

ARTS

# The Untitled Space Gallery Checks In With Nasty Women, One Year Later

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Photo: Courtesy of The Untitled Space

## *Jen Dwyer, Porcelain Boxing Gloves, 2017*

Though most of the conversation in the world of arts and culture these days has, both exhaustingly and understandably, turned to politics, the doors to the Tribeca gallery The Untitled Space opened on Tuesday night to another room full of art-appreciating, activist New Yorkers. Visitors were greeted by a white wall showcasing a light installation that traced America's outline in bright yellow—in the center, the words “closed for renovation” flickered in red.

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Marking the forthcoming anniversary of Trump's inauguration, “One Year of Resistance” is the follow-up to the gallery's “Uprise / Angry Women” exhibition that debuted in January 2017, which drew attention for its contributions by artists like Rose McGowan. In a series of works by more than 80 contributors, this year's iteration of the show came together as a collective meditation on a year of rage that pushes mediums to the extreme. Conservatives who criticize the anti-Trump crowd for being too politically correct, be warned; this art is anything but, and while a fair amount of kitsch courses through it, it is nonetheless heart-driven, taking aim at topical issues from women's and immigrants' rights to climate change and gun control (as well as the president's overall vulgarity).

To one wall, porcelain gloves punched out from above a hot pink “resist” sign. To another, a surprisingly detailed etching of a woman's bust depicted using human hair: shaved leg hair for fine lines and underarm hair for broader “strokes.” There was a bedazzled clitoris, and a Roy Lichtenstein-style decoupage work of overlaid newspaper clippings featuring Trump's greatest hits, over which a woman sheds a tear while thinking, “How could I have known it would come to this?”

Annika Connor's painting of a group of blindfolded white men in suits was particularly eye-catching. “About a year ago, I asked several of my white male friends to model suits blindfolded for me,” she said on Tuesday. “I photographed them against the backdrop of Wall Street. I had them make this gesture of their hands stacked together in a pact, and when I was back in my studio, that image

resonated with me. The piece is called *Blind Faith* because there's so much greed and homogeny on Wall Street and in government right now: As long as there is money behind it, these 'white suits' seem to be willing to agree to anything."

She gestured to a figuration of Benjamin Franklin on a large bill in the background. "The only open eyes I wanted to show were those of the face on the money."

Other works ranged from a photograph illustrating a snow-covered Connecticut residence with a snowman wearing a Photoshopped KKK hood—titled *Bannon's First Snowman*—to a wooden sculpture of a broken bed frame by young Greek artist Eleni Giannopoulou, who created her piece as a means to share the story of her abortion. "It's something that never leaves a woman," she said. "When I moved to New York, I thought because everyone had really liberal views, everything would be okay, but this election has proven that even in America, basic human rights are at risk."

"Throughout history, art has always played a significant role when it comes to representing the sentiments of the populace," noted curator Indira Cesarine, who, along with the gallery staff and show participants, will be joining this year's Women's March on Saturday. "It is crucial for the voices of the people to continue to be heard."

*"One Year of Resistance" will run through February 4, with part of the proceeds going to the ACLU.*