



**Barbara Kruger, Who will write the history of tears, 2011**  
COURTESY THE ARTIST AND DOWNTOWN DEMOCRACY

The U.S. Supreme Court appears to be preparing to overturn Roe v. Wade, the landmark 1973 ruling which established a constitutional right to an abortion, according to a leaked draft majority opinion **published by Politico Monday night**.

While the Court's final ruling this summer would change the decision, if it holds, would leave the legality of abortion to state legislatures, or could open the door to a federal ban being passed by a future Republican-controlled Congress. Though constitutional protections for abortion access have been newly chipped away in recent years by successive state laws and prior court decisions, the Supreme Court's draft ruling in *Dobbs v. Jackson Women's Health Organization* would have dramatic effect.

"The draft in the federal states of abortion rights will be as significant as any opinion the Court has ever issued," the ACLU said in a statement Tuesday.

The third issue of women's rights and abortion rights are no stranger to the art world, which has always had artists, curators, and others use their practice and platform for the political battle.

Beginning in 1985, Portuguese artist Paula Rego recorded for a brief moment to regulate abortion in her home country with *Abortion (1989-1995)*, a series of paired paintings of the consequences of restricting safe abortion access. Her unflinching depictions of women (portraits in pair with an affecting, it was cited as **winning public opinion** by Portugal's *Expresso*, **successful referendum in 2007**).

"The series highlights the fear and pain and danger of an illegal abortion, which is what desperate women have always resorted to," Rego told *The Guardian*. "It's very strong in emotional content on top of everything else. Making abortion illegal is forcing women to the backstreet solution."

In 2021, artworks by Amy Sherald, Nene Ekenwa, Sam Gilliam, and Simone Leigh, among others, were featured in *Choked Home*, a fundraising auction jointly presented by Planned Parenthood of Greater New York and Planned Parenthood of South, East, and North Florida at Art Basel Miami Beach to raise funds for abortion access. Later that year, artist Sherry Ford launched her own action with works by Michelle Kwan, Christen Gilbert, Amy Sherald, and Simone Leigh to raise funds for organizations including *Women's Health*, the group that first challenged *Roe* at the Supreme Court.

After *Robtack's 2019 Human Life Protection Act*, which partially unconstitutionally permitting abortion, was passed, *Jessica Wiley* and *Renata Pina* (along director of the Project for Empty Space co-created the political "Boutique à l'horizon", with support from artist Marilyn Minter, Gisele Harlow, a founding partner of the public relations enhanced Company Agency, artist Lauri Strickland, and an historian Sandy Gill). The show included work by some 50 artists—including Barbara Kruger, Catherine Opie, Katgerich Maki, Steve Neeland and Nan Goldin—responding to health and reproductive justice. As the assembled artists described, the issue of abortion doesn't exist in a vacuum: it intersects with sexism, classism, and racism. It is a matter of body sovereignty.

Below is a selection of artworks which were featured in "Abortion is a Matter" that represent the diversity of something as political.

ARTnews Menu READ NEXT Museum of the Bible Sends Looted Gospel Home, Au...

**Elektra KB, 'Queer Alterations For A Post-Nuclear Kin', 2020**



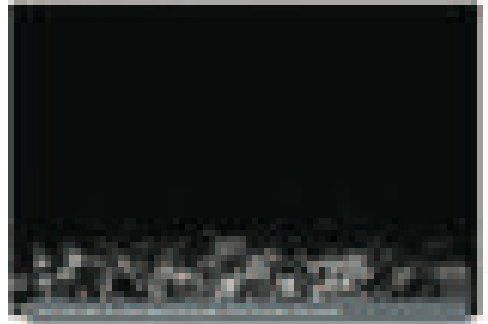
Work by Elektra KB.  
 Photo: Courtesy the artist and Downtown for Democracy

Until recently, feminist conversations around reproductive health have centered the experiences of cisgender white women at the expense of people of color and those who are gender non-conforming — despite the latter having the least access to informed health care providers. Thankfully, that's been changing. Elektra KB is one of the artists leading the conversation around the outsized role LGBTQ folks have been forced to take in their own health care, and how that fraught relationship with reproductive health affects the individual identity. KB's photo series *Queer Alterations For A Post-Nuclear Kin*, centers the body, exploring the reality of transition and pregnancy today.

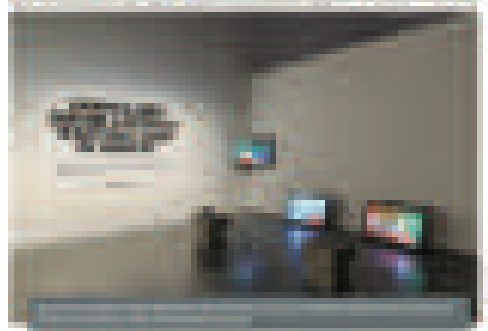


**WHO WILL WRITE THE HISTORY OF TEARS. ARTISTS ON WOMEN'S RIGHTS**

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PUBLIC ART | 리뷰(리뷰)

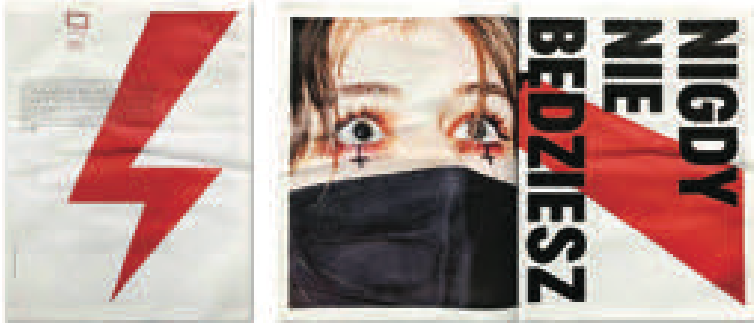
몸과 선언의 공간에서

몸이 선언이 될 때

10.13-11.3

보안1942 아트스페이스 보안 3

# 리뷰



이대희(이하: P)의 <작업 공간>(The Online Museum) © 2021 보안1942 아트스페이스

한국문화예술위원회 창작인성 지원 전시 <몸이 선언이 될 때>는 다행히 앞서온 생론과 투쟁의 테크니컬 서사를 그리지 않는다. 몸이 선언이 될 때, 직설한 몸들은 다시금 생론과 투쟁의 선언을 끌어안으며 스스로를 재방화하고 관계 맺는 변혁의 과정을 기대하지만, 직설한 몸들의 집단적 용기는 다시 오랜 부질과 실재를 앓고 피로의 배낭으로 탈락시킨다. 그렇더라도 선언이 된 몸들은 규범으로부터 새로운 이야기와 불안과 위험을 견디며 보장을 받는다. 그런 점에서 전시 제목은 순서를 바꿔 선언이 몸이 될 때의 필요와 행위를 끌어안아야 했다.

