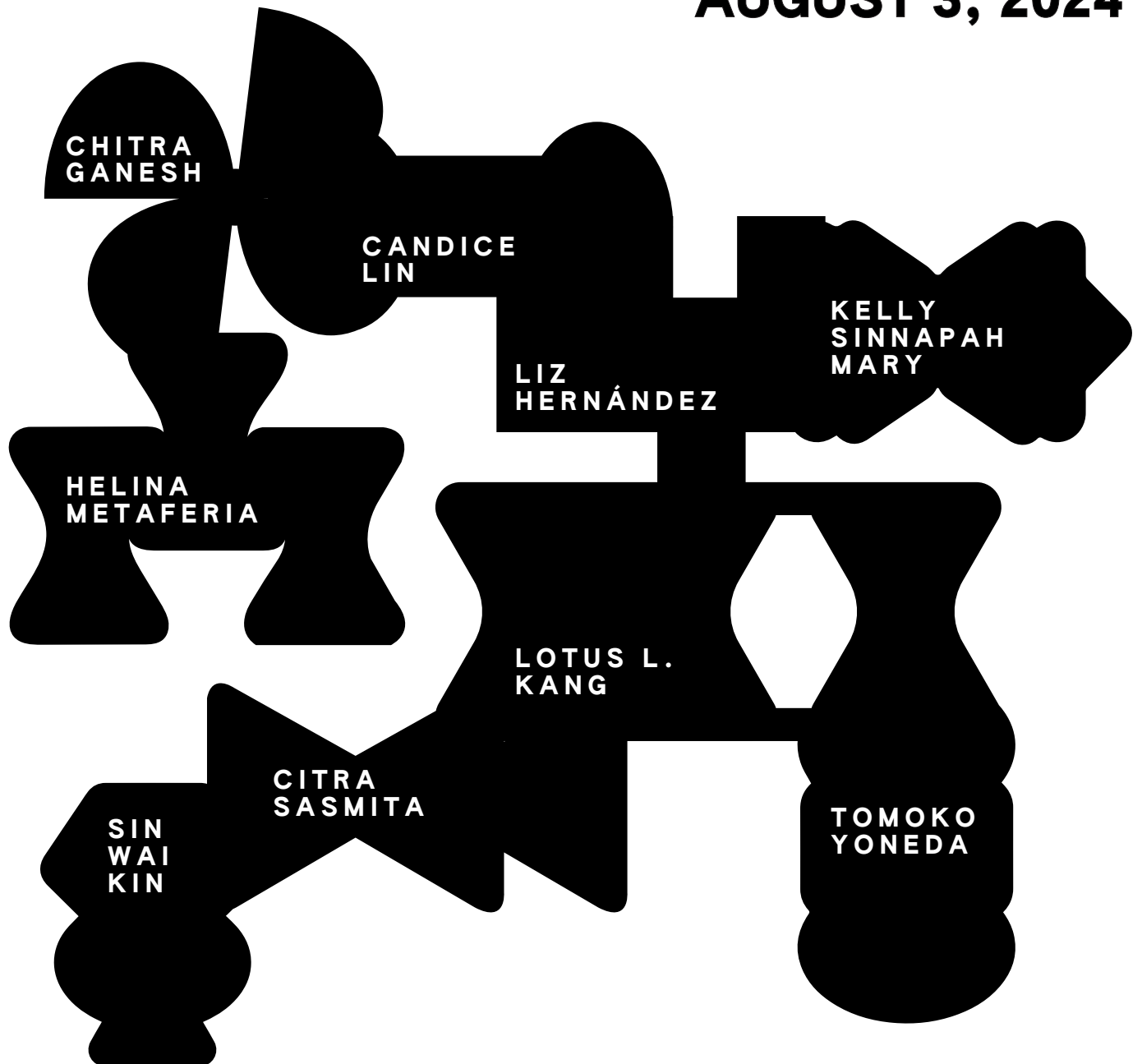


A WOMAN YOU THOUGHT YOU KNEW

APRIL 11-
AUGUST 3, 2024



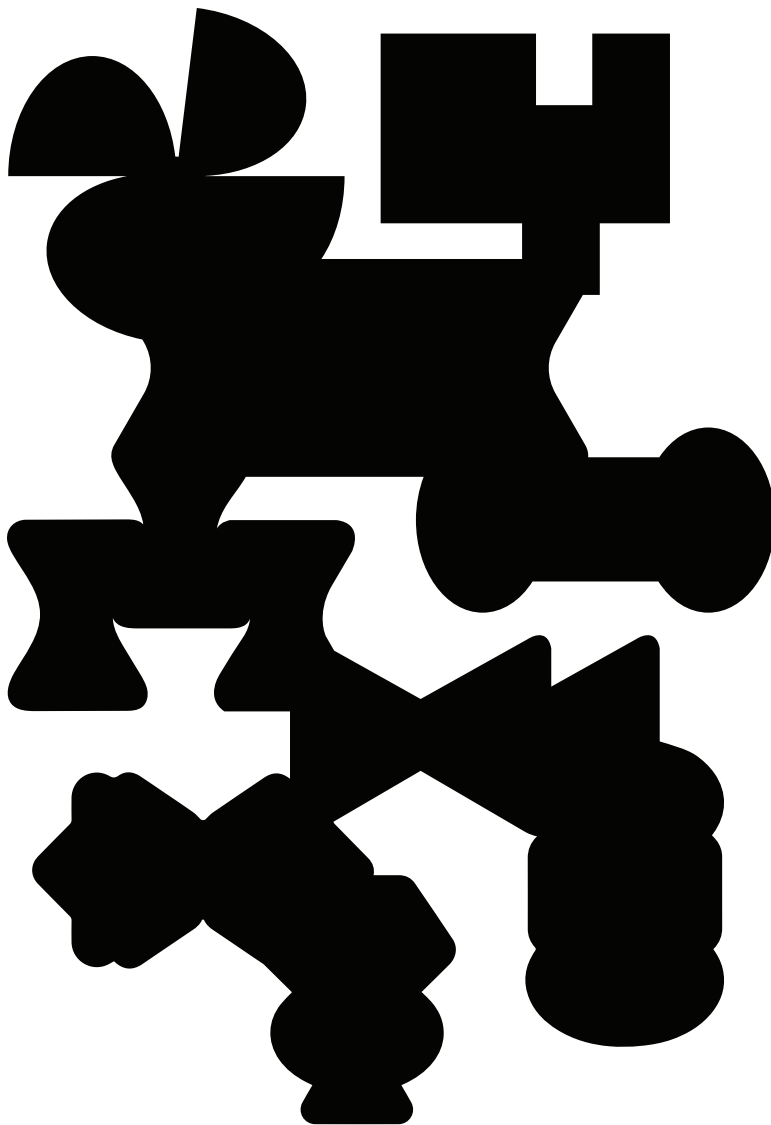
KADIST is a non-profit contemporary art organization that believes artists make an important contribution to a progressive society through their artwork, which often addresses key issues relevant to the present day. Dedicated to exhibiting the work of artists—from more than one hundred countries—represented in its collection, KADIST affirms contemporary art's role within social discourse, and facilitates new connections across cultures. Its local hubs in Paris and San Francisco organize exhibitions, physical and online programs, and host residencies. KADIST stays abreast of developments in contemporary art via a global advisor network, and develops collaborations internationally, including with leading museums, fostering vibrant conversations about contemporary art and society.

KADIST.org

The KADIST collection serves as a starting point and resource for our programs. Our collection artists are nominated by a worldwide network of advisors, and artworks are selected through a democratic process. This is also our primary means of discovering new artists, some of whom are without gallery representation, and the collection provides them with initial support. With over 2,200 artworks representing over 1,400 artists (and growing by ~100 artworks each year), the collection serves as a research aid, identifying a transitional group of artists in the vast landscape of the contemporary art world.

KADIST.org/work

A Woman You Thought You Knew draws on shared themes across the KADIST collection and aims to make the breadth and diversity of over 2,200 artworks accessible at KADIST's hubs in Paris and San Francisco. The exhibition is co-curated by Shona Mei Findlay (Curator of Asia Programs, KADIST San Francisco) and Lauren Pirritano (Collection Manager, KADIST San Francisco). The exhibition borrows its title from a work by Sin Wai Kin.



Works by

**CHITRA
GANESH**

**LIZ
HERNÁNDEZ**

**LOTUS L.
KANG**

**CANDICE
LIN**

**HELINA
METAFERIA**

**CITRA
SASMITA**

**KELLY
SINNAPAH
MARY**

**SIN
WAI
KIN**

**TOMOKO
YONEDA**

A Woman You Thought You Knew brings together works primarily from the KADIST collection that explore world-building as a means to resist, transform, and anchor historical junctures into the contemporary. The works examine intersectional narratives of the construction and deconstruction of gender, womanhood, and femininity, with trans perspectives and the racialized subject. They bring forth overlooked or unwritten stories of women's role in history, memorializing narratives of women's labor histories, and dislodging them from conventional records. The exhibition draws from literature and storytelling to bring forth accounts of utopia, science fiction, and mythology to underscore feminist perspectives in history and what we can learn from these narratives today to achieve a post-patriarchal future.

