

This Wicked Tongue
Curated by Cindy Rehm



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This Wicked Tongue

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Charlie James Gallery is pleased to present This Wicked Tongue, a group exhibition curated by Cindy Rehm, with works by Cathy Akers, Lisa Anne Auerbach, Andrea Bowers, Patricia D. Burns, Carolyn Castaño, Alice Lang, Candice Lin, Juliana Paciulli, Ali Prosch, Kaitlynn Redell, Lisa Diane Wedgeworth, Logan White, Jessica Wimbley, and Suné Woods.

We are stormy, and that which is ours breaks loose from us without our fearing and debilitation. Our glances, our smiles, are spent; laughs exude from all our mouths: our blood flows and we extend ourselves without ever reaching an end; we never hold back our thoughts, our signs, our writing; and we are not afraid of lacking. What happiness for us who are omitted, brushed aside at the scene of inheritances; we inspire ourselves and we expire without running out of breath, we are everywhere! Helene Cixous, Laugh of the Medusa

History is marred by the erasures of women, by pock marks and hollows where the voices of women have been suppressed and silenced. The Biblical saying, “women should be seen and not heard” echoes even today as Hillary Clinton is criticized as shrill and overbearing anytime she raises her voice. Everyday internet trolls harass women with demeaning language and, in extreme cases, threats of violence, death and sexual assault. These aims to subdue a woman’s agency aren’t new, and exist in the continuum of tactics to mute the female voice.

Speech is power: the artists in This Wicked Tongue celebrate unabashed expressions of the female voice

like the witches, hysterics, and angry feminists who have come before them. These artists use acid wit, conjuring, and potent symbolic language to render complicated images of female experience. They won’t smile on command but they will unfurl tongues to lash out, to scream, and sing, and laugh their heads off... to bleed and bleed and bleed... until all is stained by their wondrous, generative flow.

Cindy Rehm is a Los Angeles based artist and an educator. She is the co-founder of Craftswoman House a project dedicated to presenting feminist centered works in Southern California. She is a member of the Association of Hysterical Curators and former Director of the Baltimore installation space spare room. Rehm is the recipient of an Individual Artist Fellowship in Media from the Tennessee State Arts Commission, a Learning to Love You More Grant, and a Faculty Development Grant from Middle Tennessee State University. She is currently a Lecturer in the Department of Art at Chapman University, and an Adjunct Professor in the Visual and Media Arts Department at Long Beach City College.

Rehm’s work in drawing, performance, and video has been shown at national and international venues including: Elephant; Los Angeles, Woman Made Gallery; Chicago, LACE; Los Angeles, Goliath Visual Space; Brooklyn, Paul Robeson Gallery; Rutgers, ARC Gallery; Chicago, Transformer; Washington DC, Interaction IV; Sardinia, Italy, the Archeological Museum; Varna, Bulgaria and at Mains d’Oeuvres; Saint Ouen, France. Rehm’s work may be viewed at cindyrehm.com.

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Cathy Akers



Pee Performance #12
C-Print
20 x 24 inches
2006

This Wicked Tongue
Lisa Anne Auerbach



Make America Chill-
ax Againgouache on
paper
12 x 9 inches
2016



Make America Clin-
ton Again
gouache on paper
12 x 9 inches
2016



Make America Love
Againgouache on
paper
12 x 9 inches
2016



Make America Mexico
Again Also
gouache on paper
12 x 9 inches
2016



Make America Less
Fucked Up Again
gouache on paper
12 x 9 inches
2016

This Wicked Tongue
Andrea Bowers



Abortion Is a Goddamned
Miracle! (Anonymous Free
Sticker at The Anarchist
Bookfair, Los Angeles, 2013)
graphite on paper
30" x 22 ¼"
2014

This Wicked Tongue
Patricia D. Burns



I Go Out to Come Back
Hydrocal, Plaster, Wire
Mesh, Wire, Glass and Dress
2015

This Wicked Tongue

Patricia D. Burns



Why Won't You Nest with Me,
Part III
Buttons and Wire
2016

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Carolyn Castaño



Latin American Stuffable
Digital Video
Monitor
21.5 x 15 inches
2016

This Wicked Tongue
Alice Lang



The Shits (Holy Shit)
acrylic and marbled paper on
paper
24 x 19 inches
2016

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Candice Lin



Sycorax's Collection
(Herbarium)
etching, watercolor, ink, collage, and dried herbs
11 x 13 inches
2011

