

Fruits of Labor — Reframing Motherhood and Artmaking

Curated by Bruna Shapira

November 3 - December 23, 2023

(Entrance)

Gabriela Vainsencher, *Why Is It So Quiet? (Pink)/Mother Figures series*, 2022,
Porcelain, glaze, and underglaze, 12 in. × 11 × ¼ in.



Porcelain ceramic piece depicting a face in 3-quarter view. The ceramic is split into 4 organic shapes.

(Following Left Wall)

Anna Maria Maiolino, *You+Me*, 1995, Poem, Dimensions variable

My hands work
I weave with the threads of hope
pleasure coexists in my cry
pain
the call of children
my paradigm is Antigone in her brotherly love
compassion accompanies me
my sex is an abstraction
a vacuum
I feel the walls of my hollow in the presence of the other
multiplying in spirals, enjoyment
my hands work
wash
clean
cook
knead bread

model clay
and with my eyes I read philosophy
I like poetry
I'm amazed by technology
politics
the dominance of intolerance
greed scares me
why are you in such a hurry?
and you, my companion,
why do you emphasize the differences so much?
because I am in you
and you are me.

Ahna Serendren, *Slipstream*, 2022, Acrylic and sand on canvas, 20 in. X 16 in.



Abstract blue, green painting with a stroke of mauve in the upper middle. The canvas is textured with sand.

Ahna Serendren, *Swell*, 2022, Acrylic, oil, sand and charcoal on canvas, 20 in. X 16 in.



Textured abstract painting that is green, blue, and pink.

Gabriela Vainsencher, *Missing Person/Back Dirt series*, 2018, Pigment print on archival satin paper, 64.75 in. x 40 in.



Sepia toned photograph. An image is cut in layers revealing rock textures of photographs layered behind. The effect creates a missing figure.

Anna Maria Maiolino, *Me+You*, 1971, Poem, Dimensions variable

me + you
body + body
body to body
body in body
individuality lost
double structure body
I encounter
me + you
new body

Sara Shaoul, *Belly*, 2019, Baby monitor filmed with video camera, 1'02"



Video filmed through a baby monitor of a figure manipulating their postpartum stomach.

Anna Maria Maiolino, *Four Sides*, 1976, Poem, dimensions variable

*Four sides
my room
in this quadrilateral
perfectly squared
I project, draw
sketch, erase, do over
a thousand and one shapes of wings.*

Graziela Kunsch, *Small Public Daycare*, 2023, Free parental daycare divided into care areas, where adults take care of babies, and a play area, where babies can take care of themselves. Project inspired by Emmi Pikler's pedagogical approach, 9.6 in. X 13.8 in X 11.5 in.

**(see final page for full details and image descriptions)*

Koyoltzintli, *Medicine Woman/In the Mouth of the Mountain Jaguar Everybody is a Dancing Hummingbird series*, 2010-2019, Photograph and painting, with intervention by Julio Toaquiza, 19 in. X 21 in.



Photograph of mountain landscape with pond in foreground. Throughout the composition birds and animals have been painted in. A painted figure of a woman is sitting in the middle right of the frame.

Katya Meykson, *Untitled*, 2021, Linen, cotton thread, gouache, recycled cardboard, 11 in. x 16 in.



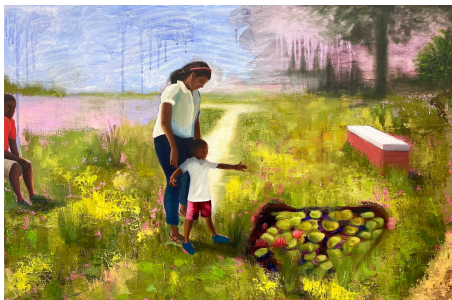
Purple soft sculpture. The organic shapes of the soft sculpture frame the more geometric shapes of its recycled cardboard center.

Katya Meykson, *Untitled*, 2020, Velvet and cotton thread, 12 in. x 14 in.



Blue and green soft sculpture

Ashley January, *She was given agency in the process and survived*, 2021, Oil and acrylic on linen, 24 in. X 36 in.



Painting of a mother and child figure in a grassy

landscape. To their left is a figure sitting and to their right is a pond filled with lily pads.

Anna Maria Maiolino, *I seize the minute*, 1992, Poem, dimensions variable

*I seize the minute
the second
the instant
the thousandth of a thousandth of the instant
I add-subtract time
until the end.*

Koyoltzintli, *Gathering Roots and Holding up the Mirror/MEDA series*, 2019-2020,
Photograph, 22 in. X 37 in.



Black and white image of two figures cradled within a cave-like rock structure.

* **Graziela Kunsch**, *Small Public Daycare*, 2023

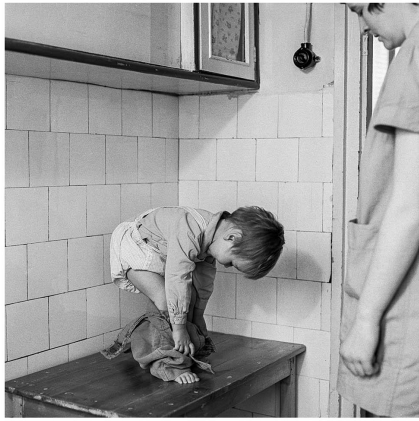
Parental daycare divided into care areas, where adults take care of babies, and a play area, where babies can take care of themselves. Project inspired by Emmi Pikler's pedagogical approach. In collaboration with Anna Ruth Myers.

Special Thanks To:

Pikler-Loczy Hungarian Association, Pikler House Budapest, Deborah Salles, Ágnes Sorossy, Amber Winick, exu, Elke Avenarius, Tomas Opitz, Bianca Parizi, Nurtured Child, Leith Speer Barton, John Poortinga and RAD Children's Furniture, Manuela Guimarães Kunsch

Photos:

Marian Reismann, *From Pikler-Loczy Hungarian Association*, 1971, 11x11 in.



Black and white photo of child on examination table pulling up pants, assisted by attending medical professional.

Marian Reismann, *From Pikler-Loczy Hungarian Association*, 1970, 11x11 in.



Black and white photo of child on examination table being handed shoe by attending medical professional.

Marian Reismann, *From Pikler-Loczy Hungarian Association*, 1970, 11x11 in.

Black and white image of a child playing with a ball and cup.



Marian Reismann, *From Pikler-Loczy Hungarian Association*, 1966, 11x11 in.



Black and white image of a child on outside concrete stairs. The child lays across several steps, reaching for the lowest step in the frame.

Marian Reismann, *From Pikler-Loczy Hungarian Association*, 1975, 11x11 in.



Black and white image of a child hanging from a crib reaching for a door knob.