In Timur Merah Project II; The Harbor of Restless Spirit (2019), Citra Sasmita subverts the stories and myths of Hindu-Javanese epics where she replaces the princes, kings, warriors, and other male heroes of Sanskrit epics with the figure of a woman to destabilize the male gaze of the female body—as passive, ornamental, or sexual. Sasmita references the style of traditional Balinese Kamasan paintings, a craft where women were designated to subsidiary roles, and thus written out of national art historical canons. Painted on a stretched cowhide and anchored to a pool of pungent turmeric—an herb known for healing and vitality, Sasmita endows her female protagonists with powerful agency. The work challenges the patriarchal nature of society and rebukes the pervasive sexual and social inequality ingrained in art history.

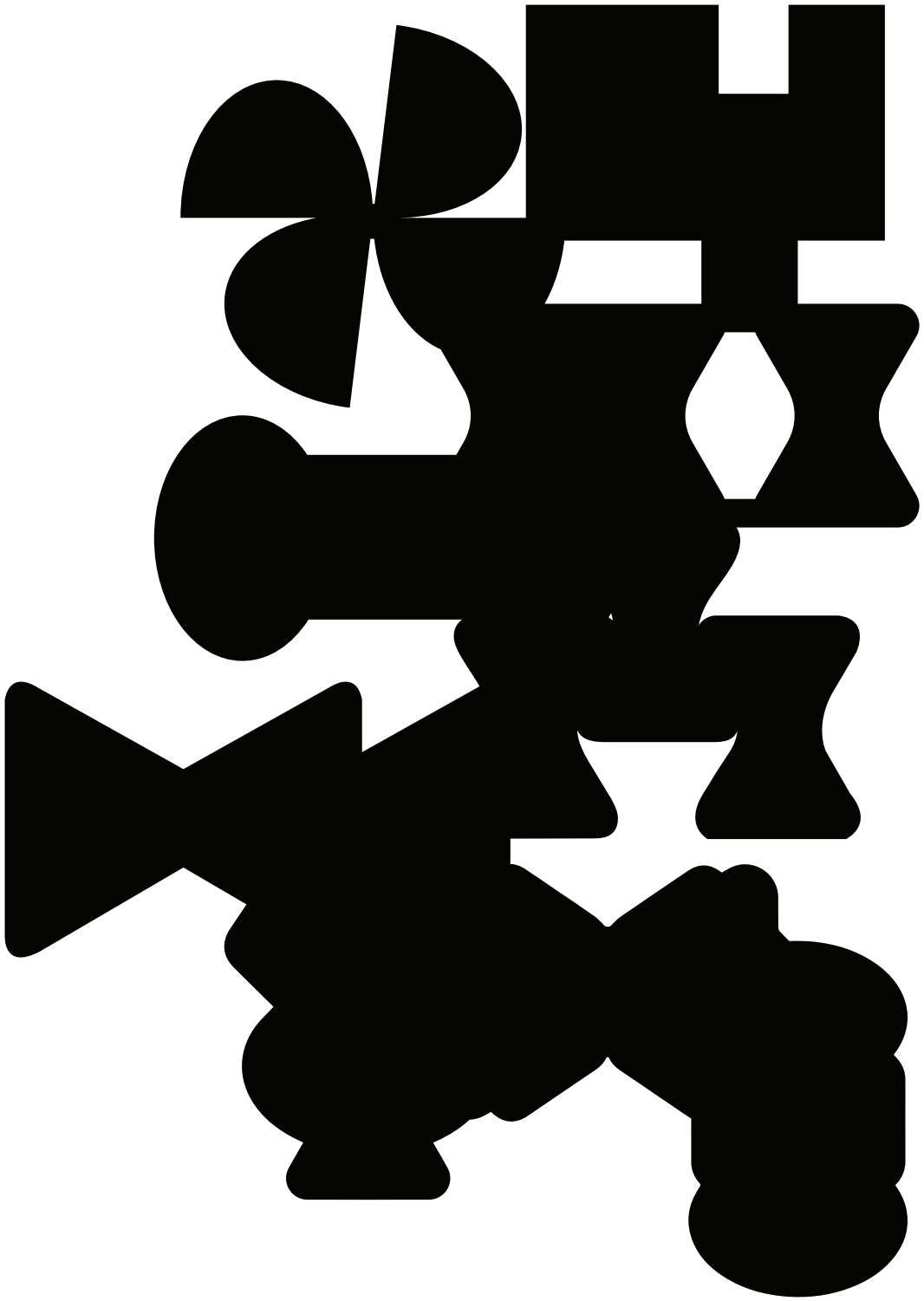
Similarly, foregrounding histories of female labor, Candice Lin's *Wigan Pit-Brow Women: Intersections with the Caribbean* (2015) explores the objectification of female laborers' in the 1960s. The sculptural mobile references Victorian writer Arthur Munby's sketches of the coal mine laborers' in the 1960s. Comprising cutouts of tropical plants and so-called pit-brow women performing primal acts traditionally associated with savagery, the sculpture reveals how the laborers' femininity and modesty were scrutinized while toiling in life-threatening situations. *Tell me everything you saw, and what you think it means* (2018) and *A woman you thought you knew* (2017) by Sin Wai Kin and *Monumento a la mujer de las dos almas (Monument to the Two-Soul Woman)* (2023) by Liz Hernández adopt artistic personas to unlearn and interrogate societal norms, and challenge the notion that identity and gender is static. Sin's work further

deconstructs patriarchy, colonialism, and ableism through a non-binary and transgender subjectivity.

Tomoko Yoneda's *Japanese House Series* (2010) bears witness to domesticity and household labor and invites contemplation on the lingering consequences of colonialism. The photographs depict buildings constructed in Taiwan during the period of Japanese occupation, between 1895 and 1945, focusing on both the original Japanese features of the houses and on details that have been altered since the end of the occupation. Lotus L. Kang's *Scaffold* (2022) is an ode to diasporic experiences and immigrant women's labor. Folded layers of burlap sheets, a humble material commonly found at construction sites or markets in Korea, are anchored by a string of aluminum cast lotus roots, a common ingredient in Korean cuisine.

Other works employ literature, fairy tales, and feminist science fiction to illustrate and reimagine a more just future. Chitra Ganesh's series of linocut prints, *Sultana's Dream* (2018) depicts scenes of protest, Hindu myths, and dreamscapes, in an alternative future. Kelly Sinnapah Mary's *Notebook 10, l'enfance de sanbras* (2021) tells the childhood tale of Sanbras, who serves as a metaphor for the construction of the identity of Indian workers who arrived in the Caribbean during the post-slavery period. Sinnapah Mary intertwines both real and imagined worlds creating narrative vessels that carry tales of strength, resilience, and adaptation. In the exhibition, the tapestries are erected as tents for spaces of play, imagination, and refuge. Helina Metaferia's *Tapestry (Gewel)* (2023) echoes African American quilting traditions, which historically have centered storytelling and community building amongst women. The tapestry features silk-screened archives of American civil rights protests, scanned from library archives, and addresses the inherited histories of protest that inform contemporary social movements.

A Woman You Thought You Knew explores the complex, diverse, and resilient spirit of women, feminist, and trans perspectives, inviting viewers to reflect on the past and challenge the present in order to construct a more equitable future. The exhibition is complemented by *Worlds World Worlds* in The Screening Room.



Chitra Ganesh

Sultana's Dream

2018



Art of War 1, City in Broad Daylight, Leaving the House, Justice is a Virtue, and Lions are Stronger than Men are linocut prints from the series *Sultana's Dream* (2018). This series by artist Chitra Ganesh comprises a large-scale narrative suite inspired by a 1905 feminist utopian (eponymous) text written by a Bengali writer and social reformer, Rokeya Sakhawat Hossain. Educated thanks to the support of her elite family, Hossain was one of the few Bengali women of her generation writing in English. The text *Sultana's Dream*, though not as well known, holds a singular position among early feminist science fiction.

This series of linocut prints draws on Hossain's text and connects with problems shaping 21st-century life: apocalyptic environmental disaster, the disturbing persistence of gender-based inequality, the power of the wealthy few against the

BIOGRAPHY

Chitra Ganesh
Born 1975, USA
Lives in Brooklyn, NY, USA

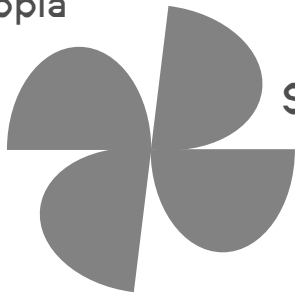
DETAILS

20 x 16 in (51.1 x 41 cm) each
Linocut

economic struggles of the majority, and ongoing geopolitical conflicts that cause widespread death and suffering. Protests scenes, revisited myths, or dreams, the linocut scenes all illustrate an alternative future in which gender roles in India are reversed and women occupy broad-ranging positions of power. These works demonstrate the enduring relevance of utopian imaginaries in offering means of envisioning a more just future.

Spanning printmaking, sculpture, and video, Chitra Ganesh's work draws from broad-ranging material and historic reference points, including surrealism, expressionism, Hindu, Greek, and Buddhist iconographies, South Asian pictorial traditions, 19th-century European portraiture and fairy tales, comic books, song lyrics, science fiction, Bollywood posters, news, and media images. The process of automatic writing is central to the practice of the Indian-American artist and emerges from dissecting myths to retrieve critical moments of abjection, desire, and loss. By layering disparate materials and visual languages, Ganesh considers alternate narratives of sexuality and power.

Utopia



Science
Fiction

Gender

“[R]eading and being able to discern and question the true value of what you are reading is another micro act that has a macro consequence. Micro acts include seeing the world with one's eyes fully open, however painful that may be, and holding complex and contradictory realities within the same frame.”

