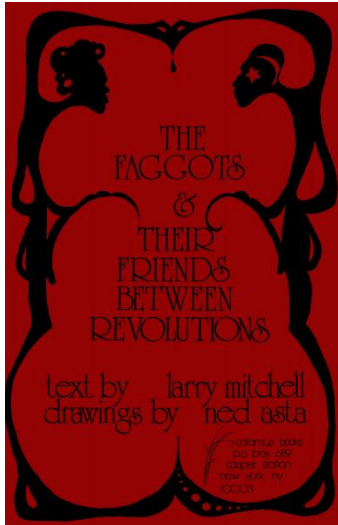


**Morgan Bassichis**

b. 1983



*The Faggots and Their Friends  
 Between Revolutions The  
 Musical, 2017*

Performance

Courtesy the artist

Special thanks to Anna Betbeze,  
 Craig Willse, Gregg Bordowitz,  
 Jibz Cameron, Ned Asta, Sacha  
 Yanow, Stephen Vider, Sumitra  
 Rajkumar, and Thomas Lax *The  
 Faggots and Their Friends  
 Between Revolutions The Musical*  
 is dedicated to Bobby Cortez

*Note: Performances will take  
 place October 19, November 18,  
 and December 12, 2017 in the  
 Sky Room*

**Sadie Benning**

b. 1973

All works courtesy the artist and Susanne Vielmetter Los Angeles Projects

Special thanks to Susanne Vielmetter Los Angeles Projects



*rainy day / gender, 2017*

Digital C-prints, wood, Aqua-  
 Resin, and acrylic

Panels 1–6: 16 1/4 x 12 1/4 in  
 (41.3 x 31.1 cm)

Panel 7: 16 1/4 x 16 1/4 in (41.3  
 x 41.3 cm)

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018


	<p><i>The Basher</i>, 2017  Wood, Aqua-Resin, acrylic, and  archival inkjet print  53 x 44 in (134.6 x 111.8 cm)</p>
	<p><i>The Walker</i>, 2017  Wood, Aqua-Resin, acrylic, and  archival inkjet print  49 x 40 in (124.5 x 101.6 cm)</p>

**Nayland Blake**


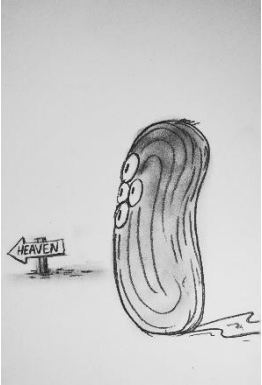

b. 1960

All works courtesy the artist and Matthew Marks Gallery

Special thanks to Matthew Marks Gallery

	<p><i>Buddy. Buddy Buddy</i>, 2013  Particleboard, glass, metal,  denim, vinyl, gelatin  silver prints, stuffed animal,  plastic, rubber, wood,  and Plexiglas  79 x 70 1/2 x 40 1/4 in (201 x  179 x 102 cm)</p>
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**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Crossing Object (inside Gnomes)</i>, 2017 Performance and installation Dimensions variable Original suit by Marylen C. Brewer, modified by Nayland Blake</p> <p><i>Note: Blake will periodically inhabit this "fursona" during the exhibition</i></p>
	<p><i>I draw every day: 28 days</i>, 2017 Ink on paper 9 x 12 in (22.9 x 39.5 cm) each</p> <p><i>Note: Series of daily drawings to be updated throughout the show</i></p>
	<p><i>Stab</i>, 2013 Video, sound, color; 22:58 min</p> <p><i>Note: This video is presented within Liz Collins's installation</i></p>

**Justin Vivian Bond**

b. 1963

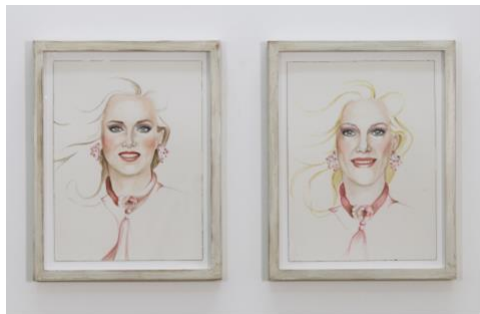
All works courtesy the artist

Special thanks to PARTICIPANT INC and George Venson



*My Model | My Self: I'll Stand By You, 2015*

Unique red carpet, barriers, red rope, photographer's lamp, potted plant, books, two rolls of *My Model | My Self* wallpaper made in collaboration with George Venson of Voutsas, pink dress by Frank Masandrea (1947–1988), and performance  
 93 x 95 3/4 x 78 3/4 in (236 x 243 x 200 cm)



*My Model | My Self: My Barbie Coloring Book, 2014*





Watercolor on archival paper  
 14 1/2 x 11 1/2 in (36.8 x 29.2 cm) (diptych)




*My Model | My Self: Look I'll Even Wear These Old Laurel Leaves, 2013*

Watercolor on archival paper  
 14 1/2 x 11 1/2 in (36.8 x 29.2 cm) (diptych)

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018


	<p><i>My Model   My Self: When My Dollies Have Babies and I'm a Big Lady</i>, 2014 Watercolor on archival paper 14 1/2 x 11 3/8 in (37 x 29 cm) (diptych) Collection Brett Hofer</p>
	<p><i>These Old Laurel Leaves: Wallpaper</i>, 2015 Commercially produced limited edition wallpaper made in collaboration with George Venson of Voutsa 27 x 180 in (68.6 x 457.2 cm)</p>
	<p><i>My Model   My Self: You Better Sit Down Kids</i>, 2017 Chairs with Laurel Leaf fabric made in collaboration with George Venson of Voutsa, limited edition <i>Dendrophile</i> LP, rug, table, record player, headphones, brass floor lamp, plant, and <i>My Model   My Self</i> "Icon" essay with cover photo "My Model   My Stuff"</p>
	<p><i>Karen Graham</i>, 1979 Pastel and pencil on paper 13 1/4 x 11 in (34.9 x 27.9 cm)</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Karen Graham, 1980</i>  Pastel and pencil on paper  14 x 9 in (34.9 x 27.9 cm)</p>
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**Gregg Bordowitz**  
b. 1964