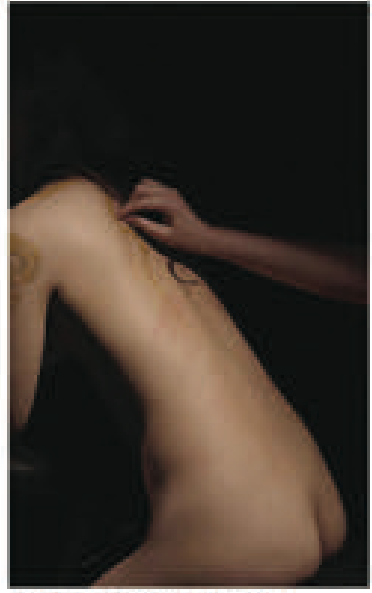
아트스페이스 보안 3에서 3층 보안체스로 이어지는 동선과 감각적 재현과 출현을 각각 배치하여 교차적 상상력을 시도한다. 작화 위지한 본 전시장은 낯설고 공상이 실존에 붙여온 몸들의 내일과 그에게 들은 화살의 길자를 주시시킨다. 알고 싶게 재현된 전시장에서 관람객들은 각각의 작품들을 연결할 수 있다.

입구에는 일렉트라 레이더(Elektra KB)의 <사위 리빙, AAA>(2021)가 '나는 레오에 당신의 뜻이 아니었다(I was Never Yours)'는 선언으로 공물을 낸다. 선언은 몸을 통해 만든 국가 이데올로기와 연구장치의 배종을 말한다. 한국전 권후로 몸의 반공을 세간 권후로 몸을 담은 권규희의 <산중연>(2021)과 이어, 어갈보라의 <My Embodied Memory>(2019)는 낯설고 국가가 놓지된 배정 속에 존재되지 않거나 반대의 요구로 정신을 통지한 작가의 어머니, 할머니의 자전적 고백을 엿본다. 여성 혐오의 역사는 낯설고 슬픔에서 여아 낙태를 강제하지만, 다행히 그 몸자는 연정은커녕 권리를 박탈하고 반목을 받친다. 임신 중지는 수치스러운 경험으로, 고집 속에 홀로 떠남에 이르는 절로 치부된다. 그렇기에 34대에 걸쳐 반복되는 경험을 연결하는 작가가 시도하는, 태생의 일상에 거대한 고백일지라도 선언

의 용기를 끌어낸다. 자기 고백에서 시작하지만 자존적으로 끝맺지 않는 작업들은 거의 대안/개입적인 레벨로(Kara Daria & Katelyn Rebel)의 <피드백>(2019)에서 일렉트라와 몸이 자신의 몸을 뚫고 나오는 실험적 몸짓을 일신과 유산을 회고하는 장점으로 연결된다. 영성은 태아상태와 낙태권으로 영혼하는 단편적 구도 내어 일신 통지가 언어로 불합할 수 없는 몸의 단절과 상충, 부채의 우물과 공백을 남기고 있음을, 그렇다 해도 자신의 생계를 자율적 선언과 강제에 양보할 수 있음을, 하여 슬픈 회고와 예도를 위한 시간과 지점이 필요함을 제기한다. 재생산권을 통제하는 여성은 낯설고 투쟁의 생론자이기도 하다. 권규희의 <다산, 태어난 다시>(2020)는 복싱장치의 괴도인 태아가 여아의 생시어발을 피우려한 역사를 거닐한다. 1990년 백미연설 여성은 고통이기 어렵다는 관건에 해당한도의 여아 유산을 부추겼음을 말하는 작가는, 생존권을 차라리 '거대 여자' 프래임의 삶이 권력이다 지켜본것을 기억한다. 60년의 관계를 관통하며 또 다른 백미희 여성의 계보를 가능하는 작업은 일신의 삶이 내 존재를 보존한다고 확인한다.

국가 이데올로기의 허위 속에 희생당하고 생존해 온 여성의 역사는 다시 쓰인다. 성취 권리와 재생산 행위를 위한 선배 세이(Share)의 <몸통들론한 연대기>의 피겨 나은 지침, 몸의 발파음(2021)이 정당한 시간과 구조 타래는 역사를 공유하고 개인의 작업에 기달으며 전시장 버림을 향한다. 이는 공중 물란드의 다행을 둘러싼 투쟁 현장을 기록하고 자비를 오온 데어(이하: P-P, Archive of Public Protest)의 <거리 투쟁의 이야기>(2020)로 이어진다. 다행히 제작요구는 국경을 넘는 연대를 만들지만 실재를 거절한다. 하지만 운동은 파멸 속에서도 장애와 변형, 뛰어, 뛰고노동자, 예술가를 양해

한 연대의 그물을 펼친다. 투쟁은 제도적 변혁뿐 아니라 통제와 규율에 반목하는 몸들을 기억하는 노력이기도 하다. 고집한 삶과 투쟁의 제작에도, 제도에 포획되기를 거부하는 몸들은 이상한 반목을 이루어 비규범적 공존을 꿈꾼다. 브랜디(Brandi)의 출산 몸을 여겨야한다고 하여 공동체의 장년들을 매치할 일렉트라와 케어의 <제한적주의 이후의 위어진 변화들>을 통해 상호 혐오의 집단적 가족 구조, 사이보그와 여성 산을 중심으로(2021)는 대자신 반대편 의사선에 배치된 갈라잡의 <소환도>(2019), <산자 두 계로 태어난 새끼 위치 몸을 뛰>(2021)와 요원 공생을 이룬다. 신학적 오지르를 통해 국가와 권력을 초과하는 재생산과 관계의 이야기들을 통해 다시 새기는 갈라잡의 작업은, 앞서 <산중연>의 연행으로 열에서 다른 방식의 작업을 행하여 몸을 쓰디들는다. 폭설과 작화로부터 연대와 투쟁의 시간을 엮는 작업과 기록들은, 실재와 부합의 일선에서도 선언이 있기까지 필요함을 기억과 예도를, 선언이 누락한 출몰이 공동체를, 새로운 존재를 탄생할 수 있는 선언들이 끝없는 정신을 시도하여 고백과 용입의 선물을 이 몸생이는 어두운 바다를요로부터 '함께 살기 위한' 변화와 재회의 성자를 번역한다. ● 남궁 미술평론가



권규희의 <산중연> 시리즈 중 하나인 <산중연 1> (2021)의 모습. 사진: 권규희, 아트스페이스 보안 3



The article appears on the issue 182, from November 2021 of the PUBLIC ART magazine, in the 'Review' section.





The article appears on the issue 182, from November 2021 of the PUBLIC ART magazine, in the 'Review' section.

[TRANSLATION]

PUBLIC ART | PUBLIC ART I

When the body becomes a declaration |

10.13-11.3

Security 1942 Artspace Security 3 |

Reviews !

Between the body and the line of the declaration:

Exhibition part of the Creative Production Room of the Korea Culture and Arts Commission | Body-declaration When you become a smooth narrative of survival and struggle against violence Do not know When the body becomes a declaration, all the awakened bodies are Reshape yourself by drawing up the declaration of survival and struggle for each | We expect the process of change in the relationship, but the awakened | bodies. Collective courage is dirty, long ups and failures, fatigue and body | It is sometimes dotted with dreams. Nevertheless, declared bodies are norms | We carry on each other for each other, endure anxiety and danger, and combat | Death. In that regard, the exhibition title changed the order Declaration body | It is necessary to read as When it becomes and across the lines.

