



Images: left, Joy Episalla, *motion 8*. right, Susan Silas, *plaster cast*

Panel Discussion & Book Launch

TO SELVES: Joy Episalla and Susan Silas **Sunday, March 16th, 3pm**

Panelists including: Judith Braun, Carla Gannis, Risa Puleo and Marcia Salo

Momenta Art is pleased to present a panel discussion and book launch in conjunction with the current dual exhibition of self-portraiture, *TO SELVES: Joy Episalla and Susan Silas*. Inviting three female artists and a curator, Episalla and Silas will moderate the conversation revolving around their current exhibition. The panel discussion is accompanied with a launch of their newly published book of the same title, *TO SELVES: Joy Episalla and Susan Silas*.

Joy Episalla is a multi-disciplinary artist working in the interstices of photography, video, and sculpture. She has been showing in New York since the 80s. She has exhibited widely in both the United States and in Europe and has had several international solo shows in Brussels, London and Hannover. Episalla's work has been featured in group exhibitions at the Centrale for Contemporary Art Brussels, the Mannheimer Kunstverein, Mercer Union, the International Center of Photography, The Wexner Center, White Columns, and Artists Space among other venues. She is a Louis Comfort Tiffany Foundation recipient and has been awarded fellowships from The Corporation of Yaddo, Braziers Workshop UK, and Fenenin El-Rahhal/Nomadic Artists International Summit, Western Desert and Cairo, Egypt. Her work has been critically praised in *Art in America*, *the New Yorker*, *Time Out/New York*, *the Boston Globe*, and *Artforum*, and is included in the collections of The Victoria & Albert Museum in London and the Baltimore Museum of Art. Episalla is a longtime AIDS activist and founding member of the lesbian art collective fierce pussy. She currently lives and works in New York City.

Susan Silas uses photographic images, video, and writing to explore the collision of personal experience with over-determining historical events. She had her first solo exhibition at fiction/nonfiction in New York City in 1990. In 1998, Silas retraced the steps of a 1945 death march. This project, *Helmbrechts walk, 1998-2003* has been shown at The Koffler Gallery in Toronto, Hebrew Union College Museum in New York City, Kunstverein Graftschaft Bentheim in Germany, Kunsthalle Exnergasse in Vienna, and the Center for Contemporary Art, in Slovenia. *Helmbrechts walk* is the subject of chapters in both *Landscapes of Holocaust Postmemory* by Brett Ashley Kaplan and *Memory Affects; The Holocaust and the Art of Secondary Witnessing* by Dora Apel. Her most recent work on the Shoah is a six channel video installation: *Treblinka Song and The Happy Wanderer*. Her current work looks at the middle-aged female face and body in photographs, plaster casts and in an ongoing diary: *love in the ruins; sex over 50*. Her work has been featured in *Anti-Utopias*, *Camera Austria*, *Fotóművészet* and *Artnet Magazine* and reviewed in *Artforum*, *Art in America*, *the Village Voice* and *the New Yorker*. She is an essayist, a regular contributor to *Hyperallergic* and co-editor of the artblog *MOMMY*. Silas has been awarded fellowships at Everglades National Park, The MacDowell Colony, The Corporation of Yaddo, VCCA, and Ucross Foundation. Silas received her MFA at California Institute of the Arts. She currently lives and works in Brooklyn, New York.

Judith Braun is an artist living in New York, currently represented by Joe Sheftel Gallery on the Lower East Side. Judith's career started as a figurative painter but in the late 80's she became part of a wave of feminist art making and began using Xerox to make large wall-size installations. Her solo show at Souyun Yi Gallery, in Soho, was called *Read My Pussy*. During that time she also participated with Group Material and was in *the Bad Girls show*, at the New Museum of Contemporary art, curated by the late Marcia Tucker. Today you may know her work as both small abstract pencil drawings and large fingerprint wall drawings, the fingerprints being recently featured on the snowboards for the US Women's Olympic team. Though Judith's work is no longer representational of the body, it clearly still engages the body as content. In April she is going to the Museum of Art Rio, Brazil, for a group show, and then to Art Brussels, to install a solo booth. Judith also received a Pollock-Krasner Foundation grant this year.

Carla Gannis is an artist who lives and works in Brooklyn, New York. Her work examines the narrativity of 21st century representational technologies and questions the hybrid nature of identity, where virtual and real embodiments of self diverge and intersect. She is the recipient of several awards, including a 2005 New York Foundation for the Arts (NYFA) Grant in Computer Arts, and she has exhibited in solo and group exhibitions both nationally and internationally. Most recently she collaborated with poet Justin Petropoulos on a transmedia book, gallery installation, and net art project entitled *<legend>* *</legend>* (Jaded Ibis Press and Transfer Gallery, 2013). Features on Gannis's work have appeared in *The Huffington Post*, *Anti-Utopias*, *Wired*, *Animal*, and *Hyperallergic* among others. She is currently Assistant Chair of Digital Arts at Pratt Institute in Brooklyn.

Risa Puleo is a curator and currently the Program Director of Artadia: The Fund of Art and Dialogue, where she directs Artadia's granting programs, community initiatives and supports artists in their artistic practices and sustainability of their careers. Prior to working at Artadia, Ms. Puleo was the Assistant Curator of Contemporary Art at The Blanton Museum of Art of The University of Texas at Austin, where she also taught in the University's graduate Fine Arts department. She has worked in curatorial and directorial capacities in non-profits across the country. Ms. Puleo received her master's degree in Curatorial Studies from Bard College.

Marcia Salo lives and works in New York City, where she has spent the last five years shooting her Subway Portraits. After undergraduate studies at The University of California at Berkeley and The Cooper Union in New York City, she completed graduate studies at Rutgers The State University of New Jersey in 1993. She had her first solo exhibition at AIR gallery in 1989, with subsequent exhibitions at Soho 20, fiction/nonfiction, Hallwalls, Wessel O'Connor, White Columns and PS 122, among others. She has taught the history and theory of photography at Rutgers, The International Center for Photography and Parson School of Design. Her essays have been published in *Genders*, *Proceedings*, and *ArtMatters*.

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