– Chitra Ganesh, in an interview with Tausif Noor,
BOMB Magazine, 2020

Liz Hernández
Monumento a la mujer de las dos almas
(Monument to the Two-Soul Woman)

2023



The cantera stone work, *Monumento a la mujer de las dos almas (Monument to the Two-Soul Woman)* (2023), stems from Liz Hernández's more than a decade-long journey as a Mexican immigrant in California. She contends that migration serves as a catalyst for self-discovery, compelling individuals to redefine their identities in a new environment. To further examine the unspoken or untranslatable dialog with her evolving self, Hernández conceives Argelia Rebollo, an artistic persona with her own distinct voice.

Hernández's *Monumento a la mujer de las dos almas (Monument to the Two-Soul Woman)*, a low-relief sculpture carved from cantera stone, symbolizes the artist's coexistence with her multifaceted self. Two side-by-side nude, female figures, one with arms folded and the other embracing her, are seemingly

BIOGRAPHY

Liz Hernández
Born 1993, Mexico
Lives in Oakland, CA, USA

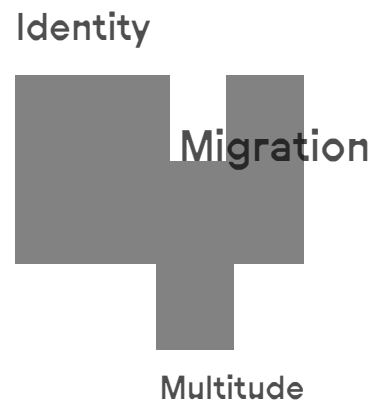
DETAILS

36 x 36 in (91.4 x 91.4 cm)
Low relief in Cantera stone, walnut frame

in a private conversation, with their “empty” elongated speech bubbles converging. Amidst the intimacy between these two women, Hernández incorporates a glyph from the Codex Borbonicus, a rare Aztec codex which survived the Spanish inquisition. This glyph, representing “xochitl in cuicatl” or “song and flower,” embodies the concept of poetry. The resulting monument pays homage to the inhabitants of what Hernández calls the “country of memory,” fostering collaboration between her Californian and Mexican personas. Rather than harboring suspicion or distrust, the figures in the sculpture embrace the idea of collaboration in the interest of evolving beyond conflict to create something new.

Cantera stone, a type of volcanic rock commonly mined throughout Mexico and Central America, and historically employed in government-commissioned monuments and murals, is seen as part of Mexico’s imposed official narrative. Hernández’s deliberate choice of this material seeks to affirm the concept of duality, presenting it as a narrative that transcends the linear constraints of time.

Liz Hernández’s practice spans a variety of techniques—painting, sculpture, embroidery, and writing—which she uses to blur the space between the real and the imaginary. Her work examines the dialogue between inherent and constructed identity. Her work is deeply influenced by the craft traditions of Mexico and investigates the language of materials and the different stories they tell. She draws inspiration from a variety of sources including literature, anthropology, syncretism, oral traditions, and her surroundings, focusing on departures from quotidian life. Through storytelling, her work is infused with autobiographical elements, fostering collaborations with family, friends, and her environment.



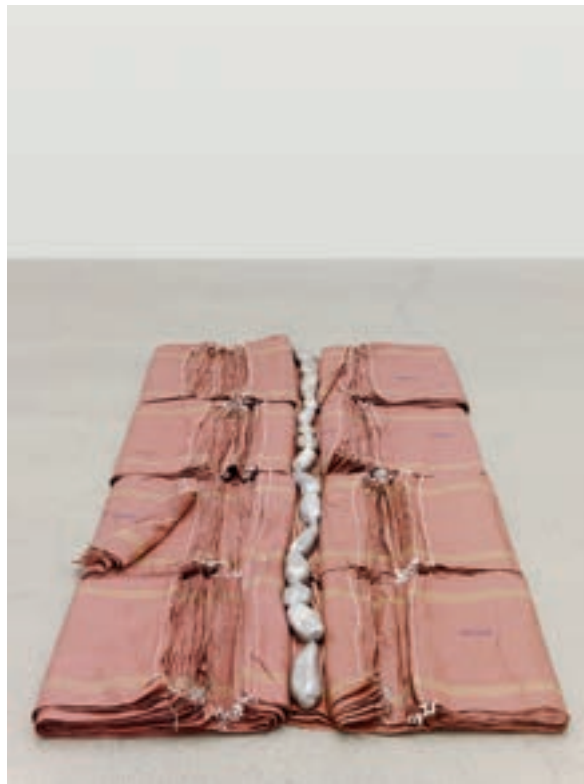
“Argelia and I, and we share the feeling of being split between the place we want to be and the one we inhabit. Between past and present, between what is near us and what happens in that place where we are not.”

– Liz Hernández, in an interview with Jovanna Venegas,
Pt. 2 Gallery, 2023

Lotus L. Kang

Scaffold

2022



Scaffold (2022) by Lotus L. Kang features a seemingly disjointed amalgamation of materials between flat fabrics and lumps of aluminum. However, the simplest arcane gesture presented in the work oscillates sculptural syllabary and verse that mysteriously run through and connote the artist's personal, cultural, and diasporic history. Installed on the floor with a humble combination of folded burlap bags, commonly found in Korean construction sites or markets, and aluminum cast lotus roots, a common ingredient in traditional Korean cuisine. The work's sculptural mode is imbued with diasporic cultural memories derived from floor engagement of Korean culture, as well as a certain gaze over the root lumps that summon alienation and attachment in immigrant families. *Scaffold* reveals an oddly intriguing estrangement in its poetic sculptural presence through its implementation of unfamiliar

BIOGRAPHY

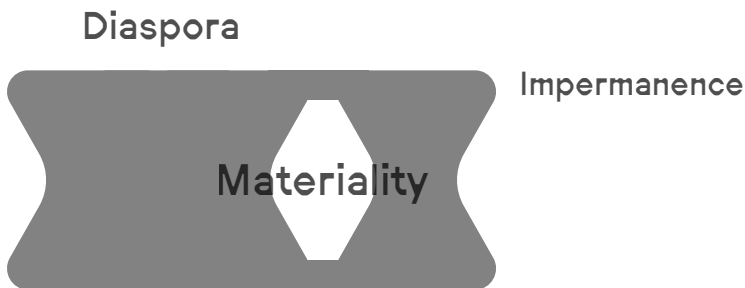
Lotus L. Kang
Born 1985, Japan
Lives in New York, NY, USA

DETAILS

4½ x 46 x 111 in (11.4 x 116.8 x 281.9 cm)
Object with construction bags, cast aluminum lotus root, and pigmented silicone

material agglutination. The materials used in other work in the same series are adapted from old Korean kitchen utensils, humble mesh bags, and vegetables—extensions of Asian women’s laboring bodies that linger and represent a material translation of the ungraspable time of an earlier generation.

Lotus L. Kang works with sculpture, photography, and site-responsive installation. Known for their sprawling installations and distinctive material repertoire, Kang’s practice is a dialogue with impermanence and entropy. Elegantly disordered and richly layered, their site-sensitive works explore the relational bonds between time, personal history, and cultural knowledge. These works seek to disrupt a human-centered perspective of the world with a broad curiosity for life and matter tangled in states of exchange that produce and are reproduced by their environments. Rather than a prescriptive or retrospective approach, their practice is one of regulation.

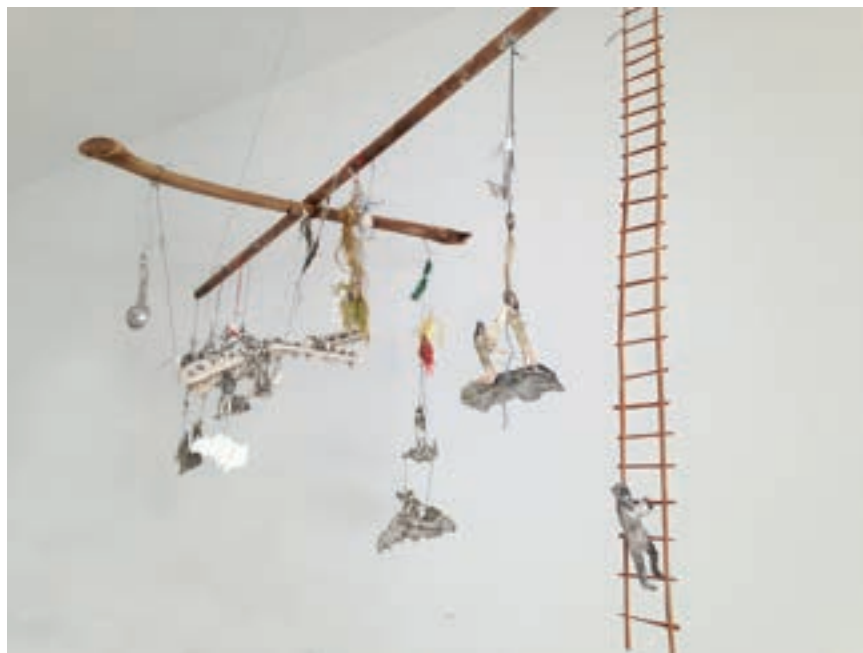


“If we think about the material realities of our body as informed by the past, a transmutation of the past, intuition isn’t just a feeling; it’s knowledge that we derived from these past experiences. We need to have a willingness to accept not knowing, and that ‘making sense’ might come after.”

