

FRYE
ART MUSEUM

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Group Therapy September 15, 2018–January 6, 2019



Press Preview: Thursday, September 13, 10-11 am
Email press@fryemuseum.org to RSVP.

Public Opening: Friday, September 14, 7:30–9:30 pm

EXHIBITION

Centering on interactive and immersive projects and major installations, *Group Therapy* convenes works by twelve international contemporary artists in a range of media that comment on and/or adapt strategies of alternative medicine, psychotherapy, and the wellness industry. The exhibition will serve as a platform for public programs led by artist-practitioners, transforming the Museum into a unique kind of free “clinic” in which visitors may engage in therapeutic processes in the experimental context afforded by art. In so doing, *Group Therapy* reflects on the museum’s role in society and on art’s function within and beyond its walls. Should art be edifying (curative), unsettling (an irritant), speculative (a catalyst)? Is it a placebo or are art’s transformative effects real?

The exhibition begins with works that diagnose social pathologies such as racism, sexism, and political tribalism that affect individual health and in turn fuel the ongoing growth of the wellness and self-help industries. This includes **Liz Magic Laser’s** (American, b. 1981) padded-room video environment, *Primal Speech* (2016), which will serve as the site of a curative drama workshop, *Political Therapy*, developed by Laser in collaboration with certified professional life coach **Valerie Bell**. Sculptural work from **Maryam Jafri’s** (American, b. 1972) *Wellness-Postindustrial Complex series* (2017), which turns a critical eye to the growing popularity of Eastern methods of self-care (yoga, acupuncture, meditation), are shown alongside works by **Kandis Williams** (American, b. 1985), whose large-scale collages repeat and layer images such as the hand gestures of Civil Rights-era activists and popular representations of women to demonstrate how particular conceptions of identity, race, and femininity are continually reinforced. Video and sculpture by **Shana Moulton** (American, b. 1976) follows the artist’s alter-ego, the Charlie Chaplin-esque housewife ‘Cynthia,’ through her compulsive consumption of trendy wellness products and kitschy decorative items in her ceaseless efforts to ward off anxiety and isolation and achieve self-fulfillment.

The feature-length film *The Task* (2017) by **Leigh Ledare** (American, b. 1976) will screen regularly in the Museum’s auditorium. Reflecting on the power relations binding artist, subject, and viewer in the making and display of works of art, the video records a three-day conference involving 30 participants and 10 psychologists exploring the experiential “Tavistock” group psychology method, complicated by the presence of the artist and cameras as observers and collaborators during the meetings.

The exhibition continues with projects that focus on identification with archetypal characters and symbolic self-narration, taking the visitor from observer to participant in voluntary “treatments” based on psychoanalysis and divination. **Wynne Greenwood’s** (American, b. 1977) installation *How we, I mean how I pray* (2011/18), takes the form of a women’s spa in which video projections stand in for soaking pools and visitors are invited to lounge on custom-made cushions. The videos bring Medusa, the snake-haired monster of Greek mythology, and cartoon character Pebbles Flintstone into relationship to engage cultural myths of feminine behavior and being. *The Museum of Hypothetical Lifetimes* (2011), part of **Pedro Reyes’s** (Mexican, b. 1972) larger *Sanitorium* project, offers a scale model of a hypothetical museum representing a complete lifespan; with the assistance of trained facilitators, visitors are invited to illustrate their memories, hopes, and associations in each ‘gallery’ of their life by selecting from provided objects and placing them in the model. Fortune teller and artist **Cindy Mochizuki** (Canadian, b. 1976) will stage *Fortune House* (2014/18), in which she offers tarot and palm readings in exchange for participants’ “monster” stories. Mochizuki will translate these stories into inkblot drawings, which will accumulate in the gallery over the course of the exhibition.

The final passage of the exhibition engages visitors in sensory experiences and visualizations that plug into ancient forms of knowledge and deeper, interconnected consciousness. Film works from **Joachim Koester** (Danish, b. 1962), *Reptile brain or reptile body, it's your animal* (2012) and *Tarantism* (2007), explore the “terra incognita” of the body and potential routes of access to the underlayers of human consciousness. **Lauryn Youden** (Canadian, b. 1989) will create a meditative installation as part of her iterative project, *A place to retreat when I am sick (of you)* (2016–ongoing), which includes a Zen garden-like circle of black sand, a mesmerizing wind spinner sculpture, crystals, therapeutic herbs, and three original binaural audio tracks. The installation will be activated with in-gallery programming by Youden in collaboration with **Bri Luna, The Hoodwitch**. Longtime Seattle resident and acupuncturist **Ann Leda Shapiro** (American, b. 1947) will contribute a recent group of energy studies and healing scrolls, which exist somewhere between curative device and cosmic diagram. **Marcos Lutyens** (British, b. 1964) will present a new sculptural audio installation, *Library of Babel, a Symbiont Induction* (2018) based on his study of mycelial (fungal) colonies, which includes acoustic tiles cast from fungal material, produced by Seattle artist **Francesca Lohmann**, a spiral staircase of fruiting mushrooms, and a hypnotic audio track. Designed to engage the visitor’s embodied experience of art, the work explores notions of interconnected consciousness and mutuality.