All works courtesy the artist

	<p><i>Only Idiots Smile, 2017</i>  Video; 22:41 min</p> <p><i>Some Styles of Masculinity, 2017</i>  Three-part performance-lecture and video  Lecture one: <i>Rock Star</i>  Lecture two: <i>Rabbi</i>  Lecture three: <i>Comedian</i>  Durations variable  Courtesy the artist</p> <p><i>Note: Only Idiots Smile is on view in Liz Collins's installation; Some Styles of Masculinity will be performed in the New Museum Theater on January 19, 20, and 21, 2018</i></p>
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**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

**Pauline Boudry / Renate Lorenz**  
working together since 2007



*Toxic*, 2012  
Installation with Super 16mm  
film transferred to HD, sound,  
color; 13 min

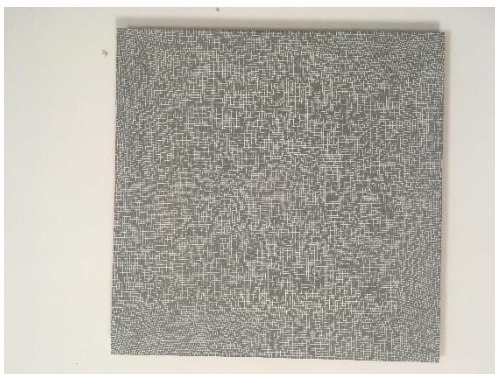
*Stage*, 2017

*Wig-Piece (whose bodies, whose  
thoughts 2)*, 2017

Courtesy the artists, Ellen de  
Bruijne Projects, and Galerie  
Marcelle Alix

**Nancy Brooks Brody**  
b. 1962




All works courtesy the artist



*Glory Hole (white on grey) (vibgyor)*,  
2011  
Oil on Venetian plaster on wood panel  
35 x 35 in (88.9 x 88.9 cm)




**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

 A square artwork with a dark, textured surface, appearing as a dense grid of fine black lines on a grey background.	<p><i>Glory Hole (black on grey) (vibgyor),</i> 2009–10 Oil on Venetian plaster on wood panel 35 x 35 in (88.9 x 88.9 cm)</p>
 A square artwork with a light, textured surface, appearing as a dense grid of fine black lines on a white background.	<p><i>Glory Hole (black on white) (vibgyor),</i> 2012 Oil on Venetian plaster on wood panel 28 x 28 in (71.1 x 71.1 cm)</p>
 A square artwork with a light, textured surface, appearing as a dense grid of fine grey lines on a white background.	<p><i>Glory Hole (grey on white) (vibgyor),</i> 2011 Oil on Venetian plaster on wood panel 28 x 28 in (71.1 x 71.1 cm)</p>



**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Glory Hole (white on black) (vibgyor), 2012</i>  Oil on Venetian plaster on wood panel  21 x 21 in (53.3 x 53.3 cm)</p>
	<p><i>This Corner: Two Measures and a Circle, 2017</i>  Enamel on metal embedded into sheetrock wall  Dimensions variable</p>

<p><b>A.K Burns and A.L Steiner</b>  b. 1975; b. 1967</p> <p>All works courtesy the artists</p>	
	<p><i>Community Action Center, 2010–17</i>  Installation with mixed mediums  Dimensions variable</p>

**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018

	<p><i>Community Action Center</i>, 2010          Movie poster          12 x 18 in (30.5 x 45.7 cm)</p>
	<p><i>Cliff Notes: Community Action Center</i>, 2010          Two-color zine, 32 pages          7 1/2 x 5 1/2 in (19 x 14 cm)</p>
	<p><i>Community Action Center</i>, 2010          Single-channel SD video, sound, color; 69 min</p> <p><i>Note: This video will be screened for one night only, on January 18, 2018, in the New Museum Theater</i></p>

**Leidy Churchman**

b. 1979

All works courtesy the artist

Special thanks to Daniel Buchholz and Christopher Müller, and Janice Guy



*Arrow in the Eye*, 2017  
Oil on canvas on floor  
144 x 252 in (365.8 x 640 cm)




*New Dawn Marsden Hartley Soutine*, 2014  
Oil on linen  
34 1/4 x 28 in (87 x 71 cm)  
Collection Daniel Buchholz and Christopher Müller




*Golden Vagina Mouth of Time II*, 2016  
Oil on linen  
14 1/2 x 17 in (35.5 x 40.5 cm)  
Collection Carla Chammas and Judi Roaman

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>B &amp; W Medusa Sun, 2016</i>  Oil on linen  10 3/4 x 15 in (27 x 38 cm)</p>
	<p><i>Sea Floor, 2016</i>  Oil on linen  64 x 78 1/4 in (162.6 x 198.8 cm)  Collection Stacey Jordan Cook  and Ryan Cook</p>
	<p><i>Freud!, 2012-15</i>  Oil on linen  72 x 60 in (183 x 152.5 cm)  Collection Rob Teeters and Bruce  M. Sherman, New York</p>
	<p><i>The Great Global Ocean  Conveyor Belt, 2015</i>  Oil on linen  20 x 24 in (50.8 x 61 cm)  Collection Matthew and Tena  Friedman</p>

	<p><i>CHIEF POLICE USA</i>, 2014 Oil on canvas 35 x 31 7/8 in (89 x 81 cm) Collection Daniel Buchholz and Christopher Müller</p>
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<p><b>Liz Collins</b> b. 1968</p>	
	<p><i>Cave of Secrets</i>, 20 Installation with mixed mediums Courtesy the artist Special thanks to Harry Allen Design, Maharam, Mohawk Group, Lauryn Seigel, Silk City Fibers, and Slava Tsukerman</p> <p><i>Leather Wall</i>, 2017 Leather and nails</p> <p><i>Specimens</i>, 2000 Wool, mohair, rayon, cotton, and elastic</p> <p><i>Inferno</i>, 2017 Jacquard-knit cotton textile with stitched rayon yarns, wood frame</p> <p><i>Worst Year Ever</i>, 2010 Silk, cotton, and metallic thread</p> <p><i>The Curse</i>, 2010 Silk, cotton, and wool</p>