– Lotus L. Kang, in conversation with Chloe Ting, *Afterall*, 2024

Candice Lin
*Wigan Pit-Brow Women:
Intersections with the Caribbean (mobile)*

2015



For the work *Wigan Pit-Brow Women: Intersections with the Caribbean (mobile)* (2015), Candice Lin studied English Victorian Arthur Munby's racialized and masculinized drawings of working-class white female miners. Specifically, Lin's work critically addresses Munby's observations about the laborers' femininity that was more concerned with the modesty of the women, than that they toiled in life-threatening situations.

"Pit brow women" or "pit brow lasses" were female surface laborers at British collieries. They worked at the coal screens on the pit bank (or brow) at the top of the mine shafts until the 1960s. Their job was to pick stones from the coal after it was hauled to the surface. Laboring in dangerous conditions, men and women worked side-by-

BIOGRAPHY

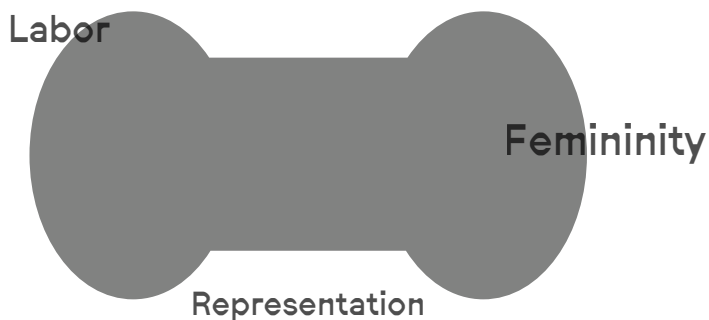
Candice Lin
Born 1979, USA
Lives in Los Angeles, CA, USA

DETAILS

55 x 56 x 37 in (139.5 x 142 x 94 cm)
Mixed media mobile

side, often stripped to the waist and sweating in the heat. Women miners had few options when it came to clothing: flimsier, cooler clothing, which revealed the contours of their body, were seen as an invitation to promiscuity. Trousers, and other practical garments, were ‘unwomanly’—and often led to wardrobe malfunctions. To outsiders, their exposed bodies were seen as an affront to Victorian modesty. These young women were labeled unsuitable for marriage and unfit for motherhood.

Wigan Pit-Brow Women is a mobile with cutout drawings of tropical plants and so-called pit brow women performing primal acts traditionally associated with savagery. Lin reinterprets the Cambridge academic Arthur Munby’s documentation of these European women and situates them within the Caribbean landscape, implying that the pit brow women’s representation was similar to that of people from so-called “primitive” cultures. For this piece, Lin imagines a landscape of various forms of femininity while using the pit brow history as a mirror to reflect the tension between solidarity and difference in feminist practices at large; negotiating the politics of difference across decades, ethnicities, cultures, and social classes.



“I sometimes feel like I am physicalizing elements that intrigue me from historical accounts, bringing them into a space where I—and others—can encounter them and renegotiate or recirculate their meaning.”

– Candice Lin, from a conversation with Catherine Damman, BOMB Magazine, 2021

Helina Metaferia

Tapestry (Gewel)

2023



By Way of Revolution is a series that addresses the inherited histories of protest that inform contemporary social movements. In the project Metaferia works intrinsically with female descendants of prominent historical black activists to produce video art; with women of color organizations to produce socially engaged work; with “radicalism” archives and performance stills to produce works on paper and tapestries; and with museum, gallery, and public spaces to produce participatory performances.

Tapestry (Gewel) (2023) is one of a series of tapestries that are all subtitled with names of traditional storytellers from across the African continent. The hand-stitched patchwork of images echoes African-American quilting traditions, which historically have centered storytelling and community building

BIOGRAPHY

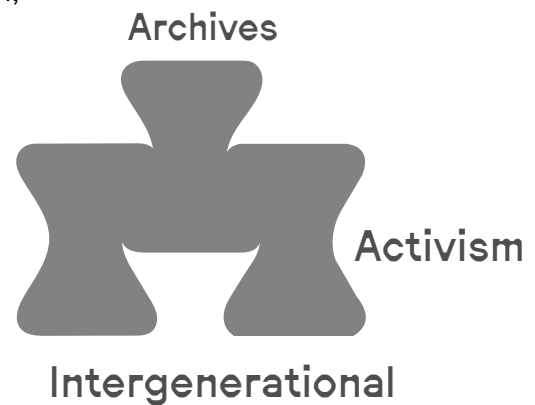
Helina Metaferia
Born 1983, USA
Lives in New York, NY, USA

DETAILS

96 x 48 in (244 x 122 cm)
Hand-stitched silk-screened fabric

amongst women. *Tapestry (Gewel)* includes silk-screened archives of American civil rights protests, scanned from library archives, specifically, photographs by Bettye Lane from *Crown Heights Demonstration for Black Civil Rights*, 1978, and the *Black Civil Rights Demonstration*, 1979, in Brooklyn, New York, from the Schlesinger Library on the History of Women in America, Harvard University Radcliffe Institute. The tapestries become activated during the artist's documented performance entitled *The Willing* (2023) where they are worn as regalia to adorn the female performers. During the performance she engages in song, movement, and text, to share the story of five generations of women in her family who participated in defiant actions against colonization, racial, and patriarchal oppression in Ethiopia and the United States. For *Metaferia*, the video of the performance is integral to the broader resonance of the tapestries.

Helina Metaferia is an interdisciplinary artist working across collage, assemblage, video, performance, and social engagement. The daughter of Ethiopian activist immigrants unable to return home after their studies because of the political situation, with a mother who led a nonprofit organization advocating for the rights of Ethiopian women, raised a Black person of the diaspora in the US, Metaferia's biography plays an important role in her practice, which asks broadly where does history and revolution live? She proposes it lives in archives, genealogies, canons, and oral histories, but also in bodies, acts of reunion, in holding trauma and joy, in dreaming.



“How have these archives come into being? What is included and what is omitted? How are they acquired? What power does the ivory tower that houses them hold? I am interested in how Black people choose to represent their own activist histories, rather than how the media has portrayed them. The archives can tell us something, but what they are not telling us is equally or even more important.”

– Helina Metaferia, in an interview for 1-54 London, 2021

Citra Sasmita
*Timur Merah Project II;
The Harbor of Restless Spirit*

2019



The work *Timur Merah Project II, The Harbor of Restless Spirit* (2019), stretched out on a full cow's hide, replicates the Kamasan Balinese painterly language that Citra Sasmita has developed in her recent works. It represents female figures, flames, and various natural elements, permutating whimsically in a narrative of pansexual energy. While rooted in mythological thinking, with specifically Hindu and Balinese references, the scenes are equally part of a contemporary process of imagining a secular and empowered mythology for a post-patriarchal future.

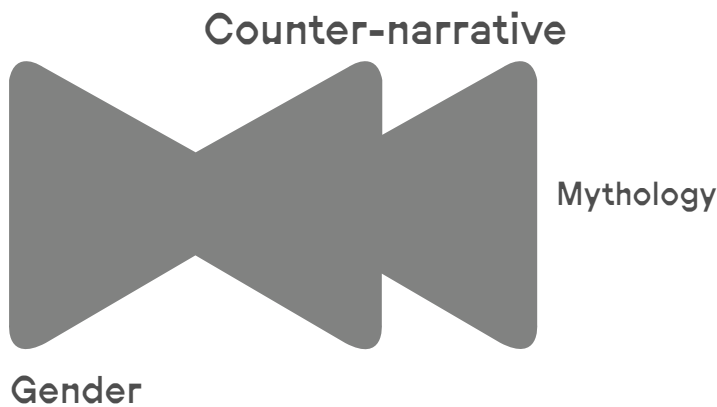
BIOGRAPHY

Citra Sasmita
Born 1990, Indonesia
Lives in Bali, Indonesia

DETAILS

70⁷/₈ x 78⁷/₈ in (180 x 200 cm)
Ink on cow leather, turmeric

Artist Citra Sasmita's work is inscribed with originality in a pan-Asian effort to revisit traditional artistic languages as tools of expression in contemporary society. Sasmita's works thus use the vibrant and thriving genealogy of Balinese traditional painting, Kamasan, to express avowedly feminist perspectives. Born in Tabanan, Bali in 1990, Sasmita's family are performing artists who often perform from village to village in Hindu ritual ceremonies. Having studied both literature and physics before going into theater and illustration, her work is informed by these diverse fields of knowledge and their influence on her work process in formulating ideas and social issues is evident.



“We grew up learning about male heroism. In traditional texts, female characters appear only as objects of conquest and sexuality....I’m creating counter-narratives by placing female characters as the protagonists in mythological stories”

– Citra Sasmita, from a conversation with Naima Morelli, Plural Art Magazine, 2021

Kelly Sinnapah Mary

Notebook 10, l'enfance de sanbras

2021



Notebook 10, l'enfance de sanbras (The Childhood of Sanbras) (2021) series by Kelly Sinnapah Mary is a sequel to an earlier series by the artist titled *Cahier d'un non retour au pays natal* (2015). This earlier work considers the process of reconstructing an identity of the Indian workers who arrived in the Caribbean during the post-slavery period. The work addresses the conditions of recruitment of these Indian workers, the strategies of the recruiters, and how they lured them onto ships to bring them back to the plantations. Inspired by two authors, Aime Cesaire and Khal Torabully, the artist reinterprets masterworks of Caribbean literature.