From Artspace Security 3 to the Security Book on the second floor. The | copper lines merged by placing each of the sensual reproductions and publications | The enemy is silent on sentimentality. Located in the basement, the exhibition hall | is located at midday. The expression and confession of the bodies that the Square | has borne in its heart Give a sense of lecture. In a densely filled exhibition hall | Visitors can connect their respective works.

Entrance of Elektra KB <Protests Pickel | \_AAA>(2021)says, "I'm not yours in the first place I was | Never Yours" opens the door with a declaration. Line The ship of national | ideology and population politics that has controlled the body | Turn to the foot. A war gun with and on his body before and after the Korean War | of Jeong-gyu containing the furnace <Following Acid Witness>(2021), | try to win of <My Embodied- Memory>(2018) Men and countries it | is not prepared in the background of the equalized or as a request of him | God stopped writers, Mothers, Grandmothers Autobiographical Confessions | it is not. The history of misogyny remains a favorite habit in girls | abortion Forced Tax, but the shadow of abortion sin is a right, let alone | safety Deprive and neglect the choice. Stopping pregnancy is a shame | Experience has determined that you have to hold yourself across in isolation. That's | why it's a small way to correct experiences that are repeated across three generations | The attempt to trust, even if it is a confession caused by the routine of the body |

and lengthen the courage. Start from self-confession, but | self-help Endless Action with Guys Kira Dane&Caitlin Levell | by Kira Dane & Katelyn Rebebo <Mizukoo>(2019) | Illustration from the body of paper material torn out of the skin | As an unwanted pregnancy and miscarriage retrospective scene with | connectedness Act. The video is divided into fetal killing and abortion rights | Body that can not be sutured by language beyond the loading composition | That disconnection and divorce, leaving a void of debt and melancholy | Even so, conceding his choice to battling judgment and coercion | Can not, by sufficient time for recovery and mourning | Ventilate the need for support. Women under control of Reproductive Rights | He is also a survivor of the South preferential environment, of Jeon Kyu-gi | <Everything God, born, again>(2020) has an excessive sense of body-eight | I aim at the history that has influenced the life and death of girls. 1980 | The prejudice that women who are 100 years old are difficult to tame The | artist, who says he encouraged the girl's legacy, would have survived | Even the "Gleason Woman" frame followed the trajectory of life. | Remember well. Another white horse, penetrating a gap of 80 | years Girl's female genealogy scale job your life is my Job | Affirm that ash is warranted.

Survive being victimized by the exploitation of national ideology | The history of the whole woman is rewritten. Sexual Rights and Reproductive | Declaration CENTER FOR SHARE SHARE <Bumpy Chronicles: The Lost | Resistance. Body Ignitions>(2021) Summarized events and phrases | His skin goes through history and goes through personal work. | Facing outside the market. This is a straight Polish abortion law | tour A-P-P(A-P-P), which recorded and collected cheap struggle | scenes. Archive of Public Protest <Archive of Street Struggle | >(2020 -). The demand for the abolition of abortion is | cross-border Create solidarity, but fail again. But exercise is | frustrating Includes disability, poor, queer, laid-off workers, and artists |

Spread the net of one segment. The struggle is not just institutional change. | It's also an effort to remember bodies leading over control and | discipline Do. May you be captured in the system in the path of | hard life and struggle Rejected bodies form strange kinship and | non-normative coexistence Dream. Archive the body in transition. | Elektra Cabby's Queer Community Scenes <Nuclear: Chin | Queer Changes after Footnotes: Radical of Care and Mutual Aid | Family structure, centered on Cyborgs and Female Gods >(2021) vs | Gengryeom placed on the opposite corner of each line <Fish-daw>(2013). | <Dream of a rat born with two eggs>(2021) and strange resonates. | Some mythological motifs and crossed nations and kinship The story of | reproduction and relationship is carved back into the body The task of, ahead | effect to the Prisoner of war of the Mountain Witness > is a different way | Perform imprinting and striking the body. Solidarity from Sacrifice and Exploitation | Work and record weary hours of struggle with days of failure and ups and downs | declaration of memory and mourning, which would have been necessary to have | a declaration in the ward A community of these missing bodies that can entertain a | new being Attempts at endless renewal of declarations, confessions and | signs of response This is a "living together" change from a dark catacomb | Sparkles the Holy See of war and pleasure. Nam Woong Art Critic |



...
"
\$ " \$ # % & ' " % \$ & \$ # , \$ \*

운 좋게 태어난 백말띠 여성, 임신중지 여성, 성소수자가 말하는... '내 몸'

'몸이 선언이 될 때' 전

최근 '배우 김선호의 낙태 중용 사건'은 '낙태죄' 폐지 이후에도 몸



'몸이 선언이 될 때' 전시는 여러 존재의 몸을 다룬다. 이길보라의 영상 'My Embodied Memory' (원곡 위·아래 사진)는 어머니·할머니의 임신중지

전시 작품 '다시, 태어나, 다시' (2020)의 작가 전규리는 이른바 '백말띠'로 불리는 경오년(庚午年) 1990년생이다.

어났다 일찍 죽고, 1990년에 태어나지 못했다가, 2050년에 다시 태어난 여성'을 작품에 소환했다.

우리의 임신중지를 지지하라



낙태죄 폐지 이후 해결되지 못한 여성의 자기 결정권 문제 넘어... 성소수자·전쟁포로의 몸을 '직접' 말하고 연대하는 목소리들

고 '생명권' 주장이 나오지도 않았다. 여성 스스로 임신중지 권리를 주장할 때 백래시처럼 등장한 개성

어 볼 수 있다. '성적권리와 재생산정의 위한 센터 셰어(SHARE)'의 출판작 '울

는 낙태죄, 우생학, 쾌락, 장애, 여성, 퀴어를 두고 몸을 규제하려는

구로 환원한 사회에서 강요하던 죄책감'과는 또 다른 차원에서, 슬픔

Advertisement for '백신맞고! 쓰담쓰담' event. Includes text: '환경도 지키고 건강도 챙기자! 코로나로 지친 일상 회복!', '남구 비대면 플로깅 챌린지', '백신맞고! #쓰레기 담고 걷기 #플로깅', '쓰담쓰담', '11월 1일(월) ~ 30일(화) 한달간 자유롭게', '쓰담키트증정 / 백신여부 무관 참여가능 • 우수참가자 한우상품권 5만원 시상', 'A 코스(1시간) 용호 별빛공원 - 어울마당', 'B 코스(3시간) 어울마당 - 농비위 - 오목도 스카이라이프', '사전신청 2021.10.18(수) ~ 11.26(수)'.

전시의 기획취지 중 하나는 여성 스스로 '자기 몸과 경험에 관한 이야기'를 '발화'하는 것이다.