All in all, the exhibition—like therapy—provides a space in which to analyze the conditions of the present, to question habitual ways of being and experiment with new possibilities, without prescribing any definitive solution.

The exhibition is accompanied by a diverse program of events including in-gallery activations, artist talks, film screenings, workshops, and more. While all related programs are free, some require advance registration. The most current scheduling information can be found on fryemuseum.org.

Group Therapy is organized by the Frye Art Museum and curated by Amanda Donnan. Generous support is provided by ArtsFund, the Frye Foundation, the Hugh and Jane Ferguson Foundation, and Frye Art Museum members. Media sponsorship is provided by *City Arts*.



Images, clockwise from left: Ann Leda Shapiro. *Healing Scroll 4 Mums*, 2012. Watercolor and gouache on paper. Courtesy of the artist; Maryam Jafri. *Depression*, 2017. Wood, silicone feet, acupuncture needles, glass cupping equipment, photograph, paper, organic egg carton. Courtesy of the artist and Kai Matsumiya, New York; Shana Moulton. Installation view of *Life as an INFJ*, 2015–16. Single channel video, decorative objects. Courtesy of the artist and Crèvecoeur, Paris. © Aurélien Mole; Kandis Williams. *The Oratory Command: X Carmichael King Hampton*, 2016. Xerox toner, collage on paper. Courtesy of the artist and Night Gallery, Los Angeles.

PARTICIPATING ARTISTS

Wynne Greenwood (American, b. 1977, Seattle) works with video, music, performance, and object-making to practice, in the artist's words, "culture-healing." Greenwood's work has been included in exhibitions at a variety of spaces including the New Museum, NYC; the Cooley Gallery, Reed College, Portland; Fanta Spazio, Milan; Crush Repeat, Seattle; the 2004 Whitney Biennial, NYC; The Kitchen, NYC; Susanne Vielmetter Los Angeles Projects, LA; and Soloway, Brooklyn, NY. She is represented by Fourteen30 Contemporary in Portland, OR. Greenwood teaches video and interdisciplinary practices at Seattle University.

Maryam Jafri (American, b. 1972, Karachi, Pakistan) is an artist working across genres and media, including video, sculpture, performance, and photography. She lives and works in New York and Copenhagen. She holds a BA in English & American Literature from Brown University, an MA from NYU/Tisch School of The Arts, and is a graduate of the Whitney Museum Independent Study Program. Recent solo exhibitions include *War on Wellness*, Kai Matsumiya Gallery, New York (2018); *Welcome to My Age of Anxiety*, La Veronica Arte Contemporanea, Sicily (2017); *Independence Day 1934-1975*, Institute of Modern Art, Brisbane (2016); and *Generic Corner*, Kunsthall Basel (2015). Group exhibitions include Sao Paulo Biennial (2016); Belgian Pavilion, Venice Biennale (2015); Gothenburg Biennial (2015); *When Attitudes Became Forms Become Attitudes*, CCA Wattis, San Francisco (2012) and Museum of Contemporary Art, Detroit (2013); Manifesta 9, Genk (2012); Taipei Biennial (2012); and Shanghai Biennial (2012).

Joachim Koester (Danish, b. 1962, Copenhagen) lives and works in Copenhagen and Brooklyn, New York. Recent solo exhibitions include Bergen Kunsthall, Bergen (2018); Turner Contemporary, Margate, United Kingdom (2016); Greene Naftali Gallery, New York (2015); Camera Austria, Graz (2014); Centre d'art Contemporain, Geneva (2014); Palais de Tokyo, Paris (2013); SMAK, Ghent, Belgium (2012); MIT List Visual Arts Center, Cambridge, Massachusetts (2012); Institut d'Art Contemporain, Villeurbanne/Rhone Alps, France (2011); Kestnergesellschaft, Hanover (2010); and Museo Tamayo Arte Contemporaneo, Mexico City (2010). He was also featured in the 29th Sao Paulo Biennale, Brazil (2010); the 52nd Biennale di Venezia, Venice (2007); and Documenta X, Kassel, Germany (1997). In 2013, he was the winner of the Camera Austria Award for Contemporary Photography, Coty of Graz, Austria. His work is in the collections of the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Moderna Museet, Stockholm, Sweden; and Statens Museum for Kunst, Copenhagen, Denmark.