The Childhood of Sanbras series approaches another axis of reflection wherein Sinnapah Mary engages with her experiences and memories as a child and the characters she identified with while exploring current stories about the Indian diaspora in the

BIOGRAPHY

Kelly Sinnapah Mary
Born 1981, Guadeloupe
Lives in Saint-François, Guadeloupe

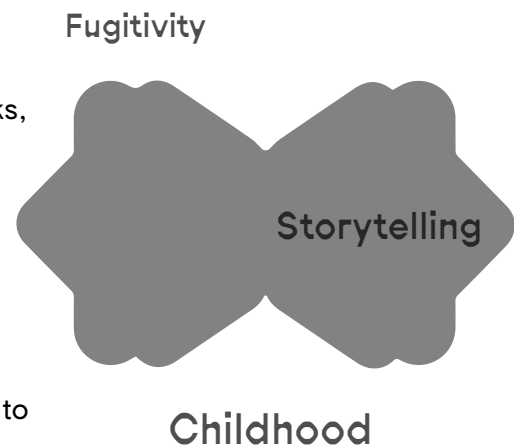
DETAILS

82³/₄ x 67 in (210 x 170 cm)
Acrylic on tapestry
66¹/₂ x 86⁵/₈ in (169 x 220 cm)
Acrylic on tapestry

French West Indies. Working with the concept of memory, her notebooks function like diaries in which characters take form and retell a story through drawings and sculptures that refer to a ludic universe of childhood.

The series introduces the stories of Sanbras, a little girl in a school uniform and braids—an element so present in the artist’s practice that serves as a metaphor for the construction of identity through the gesture of braiding. The artist’s narrative mixes elements of Caribbean culture, Maroons, and Hinduism. Sanbras, in some of the works, has extra arms, legs, or a third eye. The little girl meets other friends throughout the story and builds a community. This resilient new village formed by Sanbras is a reference to the Marronage, of which she is part and wishes to build a new ecosystem. In the sculptures that accompany the notebooks, the artist explores Sanbras in a more material and corporeal manner, giving another dimension to the character through ingenious narratives.

Kelly Sinnapah Mary is a multidisciplinary artist whose work is informed by the diasporic journey of her ancestors. She is the descendant of indentured laborers sent from India to Guadeloupe by the French Government in the 19th century to replace the free labor of the transatlantic slave trade. Sinnapah Mary’s practice reflects on her Indo-Caribbean identity by unpacking the details of her ancestors’ middle passage to Guadeloupe. Through the lens of science fiction, she often explores the so-called feminine universe; working with floral themes, soft materials, and fairy tales, using techniques that contrast the poignant and politically charged subject matter she addresses. From this friction, Sinnapah Mary traces her ethnic heritage, while questioning her roots as someone caught in two nested worlds—confronting concepts of ‘negritude’ and ‘coolitude’. ‘Coolitude’ is an expression coined by Caribbean poet Khal Torabully, deriving from the pejorative name of “coolie” that was first used against Indian indentured laborers in the 19th century, including those to the Caribbean.



“As viewers enter my worlds, I hope they find and try to decipher its riddles... and that the paintings might arouse reflections of their own.”

– Kelly Sinnapah Mary, as told to Artnet, 2023

Sin Wai Kin

Tell me everything you saw, and what you think it means

2018



The video *Tell me everything you saw, and what you think it means* (2018) by Sin Wai Kin is from a performance series titled *A View from Elsewhere*. Wearing exquisite hair and makeup and a pair of silicone breasts under shimmering diamanté lingerie, Sin Wai Kin's former persona, Victoria Sin, assumes an alluring, inviting, and intimidating pose. Through subtle and slow movements, this atemporal courtesan appears as a living deity, whose presence embodies codes of representation found in brothels from the turn of the century, burlesque, and Beaux Arts female nude painting. In this context, drag appears theatrically—over-performing traditional femininity. As someone who identifies as non-binary, Sin, as Victoria Sin, has often come up against questions of validity when performing on the male-dominated drag circuit. Their practice as a drag queen confronts misogyny and racism within the gay, and in particular, the drag community.

BIOGRAPHY

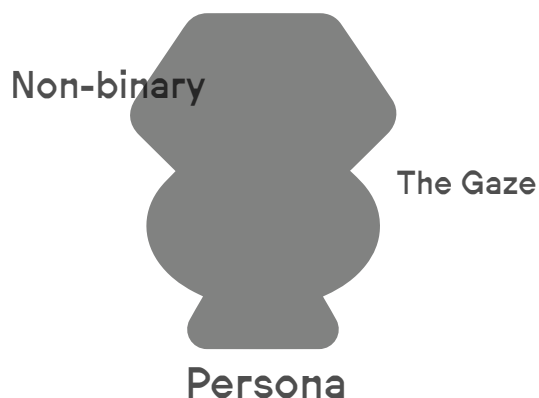
Sin Wai Kin
Born 1991, Canada
Lives in London, UK

DETAILS

5:38 minutes
HD single-channel video

*Video on view from 20th Street window.
The video's audio is also additionally presented in the gallery.

Through performance, moving image, writing, and print, artist Sin Wai Kin (formerly known as Victoria Sin) uses speculative fiction to interrupt normative processes of desire, identification, and objectification. For Sin, drag is an intentional practice that addresses the reification of prescribed and homogenous imagery of the body, gender, and sexuality perpetuated by technologies of representation and systems of looking. Referencing their own embodied knowledge, Sin's drag personas fabricate narratives of fantasy that critically reflect on the complex experience of performing the physicality of the body, while mediated by various and intertwined social structures. Sin is a leading voice amongst a generation of image-makers challenging representations of gender in art and society.



“[M]oving past non-binary as being about gender to thinking about non-binary in terms of all the constructed binaries and categories of consciousness, like self and other, life and death, dreaming and waking, performance and authenticity, fantasy and reality. How all of these binaries are linked, are woven together into this reality that we live in.”

– Sin Wai Kin, from a conversation with Neil Price, In/Tension podcast, 2024

Sin Wai Kin

A woman you thought you knew

2017



A woman you thought you knew (2017) by Sin Wai Kin originates from a performance series titled *A View from Elsewhere*. Wearing exquisite hair and makeup and a pair of silicone breasts under shimmering diamanté lingerie, Sin Wai Kin's former persona, Victoria Sin, assumes an alluring, inviting, and intimidating pose. Through subtle and slow movements, this atemporal courtesan appears as a living deity, whose presence embodies codes of representation found in brothels from the turn of the century, burlesque, and Beaux Arts female nude painting. In this context, drag appears theatrically—over-performing traditional femininity. As someone who identifies as non-binary, Sin, as Victoria Sin, has often come up against questions of validity when performing on the male-dominated drag circuit. Their practice as a drag queen confronts misogyny and racism within the gay, and in particular, the drag community.

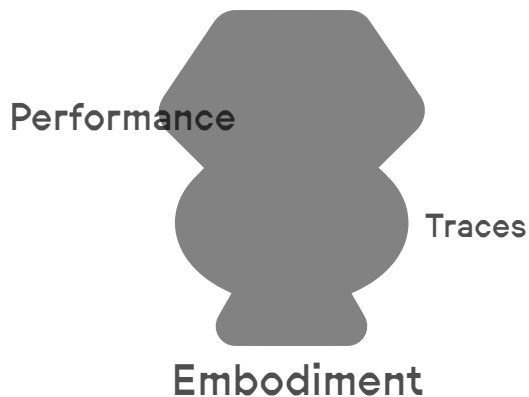
BIOGRAPHY

Sin Wai Kin
Born 1991, Canada
Lives in London, UK

DETAILS

8 x 6 in, 13 x 12 x 3 ¼ in frame
(20.5 x 17.5 cm, 34.5 x 31.5 x 8.5 cm frame)
Makeup on face wipe

Parallel to producing video pieces on this subject, Sin has created tangible works related to their drag characters. In the case of Victoria Sin, the artist uses face wipes as canvases to capture the blurry lines of gender identity that are probed and pulled apart in their performances. In *A woman you thought you knew*, the delicate make-up wipe is sandwiched between plexiglass—preserving the traces or memory of Sin’s drag persona. The work documents, catalogs, and questions gendered practices of bodily decoration through the lens of drag performance.



“Every time I put on a face, look at myself and embody that character, it changes my relationship with my body. And when I take that embodiment off, I don’t just change back. The relationships between myself and my audience, or my body and I, has changed me in some way – given me a new perspective and license to be something else.”

– Sin Wai Kin, in an interview with O. H. Fletcher,
The White Review, 2021

Tomoko Yoneda

Japanese House Series

2010



Tomoko Yoneda's *Japanese House* (2010) series of photographs depicts buildings constructed in Taiwan during the period of Japanese occupation, between 1895 and 1945. Yoneda focuses both on the original Japanese features of the houses and on details that have been altered since the end of the occupation. The yet-to-be-acknowledged history of the occupation of Taiwan and other East Asian countries by Japan during World War II is subtly disclosed in these pictures. Instead of presenting monuments, the artist chooses to depict houses where the domestic lives of local Taiwanese are still unfolding today. The complexity of history is thus foregrounded by the overlapping of the everyday, the memory mixing with the remains. *Former Residence of the Daughter of the Japanese Prime Minister, Kentaro Suzuki, Who Accepted the Potsdam Declaration and Full Surrender to the Allied Powers, Ending the*

BIOGRAPHY

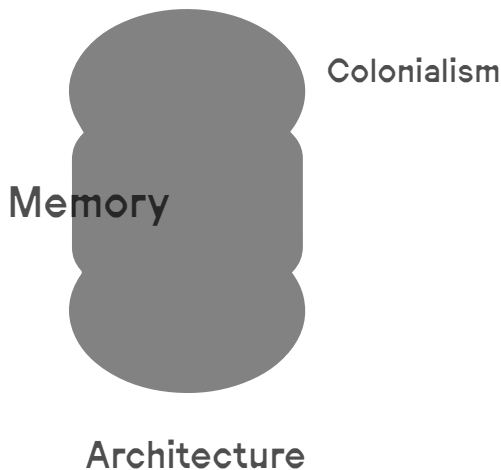
Tomoko Yoneda
Born 1965, Japan
Lives in London, United Kingdom

DETAILS

25 x 32¾ in (65 x 83 cm) each
C-Print

Second World War, Qingtian Street, I depicts a dusty room with Japanese window frames but no views. Its title offers a biography of the original inhabitants and their historical role before the postwar Chinese Nationalist takeover. The wall behind the counter in *Former House of General Wang Shu-ming, the Chief of Staff Under Chiang Kai-Shek, Cidong Street, I* has been painted a deep red. The detailed title subtly suggests how local residents may have subsequently altered the home's original paint colors to be more "Chinese."