국내외 8개 팀이 전시에 참여했다. '카라 데인 & 케이틀린 레베로'의 단채널 영상인 '미즈코(水子)'

활동가, 예술가, 연구자들이 풀란 드 우익정당의 소수자 차별에 저항

주최 측은 '국가 권력의 헤게모니에 좌우된 몸에 관한 이야기'라는 기획 의도로 '여성의 몸'에 국한하지

기대 뛰어넘는 흡인력... 역시 김은희·이응복

tvN 드라마 '지리산' 레인저의 구조활동에 집중한 첫회 '9% 시청률' 산뜻한 출발



"지리산은 이승과 저승 사이, 그 경계에 있는 땅입니다." <김달<시그널>의 김은희 작가와 <스위트홈> <도깨비>의 이응복 감독이 만났다.

드라마 <지리산> 첫 회는 한 장면, 주인공인 국립공원 레인저 서이강(전지현) 뒤로 보이는 지리산 모습의 컴퓨터그래픽(CG)이 어색하다는 평가 나왔다.





# ANTI-MATERIA, March 23rd , 2021

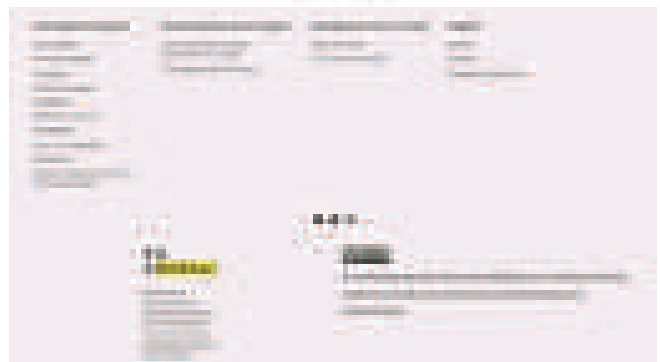
“Semana 265\_1 Políticas Curativas: Imperceptible Por Biotípico”

By Doreen Rios - Mexico

LINK: <https://anti-materia.org/eyecandy-1/2021/3/23/semana-2651-politicas-curativas-imperceptible-por-biotpico>

Semana 265\_1 Políticas Curativas:  
Imperceptible por Biotípico

## POLÍTICAS CURATIVAS: IMPERCEPTIBLE POR BIOTÍPICO





# COLECCIÓN CISNEROS, Nov 17 , 2020

“WORLDMAKING PRACTICES: A TAKE ON THE FUTURE”

Written by Elektra KB - Curated by: Sara Garzón

LINK: <https://coleccioncisneros.org/editorial/debate/contribution/there-are-worlds>



## WORLDMAKING PRACTICES: A TAKE ON THE FUTURE

SEE COMMENTS ↓

### DEBATERS



#### THE BLIND TOUCAN

*Patricia Dominguez*

Calmly, the blind toucan looked at me with its left side and sensed me with its right side.



#### THERE ARE WORLDS

*Elektra KB*

Birds are chirping, and rain is falling in Brooklyn...



#### WAYS OF BEING IN THE WORLD

*Maria Sosa*

Latin America must give up the Western concept of time so that inquiring about the past is...

## THERE ARE WORLDS

NOVEMBER 17, 2020

There Are Worlds Within Worlds and Worlds Outside Worlds  
There Are Worlds Within Worlds and Worlds Outside Worlds



Elektra KB, No SMILES (Simplified Molecular-Input Line-Entry System) Yet, 2020.

Birds are chirping, and rain is falling in Brooklyn. 🐦 🌧️ 🌊 🌬️ Needing access to vital health treatment that has been denied by the pharmacocapitalist system 🤖 makes me dream of a life with biohacking.

Immediately, a communication from the Cathara Autonomous Territory (CAT) is intercepted.

A portal to CAT opens, sparked by my frustration due to a lack of healthcare access and my urgent need for an immunomodulatory treatment. By having entered the world of CAT, I automatically become a citizen of their rebel territories. 📺 🗣️ A cyber-healing ritual is made: plants, animals, meteors, and fire, join the techno-ritual 🌱 🌿 🍄 🔥 ⚡️ with their molecular code 🧬. This healing is delivered to me with a gentle digital crip lullaby. 🎧 🗣️ 🗣️

I grew up saying “sumercé,” meaning “your mercy”—a term of reverence used since the colonial period—instead of “usted” (you). Our inheritance from the colonizers is a part of us that we hate because it normalized violence against each other and other species. It brought us poverty and war. It alienated us from the entire universe by forcing us to be squared monotheists. It brought us a binary contract of ownership, where men subjugate women, and women are accumulated as property. It was the beginning of the Anthropocene, the slow destruction of our planet.

However, alternative universes are discovered amid the continuous destruction of our many worlds by colonialism's extractivism, on the one hand, and political persecution and state oppression, on the other. That is how I found the Theocratic Republic of Gaia (TROG).



Elektra KB, Bodies of Water: Body As A Prison, Prison As A Body, 2016. Video.

ARTSY, MAR 1, 2020

*“The Women Artists Who Deserve Our Attention, According to 9 Leading Artists”*

by **Artsy Editors** (Artist: **Laurie Simmons**)

LINK: <https://www.artsy.net/article/artsy-editorial-women-artists-deserve-attention-9-leading-artists>



# The Women Artists Who Deserve Our Attention, According to 9 Leading Artists

**ARTSY EDITORIAL**

**MAR 1ST, 2020 8:00 AM**

**Laurie Simmons recognizes Elektra KB, Tatyana Fazlalizadeh, Grace Graupe-Pillard, and Dominique Duroseau.**

Laurie Simmons, who is known for feminist film and photography, selected artists from “Abortion Is Normal,” a two-part show in New York she recently helped co-organize with Marilyn Minter, Gina Nanni, and Sandy Tait. “The show’s curators Jasmine Wahi and Rebecca Jampol put together a group of artists whose works focused on choice and reproductive justice,” Simmons said. She also recently co-curated with Dan Nadel “All of Them Witches,” an exhibition at Jeffrey Deitch Gallery in Los Angeles.

ARTSY

Elektra KB

Follow

B. Odessa, U.S.S.R., raised in Colombia. Lives and works in New York.



Elektra KB, *Protest Sign IV*, 2018. Courtesy of the artist and Roman Fine Art. Available for sale on Artsy.



Elektra KB, *Anti-Fascist Medicine Machine*, 2019. Courtesy of the artist and Downtown for Democracy. Available for sale on Artsy.

“Her installations for ‘Abortion Is Normal’ were both incredibly powerful. The second one, in particular, spoke to Queer and Trans visibility (or lack thereof) in the context of reproductive rights and reproductive justice.”



