

transfeminisms

Chapter II: Radical Imaginations

15 May – 29 June 2024

Opening Reception: 6–8:30pm, Tuesday 14 May

Mimosa House presents the second chapter of *transfeminisms*, a major survey touring exhibition, that brings to light a multiplicity of urgent, pressing and ongoing issues faced by women, queer and trans people across the globe. The second chapter (15 May – 29 June 2024) will feature works by Chiara Fumai, Martine Gutierrez, Juliana Huxtable, Jesse Jones, Joséfa Ntjam and Naomi Rincón Gallardo.

Unfolding over five chapters, *transfeminisms* outlines strategies of resistance through propositions of collective action, care and radical imagination, in order to generate a more equitable future. The exhibition explores the lineage of feminist art practices by facilitating dialogue between emerging and more established artists.

The title *transfeminisms* is deliberately provocative. The prefix “trans” implies ‘across, beyond, through, on the other side of’; while the ‘s’ in ‘feminisms’ recognises the innumerable definitions of feminism worldwide. Our intention is for *transfeminisms* to be understood within an inclusive and decolonial context – one that takes us across feminisms and encompasses various ‘trans’ possibilities.

The second chapter's artists re-envision canons and icons of the past through a prism of dystopian futurism, feminist, and queer empowerment. They engage with questions of religion and ritual, mythology and conspiracy, subverting conventional views. Futures here are reimagined beyond gender, race, religion, and patriarchy in an attempt to challenge collective consciousness.

The gallery facade's window displays a work entitled ***Maria*** by **Martine Gutierrez** from the series ***ANTI-ICON: APOKALYPSIS*** (2021). Gutierrez has transformed herself into a multitude of idols. Costumed by the barest of essentials, Gutierrez's figure is the catalyst, reflecting dystopian futurism upon the symbols of our past. Through each metamorphosis, Gutierrez re-envisions a diverse canon of radical heroines who have achieved legendary cultural influence over thousands of years in both art history and pop culture. Alongside *Maria*, three large-scale photographs from the series are on view: *Our Lady of Guadalupe*, Mesoamerican Catholic title of Mary, who appeared to the Indigenous man Juan Diego and imprinted herself on his cloak as proof of her visitation; *Mary Magdalene* – from the Hebrew word "migdal," which means "tower" or "fortress" – as she is an early tower of the Christian faith, cited in the four canonical gospels as a follower and companion of Jesus Christ, a witness to his crucifixion and resurrection; and *Aphrodite*, ancient Greek goddess of love, desire and beauty, identified by the Romans as 'Venus'.

In ***Per Vas Nefandum*** (2016) (Latin for “anal intercourse,” literally “dirty way”) – a video work by **Chiara Fumai** – the artist, dressed as a preacher, violently condemns homosexuality, alternating between sophisticated theological arguments, threats, and evocations of the Apocalypse. Another character from Fumai’s universe, Annie Jones - a circus performer known as “the bearded lady” - retaliates against the preacher with *Refutation of the Apocalypse* written by the internationally renowned occultist Aleister Crowley.

At the back wall, there is a hanging sculpture by **Jesse Jones** titled ***Thurible*** (2024). The *Thurible* was originally commissioned by Dublin-based dance company Junk Ensemble, as part of their “Powerful Trouble” – a dance piece made at Dublin theatre festival in 2023. It is inspired by the Botafumerio in Santiago de Compostela Cathedral in Spain – one of the largest incense censers in the world, renowned for its swinging ritual during religious ceremonies, particularly during the Pilgrims' Mass in northern Spain.

Naomi Rincón Gallardo’s film ***Heavy Blood*** (2018) portrays ghostly creatures amidst the devastated landscape of an open-pit mine in Vetagrande, Mexico. Inspired by Mesoamerican mythologies, the characters include a hummingbird, viewed in indigenous Mexican cultures as a messenger between human and spirit worlds; a lady with copper teeth, resembling the Nahua destructive deity Tlantepuzilama; and voracious vagina-dentata-like creatures. They all unite in their struggle against extinction and inequality, advocating for a life beyond mere survival filled with joy and ecstasy.

Juliana Huxtable’s ***All the Old Punx*** (2018) explores methodologies of activist thought and conspiracy theories, by digging into dormant and marginalised histories, narratives and technologies. This mixed media collage traces the origins of black trans style back to punk subculture, with their shared hard corporeality and DIY aesthetics, resilience and resistance against mainstream norms. Huxtable has defined a singular aesthetics of language that often plays into a digital, Tumblr-ised visual identity, a kind of collaged rap and visual rapture. Huxtable’s practice offers a key critical voice on identity, as well as, specifically, her own identity as a black trans woman, while challenging discourses around contemporary perceptions of identity, futurity and politics.