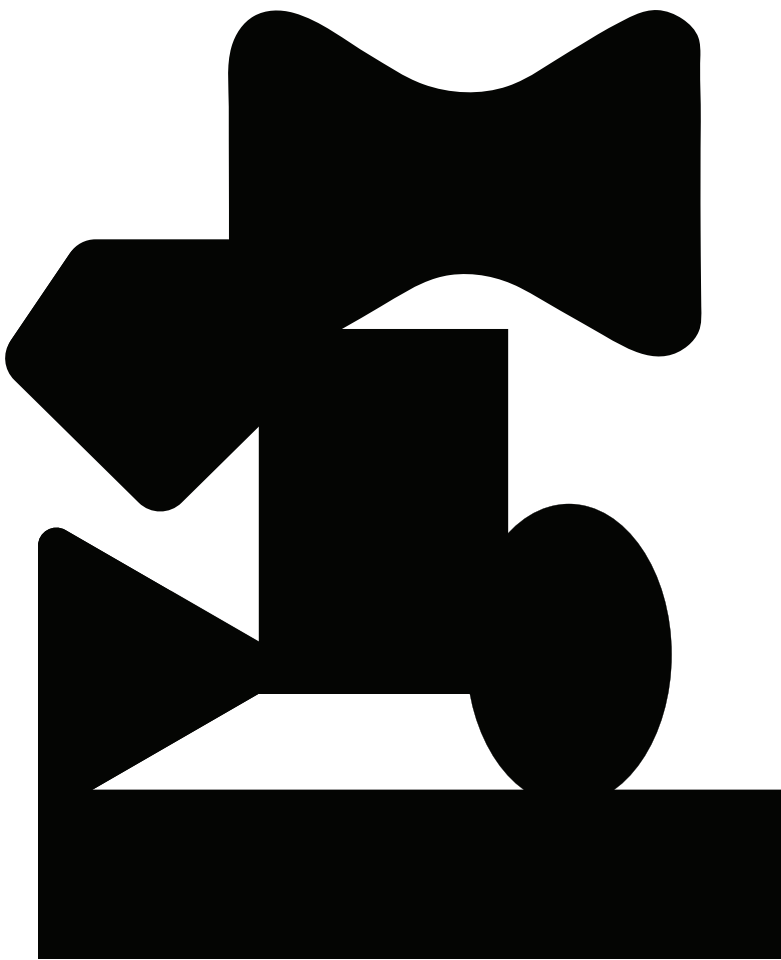
Photography is Tomoko Yoneda's primary medium. Influenced by both journalism and archaeology, the London-based artist tries to minimize subjectivity in her work and keep her subjects as real and open as possible, leaving space for interpretation by the viewer. Often the sites she documents appear insignificant and nondescript, lacking any visual references that might trigger direct associations with historical events. Their lengthy titles, however, reveal the identities of the places by providing historical and political context. The haunted feeling generated by the emptiness of the locations evokes unsettled spirits of the past and seems to invite a moment's reflection.



"History surrounds us, in the blue sky, the blue sea, the woods, the fields and the city streets; it is already engraved upon the strata of landscape where we are born but it appears quiescent and disconnected from our thoughts. However, its shadow communicates itself with the awareness stored within our experiences, entering into the depths of our vision and dwelling in our daily lives."

– Tomoko Yoneda, from an interview with Enoch Chung, Asian Art Archive, 2009

The growing KADIST collection currently holds over 700 videos by over 500 artists. KADIST San Francisco's screening room and annual programming aims to provide a dedicated space to profile the diversity of video art and its form by featuring video works from the KADIST collection.

**Works by****BASMA
ALSHARIF****ANA
TERESA
FERNÁNDEZ****HEESOO
KWON****ANNA
MOLSKA****SANDRA
MONTERROSO****LYNN
HERSHMAN
LEESON**

The program *Worlds World Worlds*, presented in The Screening Room in parallel to the exhibition *A Woman You Thought You Know*, presents works by Basma Alsharif, Ana Teresa Fernández, Heesoo Kwon, Anna Molska, Sandra Monterroso, and a special screening of Lynn Hershman Leeson's *!Women Art Revolution* (2010). The artists construct alternative realities and immerse the viewers in a post-patriarchal future where ancestral narratives are resurfaced and cultural norms are rewritten. The program title alludes to the concept of world-building in Donna Haraway's book *Staying with the Trouble: Making Kin in the Chthulucene* (2016), which calls attention to the power of the individual to imagine and construct new frameworks as a survival tactic: "It matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories."

In *Deep Sleep* (2014), Basma Alsharif redefines the notion of place, exploring bilocation and hypnosis to traverse physical and metaphysical borders, from Malta to Athens to Gaza. Alsharif navigates dream-like states, blurring geopolitical divides to reveal a more expansive understanding of the world. In Ana Teresa Fernández's video *Borrando la Frontera* (2011), she repaints the Mexico-United States border wall in the color of the sky, erasing the physical boundary to address immigration rights, women's empowerment, and border control, towards a just future.

In *Perspective* (2006), Anna Molska bends linear time and challenges perceptual boundaries, while transcending drawings into three-dimensional space, to make and unmake territories. Sandra Monterroso, in *Corazón del lugar del viento (Heart of the Place of the Wind)* (2022), invokes Mayan culture, by reimagining ancient rituals and female identity, through her embodiment of the female ruler and healer known as Seis Cielo (Six Sky). Heesoo Kwon in *A Ritual for Metamorphosis* (2023), inserts her avatar into the artist's family's archival home videos and "misbehaves." The actions disrupt the domestic space, tradition, and patriarchal norms to create an alternate reality free of these confines.

A special screening of Lynn Hershman Leeson's *!Women Art Revolution* (2010) will take place on May 15, 2024, at the Roxie Theater. The 83-minute documentary draws from hundreds of

hours of intimate interviews conducted by Leeson with artists, curators, and critics who recount their fight to break down the barriers facing women in the art world and society.

Worlds World Worlds is co-curated by Lindsay Albert (Program Manager, KADIST San Francisco) and Lauren Pirritano (Collection Manager, KADIST San Francisco).

Basma Alsharif
Deep Sleep (2014)
12:37 minutes
single-channel video

Ana Teresa Fernández
Borrando la Frontera (2011)
3:31 minutes
single-channel video

Anna Molska
Perspective (2006)
1:32 minutes
single-channel video

Sandra Monterroso
Corazón del lugar del viento (Heart of the Place of the Wind) (2022)
6:21 minutes
single-channel video

Heesoo Kwon
A Ritual for Metamorphosis (2023)
12:00 minutes
single-channel video

Run time: 35:21 minutes

Basma Alsharif

Deep Sleep

2014



Deep Sleep (2014) draws from historical avant-garde cinema to produce a poetic, sound-based meditation following brainwave-generating binaural beats. The dreamlike video is filmed among abandoned ruins in Malta, Athens, and Gaza, connecting the three locations in an attempt to convey the experience of being in Gaza from these monumental sites. Colorful flickering lights, sun, earth, stone, rock, sky, and water inundate the scenes, and the rhythmic sounds of waves, chimes, and footsteps remain. Restricted from visiting Gaza for a period, Basma Alsharif practiced self-hypnosis in an attempt to locate herself in several places at once and filmed this work while in a trance state. Appearing in the video as her own double, dressed in all-white, she walks through unidentifiable ruins, holding a recording device. The artist points to various details in a scene, her finger filling the frame, urging us to take

BIOGRAPHY

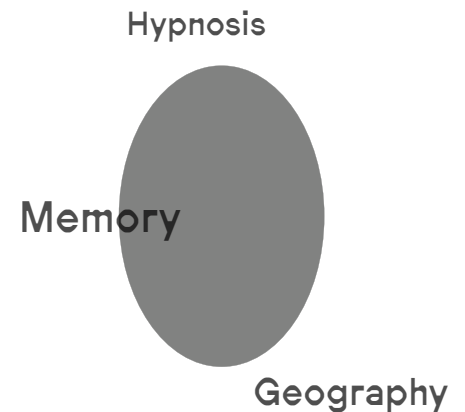
Basma Alsharif
Born 1983, Kuwait
Lives in Berlin, Germany

DETAILS

12:37 minutes
HD transfer from super 8mm film

a closer look. The meditative shots coax the viewer into the rhythmic flow of the film where time and temporalities, borders and distinguishable geographies collapse into one another. Here, Gaza is called upon, reinvented through the lens of the artist's personal relationship to Palestine. The film is what the artist calls an "invitation to move from the corporeal self to the cinema space in a collective act of bi-location that transcends the limits of geographical borders and plays with the fallibility of memory."