	<p><i>Targets</i>, 2017 Jacquard-knit cotton textile with stitched rayon yarns, wood frame</p> <p><i>Crying</i>, 2010 Silk, cotton, and wool</p> <p><i>Mountain Curtains</i>, 2017 Jacquard-woven silk, polyester textile</p> <p><i>Fat Curtain</i>, 2003/2017 Cotton and linen</p> <p><i>Red Bench 1</i>, 2015 Leather and wood</p> <p><i>Red Bench 2</i>, 2015 Leather and wood</p> <p><i>The Chain</i>, 2017 Steel and rayon jersey fabric</p> <p><i>Chain 2</i>, 2017 Steel and rayon jersey fabric</p> <p><i>Liquid Sky Carpet</i>, 2017 Wall-to-wall twelve- color-printed nylon/poly carpet</p> <p>Liz Collins and Lauryn Siegel <i>Control Room</i>, 2017 Video, peephole, door, monitor; 1:58 min Music by Laurel Halo</p>
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**Vaginal Davis**

b. 1969

All works courtesy the artist and Invisible-Exports, New York

Special thanks to Invisible-Exports, New York, and Dan Gunn, Berlin



*Blick und Begehren* [Gaze and Desire], 2017  
 Performance

*Note: Performance will take place September 28, 2017, in the New Museum Theater*




*Proper Butch Goddess Freya*, 2015


Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume

6 x 6 x 4 3/4 in (15.2 x 15.2 x 12 cm)




Collection Bill Arning and Mark McCray, Houston, TX




	<p><i>Cybelle-demanding your gonads to make a necklace of testicles</i>, 2015</p> <p>Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume</p> <p>6 x 18 x 4 1/4 in (15.2 x 45.7 x 10.8 cm)</p>
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	<p><i>Héloise and Abélard</i>, 2015</p> <p>Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume</p> <p>6 x 18 x 3.5 in (15.2 x 45.7 x 8.9 cm)</p>
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	<p><i>Fausthouse-Anal Deep Throat</i>, 2015</p> <p>Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume</p> <p>6 x 12 x 4.5 in (15.2 x 30.5 x 11.4 cm)</p>
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	<p><i>Fountain of Salmacis</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume Private collection 6 x 18 x 5 in (15.2 x 45.7 x 12.7 cm)</p>
	<p><i>Lilith</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 12 x 3 3/4 in (15.2 x 30.5 x 9.5 cm)</p>
	<p><i>Bala'clava</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 6 x 3 1/2 in (15.2 x 15.2 x 8.9 cm) Collection Lucas Michael and Raymond Lee, New York</p>

	<p><i>Horn of Roland</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 6 x 5 1/4 in (15.2 x 15.2 x 13.3 cm)</p>
	<p><i>Shulammite Maiden</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 6 x 3 1/2 in (15.2 x 15.2 x 8.9 cm) Collection Thor Perplies and Jason Kemper</p>
	<p><i>Temple of Baalshamin at Palmyra</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 18 x 3 3/4 in (15.2 x 45.7 x 9.5 cm)</p>

	<p><i>Sabine Women</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 12 x 4 in (15.2 x 30.4 x 10.1 cm)</p>
	<p><i>Heraclitus</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 18 x 4 1/2 in (15.2 x 45.7 x 11.4 cm)</p>
	<p><i>Trumpeter Amar</i>, 2015 Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 6 x 3 1/4 in (15.2 x 15.2 x 8.25 cm)</p>

	<p><i>An inquiry into the nature and causes of the wealth of nations, 2015</i> Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 6 x 3 1/2 in (15.2 x 15.2 x 8.9 cm)</p>
	<p><i>Babbitt and the Bromide, 2015</i> Clay, stucco fragments, Wet n Wild Brickhouse Nail Varnish, neon nail lacquer, Rival de Loop Nylon Nail Enamel, hydrogen peroxide, glycerin, witch hazel, Pam, Aqua Net extra-strength hair spray, and Jean Naté perfume 6 x 12 x 4 in (15.2 x 30.4 x 10.1 cm)</p>



**Harry Dodge**

b. 1966

All works courtesy the artist



*The Ass and the Lap Dog (Or, Maladie Du Pays)*, 2013  
Video, sound, color; 33:46 min

Performers: Sean Grattan,  
Malene Dam, Ekkaphob  
Sumsiripong, Mélodie Mousset,  
and Danielle Dean




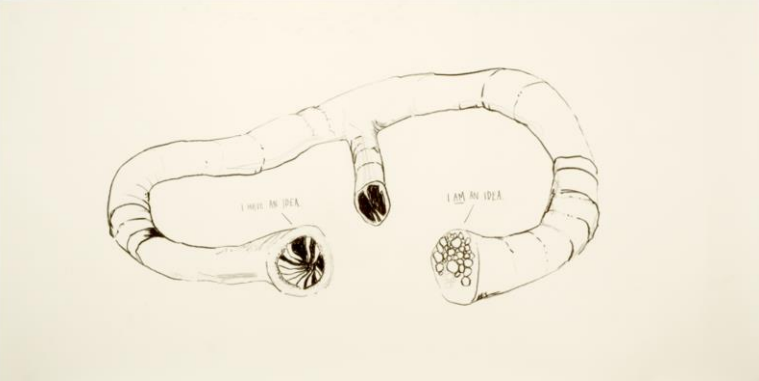


*The Clustering Illusion (Meat Joy)*, 2017  
Archival inkjet prints, anodized  
aluminum frames, and museum  
glass  
150 x 33 in (381 x 83.8 cm)



*Stumpfucker*, 2011  
Pencil on paper  
11 x 8.5 in (28 x 21.6 cm)