Josèfa Ntjam’s film ***Dislocations*** (2022) follows Persona - a character seeking lost memories from Cameroon's independence struggles. While exploring a cave floating in outer space, Persona contemplates archival images of Marthe Ekemeyong Moumié, a prominent activist for social justice, and Ruben Um Nyobè, a leader advocating for independence and Pan-African unity, both integral figures to Cameroon’s anti-colonial struggle. Memories, depicted as water, shape-shift around Persona, leading to a collective liquid existence where time is non-linear. The film explores the potential of “dark zones” as collective spaces for dissent and reimagining futures.

Upcoming events:

20 May, 6:30–7:30pm Christine Eyene’s talk “Women and anti-colonial activism in Cameroon”. *transfeminisms* co-curator Christine Eyene will discuss Josèfa Ntjam’s video work *Dislocations* (2022) in relation to the figure of Cameroonian anti-colonialist Marthe Ekemeyong Moumié (1931-2009). The talk will explore narratives of resistance, mutism, generational trauma, and how the artist uses oral history, archive, and fictional imagery to address these topics in her work.

5 June, 6–8:30pm Artist Jesse Jones in conversation with *transfeminisms* co-curator Maura Reilly followed by a performance by Jesse Jones and Stephanie Lamprea. During the performance Jones’ new sculpture *Thurible* will be activated by burning frankincense, sage, Palo Santo, human hair, and nard, also known as spikenard - an aromatic plant associated with Mary Magdalene.

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Curated by Christine Eyene, Daria Khan, Jennifer McCabe and Maura Reilly.

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Notes to Editors

About the Curators:

Christine Eyene is Senior Lecturer in Contemporary Art at Liverpool John Moores University and Research Curator at Tate Liverpool.

Daria Khan is the founder and director of Mimosa House, and a PhD candidate at Goldsmiths, University of London.

Jennifer McCabe is director and chief curator of the Scottsdale Museum of Contemporary Art, USA.

Maura Reilly is the director of Zimmerli Art Museum at Rutgers University, New Jersey and the Founding Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum.

About Mimosa House

Founded in 2017, Mimosa House is a non-profit art institution that supports intergenerational women and queer artists. Embracing inclusivity and sensitivity, Mimosa House is a safe and empowering space which focuses on the fluidity of identity and recognises the need for change.

Mimosa House, 47 Theobalds Rd, London, WC1X 8SP

Open Wednesday – Saturday, 12–6pm

Admission free | mimosahouse.co.uk | [@mimosahouselondon](https://www.instagram.com/mimosahouselondon)

Artists' bios:

Chiara Fumai (1978-2017, Italy)

Chiara Fumai was an Italian artist celebrated for her performative and multi-media works, characterised by psychic abilities, anti-spectacle strategies, and counterculture icons. Notable among her creations is *The Moral Exhibition House*, a feminist insurrection space presented at dOCUMENTA(13) (2012), and her channelling of the spirit of an Anonymous Woman at the Querini Stampalia Foundation in Venice (2013). Fumai's fictional propaganda of Valerie Solanas' S.C.U.M. Manifesto, which mirrored Silvio Berlusconi's political campaign, earned her the IX Furla Art Award (2013).

Refusing to be victimised, minoritised, or diminished as a female artist, Fumai adopted the vocabulary of threat, revolt, and boredom to challenge Western patriarchy's dominant discourses. Through her performative pieces, she evoked courageous female figures, including Annie Jones, Zalumma Agra, Ulrike Meinhof, and Eusapia Palladino, alongside male presences like Harry Houdini and Nico Fumai. Her exhibitions spanned venues worldwide, from the International Studio & Curatorial Program (ISCP) in New York (2019) and Museion in Bolzano (2015) to Rosa Santos in Valencia (2016) and A Palazzo Gallery in Brescia (2013). Fumai's legacy continues to inspire critical discourse on gender, power, and identity in contemporary art.

Martine Gutierrez (b. 1989, California, USA)

Martine Gutierrez is an interdisciplinary artist based in New York known for her exploration of identity through performance, writing, composition, and direction. Through various media, from billboards to episodic films, music videos, and the magazine "Indigenous Woman," Gutierrez critiques advertising's commodification of identity, challenging conventional norms and advocating for a nuanced understanding of gender. Her work blurs boundaries, reflecting her multicultural upbringing and LGBTQ advocacy, offering a dynamic portrayal of the fluidity of identity.

Gutierrez's notable works include "Indigenous Woman" (2018), a glossy magazine challenging beauty ideals, her semi-autobiographical film "Martine Part I - IX" (2012 - 2016), tracing a transformative journey, and "Real Doll" (2013), "Girl Friends" (2014), and "Line Up" (2014), which explore gender and fantasy. Her solo exhibitions at venues like the Philbrook Museum of Art, Tulsa, OK (2022), and the Contemporary Art Museum St. Louis, MO (2022), and group exhibitions worldwide, including the Smithsonian American Art Museum, DC (2023), and the Museum der Moderne, Salzburg, Austria (2021), highlight her impact on contemporary art discourse. Gutierrez earned her BFA from the Rhode Island School of Design, Providence, and her works are held in

collections at institutions such as The Museum of Modern Art, New York, and the Whitney Museum of American Art, New York.