This Wicked Tongue
Candice Lin



Hunter's Moon
ceramic, resin, audio/video
equipment
2015

This Wicked Tongue
Juliana Paciulli



Uh-huh (Witch Hat)
Archival pigment print in
artist's frame
39 x 28 inches
Edition of 1 and 1 AP
2015

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Ali Prosch



Vanitas (worms and
flesh)
Single channel video
Trt: 13 min, 43 sec,
loop
Ambient sound: Ein-
stürzende Neubauten
2015 - 2016

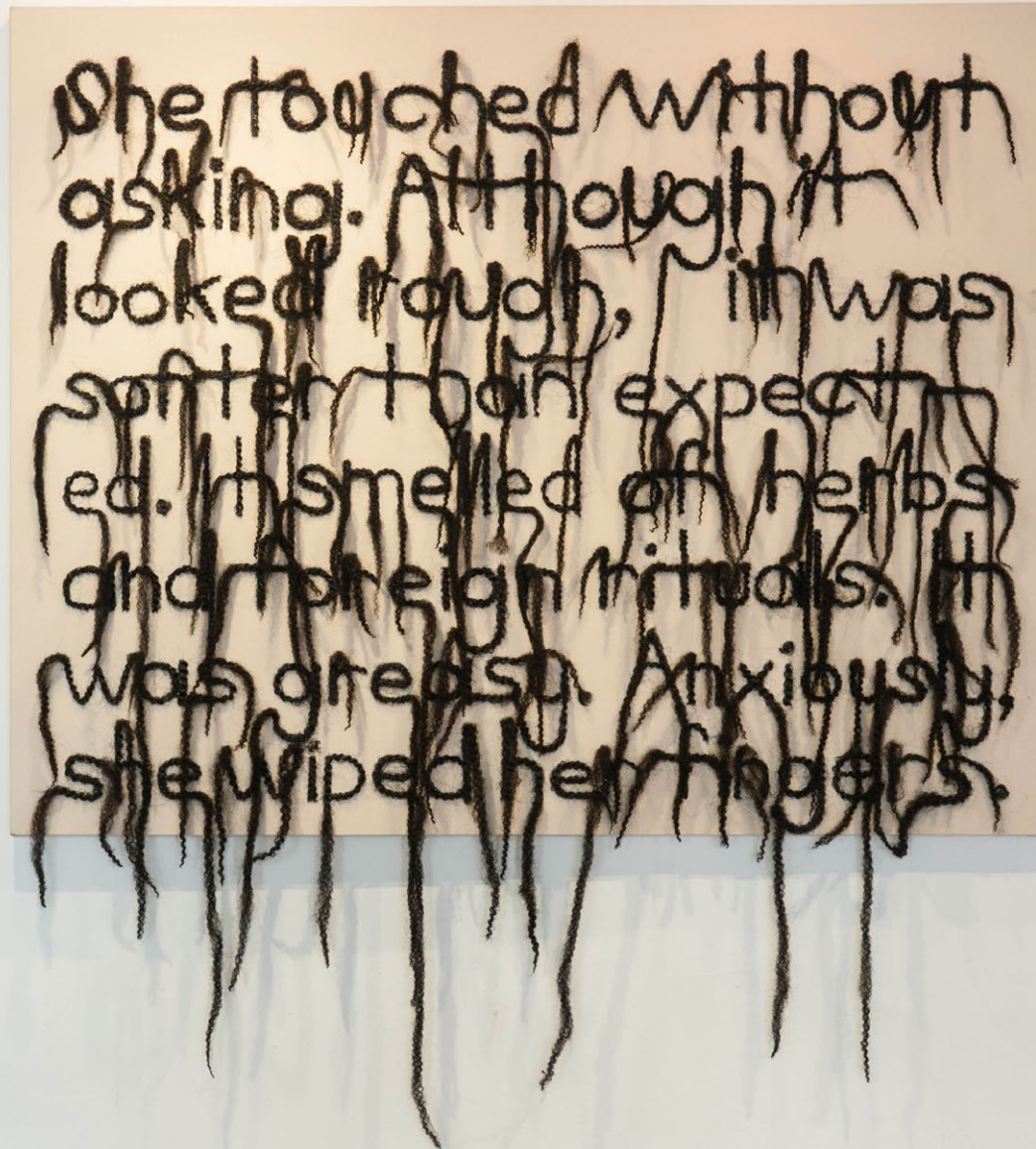
This Wicked Tongue

Kaitlynn Redell



Supporting As Herself (Vessel)
Graphite, ink and collage on
paper
24 x 19 inches
2014