Liz Magic Laser (American, b. 1981, New York) is a Brooklyn, New York, based artist who works in performance and video. Her work intervenes in semi-public spaces such as bank vestibules, movie theaters, and newsrooms, and has involved collaborations with actors, surgeons, political strategists, and motorcycle gang members. In her recent work, Laser uses communication techniques and psychological methods appropriated by corporate and political cultures in order to revive their therapeutic potential. Her work has been shown at Metro Pictures, New York (2018); Malmö Konsthall, Sweden (2017); the Swiss Institute (2016); at the Whitney Museum of American Art (2015); at Lisson Gallery, London (2013); the Performa 11 Biennial, New York (2011); and MoMA PS 1, New York (2010) among others. Last year she had solo exhibitions at CAC Brétigny, Jupiter Artland, Scotland and Wilfried Lentz, Rotterdam (2017). In early 2018 Laser was awarded the Lead Commission for "The Future World of Work" program at FACT (Foundation for Art and Creative Technology), Liverpool, UK. Most recently she presented a commissioned daily performance and video installation at the Centre Pompidou, Paris (2018).

The work of artist **Leigh Ledare** (American, b. 1976, Seattle) maps psychosocial relations inscribed within the various orders of photography, language, and public and private social constructions. Ledare's exhibitions and projects have been exhibited extensively in the US and abroad. Recent exhibitions include: *The Plot*, The Art

Institute of Chicago (2017); *Vokzal, The Box*, Los Angeles (2017); as well as numerous group exhibitions including the 2017 Whitney Biennial, The Whitney Museum of Modern Art, New York; and Manifesta 11, Zurich (2016). Ledare's work has also been the subject of major surveys at Charlottenborg Kunsthall, Copenhagen (2013), and WIELS Contemporary Art Centre, Brussels (2012). Publications by Ledare include: *Double Bind Conversations* (Art Resources Press, 2015), a book length dialog co-authored with Rhea Anastas; *Ana and Carl and some other couples* (Andrew Roth, 2014), a collaboration with Nicolas Guagnini; *Leigh Ledare, et al.* (Mousse Publishing, 2012), edited by Elena Filipovic; *An Invitation* (Leroy Neiman Center for Print Studies, Columbia University, 2012), a photolithography edition; *Double Bind* (MFC-michèle didier, 2012); and *Pretend You're Actually Alive* (PPP Editions and Andrew Roth, 2008). Ledare was a 2017 John Simon Guggenheim Foundation Fellowship. Ledare lives and works in New York City where he teaches in the MFA programs at Columbia University, New York University, and Yale University.

Marcos Lutyens's (British, b. 1964, London) practice centers on the investigation of consciousness to engage the visitor's embodied experience of art. Investigations have included consciousness research with social groups such as the third-gender Muxhe, Raelians, synaesthetes, border migrants, space engineers and mental architects to explore how unconscious mind-sets shift across cultures and backgrounds. Lutyens has exhibited internationally including at the Guggenheim Museum, New York (2017); La Monnaie de Paris (2017); 57th and 55th International Art Exhibition of La Biennale di Venezia (2017 & 2013); Liverpool Biennial, Liverpool (2016); 14th Istanbul Biennial, Istanbul (2015); MoMA PS1, Queens (2014); National Art Museum of China, Beijing (2014); dOCUMENTA(13), Kassel (2012); Los Angeles County Museum of Art, Los Angeles (2010); the Centre Georges Pompidou, Paris (2010 & 2014); the Royal Academy of Arts, London (2010). Current and upcoming exhibitions, performances and installations for 2018 include the Miró Foundation, Barcelona; Latvian National Museum of Art; and the 33rd Bienial de São Paulo.