Jesse Jones (b.1978, Ireland)

Jesse Jones, based in Dublin, explores the intersections of film, performance, and installation, often through collaborative efforts, to examine how historical communal culture informs contemporary social and political landscapes. Her multi-platform practice reimagines the relationship between the Law and the body, employing speculative feminism and expanded cinema to evoke magical counter-narratives to the State.

Notable projects include "In the Shadow of the State" (2016) and representing Ireland at the Venice Biennale 2017 with "Tremble Tremble." Currently the inaugural artist in residency for the King's Inn society of Ireland, Jones investigates the connections between Law, Testimony, and performance. Recent solo exhibitions span Talbot Rice Gallery, Edinburgh; Project Arts Centre, Dublin; and ICA Singapore, with upcoming presentations at Guggenheim Bilbao and projects at Kunsthalle Gent and Rua Red's The Magdalen Project. Jones also teaches at TU Dublin School of Creative Arts, based on Sherkin Island, Cork.

Juliana Huxtable (b.1987, Texas, USA)

Juliana Huxtable is an artist based in New York City. Through a diverse range of mediums including self portraiture, text-based prints, performance, nightlife, music, writing, and social media, Huxtable delves into the intricate intersections of race, gender, queerness, and identity. Her work disrupts conventional boundaries and challenges societal norms, offering alternative narratives and perspectives.

Huxtable's work has been showcased internationally at venues like MoMA PS1, New York (2024); White Columns Annual, White Columns, New York (2014); "Take Ecstasy with Me," Whitney Museum of American Art, New York (2014); Frieze Projects, London (2014); and 2015 Triennial: Surround Audience, New Museum of Contemporary Art, New York (2015). She brings a nuanced understanding of contemporary issues to her art, inviting viewers to engage with themes of gender, sexuality, and cultural identity.

She holds a Bachelor of Arts degree from Bard College and continues to explore and expand her practice in the vibrant cultural landscape of New York City.

Naomi Rincón Gallardo (b. 1979, North Carolina, USA)

Naomi Rincón Gallardo is a visual artist who resides and creates between Mexico City and Oaxaca. Grounded in decolonial-cuir perspective, her artistic practice is driven by research and manifests in critical-mythical dreamscapes that explore the construction of counter-worlds within neocolonial contexts. Drawing inspiration from theatre games, popular music, Mesoamerican cosmologies, speculative fiction, vernacular festivities and crafts, decolonial feminisms, and queer of colour critique, Rincón Gallardo's work weaves together diverse cultural threads to reimagine narratives of resistance and empowerment.

Naomi Rincón Gallardo earned her PhD in Practice from the Academy of Fine Arts Vienna, refining her interdisciplinary art approach. Her work has been showcased internationally, including at venues like La Casa Encendida Madrid (2023), the Venice Biennale (2022), and the São Paulo Biennial (2021). Notable exhibitions include "A Trilogy of Caves" at the Museo de Arte Contemporáneo de Oaxaca (2020) and "May your thunder break the sky" at Kunstraum Innsbruck (2020). She has also performed at events such as Pacific Standard Time's "L.A.L.A." programme at The Broad Museum (2018) and "The Formaldehyde Trip" at SF MOMA (2017). Gallardo's art challenges norms, fostering dialogue on identity, power, and resistance.

Josèfa Ntjam (b. 1992, Metz, France)

Josèfa Ntjam is an artist, performer, and writer whose practice encompasses sculpture, photomontage, film, and sound. Drawing from internet sources, natural sciences literature, and photographic archives, Ntjam employs assemblage to deconstruct hegemonic narratives surrounding origin, identity, and race. Her work merges multiple narratives from historical events, scientific concepts, and philosophical ideas with references to African mythology, ancestral rituals, religious symbolism, and science fiction, reclaiming history and envisioning inclusive communities.

Ntjam studied in Amiens, France, and Dakar, Senegal, before graduating from the École Nationale Supérieure d'Art, Bourges, France (2015), and the École Nationale Supérieure d'Art, Paris-Cergy, France (2017).

Recent solo exhibitions include "swell of spæc(i)es" at the 60th International Art Exhibition – La Biennale di Venezia (2024), "Une cosmogonie des océans" at LVMH Métiers d'Art, Paris (2024), and "Futuristic Ancestry" at Fotografiska, New York (2024).

Her work has been showcased in international museums and exhibitions, including Barbican Art Gallery, London, UK, and Fondation Calouste Gulbenkian, Lisbon, PT. She is a member of the Paris-based art & research collective Black(s) to the Future. Her work is part of numerous public and private collections, including LVMH, Paris, FR, and MAMC+, Saint-Etienne, FR.