	<p><i>Where Do You Want the Other Hole</i>, 2013 Gouache on watercolor paper 45.5 x 66 in (115.6 x 167.6 cm)</p>
	<p><i>Invisible</i>, 2012 Ink and acrylic on paper 12 x 9 in (30.5 x 22.9 cm) Private collection</p>
	<p><i>Not Speaking My Language</i>, 2013 Ink on polypropylene 11 x 4 in (30 x 10.2 cm)</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Collisions Explain Everything, 2013</i> Spray paint, gouache, graphite, and ink on paper 27 3/4 x 40 in (69.6 x 101.6 cm)</p>
	<p><i>Idea, 2013</i> Charcoal, graphite, and conté crayon on paper 42 x 86 in (106.7 x 218.4 cm)</p>
	<p><i>Pure Shit Hotdog Cake, 2017</i> Welded aluminum, urethane resin, wood, Plexiglas, stainless steel screws, sock, graphite, and pigment 38 x 48 x 81 in (96.5 x 121.9 x 205.7 cm)</p>
	<p><i>Invisible Helpers (Works of Love #2), 2017</i> Bronze 30 x 12 x 19 in (76.2 x 30.5 x 48.3 cm)</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018




	<p><i>Luminiferous Aether (Works of Love #3), 2017</i> Aluminum pipe, speed-rail fitting, cloth tape, Plexiglas, plywood, paint, and screws 18 x 13 x 26 in (45.7 x 33 x 66 cm)</p>
	<p><i>Strange Mass (Works of Love #1), 2017</i> Bronze 25 x 20 x 26 in (63.5 x 50.8 x 66 cm)</p>

**The Dyke Division of the Two-Headed Calf**

(Jess Barbagallo, Laryssa Husiak, Brooke O'Harra, and Sacha Yanow)

All works courtesy the artists

	<p><i>The Dyke Division of the Two-Headed Calf's Room for Cream Season Four: The Mini-Series, 2017</i> Three-episode performance</p> <p><i>Note: Performances will take place in the New Museum Theater on October 28, November 11, and December 9, 2017</i></p>
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	<p><i>The Dyke Division of the Two-Headed Calf's Room for Cream Season Three, 2010</i> Documentation of five-episode performance</p> <p><i>Note: This video is presented within Liz Collins's installation</i></p>
	<p><i>The Dyke Division of the Two-Headed Calf's Room for Cream Season Two, 2009</i> Documentation of five episodes of seven-episode performance</p> <p><i>Note: This video is presented within Liz Collins's installation</i></p>
	<p><i>The Dyke Division of the Two-Headed Calf's Room for Cream Season One: The Box Set, 2009</i> Documentation of eleven-episode performance</p> <p><i>Note: This video is presented within Liz Collins's installation</i></p>

**Josh Faught**

b. 1979

All works courtesy the artist



*The Mauve Decade*, 2014  
Hand-dyed and hand-woven  
textile  
182 x 98 x 2 in (462.3 x 248.9 x  
5.1 cm)  
Collection Sarah L. Elson



*The Mauve Decade II*, 2014  
Crocheted hemp and woven  
hemp, hand-dyed in shades of  
Sahara, Baby Blue Eyes, and  
Raspberry to match the colors of  
the spring/summer 2014 color  
forecast; wool; black sequins;  
pins; resin-cast books from the  
artist's library with photocopy  
transfer; hand-painted wooden  
sign; resin coffee spill with Cathy  
mug; rubber popcorn; plastic  
chocolate chip cookie; metal  
pen; and cedar trellis support  
66 x 70 x 3 in (167.6 x 177.8 x 7.6  
cm)



**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018

**ektor garcia**

b. 1985

NOTE: This is a new commission produced by ektor during a residency at the Museum this summer, using locally sourced materials.

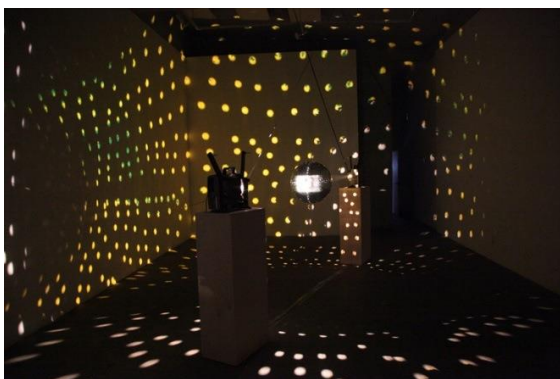


*cuiloni, 2017*

Installation with mixed mediums  
 Courtesy the artist

**Mariah Garnett**

b. 1980



*Encounters I May Or May Not  
 Have Had With Peter Berlin,*  
 2010

16mm film installation; duration  
 variable

Courtesy the artist and ltd los  
 angeles

**Reina Gossett and Sasha Wortzel**

b. 1983; b. 1983



*Lost in the Music*, 2017  
HD video installation, sound,  
color; 4:20 min  
Courtesy the artists

**Sharon Hayes**

b. 1970



*Ricerche: three*, 20  
Single-channel HD video, sound,  
color, with drawing; 38 min  
Courtesy the artist and Tanya  
Leighton Gallery, Berlin

Interviewees:

Aderike Ajao, Zehra Ali Khan,  
Sara Amjad, Eirie Blair, Emma  
Boisselle, Eoin Bradley, Lisa Brea,  
Jasmine Brown, Octavia Cephas,  
Miran Chowdhury, Julia Corsetti,  
Jenny Daniels, Laura Donovan,  
Lyla Eaton, Caden Friedenbach,  
Tess Guilfoile, Keenan Hale, Liz  
Honorato, Pavel Lopez, Laakan  
McHardy, Alexandra Menter,  
Michelle Olguin, Tejumolu  
Onabajo, Jessica Ortiz, Jinyoung  
Park, Yesenia Parra, Anarkalee

Trigger: Gender as a Tool and a Weapon  
September 27, 2017-January 21, 2018



	<p>Perera, Shelley Picot, Karishma Reddy Khan, Naomi Rodri, Liz Sandman, Alyssa Simari, Poorna Swami, Suleidys Tellez, Caitlin Utter, Summer Yun Zhou</p> <p>Production credits: Director: Brooke O'Harra Director of Photography: Michelle Lawler Cameras: Mike Crane, James Kienitz Wilkins, Lucretia Knapp, Nathan McGarigal Sound Recorder: EE Miller Sound Mix: Josh Allen Production Managers: Amber Bemak, Karishma Reddy Khan</p>
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House of Ladoshia  
founded in 2007

All work courtesy the artists

	<p><i>Untitled (a carry)</i>, 2017 Vinyl Dimensions variable</p>
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**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018