This Wicked Tongue
Lisa Diane Wedgeworth



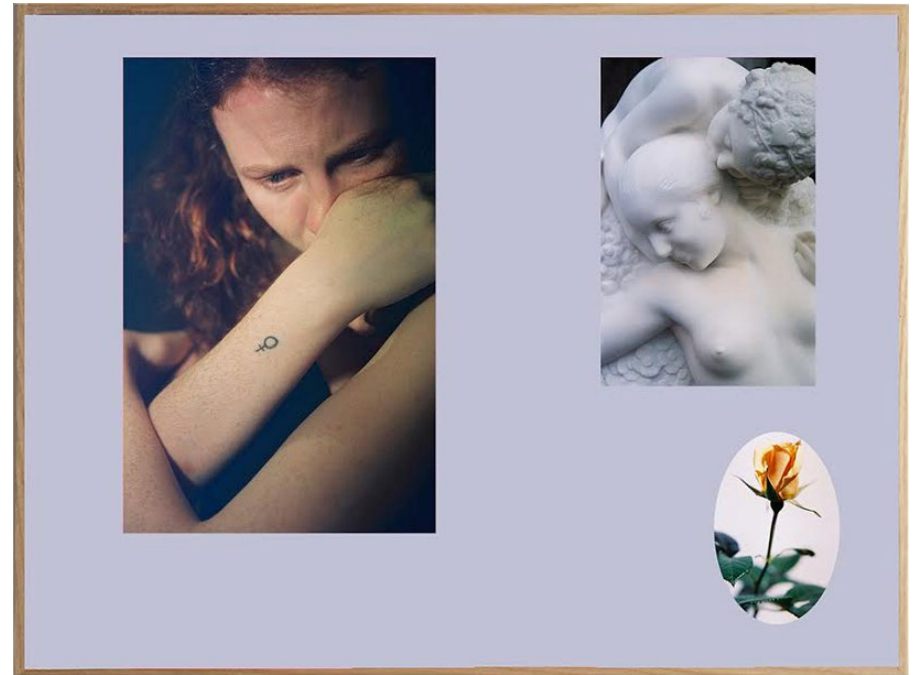
Hair Text No. 1
Synthetic hair and acrylic
medium on canvas
48 x 60 inches
2014