Cindy Mochizuki (Canadian, b. 1976, Vancouver, British Columbia) creates multi-media installation, audio fiction, performance, animation, and drawings. Her works explore the manifestation of story and its relationship to site-specificity, invisible histories, archives, and memory work. Her artistic process moves back and forth between multiple sites of cultural production considering language, chance, improvisation, and engaging communities. She has exhibited, performed and screened her work in Canada, the US, and Asia. Exhibitions include the Yonago City Museum, Yonago, Japan; The New Gallery, Calgary, Canada; Hamilton Artists Inc, Hamilton, Canada; and Koganecho Bazaar, Yokohama, Japan. In 2015, she received the Vancouver's Mayor's Arts Award in New Media and Film. She received her MFA in Interdisciplinary Studies from the School For Contemporary Arts (2006). She lives and works in Vancouver, Canada and has been reading tarot for over 20 years.

Shana Moulton (American, b. 1976, Oakhurst, California) is an artist, based in California, who works in video, performance, and installation. Moulton has had solo exhibitions at the Palais de Tokyo, Paris (2016); Kunsthaus Glarus, Switzerland (2016); Yerba Buena Center for the Arts, San Francisco (2015); and Fondazione Morra Greco, Naples, Italy (2013); and a retrospective of her work was held at the Museum of Fine Arts St. Petersburg, FL, in 2016. She has performed and screened videos at the Museum of Modern Art, the New Museum, Performa, the Kitchen, and Art in General in New York, as well as the Andy Warhol Museum, Pittsburgh; the San Francisco Museum of Modern Art; the Hammer Museum, Los Angeles; Portland Institute of Contemporary Art; Cricoteka, Krakow; and elsewhere.

Pedro Reyes (Mexican, b. 1972, Mexico City) has garnered international attention for large-scale projects that address current social and political issues. Through a varied practice utilizing sculpture, performance, video, and activism, Reyes explores the power of individual and collective organization to incite change through

communication, creativity, happiness, and humor. Reyes lives and works in Mexico City. He studied architecture at the Ibero-American University in Mexico City. Solo exhibitions include Creative Time, New York, USA (2016); Dallas Contemporary, Texas, USA (2016); La Tallera, Cuernavaca, Mexico (2016); Hammer Museum, Los Angeles, CA, USA (2015); ICA, Miami, FL, USA (2014); The Power Plant, Toronto, Canada (2014); Walker Art Center, Minneapolis, MN, USA (2011); Guggenheim Museum, New York, USA (2011); CCA Kitakyushu, Japan (2009); Bass Museum, Miami, FL, USA (2008) and San Francisco Art Institute, CA, USA (2008). Group exhibitions include 21st Century Museum of Contemporary Art, Kanazawa, Japan (2015); The National Museum of XXI Century Arts (MAXXI), Rome (2015); Beijing Biennale, China (2014); Whitechapel Gallery, London, UK (2013); dOCUMENTA (13), Kassel, Germany (2012); Liverpool Biennial, UK (2012); Gwangju Biennial, South Korea (2012); Lyon Biennale, France (2009); and the 50th Venice Biennale, Italy (2003). In Fall 2016, Reyes served as the inaugural Dasha Zhukova Distinguished Visiting Artist at MIT Center for Art, Science & Technology (CAST) at Massachusetts Institute of Technology in Cambridge, Massachusetts.

Ann Leda Shapiro (American, b. 1947, New York) grew up in New York City and in the 1960s migrated west to study at San Francisco Art Institute and UC Davis. During the 1970s, Shapiro taught criticism, the creative process, and the interrelationship of the arts at San Francisco State University and the University of Colorado at Boulder. In the 1980s, Shapiro found herself first at the University of Arizona Tucson and later Austin, Texas, where she taught painting and volunteered at an acupuncture clinic for people living with AIDS. As she became increasingly familiar with the theory of Chinese medicine, she discovered it resonated deeply with the topics she broached in her paintings. She enrolled in acupuncture school, illustrated the history of Chinese medicine and became a board-certified acupuncturist in 1991. Shapiro lives and works on a small island in Puget Sound, painting about the body as landscape, publishing books on healing and the environment, and practicing acupuncture.

Kandis Williams (American, b. 1985, Baltimore) received her BFA in 2008 from the Cooper Union School of Art, New York. Williams lives between Los Angeles and Berlin. Her recent exhibitions include solo shows at 215 Madison Street, New York; Works on Paper, Vienna; Night Gallery, Los Angeles; SADE, Los Angeles; and St. Charles Projects, Baltimore; and a performance and workshop at Human Resources, Los Angeles. She was recently included in "A Woman's Work," a PopRally event at MoMA organized by Rachel Kaadzi Ghansah. Her work has also been exhibited at The Studio Museum in Harlem, New York; The Underground Museum, Los Angeles; Neu West and 68 Projects, Berlin; and The Breeder, Athens, among other spaces. Williams has an active curatorial and writing practice, and runs Cassandra Press with artist Taylor Doran.