<p>           Girl I was S P I R A L I N G last night            H A M question<sup>man</sup> What was the spiral?            LEGIT chew—ing—knee—caps—off            Too lit or did someone try it?            PA—NI—NI Diane<sup>2</sup> pushed me off the stage to twerk            LEGIT—pan—ties—out            F e m i n i s m question<sup>man</sup>            She was actually a KI            HAM            W E E E L L I was in DC<sup>3</sup> w Roger<sup>4</sup> last night            He turned u out?            Biiiiiit c h cum freak            Maybe i wanted him to throw racial slurs at me while            we were fucking maybe I D I I D N ' T            Hatian Revolution as a L I F E S T Y L E C H O I C E            Cuuute            I see a gallery rage<sup>5</sup> later            Girl u know I can't with the intellectual art cooning            You mean de cooning?<sup>6</sup>            It's actually woke Dosha'...maybe she got an MFA            in Sweeden, lived in Berlin and came back to ny b/c            the Marxist function wasn't L I I I I I T            SLASH where the BBQ at?            Girl UAK<sup>8</sup> </p>	<p> <i>Press Release, 2015</i>            Vinyl            Dimensions variable         </p>
	<p> <i>Untitled (Ladosha Archive “being the girl in the pictures”), 2017</i>            Video, sound, color; 12:11 min         </p>
	<p> <i>Untitled (Ladosha Archive “we hear that you vogue”), 2017</i>            Video, sound, color; 17:37 min         </p>

	<p><i>Opening Sequence</i>, 2015 Video, sound, color; 30 sec</p>
	<p><i>The more you know</i>, 2015 Video, sound, color; 1:27 min</p>
	<p><i>Untitled (Ladosha Archive "Dosha Devastation / La Fem Ladosha / Just Dosha")</i>, 2017 Video, sound, color; 77:22 min</p>

**Stanya Kahn**

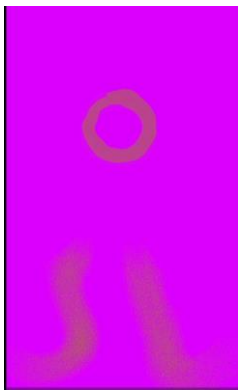
b. 1968

All works courtesy the artist and Susanne Vielmetter Los Angeles Projects

Special thanks to Susanne Vielmetter Los Angeles Projects




*It's Cool, I'm Good*, 2010  
SD Video, 5.1 surround sound,  
color; 35:20 min




*Heatstroke*, 2016  
HD video, sound, color; 1:34 min



	<p><i>Six Animations</i> series:</p> <p><i>Laugh in the face/cry in the face</i>, 2012 Digital animation; 1:15 min</p> <p><i>I'm a bunny</i>, 2012 Digital animation; 52 sec</p> <p><i>You're the last one, Jeanne-Pierre</i>, 2012 Digital animation; 56 sec</p> <p><i>Picnic</i>, 2012 Digital animation; 51 sec</p> <p><i>Rock and a hard place</i>, 2012 Digital animation; 37 sec</p> <p><i>Ok, Ok, Ok</i>, 2012 Digital animation; 45 sec</p>
	<p><i>Snake 1, Snake 2, Snake 3, Snake 4</i>, 2017 Porcelain Dimensions variable</p>
	<p><i>"Internal response/A howling wind from the forest and every mother's mouth/Rise or be damned."</i>, 2017 17 stoneware figures Dimensions variable</p>

	<i>Rock 1, Rock 2, Rock 3, 2017</i> Lava rocks
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<b>Carolyn Lazard</b> b. 1987	
	<b><i>A Conspiracy, 2017</i></b> Dohm white noise machines Dimensions variable Courtesy the artist

**Simone Leigh**

b. 1967

All works courtesy the artist and Luhring Augustine, New York

Special thanks to Luhring Augustine



*"Signs and Grips", 2017*  
Installation including  
*trophallaxis*, *Cupboard VII*,  
ceramic sculpture, and  
performance with audio  
Dimensions variable

*Cupboard VII*, 2017  
Steel and raffia  
installation with audio

*trophallaxis*, 2012  
Terra-cotta, porcelain,  
epoxy, graphite, and  
antennas

*Dunham II*, 2017  
Terra-cotta, graphite,  
and steel

**Ellen Lesperance**



b. 1971

All works courtesy the artist and Adams and Ollman Gallery, Portland

Special thanks to Adams and Ollman Gallery

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018




	<p><i>Wanted for Interstate Flight: Angela Yvonne Davis, August 18, 1970, 2015</i>  Gouache and graphite on tea-stained paper  41 x 29 1/2 in (104 x 75 cm)  Private collection, New York</p>
	<p><i>Amazonknights. Womonspirit. Womonpower. Glory., 2017</i>  Gouache and graphite on tea-stained paper  41 x 29 1/2 in (104 x 75 cm)</p>
	<p><i>Judi Bari Leaves the Oakland Federal Courthouse After a Good Day in Court Against the FBI and Oakland Police, 2017</i>  Gouache and graphite on tea-stained paper  41 x 29 1/2 in (104 x 75 cm)</p>

	<p><i>Du jaroj da sekse perforto kontraŭ virinaj Egiptaj manifestaciantoj, kaj jam ni portas tranĉilojn en la stratoj. Ili volas nin resti en niaj hejmoj, sed ni ...os! Neniam! Bandoj da krimuloj de brutuloj strio ni nuda. Ili venkis, palp kaj seksperfort ni. Aj, Egiptio! Devas ne esti libereco sen la libera la virinaro!</i> [It's been two years of sexual violence against female protesters in Egypt, but now we carry knives into the streets. They want us to stay in our homes, but we will never! Gangs of criminals strip us naked, they beat and rape us. Oh, Egypt! There is no freedom without women's rights!], 2014 Gouache and graphite on tea-stained paper 41 x 29 1/2 in (104 x 75 cm)</p>
	<p>Vitrine of archival source photographs from the artist's research</p>