ARTFORUM, Mar 13, 2020

“WEAPON OF CHOICE - Wendy Vogel on art and abortion”

by Wendy Vogel

LINK: <https://www.artforum.com/slant/wendy-vogel-on-art-and-abortion-82428>

# ARTFORUM

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## WEAPON OF CHOICE

March 13, 2020 • Wendy Vogel on art and abortion



One of the few works rooted in activism, Viva Ruiz’s performance project *Thank God for Abortion* received prime real estate in both iterations of the show. Ruiz’s work takes an intersectional approach to abortion rights, positing reproductive freedom as an issue aligned with queer rights and the autonomy of non-white people. Ruiz regularly participates in Pride parades and protests wearing saintly regalia, spreading her message about guilt-free, god-approved abortion. Likewise, Elektra KB’s photo-dominant installation *Radical Family Structures of Care and Mutual Aid Mutual Aid for Cyborgs and Goddesses, 2020*, documents queer and trans individual’s reproductive health choices. One of the most visceral works in “Abortion Is Normal,” Christen Clifford’s installation *I Want Your Blood, 2013–20*, displays menstrual fluid donated by various participants, which the artist decanted into tiny vintage perfume vials. Clifford seeks to undo the stigma attached to menstruation, which is linked to fears and taboos around miscarriage and abortion. “There’s no equality without reproductive rights,” she has said. “There’s no reproductive rights without knowledge of the female body, and there’s no knowledge of the female body without knowledge of blood.” If most of the work in “Abortion is Normal” hewed more closely to the conventions of the white cube gallery, this did not diminish its efficacy. The show pointed to the wide-ranging implications of healthcare restrictions while garnering crowds, press attention, and money for political causes.

## HYPERALLERGIC

Art **Reviews**

### 50 Artists Remind Us That "Abortion Is Normal"

The second half of a recent exhibition organized to raise awareness and funding in support of accessible, safe, and legal abortion opened this past Tuesday at Arsenal Contemporary.



by Marisa Crawford  
January 24, 2020



Detail view of Elektra KB, "Queer Alterations For A Post-Nuclear Kin" (2020), mixed media, dimensions variable

Other works in the show illuminate parts of the picture that are given less attention within the mainstream abortion debate. Reinterpreting a 1930's label from Puerto Rican produce sold in the U.S., Miguel Luciano's painting "Barceloneta Bunnies" (2007), for example, addresses our country's history of forced sterilization by referencing a Puerto Rico town targeted by such programs as part of the island's population control policy. Elektra KB's photo series "Queer Alterations for a Post-Nuclear Kin" (2020) is one of several works in the exhibition focusing on queer, trans, and gender nonconforming experiences of reproductive health.

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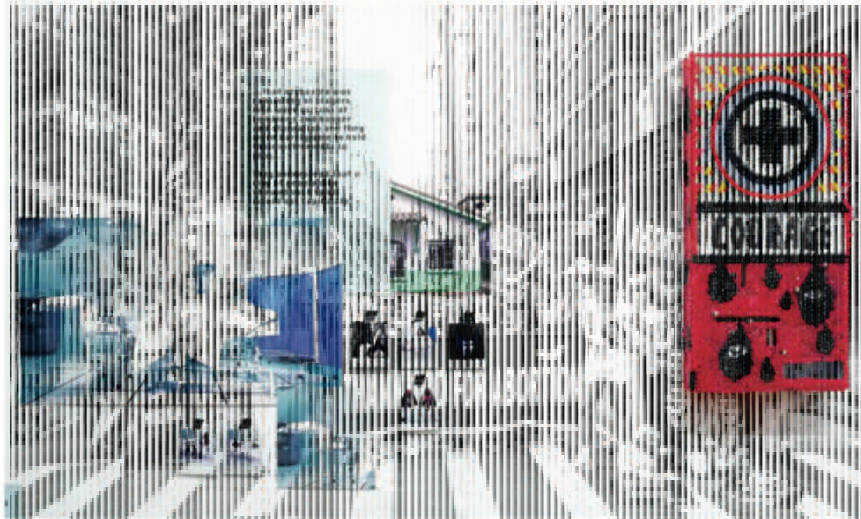
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Art

# Abortion is Normal: the emergency exhibition about reproductive rights

In an ambitious, multi-disciplinary exhibition, a range of artists from Cindy Sherman to Nan Goldin, are aiming to dismantle stigma and raise funds



Installation image works by Elektra KB. Photograph: Jocko Graves/BFA

Laura Feinstein

Mon 13 Jan 2020 11:40 EST



**A** week into 2020, and the US political discourse on reproductive rights is already at a crossroads. On 6 January, 39 Republican senators signed an amicus brief urging the supreme court to reconsider *Roe v Wade*, the 1973 supreme court case that secured the legal right to an abortion. This comes on the heels of a year in which Alabama's governor, Kay Ivey, signed into law the Human Life Protection Act, stating that doctors who perform abortions can be sentenced to life in prison. On 15 May, the day the law was signed, Jasmine Wali, co-founder and director of Newark-based arts not-for-profit Project for Empty Space, tested artist, activist and fellow SVA MFA instructor Marilyn Minter. "We have to do something," she wrote. Within minutes, Minter responded that she was game.



# BOMB

## Antifascist Medicine Machine by Elektra KB



**MFA Programs**  
Museum of Fine Arts  
Boston  
Department of Contemporary Art  
100 Brookline Ave  
Boston, MA 02118  
617.632.5000  
mfa.org

Antifascist Medicine Machine, 2019, acrylic on canvas, 24x36x12 inches, and 2006, 18x18 inches

Elektra KB is a conceptualist using art-making as a tool for social and political change. Her work is included in *Mobots: Funtastic You Ten Years After* at the *Revolution Museum* (2018).

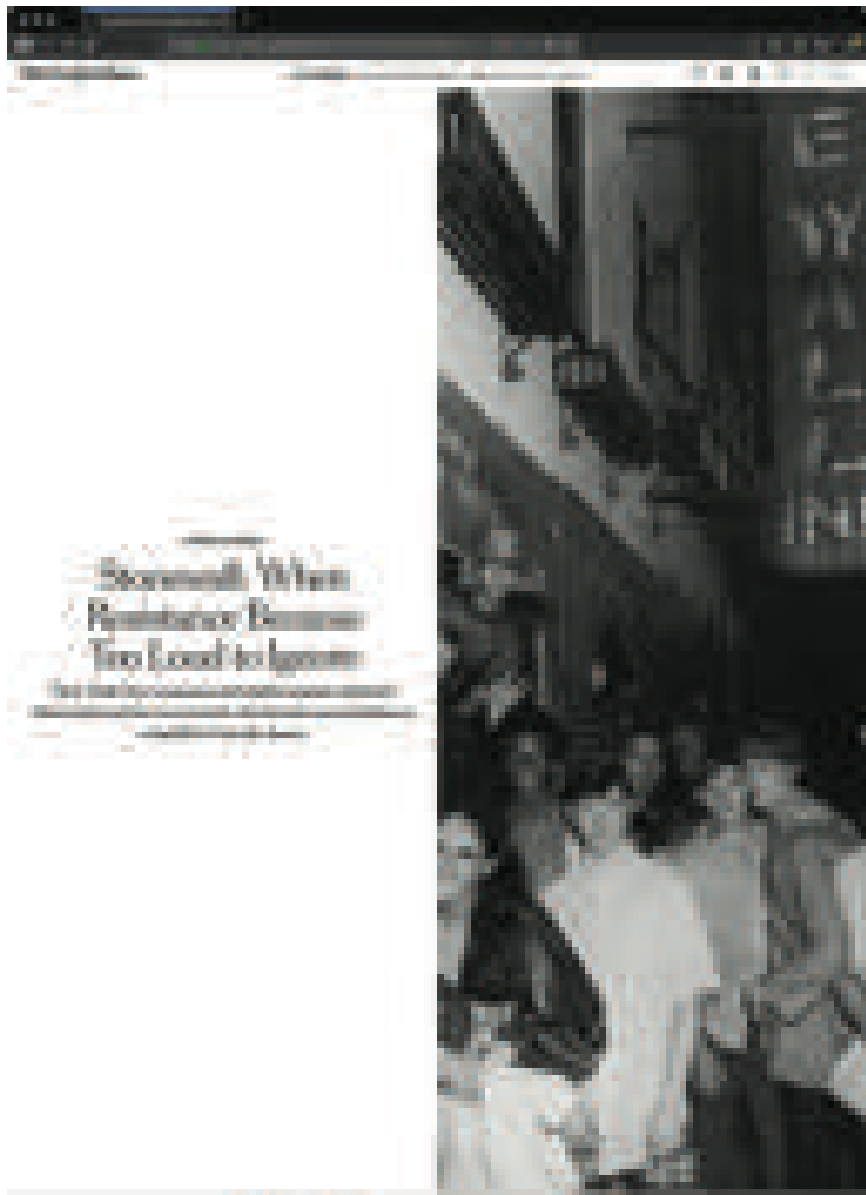
Originally published in:

**BOMB MAG**, Summer 2019

Featuring interviews with Mary Winkler/Kerr, Wendy Wang, Lin Quianna, Genevieve/Melvin Beckman, Tyler/John Bovey, Ben Shapira, Eduardo Lora, Edward Martin, Program Sharma, and James Thomas O'Connell.



Read the issue



Stonewall: When Resistance Became Too Loud To Ignore

By Cotter Holland

Stonewall was a turning point in the history of the gay rights movement. It was the night that the police raided the Stonewall Inn, a bar in New York City that was a haven for the LGBTQ+ community. The resistance that followed led to the formation of the Gay Liberation Front and the Stonewall Inn National Monument.



The Stonewall Inn was a place where the LGBTQ+ community could be themselves. It was a place of resistance and pride. The night of the raid was a turning point in the history of the gay rights movement. It led to the formation of the Gay Liberation Front and the Stonewall Inn National Monument.

The Stonewall Inn was a place where the LGBTQ+ community could be themselves. It was a place of resistance and pride. The night of the raid was a turning point in the history of the gay rights movement. It led to the formation of the Gay Liberation Front and the Stonewall Inn National Monument.

By Will Whitman, in multitudes, on his biographical



An imaginary city divided in Russian rips



Handing the dark side of nature writing



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**WeekendArts**  
The New York Times

BALLROOM CRYSTAL (1982) | BARRACUDA



Small caption text next to the Stonewall photo.

**Stonewall Revisited**

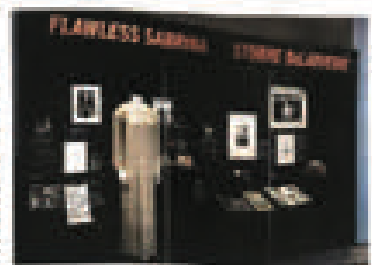
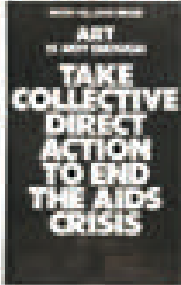
Fifty years after the gay-uprising outside of Greenwich Village bar, museums in New York are re-examining the community's history and persecution.

By Will Whitman  
There are plenty of ways to celebrate Stonewall, and the first anniversary of the 1969 riot is no exception. Page 13

And after New York University and the Center for the Study of Lesbian, Gay, and Bisexual Studies and Services at the New York University opened at the New York University, the center's first exhibit will be a collection of photographs and documents from the Stonewall riots. The center is located in the

**50 Years Later, Revisiting Stonewall**

By Will Whitman  
The Stonewall riots, which took place in Greenwich Village, N.Y., in 1969, are remembered as a pivotal moment in the history of the gay rights movement. Fifty years later, the community is re-examining the events and their impact on society.



Continuation of the article text on the left side of the page.

**New York Museum Shows**  
The exhibit at the New York University Center for the Study of Lesbian, Gay, and Bisexual Studies and Services is a collection of photographs and documents from the Stonewall riots.

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The exhibit at the New York University Center for the Study of Lesbian, Gay, and Bisexual Studies and Services is a collection of photographs and documents from the Stonewall riots.



Continuation of the article text on the right side of the page.



**ARTnews, Mar 6, 2018**

*“In Seventh Edition, Spring/Break, Strange as Ever, Responds to World’s Tense Cultural Climate”*

by Alex Greenberger, Claire Selvin

LINK 1: <https://www.artnews.com/art-news/market/tour-2018-spring-break-art-show-9920/>

LINK 2: <https://www.artnews.com/art-news/market/seventh-edition-spring-break-strange-ever-responds-worlds-tense-cultural-climate-9918/>

# ARTNEWS

NEWS MARKET REVIEWS RETROSPECTIVE ARTISTS TOP 200 COLLECTORS

ARMORY WEEK 2018 — MARKET — NEWS

## In Seventh Edition, Spring/Break, Strange as Ever, Responds to World’s Tense Cultural Climate

BY *Alex Greenberger and Claire Selvin* POSTED 03/06/18 10:45 PM

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**D**uring a week in New York that is defined by international dealers hoping to lure clients into high-priced booths at high-stakes fairs, Spring/Break Art Show is the definite exception. There are no big-ticket items and no blue-chip galleries. In fact, there are almost no galleries at all at Spring/Break—the fair is made up of curated booths. It also trends younger and weirder than most fairs, and this year’s edition, the fair’s seventh, which began today at the former offices of Condé Nast, high above Times Square, continued Spring/Break’s run of very fun, very odd exhibitions. The fair may be a bit less scrappy than in past years, but it’s still a casual—and crowded—affair. You will find artists and curators happily discussing their work with curious passersby. You will also overhear them debating the merits of different vape pens.

Despite an animated crowd and a generally lighthearted



atmosphere, the theme this year was a somber one. Titled "Stranger Comes to Town," the fair this year focused on migration and xenophobia. One exemplary work, brought to the fair by curator Nico Roxe, was artist Elektra KB's "Power Is Abuse," a sprawling project about borders and binaries that includes fiber pieces, videos, manipulated photographs, brochures, and an interactive element. Visitors were invited to come to a checkpoint at KB's fictional Cathara Autonomous Territory; there, they could register for a passport for free and, in the process, renounce nationhood, gender, and patriotism. "There are people who told me they were really proud to get this stateless passport," KB said, adding that only one person had declined to get a passport after being read its conditions, under the pretense that he liked countries and patriotism. "It's amazing that, when I ask people to sign it, they're really thinking about it. People have been more involved than I'd have thought."



View of Elektra KB's "Power Is Abuse," curated by Nico Roxe, at Spring/Break 2018.