Lauryn Youden (Canadian, b. 1989, Vancouver, British Columbia) is an artist based in Berlin, Germany. Her practice is a methodology of performative ceremonies. The objects, installation, and writings found in her work are both traces left behind from these actions as well as tools for providing self-care. These derive from Youden's lifelong research in and navigation through modern Western medicine and alternative healing practices for the treatment of her own mental illnesses. By publicly presenting her personal experiences and an active and engaged feminist lens on the history of medicine and care, Youden's work inevitably illuminates repressed, marginalized, and forgotten practices and knowledge in medicine and care. As delicate and vulnerable as Youden's visual language may seem, it is ultimately political at its foundation, questioning the loss of knowledge in our society. Youden was awarded the Berlin Art Prize in 2016 and is co-director of the project space Ashley Berlin. Recent exhibitions and performances include: Stedelijk Museum, Amsterdam (NE); Manifesta 12, Palermo (IT); Gallery Wedding, Berlin (DE); Exile Gallery, Berlin (DE); Support, London (CA); Der Plug, Berlin (DE); Kinderhook & Caracas, Berlin (DE); Funkhaus Berlin, Berlin (DE); Pushmi Pullyo, Toronto (CA); Galerie Noah Klink, Berlin (DE); and Galerie Jerome Pauchant, Paris (FR).

RELATED PROGRAMS

Public Opening Reception

Friday, September 14, 7:30-9:30 pm

Fortune House

Tarot & Palm Readings by Cindy Mochizuki

Friday, September 14, 7:30-9:30pm

Saturday, September 15, 11 am-12:30 pm; 1:30-3 pm; 3:30-5pm

Sunday, September 16, 11am-12:30 pm; 1:30-3 pm; 3:30-5 pm

Saturday, October 20, 11 am-12:30 pm; 1:30-3 pm; 3:30-5 pm

Sunday, October 21, 11 am-12:30 pm; 1:30-3 pm; 3:30-5 pm

Friday, November 9, 11 am-12:30 pm; 1:30-3 pm; 3:30-5 pm

Saturday, November 10, 11 am-12:30 pm; 1:30-3 pm; 3:30-5 pm

Sunday, November 11, 11 am-12:30 pm; 1:30-3 pm; 3:30-5 pm

Frye Galleries

30 minute first-come-first-served sessions

The Museum of Hypothetical Lifetimes

Facilitated activations

Friday, September 14, 7:30-9:30 pm

Duration of exhibition:

Tuesdays/Wednesdays 2-5 pm

Thursdays 4-7 pm

Fridays/Saturdays/Sundays 12-3 pm

30 minute first-come-first-served sessions

Consciousness, Fungi and Journeys within Architectures of the Mind

Artist Talk with Marcos Lutyens and Special Guests

September 15, 2-3:30 pm

Frye Auditorium

You say I for me (Selene)

Reading, Sound Bath, and Guided Meditation by Lauryn Youden with Bri Luna, The Hoodwitch

September 16, 1-2:30 pm

Art Studio + Frye Galleries

Limited capacity; advanced registration required

What my art-work can't do

Artist Talk with Kandis Williams

September 16, 3-4:30 pm

Frye Auditorium

Runic Galdr: Singing Magic Into Form

Workshops with Ylva Mara

October 6, 1-2:30 pm (open to all)

October 6, 3-4:30 pm (for Queer/Trans/Non-Binary identifying folx)

Art Studio + Frye Galleries

Limited capacity; advanced registration required

How Do We Create Balance In Times of Anxiety

Two-Part Discussion with Ann Leda Shapiro, Negarra A. Kudumu, and Special Guests

Thursday, October 25, 7 pm

Saturday, November 17, 2 pm

Frye Auditorium

The Task

Screening and Conversation with Leigh Ledare

October 27, 1-4 pm

Frye Auditorium

Conversations with your "self"

Workshop with Wynne Greenwood

November 4, 1-4 pm

Art Studio

Limited capacity; advanced registration required

Political Therapy

Workshops with Liz Magic Laser and Valerie Bell

November 10, 5-6:30 pm

November 11, 5-6:30 pm

Frye Galleries

Limited capacity; advanced registration required

The Way of the Visionary

Workshops with Kat Larson

December 1, 12-4 pm

December 8, 12-4 pm

December 15, 12-4 pm

Art Studio

Limited capacity; advanced registration required