**Candice Lin**  
b. 1979




All works courtesy the artist and François Ghebaly Gallery, Los Angeles

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018


	<p><i>Meditations on Last Philosophy (in which the possibilities of a coevolutionary, spontaneously generated, parasitic future are demonstrated)</i>, 2015  Alien hologram and gold  Dimensions variable</p>
	<p><i>The Hand of an Important Man</i>, 2015  Graphite, archival pigment–printed images, dried plant, and silkscreened text on paper  33 x 25 3/4 x 2 3/4 in (83.8 x 65.4 x 7 cm)</p>
	<p><i>Animal within the Animal</i>, 2015  Colored pencil, acrylic, archival pigment–printed images, dried plant, and silkscreened text on paper  33 x 25 3/4 x 2 3/4 in (83.8 x 65.4 x 7 cm)</p>



**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Minimizing Males, 2015</i>  Graphite, archival pigment–  printed images, dried plant, and  silkscreened text on paper  33 x 25 3/4 x 2 3/4 in (83.8 x 65.4  x 7 cm)</p>
	<p><i>Cannibalizing Cultural Memory, 2015</i>  Graphite, archival pigment–  printed images, dried plant, and  silkscreened text on paper  33 x 25 3/4 x 2 3/4 in (83.8 x 65.4  x 7 cm)</p>
	<p><i>Female Penis / Beast of Burden, 2015</i>  Graphite, archival pigment–  printed images, dried plant, and  silkscreened text on paper  33 x 25 3/4 x 2 3/4 in (83.8 x 65.4  x 7 cm)  Collection Beth Rudin DeWoody</p>

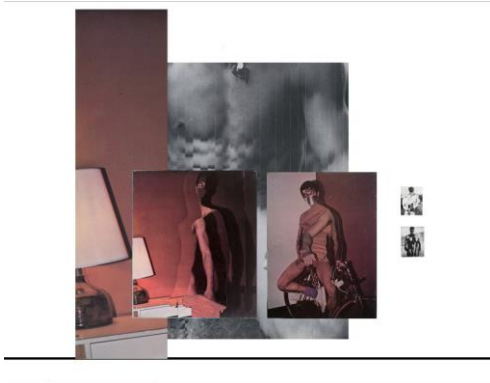
**Candice Lin & Patrick Staff**

	<p><i>Hormonal Fog (Study #3)</i>, 2017          Smoke machine, fog fluid, and          herbal tincture          16 1/2 x 10 x 6 5/8 in (41.9 x 25.4          x 16.8 cm)          Courtesy the artists</p>
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**Troy Michie**

b. 1985

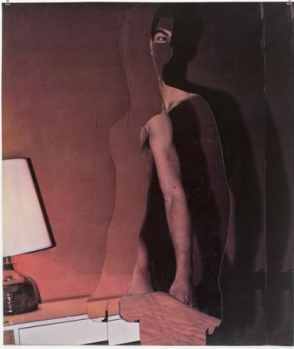
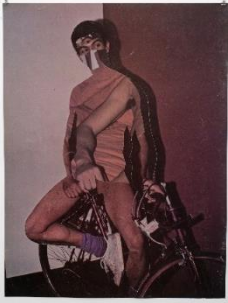
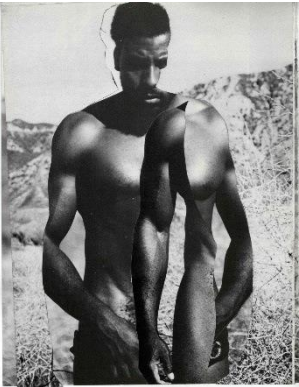
All works courtesy the artist



*Note: installation mockup above, elements listed separately below*

	<p><i>Nobody Knows My Name</i>, 2015          Cut found magazine pages          11 x 8 1/2 in (28 x 21.6 cm)          Collection Sarah Workneh</p>
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**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018




	<p><i>The Shadows are Vast</i>, 2013 Cut digital inkjet prints 41 1/2 x 35 in (105.4 x 88.9 cm)</p>
	<p><i>La Bicicleta</i>, 2015 Cut digital inkjet prints 42 x 31 1/2 in (106.7 x 80 cm)</p>
	<p><i>Arroyo</i>, 2015 Cut found magazine pages 11 x 8 1/2 in (28 x 21.6 cm)</p>

**Ulrike Müller**

b. 1971

All works courtesy the artist and Callicoon Fine Arts, New York

	<p><i>Inverse Others</i>, 2017  Vitreous enamel on steel  15 1/2 x 12 in (39.4 x 30.5 cm)  Collection Robert Bordo</p>
	<p><i>Others</i>, 2015  Vitreous enamel on steel  15 1/2 x 12 in (39.4 x 30.5 cm)  Collection James Keith Brown  and Eric Diefenbach</p>
	<p><i>Others</i>, 2015  Vitreous enamel on steel  15 1/2 x 12 in (39.4 x 30.5 cm)  Collection Christian  Scheidemann</p>

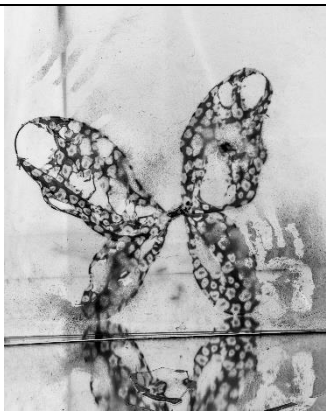


	<p><i>Others</i>, 2015  Vitreous enamel on steel  15 1/2 x 12 in (39.4 x 30.5 cm)  Collection Marcia and Barry Maiten</p>
	<p><i>Spinner und Schwärmer</i>, 2014  Vitreous enamel on steel  15 1/2 x 12 in (39.4 x 30.5 cm)  Collection Neda Young</p>
	<p><i>Rug (con triángulos)</i> [Rug (with triangles)], 2015  Wool woven by Jerónimo Hernández in Teotitlán del Valle, Oaxaca, Mexico  85 7/8 x 64 1/8 in (218 x 163 cm)</p>

**Willa Nasatir**

b. 1990


All works courtesy the artist and Chapter NY  
Special thanks to Chapter NY

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

		<p><i>Natural History #1</i>, 2017 Gelatin silver print 17 x 21 ¼ in (43.2 x 54 cm)</p>
		<p><i>Natural History #2</i>, 2017 C-print 17 x 21 1/4 in (43.2 x 54 cm)</p>
		<p><i>Natural History #3</i>, 2017 Gelatin silver print 35 x 43 1/2 in (88.9 x 110.5 cm)</p>



