and present experimental artistic concepts, build audiences for their work, and advance their careers. A catalyst and advocate for contemporary artists and emergent expression in the visual arts, Transformer connects and promotes emerging visual artists within regional, national and international contexts through exhibition and programs partnerships with artists, curators, commercial galleries, museums and other cultural institutions. www.transformerdc.org

transformer's 2016/17 Exhibition Series and programs are supported by: The Andy Warhol Foundation for the Visual Arts, The DC Commission on the Arts and Humanities/ NEA, The Morris & Gwendolyn Cafritz Foundation, Phillip L. Graham Fund, The Robert Lehman Foundation, The CrossCurrents Foundation, The National Endowment for the Arts' Access to Artistic Excellence Award, and The Visionary Friends of Transformer—individual donors, members of our Annual Auction Host Committee, and Corporate Sponsors.

The Studio Art Department Visiting Artist Program at American University brings artists to the University for panel discussions, seminars, and group critiques for AU students.



4400 Massachusetts Ave NW, Washington, DC 20016



www.transformerdc.org



MARTHA WILSON
+
FRANKLIN FURNACE

NOVEMBER 12 – DECEMBER 18, 2016
AMERICAN UNIVERSITY MUSEUM AT THE KATZEN ARTS CENTER

THE 4TH EXHIBITION IN TRANSFORMER'S FOUR-PART *DO YOU KNOW WHERE YOUR ART COMES FROM?* SERIES IN COLLABORATION WITH AMERICAN UNIVERSITY'S VISITING ARTIST PROGRAM

TRANSFORMER IS PROUD TO PRESENT MARTHA WILSON & FRANKLIN FURNACE, the fourth exhibition in our four-part *Do You Know Where Your Art Comes From?* series.

Martha Wilson is a pioneering feminist artist and gallery director who, over the past four decades, has created innovative photographic and video works that explore her female subjectivity through role-playing, costume transformations and invasions of male and female personas. She began making videos and photo/text works in the early 1970s when she was working toward a Ph.D. in English at Dalhousie University and teaching English at the Nova Scotia College of Art and Design where, in a male-dominated Conceptualist milieu, her work was not taken very seriously.

Wilson further developed her performative and video-based practice after moving in 1974 to New York City. Two years later she founded Franklin Furnace, an artist-run center in Tribeca dedicated to the exploration and promotion of artists' books, site-specific installation art, video and performance art; and after Franklin Furnace "went virtual" during its 20th anniversary season, works which engaged the Internet as an art venue and medium.

This exhibition presents two interwoven layers of Wilson's career, throughout which she has been a force of transformative change, considered both within the context of early feminist and socially engaged studio practice and in her role as a disseminator of like-minded individuals' work. A selection of Wilson's early solo photographic works from her years in Halifax, a transitional period in her life, shows her innovations in playing with different age, gender and social identities. In New York in the mid-1970s she continued to be active as a performance artist in collaboration with other feminist artists in the all-girl, conceptual art punk band, DISBAND (1978 – 82) and then in solo performances in which she 'invaded' the personas of political figures such as Nancy Reagan, Barbara Bush and Tipper Gore. The complementary side of Wilson's career is represented in the exhibition by her selection of projects by artists and exhibitions—one project from each of Franklin Furnace's forty years of programming, from 1976 through 2016—which add up to a self-portrait of sorts. The projects Wilson has chosen are historically significant for pushing the boundaries of exhibition and display practice and for disrupting cultural expectations about art, politics, gender, and race.

Works from *Martha Wilson & Franklin Furnace* were initially curated by Peter Dykhuis for the traveling exhibition *Martha Wilson* organized by Independent Curators International (ICI). Additional biographical information on Martha Wilson can be found at www.marthawilson.com



Dread Scott, *Money to Burn*, 2010, New York City—Broad St & Wall St in front of the NY Stock Exchange Building; photo by Dexter R. Jones.



Chin Chih Yang, *Kill Me or Change*, July 28, 2012. Photo by Julie Lemberger.



Dona Ann McAdams, *Feminists and Porn Stars*, 1984, Black-and-white photograph.



Ana Mendieta, *Body Tracks*, April 8, 1982.



Shirin Neshat, *Unveiling: Face to Face*, April 2 – May 1, 1993.



Tehching Hsieh, *One Year Performance 1981-82*, February 16 – March 12, 1983.



Martha Wilson, *Working Girl from A Portfolio of Models*, 1974. Photos by Victor Hayes.



William Pope.L, *How Much is that Nigger in the Window?*, July 1, 1991.