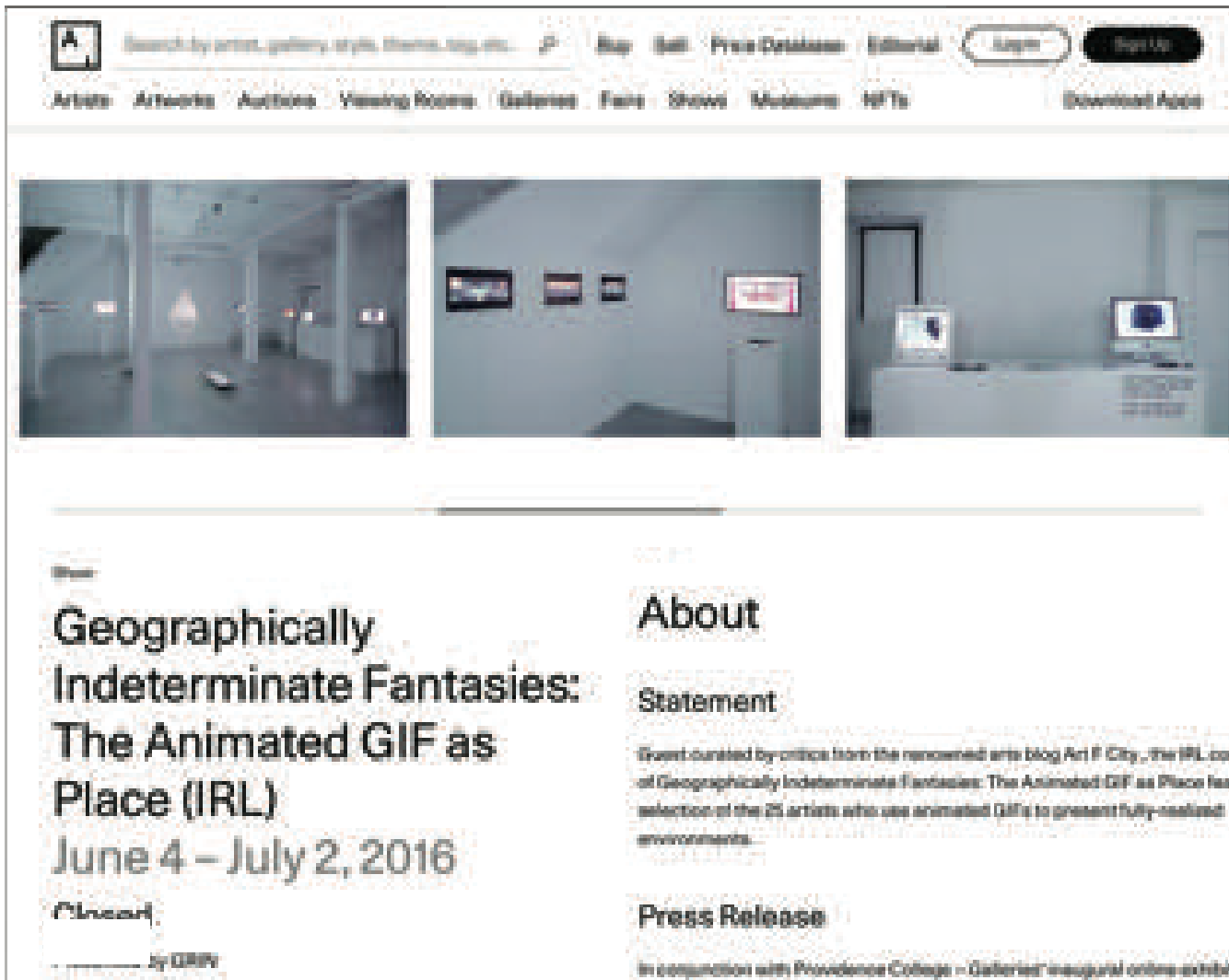
MAXIMILIANO DURÓN/ARTNEWS

ARTSY, June 4, 2016

“Geographically Indeterminate Fantasies: The Animated GIF as Place (IRL)”

by GRIN

LINK 1: <https://www.artsy.net/show/grin-geographically-indeterminate-fantasies-the-animated-gif-as-place-irl/info>



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# Geographically Indeterminate Fantasies: The Animated GIF as Place (IRL)

June 4 – July 2, 2016

View

## About

### Statement

Event curated by critics from the renowned arts blog Art F City, the IRL component of Geographically Indeterminate Fantasies: The Animated GIF as Place features a selection of the 25 artists who use animated GIFs to present fully-realized environments.

### Press Release

In conjunction with Providence College – Galleria's inaugural online exhibition, we are pleased to announce Geographically Indeterminate Fantasies: The Animated GIF as Place. Guest-curated by critics from the renowned arts blog Art F City, the IRL component will feature a selection of the 25 artists who use animated GIFs to present fully-realized environments. This exhibition serves as both a vision of artists' new worlds, and as a document of our own reality's aspirations and anxieties.

The show tracks a number of themes: the city as a network of personal and social spaces, the personification of the landscape as avatar, the browser (or more broadly) the digital as space, and the ubiquitous battlefield. The artists assembled use a variety of techniques to address these subjects ranging from 3D rendered work to collage and video-sourced GIFs. Additionally, Providence College – Galleria, under the advisement of Art F City, commissioned new works for the occasion, all by established artists working in the field – Jonathan Monaghan, Giselle Zetonyi, Brenna Murphy and Clement Yells present landscape GIFs, while artist and writer Claire Evans presents a related reading list.

Artists include Peter Bun, Peter Cornight, Milton Malin Crossant III, Elextra Kell, Claire Evans, Victoria Fu, Faith Holland, Dina Kalberman, Edmograph (Gustavo Sorresi), Sara Ludy, Lauren Pelo-McArthur, Alex McLeod, Ying Miao, Jonathan Monaghan, Hugo Moreno, Brenna Murphy, Eva Papamargariti, Robby Rackoff, Sam Rolles, Nicolas Sassoon, Jacoby Satterwhite, Hito Steyerl and Nicolas Linnert. Malgorza Wolnica (WOMT), Wickschmann & Lopez, Clement Yells and Giselle Zetonyi





CRITIC’S PICK

ELEKTRA KB



In *Megalomania*, 2013, the Cathara Insurgent Women are brought to their knees.

In Elektra KB’s Theocratic Republic of Gaia, a brainwashed army of genderless humanoids struggles to quash a guerrilla uprising led by a troupe of seditionist dancing warriors. Bare breasted and tutu clad, their lips and eyes hidden by veils or obscured by black bars, these Cathara Insurgent Women recur as prominent characters in the artist’s photographs, videos, artist books, and collage works on fabric, usually operating as allegories for resistance. “The veil has been used in every culture in the world, and it always suggests a hiding,” KB says. “So I started using that motif, as well as silhouettes or shadows, as a signifier of repression that functions basically like redacted text.”

Anchored by extensive research into what the artist describes as “the demotion of women and revolutionary culture since the heretics in the Middle Ages,” KB’s work features layers of allusion to various civilizations, periods, and power structures. Such disparate motifs and symbols as the balaclava worn by armed Russian police, elements of Aztec architecture, indigenous Latin American fabrics, and the traditional garb of medieval nuns are integrated into the imagined totalitarian narrative of Gaia, which is placed in conversation with contemporary crises and events.