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Logan White



The Weeping Rose (pink)
c-prints / window matted /
framed
15 x 20 inches
2016



The Weeping Rose (gray)
c-prints / window matted
15 x 20 inches
2016

This Wicked Tongue

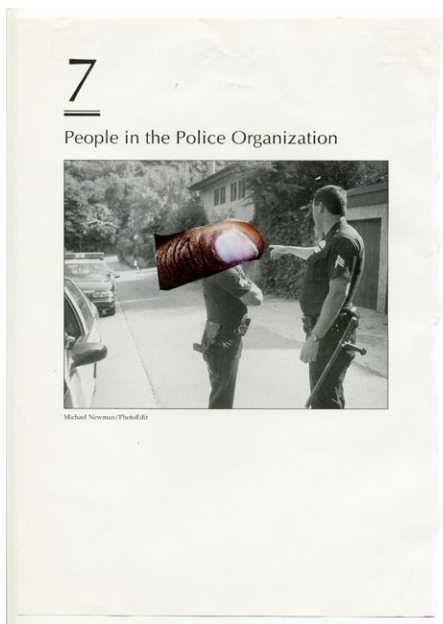
Jessica Wimbley



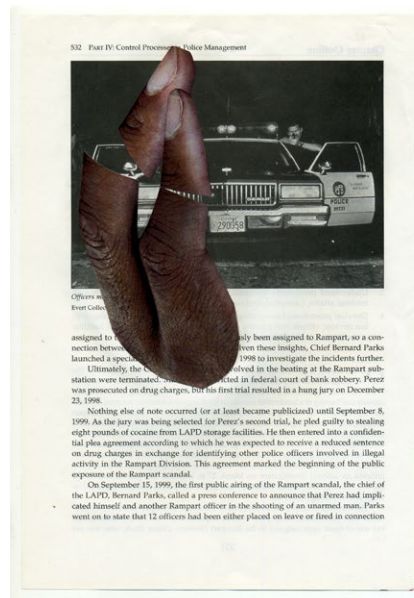
Cabinet Card Series
Cabinet card, mixed
media
dimensions variable
2016

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Suné Woods



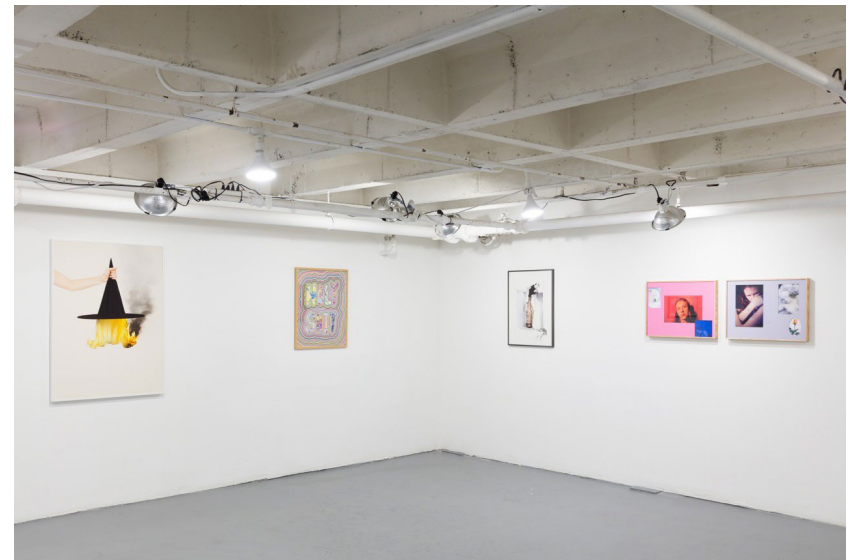
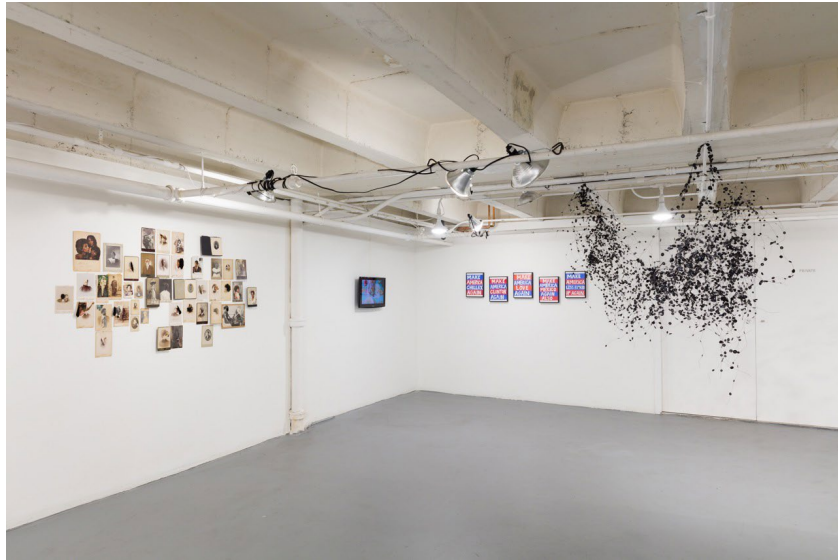
People In The Police Organization
photo collage
10 x 15 inches
2015



An UnArmed Man
photo collage
10 x 15 inches
2015



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Cathy Akers is an artist based in Los Angeles. Her multi-discipline practice spans photography, painting, sculpture, and installation. She received her MFA from the California Institute of the Arts and has had a number of solo exhibitions in California and group shows throughout the U.S. and in Belgium, Israel, The United Kingdom, The Czech Republic and Germany. She has received a number of awards and grants, most recently a Traveling Scholar Fellowship from the School of the Museum of Fine Arts, Boston for her work on U.S. communes.