Basma Alsharif is an artist and filmmaker of Palestinian origin, born in Kuwait, and raised between France, the US, and the Gaza Strip. She developed her practice nominally between Chicago, Cairo, Beirut, Sharjah, Amman, the Gaza Strip, and Paris, and her personal experience is reflected in her work, which she defines as presenting a non-geographically based subjective viewpoint. Her practice sits at the intersection of cinema and installation and focuses upon the human condition as it relates to various landscapes, environments, and geographies. According to critic Suzy Halajian, Alsharif's videos "evoke a longing for a home that might never be resolved or might have never existed." Her works attempt to find undersanding amid complex places, overdetermined by political upheaval, as a means of trying to imagine various ways of existing in such spaces. She uses a film format in order to create immersive narratives and enfold the audience into her process of seeing the world through a different lens.



"I like to think that if collective memory can be passed down, then it can be voluntarily created. I think images, or more generally art, can help us to change our minds about how we have understood something."

– Basma Alsharif, as told to Helen Mackreath,
The White Review, 2018

Ana Teresa Fernández

Borrando la Frontera

2011



Ana Teresa Fernández writes about her work *Borrando la Frontera* (2011), a performance done at Tijuana/San Diego border: “I visually erased the train rails that serve as a divider between the US and Mexico. I painted them sky blue, creating a “Hole in the Wall” This deconstruction of “feminized” work explores the difficulties in reconciling both low wages and undervalued work via social and political infrastructures, confronting issues of labor and power. The images that I myself perform, present a duality: women dressed in a black tango dance attire while engaging in de-skilled domestic chores; the surreal within non-fiction. The work underscores the intersection of everyday tasks and fantasy. The “little black dress” reflects the notion of prosperity in the US; moreover, the black dress is also transformed into a funerary symbol of luto, the Mexican tradition of wearing black for a year after a death.”

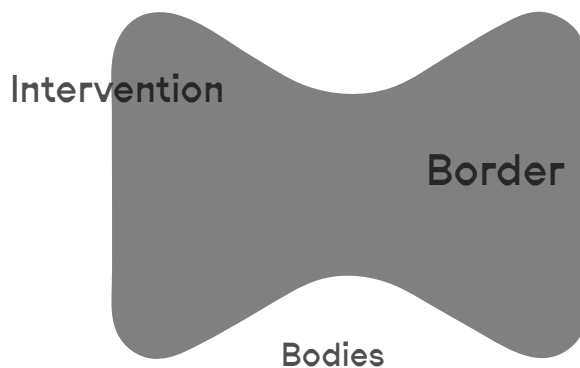
BIOGRAPHY

Ana Teresa Fernández
Born 1981, Mexico
Lives in San Francisco, CA, USA

DETAILS

3:31 minutes
Video

Ana Teresa Fernández is an artist whose practice explores the politics of intersectionality through time-based actions and social gestures, translated into oil and gouache paintings, installations, and videos. Operating formally at the intersection of land art, performance, and history painting, Fernandez mines 21st-century feminism, post-colonial landscapes, and the psychological barriers to empathy. Themes of border, fragility, and osmosis, which she coins as Magical Non-Fiction, are central to her practice. These ideas have significantly shaped some of her projects, such as *Borranda La Frontera* (2011), in which she painted the border wall between Mexico and the United States, blending it with the sky and making it seem to disappear. This performance and action, which crystallized in the permanent physical intervention and through a video and a painting series, epitomizes Fernández's desire to address social and political subjects such as immigration rights, women's empowerment, and border control.



“They think of the border as just [a] very literal line. ...And when you are dancing tango, you draw lines all the time, but it takes two people to draw and create those lines. ...The reason why I chose tango, the tango attire to do all my performances in, is because the power symmetry is so equal. The leader pushes into the follower as hard as the follower into the leader. There's this incredibly dynamic, symmetrical union of energy that goes in and then gets excerpted out.”

– Ana Teresa Fernández, as told to Paul Farber,
Future Memory podcast, 2019

Heesoo Kwon

A Ritual for Metamorphosis

2023



Heesoo Kwon's *A Ritual for Metamorphosis* (2023) is an installation presented on a CRT monitor in which the artist's 3D avatar is inserted into home video footage. Drawing from Kwon's family archives featuring the artist's sister, mother, and grandmother; the footage follows her family's day-to-day such as the family having dinner at home and or trips to the playground, interspersed with ceremonial events such as her parent's wedding day, Christian ceremonies, and Doljanchi (traditional Korean birthday celebration). Kwon's avatar appears as an absurdist apparition—unclothed and unburdened by the patriarchy of gender-based dress codes—jumping on the dinner table or standing in the pews at church. Kwon travels back in time to her childhood and appears to disrupt and mock patriarchy while her ancestors enact engendered expectations. Appearing alongside Kwon's avatar in the video is a female reptilian figure who acts as the guardian of Kwon's maternal ancestors. This figure is the embodiment of Leymusoom,

BIOGRAPHY

Heesoo Kwon
Born 1990 Seoul, South Korea
Lives in San Francisco, CA, USA

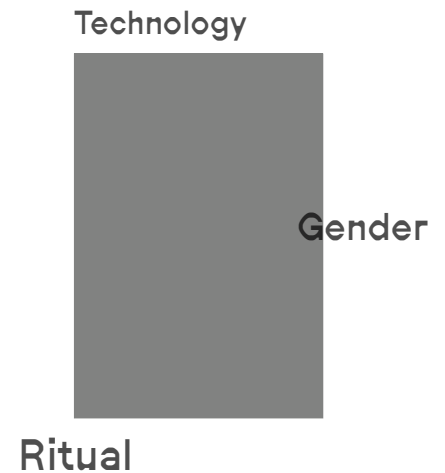
DETAILS

12:00 minutes
Video, 3D animation, color, sound

Kwon's autobiographical feminist religion to which over 150 people have converted so far. In creating Leymusoom's snake-like physique, Kwon references two opposing origins; in Korean shamanism, snakes are believed to hold divine powers; and in the biblical Book of Genesis, wherein Satan, in the guise of a serpent, tempts Eve to commit humanity's original sin. Leymusoom's communing with Kwon's female ancestors challenges the past and present in order to reimagine a nurturing maternal universe.

Technology is central to Kwon's conception of a digital feminist utopia, employing 3D animation, digital archives, video games, and the metaverse, as a ritualistic and shamanic tool to queer, make fluid, and decentralize both imagined and real worlds. For Kwon, the creation of her digital realms is also a powerful act of reclaiming the online space as one of liberation, tenderness, and resistance from the forums where women often face misogyny, degradation, and threats. Kwon's unique visual language takes on a deliberately lo-fi, post-internet aesthetic, her self-taught practice allowing a kind of freedom in her creation of digital utopias.

Heesoo Kwon is a multidisciplinary artist from South Korea currently based in the Bay Area, California. In 2017, Kwon initiated an autobiographical feminist religion Leymusoom as an ever-evolving framework to explore her family histories and undergo communal feminist liberation. After realizing herself as a product of Korean patriarchal society and the misogynist commercial field, she started to make art to shed the burden of being a woman in Korea and redesign her queer feminist life in order to rebel against patriarchy both socially and within her home. Kwon's shift towards art was greatly informed by Women's Studies that she was exposed to while at Ewha Womans University (while she did not officially take these courses, she was influenced by her friends who did and also audited courses). The development of the religion Leymusoom can also be seen as a way for Kwon to call into question the staunch Christian values that were impressed upon her growing up.



“By using the term religion I want to show the power of patriarchy and misogyny in our daily life. I want to reframe them with the term.... Leymusoom [is] a religious group where I guide believers to develop their own feminism.”

– Heesoo Kwon, in an interview with Maddie Klett, On-Off Site, 2019

Anna Molska

Perspective

2006



Anna Molska's *Perspective* (2006) was filmed during an artist residency in northern Poland. The film is preceded by a series of photographs made in her studio. In a snowy landscape, the artist walks towards the horizon secured by ropes. The film records the appearance of a geometric construction that unfolds in space, but also the physical effort of the artist to create it. Finally, she reaches a climax when the strings form a perspective on the landscape. At the same time, freed from the studio, but still a prisoner of the ropes, the more she walks, the space extends further. The piece features a physical struggle to reach the horizon, and the ideal point where the hypothetical perspective lines meet. The film reveals the impossibility of art to reflect both dimensions in a two-dimensional space as if the perspective tools developed in the Renaissance are no longer allowed to read the world.

BIOGRAPHY

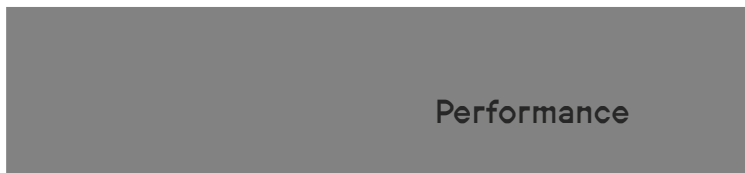
Anna Molska
Born 1983, Poland
Lives in Warsaw, Poland

DETAILS

1:32 minutes
Color video

Anna Molska uses video performance to explore the effect of artistic culture on the production of art. She rethinks the historical traditions of the Russian-Polish avant-garde in a question of the role of the artist who, beyond the organization of forms in space, participates in the construction of society. She questions the validity of art tools to produce new concepts and territories.

Landscape



Perspective

“For me, politics is action, the ability to react. Creativity is always, to a greater or lesser degree, connected with it.”