In a recent series of hand-sewn fabric works that debuted at the Untitled art fair in Miami in December, felt silhouettes inspired by photographs of police violence during the 2012 national agrarian strike in Colombia mingle with images of the Cathara women, similarly brought to their knees. Stitched onto gauze, floral backdrops, these haunting landscapes of bound, tortured, or silenced forms—titled after the actual locations of related brutalities, contemporary and historical—evolve the turmoil of a postcolonial society at war. “There is this constant tension between utopia and dystopia that happens in the world,” the artist says, “and my intention is to talk about this world, but from a place of resistance.”

The need for a “safe space” in which to speak critically led KB to invent Gaia when she was a young girl. Born in Soviet-era Odessa, she moved at the age of two to the war-torn Colombian town of Saravena, when her father, a doctor, was relocated there, and then to a large, colonial-style hospital in the Boyacá province. Despite the violence she witnessed daily—she was regularly awoken in the night by the screams of women in labor or wounded men, as armed conflict raged on—she remembers her childhood as blissful, if unconventional. “My father explained everything to me, so it was normal,” KB says. “The hospital was my playground.”

When she was seven, however, her mother took her to Bogotá, and she struggled to assimilate into the country’s “flamboyant capitalist and Catholic society,” ultimately heading to the School of Visual Arts in New York for her B.F.A. She is currently pursuing an M.F.A. from Hunter College, and her works range in price from \$1,200–\$10,000 at Brass/Lee programs.

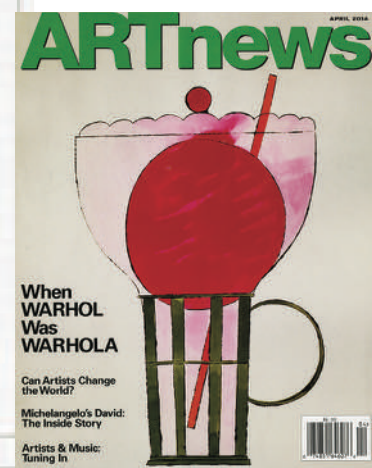
“By imagining this world where I could say or be anything, I could be free from the chains of censorship. But I don’t think we can create something in our minds that doesn’t already exist,” she says. “Gaia exists in reality. I didn’t create it. I discovered it.” —Emily Nathan



Elektra KB.

Emily Nathan is associate editor of ARTnews.

Link to ARTnews article: <https://www.artnews.com/2014/04/26/stitched-collaged-violent-female-warriors-of-artist-elektra-kb/>



“A version of this story originally appeared in the April 2014 issue of ARTnews on page 112 under the title “Elektra KB.”

ARTnews, June 3, 2014

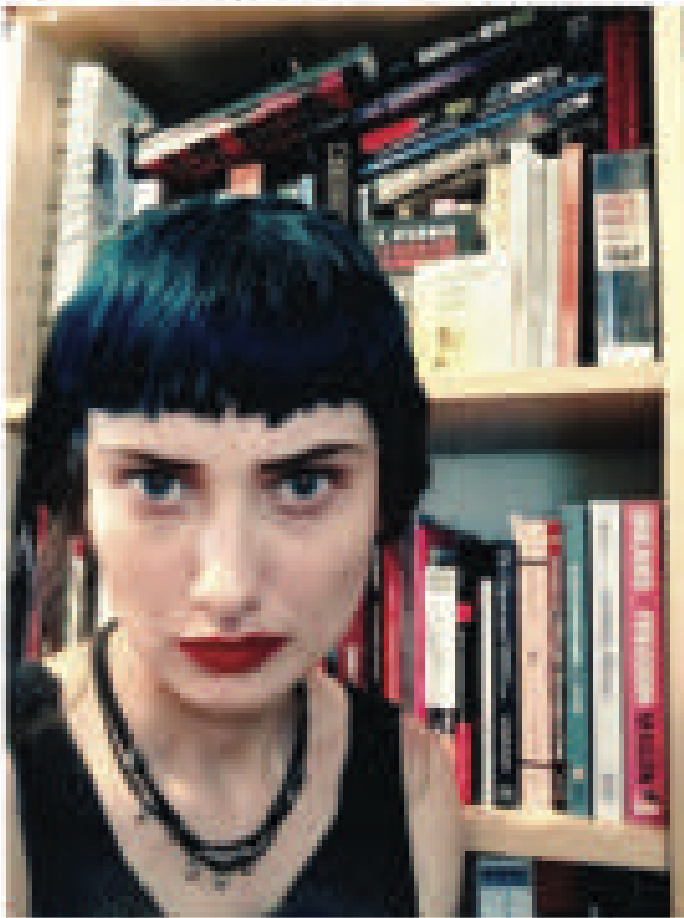
"The ARTnews Shelfie Project: Art-World Luminaries Pose With Their Books"

by Robin Cembalest

LINK 1: <https://www.artnews.com/art-news/news/artnews-shelfie-project-2447/>



To launch our Summer Reading Roundup, we asked some friends and colleagues to take photos with their personal libraries. Check out their takes with their favorite [books](#). And post your own at [shelfie](#) on Instagram with the hashtag #ARTnewsbooks.



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- Donald and Hillary: Trump's Endorsement Remains Afloat



ARTnews, Dec 11, 2013

“Miami Recap: Is There a Global Art Esthetic?”

by Robin Cembalest

LINK 1: <https://www.artnews.com/art-news/market/miami-recap-2013-global-art-trends-2353/>

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MIAMI ART 2013 NEWS WEB EXCLUSIVE

## Miami Recap: Is There a Global Art Esthetic?

BY Robin Cembalest POSTED 12/11/13

At the international gathering of the serious and the fabulous, mistranslation can be the best way to communicate



There were a lot of foreign accents during Miami art week, with the usual mix of art and fashion and celebrities and this year the addition of an international coterie of architects who've been vying to make their mark on the youthful skyline.

But the most symbolic accent has to be an *é*: the one in the Pérez Art Museum Miami, the first major U.S. museum to have one in its name, which opened triumphantly in its Herzog & de Meuron building with a pan-American perspective and exhibitions devoted to artists born in Morocco, Cuba, Poland, China, Israel, the U.S., and Scotland, though most of them left their native countries to live elsewhere.



Elektra KB, 'Status Quo,' 2013, photo collage on fabric, Bravin Lee, UNTITLED, Miami

Call it a deliberate act of mistranslation.

Ukłański brings a note of irony to his gleeful arts and crafts game. Elsewhere in the contemporary-art scene, clay and textiles, common to cultures around the world, assumed their place of pride as a matter of fact. If there's a global art style, this is what it's made of.

This year more than ever, the fairs shimmered with glaze and beads and tribal bling.

Faunting their decorative exhibitionism, their roots in the (former) periphery and the multiple influences of trade routes and migrations, these objects—by **Hew Locke**, **Ebony G. Patterson**, **Ei Anatsui**, **Elektra KB**, **Sanford Biggers**, **Adrian Esparza**, **Santiago Cucullu**, and so many others—held their own against the giant pricey baubles by the likes of **Jeff Koons** and **Nir Hod**.

The accents might be hard to identify, but the attitude isn't.