Lisa Anne Auerbach engages ideas about self-publishing and other modes of communication. Her sweaters, publications, and photographs have been shown in museums, galleries, cooperative bicycle repair shops, kunsthalls, and on vacant desert lots internationally, including solo exhibitions at Malmö Konsthall, Malmö, Sweden (2012); American Philosophical Society Museum and Philagrafika2010: Out of Print, Philadelphia (2010); Nottingham Contemporary, Nottingham, United Kingdom (2009); University of Michigan Art Museum, Ann Arbor, Michigan (2009); Aspen Art Museum, Aspen, Colorado (2008); Printed Matter, New York (2009); and CPK Kunsthall, Copenhagen (2006). Her work was also included in Whitney Biennial 2014 at the Whitney Museum of American Art, New York; Parasophia International Festival, Kyoto, Japan (2015) and Nine Lives: Visionary Artists from L.A. at the Hammer Museum, Los Angeles (2009). She has also self-published numerous magazines including American Megazine, SaddleSore, and American Homebody, among others. She received a BFA from Rochester Institute of Technology, Rochester, New York and a MFA from Art Center College of Design, Pasadena, California. She is the recipient of a 2007 California Community Foundation Fellowship for Visual Artists, a 2009 Louis Comfort Tiffany Foundation Award, and a 2012 City of Los Angeles Department of Cultural Affairs Individual Artist COLA Grant. Auerbach is an Associate Professor of Art at Pomona College in Claremont, CA.

Andrea Bowers lives and works in Los Angeles, CA. Bowers received her MFA from the California Institute of the Arts in 1992. Over the last twenty-three years, she has built an international reputation for her drawings, videos, and installations, which deal with social issues ranging from womens' and workers' rights to climate change and immigration. Bowers is represented by Susanne Vielmetter Los Angeles

Projects, Andrew Kreps in New York, NY, Capitain Petzel in Berlin, and Kauffman Repetto in Milan.

Patricia Burns is a graduate from Claremont Graduate University with an MFA in Studio Art in 2013 and a BFA in Studio Art from Chapman University, with an emphasis in drawing and sculpture in 2009. She studied gymnastic and ballet for over ten years. Born in Orange County, CA she currently lives and works in Los Angeles. Burns has exhibited in Los Angeles, CA, Las Vegas, NV, and Sweden.

Carolyn Castaño is a Los Angeles-based artist whose work in painting, drawing, video, and mixed-media has been exhibited both nationally and internationally. Her work has recently been exhibited in the 2015 56th International La Biennale di Venezia in We Must Risk Delight-Twenty Artists from Los Angeles at the Magazzino Di Sale, curated by BARDO_LA, LACMA's Futbol: The Beautiful Game, and the critically acclaimed exhibition, Phantom Sightings: Art After the Chicano Movement, which traveled to Museo Del Barrio, New York City and the Museo de Arte Contemporaneo Rufino Tamayo in Mexico City. Other exhibitions include LA Now: Emerging Artists Galerie Dominique Fiat, Paris, Liquid Los Angeles: Contemporary Watercolor Painting in Los Angeles, at the Pasadena Museum of California Art, Semi-Precious, The Public Fund, New York and International Paper, an exhibition of drawings at the Hammer Museum. Ms. Castaño has had solo exhibitions at Walter Maciel Gallery, Los Angeles, Kontainer Gallery, Los Angeles and Lombard-Freid Fine Art, New York. She has a Bachelor of Fine Art degree from the San Francisco Art Institute and a Masters in Fine Art from the UCLA School of Art and Architecture.

Alice Lang was born in Byron Bay, Australia. Her cross-disciplinary art practice generates social and interactive spaces that explore how objects achieve public and personal meaning through the politics of their material. Her work is invested in exploring the potential for everyday objects to instigate mindful social interaction through their performativity within an art context. Lang graduated from the MFA program at CalArts in 2015 and has completed residencies in Canada, New York and Los Angeles. She has been the recipient of awards such as the Queensland Art Gallery Melville Haysom Scholarship (2009), Australia Council New Work Grant (2012),

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Lord Mayors Emerging Artist Fellowship (2012) and the Freedman Foundation Travelling Scholarship for Emerging Artists (2013). She is a founding co-director of LEVEL artist-run-initiative (Brisbane, Australia) and is represented by Karen Woodbury Gallery in Melbourne, Australia.