**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018

	<p><i>City #2, 2017</i>          Gelatin silver print          21 x 18 in (53.3 x 45.7 cm)          Collection Michele Snyder</p>
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**Sondra Perry**  
 b. 1986





, 2017  
 Mixed mediums  
 Dimensions variable  
 Courtesy the artist

**Christina Quarles**  
 b. 1985

All works courtesy the artist and David Castillo Gallery  
 Special thanks to David Castillo Gallery

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>We Gunna Live With Water Fer Tha Resta Our Lives, 2017</i> Acrylic on canvas 50 x 40 in (127 x 101.6 cm) Collection Jerry Herskowitz, New York</p>
	<p><i>Din't We, Didn't We, Din't I Have a Gud Time Now?, 2017</i> Acrylic on canvas 50 x 40 in (127 x 101.6 cm) Collection Nancy Delman Portnoy, New York</p>
	<p><i>We Gunna Spite Our Noses Right Offa Our Faces, 2017</i> Acrylic on canvas 60 x 48 in (152.4 x 121.9 cm)</p>


**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018

 <p>An abstract painting featuring a figure with a yellow head and a red and white checkered pattern on its torso, set against a light background with a yellow vase containing red flowers.</p>	<p><i>Beautiful Mourning, 2017</i>          Acrylic on canvas          48 x 60 in (121.9 x 152.4 cm)          Collection David Castillo, Miami</p>
 <p>An abstract painting featuring a figure with a red head and a yellow and black checkered pattern on its torso, set against a light background with a yellow vase containing red flowers.</p>	<p><i>Then Tha Dust Settles, 2017</i>          Acrylic on canvas          56 x 50 in (142.2 x 127 cm)          Collection Stephen and Arlyne Wyner, Miami</p>
 <p>An abstract painting featuring a figure with a red head and a yellow and black checkered pattern on its torso, set against a light background with a yellow vase containing red flowers.</p>	<p><i>Butt Hidden in Lacy Groves (Hell Must be a Pretty Place), 2017</i>          Acrylic on canvas          50 x 40 in (127 x 101.6 cm)          Collection Diane and Alan Lieberman, New York</p>

**Connie Samaras**  
 b. 1950

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p>Fifteen works from the series <i>Edge of Twilight, 2011–17</i> Archival pigment prints Courtesy the artist and De Soto Gallery</p>
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<p><b>Curtis Talwst Santiago</b> b. 1979</p>	
	<p>Curtis Talwst Santiago with Boas Manzvenga, Telmore Masangudza, Doubt Kazowa, and Panganai Phiri <i>Zulu Knight Helmet Prototype 2 and 3 with Chainmail Du-Rag,</i> 2017 Mixed mediums 10 x 11 1/2 x 9 in (25.4 x 27.9 x 22.9 cm) each Courtesy the artist</p>

<p><b>Tschabalala Self</b> b. 1990</p>	
<p>All works courtesy the artist; Pilar Corrias, London; T293, Naples and Rome; and Thierry Goldberg, New York Special thanks to Pilar Corrias and T293</p>	

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Mista &amp; Mrs, 2016</i>  Linen, fabric, paper, oil, acrylic,  and Flashe on canvas  90 x 96 in (228.6 x 243.8 cm)  Collection Arif Suherman</p>
	<p><i>Loner, 2016</i>  Fabric, Flashe, and acrylic on  canvas  84 x 80 in (213.3 x 203.2 cm)  Collection Craig Robins</p>
	<p><i>Mane, 2016</i>  Linen, fabric, oil pastels, and  Flashe on canvas  92 x 72 in (243.84 x 182.88 cm)  Lewben Art Foundation  Collection</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Floor Dance</i>, 2016  Linen, fabric, oil pastels, acrylic, and Flashe on canvas  90 x 96 in (228.6 x 243.8 cm)  Collection Ernesto Esposito</p>
	<p><i>Garter</i>, 2015  Mixed mediums  18 x 33 x 6 in (45.7 x 83.8 x 15.2 cm)  Collection R.F. Jefferies</p>
	<p><i>Wild Blue Cherry</i>, 2017  Colored pencil, watercolor, and acrylic on hand-colored photocopy and canvas on canvas</p>



**Paul Mpagi Sepuya**

b. 1982

All works courtesy the artist; Yancey Richardson, New York; and Document, Chicago  
Special thanks to Yancey Richardson






*Exposure (\_2000917), 2017*  
Archival pigment print  
32 x 24 in (81.3 x 61 cm)





*Exposure (\_2000877), 2017*  
Archival pigment print  
32 x 24 in (81.3 x 61 cm)



**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018


	<p><i>Exposure (_2000915), 2017</i> Archival pigment print 32 x 24 in (81.3 x 61 cm)</p>
	<p><i>Exposure (_2000930), 2017</i> Archival pigment print 32 x 24 in (81.3 x 61 cm)</p>
	<p><i>Exposure (_2000921), 2017</i> Archival pigment print 32 x 24 in (81.3 x 61 cm)</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Model Study (_2020349)</i>, 2017 Archival pigment print 13 3/8 x 10 in (38.5 x 25.4 cm)</p>
	<p><i>Darkroom Mirror (0X5A1531)</i>, 2017 Archival pigment print 51 x 34 in (129.5 x 86.4 cm)</p>
	<p><i>Darkroom Mirror (0X5A1802)</i>, 2017 Archival pigment print 51 x 34 in (129.5 x 86.4 cm)</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

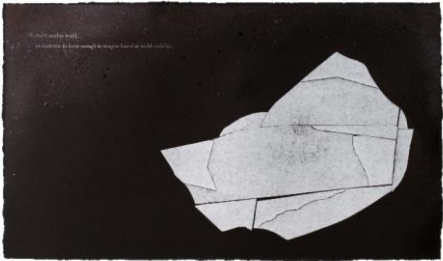

	<p><i>Darkroom Mirror Study (OX5A1525)</i>, 2017 Archival pigment print 34 x 51 in (129.5 x 86.4 cm)</p>
	<p><i>Some Recent Pictures volume 4, Dark Room</i>, 2013–ongoing Table installation with laser prints, ink on paper, postcards, binder clips, and artist books 36 x 60 x 38 in (91.4 x 152.4 x 96.5 cm)</p>