– Anna Molska, as told to Secondary Archive, 2020

Sandra Monterroso

Corazón del lugar del viento (*Heart of the Place of the Wind*)

2022



Sandra Monterroso's video performance titled *Corazón del lugar del viento* (*Heart of the Place of the Wind*) (2022) is inspired by *Seis Cielo* (Six Sky), the only female Mayan ruler to be represented in classical Mayan stelae (historical monuments dedicated to the record of important events). As the artist impersonates the ruler and goddess, she performs a ritual of tying stones and an offering of clothing. *Seis Cielo*'s ties with the lineages of the prehispanic Tikal and Dos Pilas kingdoms were essential in understanding the role of Mayan women as mothers and wives, especially as rulers and healers. Monterroso also makes references to the wind and the rituality of her spirit while she carries out a dynastic power ritual to reaffirm her place within the Mayan tradition.

For the performance, Monterroso created both the self-sacrifice basket covering her torso and the skirt in which *Seis Cielo* is depicted in the El Naranjo stele. The skirt is made

BIOGRAPHY

Sandra Monterroso
Born 1974, Guatemala
Lives in Guatemala City, Guatemala

DETAILS

6:21 minutes
Performance for video

from fabric woven by a Q'eqchi' women's association and later dyed with achiote and turmeric and adorned with bird bones, jade, and marble. Color is an important signifier connecting Maya Q'eqchi's culture to Monterroso's personal history, while natural dyes have become ever more important in her work as she uses traditional and medicinal elements such as achiote, turmeric, indigo, and cochineal not only in their ritual and symbolic dimensions but also as straightforward artistic materials (pigments). While she performs as Seis Cielo, the artist speaks this poem written for the performance:

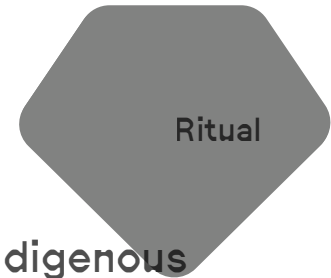
Aj b'e / caminante
A pusinb'il tuulak / ha sido soplado, embrujado
Awuas, Awas reek' / Secreto para defenderse de un mal ¡B'an!
/¡Cúralo!
Hulaj toosuq'iiq chaq / mañana regresamos.
Ma ¿aj celelat? / ¿Es fujitivo?
T'aenaq / caído hace tiempo
Aj xik / espía
Tuulaak, chape'k / embrujado, capturado.

Translation: Walker
You have been blown, witched
Secret to defend from a bad ¡B'an!
/ ¡Heal!
Tomorrow we shall be back
¿Is it a fugitive?
Long time fallen
Spy
Witched, captured.

Sandra Monterroso is a Guatemalan artist of Maya Q'eqchi' descent. As is the case with many Guatemalans, Maya Q'eqchi' were not completely acknowledged for a significant portion of Monterroso's life. In her work, Monterroso explores the dynamics of Indigenous culture in the postcolonial era, gender issues, and other constructs of power across media including tapestry, painting, video, installation, and performance. Monterroso started her artistic career in performance in the late 1990s as part of a pivotal generation that helped Guatemala transition from its long civil war to an as-of-yet unfulfilled peace.

Her work aims at contributing to the reparation of continuing colonial practices and power relations in Guatemala while reckoning with an Indigenous past she was indirectly forced to ignore.

Embodiment



Indigenous

“The main question would be how do we heal these historical wounds, these cultural wounds, these colonial wounds? By finding other epistemologies....For example, in my thinking-feeling—sentipensar in Spanish, as I said—for artistic practice, I enter into Maya Q'eqchi' wisdom—Indigenous spirituality—as a methodology for healing. That is, I approach this other wisdom in order to interpret it from the symbolic space of art.”

– Sandra Monterroso, “Decolonial Threads: From Healing and Thinking Life through Art,” lecture at the University of North Carolina at Chapel Hill, The Daily Tar Heel, 2023

**Screening of Lynn Hershman Leeson's
*!Women Art Revolution (2010)***

Wednesday, May 15, 2024, 6:30 pm
The Roxie Theater, Tickets \$5 (for purchase at roxie.com)
3117 16th St, San Francisco, CA 94103

Lynn Hershman Leeson's *!Women Art Revolution (2010)* is an 83-minute documentary that draws from hundreds of hours of intimate interviews conducted by Leeson with artists such as Harmony Hammond, Suzanne Lacy, Howardena Pindell, Faith Ringgold, Carolee Schneemann, and Cecilia Vicuña, curators Lucy Lippard, Lowery Stokes Sims, Marcia Tucker, and critic B. Ruby Rich, who recount their fight to break down the barriers facing women in the art world and society.

Lynn Hershman Leeson (b. 1941, USA) is a celebrated artist and filmmaker internationally renowned for her pioneering use of new technologies to explore key social issues. Her prolific body of work spans over four decades: from her early conceptual and performance works to her more recent works that intersect the field of science to explore themes of identity, privacy, surveillance, and the complex relationship between humans and technology, and the real and the virtual world.

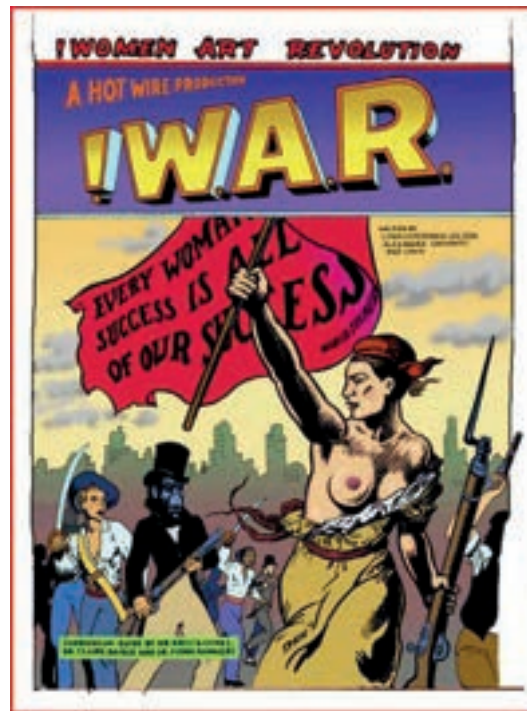
***The Willing*, a performance by Helina Metaferia**

Thursday, June 13, 2024, 4–5 pm
Procession from KADIST to a performance at Dolores Park
Meet promptly at 4 pm at KADIST, 3295 20th Street, CA 94110

Lynn Hershman Leeson

!Women Art Revolution

2010



Lynn Hershman Leeson's documentary, *Women Art Revolution (W.A.R.)* (2010) draws from hundreds of hours of intimate interviews with her contemporaries—visionary artists, historians, curators, and critics—who recount their fight to break down the barriers facing women both in the art world and society at large. The film features an original score by Carrie Brownstein, formerly of the band Sleater-Kinney.

Lynn Hershman Leeson is a celebrated Bay Area artist and filmmaker internationally renowned for her pioneering use of new technologies to explore key social issues. Her prolific body of work spans over four decades: from her early conceptual and performance works where she constructed an 'official' civilian record for her alter ego Roberta Breitmore, to her more recent works that intersect with the field of science to explore themes of identity, privacy, surveillance and the complex relationship between humans and technology, and the real and

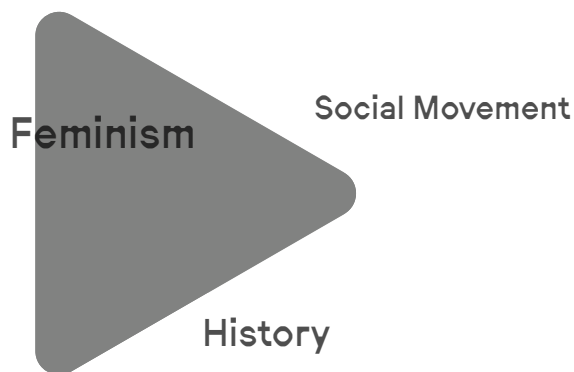
BIOGRAPHY

Lynn Hershman Leeson
Born 1941, USA
Lives in San Francisco, CA, USA

DETAILS

1:23:00 minutes
Video

the virtual world. Hershman Leeson also addresses these key themes through her filmmaking, which is highly idiosyncratic and socially engaged. A notable example is her acclaimed documentary *!Women Art Revolution*, which focuses on the Feminist movement in the U.S.A.



“You have to define these things for yourself. It’s very important that people understand that where politics is concerned the direction in which you go should not be cut out with a cookie cutter, and that goes for feminism and everything else. Each person in any kind of movement has to help to define that movement. That’s what freedom is about.”

– Faith Ringgold, 1991

“I can tell you the mythical beginning when I was a young girl and I heard the word feminism for the first time and this was like seeing a comet arrive on planet earth because it was in such an opposition with the world I knew where girls were not supposed to do anything. ... When I heard about the existence of feminism a huge energy was liberated just from the very thought that this was possible.”

– Cecilia Vicuña, 2008

KADIST San Francisco

Lindsay Albert, Program Manager

Emma-Caitlin Cooper, Gallery Coordinator

Shona Mei Findlay, Curator of Asia Programs, Communications

Marie Martraire, Collection Director

Joseph Melamed, Production Manager

Bruno de Oliveira, Gallery Associate

Lauren Pirritano, Collection Manager

Jo-ey Tang, Director

A Woman You Thought You Knew

GRL GRP, Exhibition Identity

Nicholas Johnson, Production

KADIST