Candice Lin received her MFA in New Genres at the San Francisco Art Institute in 2004 and her double BA in Visual Arts and Art Semiotics at Brown University in 2001. Lin's work has been exhibited widely, including La Maison Populaire (Paris), Delfina Foundation (London), Kadist Art Foundation (Paris), Vincent Price Museum (LA) with recent and upcoming solo exhibitions at Gasworks (London), Francois Ghebaly Gallery (LA) and CAAA (Guimaraes, Portugal). Lin has been awarded several residencies and grant awards including the Headlands Artist Residency (2016), California Community Foundation Fellowship (2014), Fine Arts Work Center (2012), Sacatar Artist Residency, Brazil (2011) and the Smithsonian Artist Research Fellowship (2009).

Juliana Paciulli was born in Manassas, Virginia and lives and works in Los Angeles and New York. Solo exhibitions include Uh-huh at Greene Exhibitions, Los Angeles (2016), Sensors at Las Cienegas Projects, Los Angeles (2009) and The Girl Who Knew Too Much, Episode II at the Black Dragon Society, Los Angeles (2005). Her work has also been featured in numerous group exhibitions throughout The United States including The Ghost of Architecture at the Henry Art Gallery, Seattle (2013); Sharon Lockhart, Juliana Paciulli and Caecilia Tripp at Martos Gallery, New York (2009), and The Magical Mundane at Bucket Rider Gallery, Chicago (2007). In 2009, Paciulli was selected by Rineke Dijkstra to attend the Atlantic Center for the Arts Residency and received a Joan Mitchell Foundation Residency Fellowship. She is currently a lecturer in the Art Department at Chapman University and an adjunct assistant professor at Pitzer College.

Ali Prosch is a Los Angeles based artist. She received her MFA from CalArts in 2009 and her BFA from New World School of the Arts in Miami, FL. Her work examines modes and historical contexts of female representation. In much of her practice, Prosch takes cues from the depiction of women in film with emphasis on the trope of the monstrous feminine. She is also

involved with collaborative projects, such as the artist collective D3: Deliver, Document, Destroy. Her work is in public and private collections including the Perez Art Museum Miami (PAMM) and World Class Boxing. Exhibitions include: Smithsonian Hirshhorn Museum and Sculpture Garden (Washington DC), MOCA Geffen (LA), REDCAT, The Museum of Contemporary Art (North Miami), Glendale College Art Gallery, Machine Project, Public Fiction, UC Santa Barbara, New Jersey City University, University of Texas, Georgia State University, Locust Projects (Miami), Fredric Snitzer Gallery (Miami), Tomio Koyama Gallery (Tokyo), and White Box (NYC).

Kaitlynn Redell is a visual artist based in Long Beach, CA. She received her BFA from Otis College of Art and Design in 2009 and her MFA from Parsons the New School for Design in 2013. Her practice is invested in the exploration of race and gender in relation to the body and how the body becomes codified within these socially constructed categorizations. More specifically she is interested in inbetweenness and how “unidentifiable” bodies—that do not identify with standard categories—negotiate identity. She has participated in numerous exhibitions nationally and internationally and has received grants from such institutions as The Ebell of Los Angeles. Additionally, Redell has a bi-coastal, collaborative practice with Sara Jimenez. Redell & Jimenez have been engaged in intense collaboration since attending Site + Sight, a visual research project in Beijing, China and The Gobi Desert. They have presented their work at Hunter College and have been published in The Brooklyn Rail.