<p><b>Tuesday Smillie</b> b. 1981</p> <p>All works courtesy the artist</p>	
	<p><i>Street Transvestites 1973</i>, 2015 Textile, beads, buttons, bits, and thread 48 x 83 in (121.9 x 210.8 cm)</p>

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>GENDER&gt;GENITALS</i>, 2012  Textile, faux flowers, acrylic textile paint, and thread  24 x 91 1/2 in (60.9 x 232.41 cm)</p>
	<p><i>Sometimes</i>, 2016  Textile and thread  49 x 108 in (124.4 x 274.3 cm)</p>
	<p><i>Again</i>, 2017  Textile, embroidery floss, and oil paint  71.5 x 93.5 in (181.6 x 237.5 cm)</p>
	<p><i>Together</i>, 2017  Textile, beads, and notions  32.5 x 98.3 in ( 82.6 x 249.7 cm)</p>

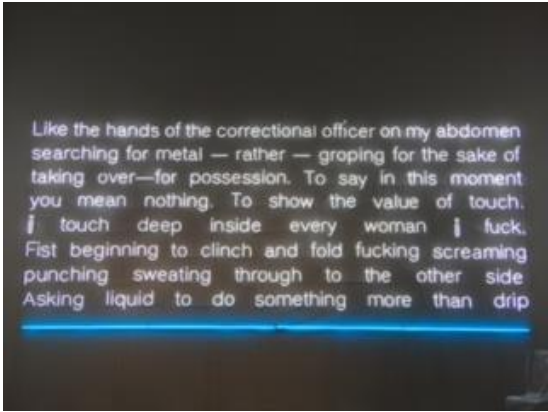
**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018


	<p><i>How That World Could Be,</i> 2016 Print on paper, Plexiglas plate, lead type, and spray paint 10 1/2 x 18 in (26.7 x 45.7 cm)</p>
	<p><i>As Our Failures Become Clear,</i> 2017 Print on paper, Plexiglas plate, lead type, and spray paint 18 5/8 x 12 1/4 in (47.3 x 31.1 cm)</p>
	<p><i>Slow and Arduous,</i> 2017 Print on paper, Plexiglas plate, lead type, and spray paint 16 3/4 x 13 in (42.5 x 33 cm)</p>

**Sable Elyse Smith**  
b. 1986



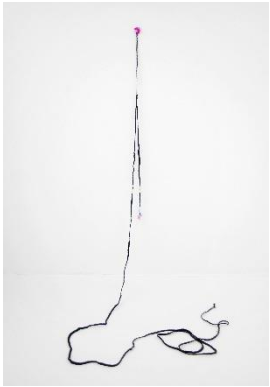
**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018


	<p><i>Landscape III</i>, 2017          Neon          96 x 204 in (243.8 x 518.2 cm)          Courtesy the artist</p>
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<p><b>Patrick Staff</b>          b. 1987</p>	
	<p><i>Weed Killer</i>, 2017          Single-channel video          installation, sound, color;          17 min          Commissioned by the          Museum of Contemporary          Art, Los Angeles          Courtesy the artist</p>

<p><b>Diamond Stingily</b>          b. 1989</p>	
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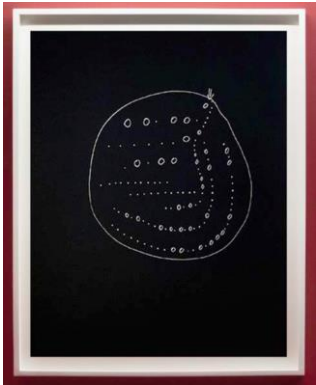

**Trigger: Gender as a Tool and a Weapon**  
September 27, 2017-January 21, 2018

	<p><i>Kaas 4C</i>, 2017  Kanekalon hair and barrettes  Dimensions variable  Courtesy the artist</p>
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<p><b>Mickalene Thomas</b>  b. 1971</p>	
	<p><i>Me As Muse</i>, 2016  Multimedia video installation;  4:02 min  12 video monitors, each 19 1/8  x 24 1/8 x 18 1/2 in (48.5 x 61.2  x 47 cm) each  57 1/2 x 106 1/4 x 32 in (146 x  269.9 x 81.3 cm) overall  Courtesy the artist and  Lehmann Maupin, New York  and Hong Kong  Special thanks to Lehmann  Maupin</p>

<p><b>Wu Tsang</b>  b. 1982</p>	
<p>All works courtesy the artist and Galerie Isabella Bortolozzi, Berlin</p>	

**Trigger: Gender as a Tool and a Weapon**  
 September 27, 2017-January 21, 2018

	<p><i>Girl Talk</i>, 2015          Single-channel video, sound, color; 4 min</p>
	<p><i>Gravitational Feel (1, 2, &amp; 4)</i>, 2017          Three digital prints          22 1/2 x 18 in (57.2 x 45.7 cm) each</p>
<p><b>Chris E. Vargas</b></p>	
	<p><i>Transgender Hiroes</i>, 2013          MOTHA Promotional broadside          Offset print on newprint          28 x 33 in (71 x 83.8 cm)</p>

**Geo Wyeth**

b. 1984

All works courtesy the artist



*Juice CrosxxxSing, 2017*  
Performance

*Note: Performance will take place October 12, 2017, in the New Museum Theater*



*Juice Helmet, 2016*  
Baby ghost fabric, plastic figurines, Homies, ribbon, balloons, wire, light, and head-fitting  
Dimensions variable Courtesy the artist

**Anicka Yi**

b. 1971

All works courtesy the artist and 47 Canal, New York



*Table for One (at the sad cafe),*  
2011

Vacuum-sealed pearls and  
Philippe Starck chair

34 x 16 x 16 in (86.36 x 40.64 x  
40.64 cm)

Private collection, New York



*I'm Every Woman I Ever Met,*  
2011

Plexiglas and vacuum-sealed  
peanuts and pearls

57 x 15 x 22 in (144.8 x 38.1 x  
55.9 cm)

Collection Dennis Freedman