Lisa Diane Wedgeworth, a native Angeleno, earned both her MFA and BA degrees in Studio Art from California State University, Los Angeles. Her work has been shown in one-person and group exhibitions at the Nan Rae Gallery (Burbank), 18th Street Arts Complex (Santa Monica) and in Los Angeles at Autonomie Projects, Papillion Art, the Luckman Fine Art Gallery, L.A. Freewaves, and at the California African American Museum. She is the 2016 Georgia Fee Artist in Residence (Paris, France). Wedgeworth's studio practice is rooted in storytelling. Her work is informed by both private and public, personal and collective memories. She makes paintings that become abstract metaphors for human experiences and employs video as meditations on memory, identity and relationships.

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Logan White (b. 1984 in Macon, Georgia) works in the medium of photography. Female forms and symbols of sexuality, death, and empowerment, are used to explore the contemporary subconscious through a Southern Gothic lens. Influenced by her unique and historical Southern upbringing, White's aesthetic is marked with contradictions and longing. Emotional and provocative, a bond with the subject aims to reveal a perpetual coming of age. White has been featured in various publications including most recently DESIRE: New Erotic Photography published by Prestel and her first monograph ROSE HILL, named for the cemetery in the artist's hometown where generations of her family are buried and which served as a creative sanctuary for the artist in her youth. White has exhibited internationally in cities such as New York, Los Angeles, London, Paris, Berlin, Dublin, and Sydney.

Jessica Wimbley received her BFA in Painting from Rhode Island School of Design, M.F.A in Visual Arts from the University of California, Davis, and her MA in Arts Management from Claremont Graduate University. Represented by Western Project in Los Angeles, Jessica Wimbley has been included in exhibitions at a number of institutions including the Wignall Museum of Contemporary Art, California State University at Long Beach, Ripon College and other galleries and institutions across the United States. Wimbley has been recognized for leadership in her work with academic museums and galleries, having received a fellowship and certificate in Leadership from Association of Academic Museums and Galleries and Northwestern University's Kellogg School of Management. Wimbley's work in arts management includes having launched, managed and conceived the program Art After Hours at the Pomona College Museum of Art, serving as Board member of the non-profit Museum Educators of Southern California, panelist for the department of Cultural Affairs in Los Angeles, Public Art division. Wimbley was recently appointed to a 3-year term on the City of Claremont's Public Art Committee. Part of a curatorial team with artist/curator Chris Christion, Wimbley has developed the curatorial project series Biomythography, with exhibitions in academic, commercial, and non-profit art spaces in Southern California.

Suné Woods is an artist living in Los Angeles. Her work takes the form of multi-channel video installations, photographs, and

collage. Woods practice examines absences and vulnerabilities within cultural and social histories. She also uses microsocial sites such as family to understand larger sociological phenomenon, imperialist mechanisms, & formations of knowledge. She is interested in how language is emoted, guarded, and translated through the absence/presence of a physical body. She has participated in residencies at Headlands Center of the Arts, Vermont Studio Center, The Center for Photography at Woodstock, and Light Work. Woods is a recipient of the Visions from the New California initiative, The John Gutmann Fellowship Award, and The Baum Award for an Emerging American Photographer. Woods has served as Visiting Faculty in the CalArts Photography & Media Program, Vermont College of Fine Arts Visual Art Program, and has mentored fellows and organized lectures with at land's edge, a platform for visual research and catalyst for decolonial thought and action in Los Angeles.

About the Curator:

Cindy Rehm is a Los Angeles based artist and an educator. She is the co-founder of Craftswoman House a project dedicated to presenting feminist centered works in Southern California. She is a member of the Association of Hysteric Curators and former Director of the Baltimore installation space spare room. Rehm is the recipient of an Individual Artist Fellowship in Media from the Tennessee State Arts Commission, a Learning to Love You More Grant, and a Faculty Development Grant from Middle Tennessee State University. She is currently a Lecturer in the Department of Art at Chapman University, and an Adjunct Professor in the Visual and Media Arts Department at Long Beach City College. Rehm's work in drawing, performance, and video has been shown at national and international venues including: Elephant; Los Angeles, Woman Made Gallery; Chicago, LACE; Los Angeles, Goliath Visual Space; Brooklyn, Paul Robeson Gallery; Rutgers, ARC Gallery; Chicago, Transformer; Washington DC, Interaction IV; Sardinia, Italy, the Archeological Museum; Varna, Bulgaria and at Mains d'Oeuvres; Saint Ouen, France. Rehm's work may be viewed at cindyrehm.com.