Judy Chicago — artist, author, and educator — is a central figure in the history of contemporary feminist art. Her recognizable imagery, born from a desire to communicate in a universal, nonphallic visual language, is inextricable from the course of feminist art history. On the occasion of “Judy Chicago: A Reckoning,” a major survey of the artist’s work at the Institute of Contemporary Art, Miami, Flash Art invited four contributors to reflect on Chicago’s practice and legacy. This special dossier seeks to supplement the popular recognition of Chicago in the broader cultural imaginary with a plurality of critical voices.

“Judy Chicago: A Reckoning” is on view at the Institute of Contemporary Art, Miami, from December 4, 2018 to April 21, 2019.
Judy Chicago had been Judy Chicago for five years when she published her autobiography Through the Flower: My Struggle as a Woman Artist. The artist previously known as Judy Gerowitz had made her first appearance in 1970 in the advertising pages of Artforum, wearing a bandana, close-cropped brown hair, and an insolently perched pair of round sunglasses. A month after this media breakthrough she was in Artforum again, this time triumphantly sporting her new name on a white sweatshirt in a boxing ring. Thus she gave birth to a character who was initially just an underwear but whose painterly self-assertion was already having an impact. Her political commitment might have been explicitly radical, but Chicago chose to pursu it via her own milieu — the art world. Her participation in the group show “Primary Structures: Younger American and British Sculptors” at the Jewish Museum in 1966 had earned her a reputation as a Minimalist, a label that meant she could promote her portrait of the young artist as feminist to a specific end: to challenge her peers and colleagues. Her way of doing this was to appropriate the codes of Pop art and repackage them, while maintaining the Minimalist/Conceptualist anticapitalist critique of the Pop ethos. The badass portrait she invented was intended as a break with the cool image of a mass-media icon. At the same time, the art magazine as such was exploited as a medium in its most obvious commercial aspects — especially in the age of art’s de-materialization — and thus subverted and occupied. In fact this new persona followed in the wake of the macha, the feminine macho persona Chicago had deliberately adopted during the 1960s as a way of getting the recognition of her peers and colleagues, the so-called “studs” who formed a community around Los Angeles’s Ferus Gallery. At the junction of the critique of the art object and new social paradigms, Judy Chicago was born.

Sexual Phenomenology and the Dematerialization of Art

The tactical and narrative transition from Gerowitz to Chicago took place at the same time as her first solo exhibition, at California State University, Fullerton. In addition to the Artforum ads, the show included works from the “Atmospheres” series (1968–69), pyrotechnic performances celebrating the multigasmic power of the goddess figure. Curves symbolizing political fertility were part of the “Domes” series (1965–67) — small, glossy, pastel-colored objects of expanded polyurethane — and their paintiness transposed, the “Pasadena Lifesavers” (1969). Eight years after her early attempts with Mother Superette (1963), this series of paintings inaugurated the chromatic experiments of the “central core imagery” she had initially spotted and analyzed in the work of Lee Bontecou, Emily Carr, Jay DeFeo, Barbara Hepworth, Louise Nevelson, Georgia O’Keeffe, Deborah Remington, and Miriam Schapiro. This vaginal evocation was born of an urge to share. Central core imagery became the principal vector of a revolution that was not feminine (a nuance that received a mixed reception from British Constructivist feminists) but sexual: for and by women. Writing about the “Pasadena Lifesavers” with regard to this revolution, Chicago said, “They embodied all the work I had been doing in the past year, reflecting the range of my own sexuality and identity.” As she saw it, emancipation from a patriarchal tradition would take place through the achievement of a fullness of enjoyment — in the dual sense of hedonistic pleasure and usefulness — that correlates with the development of one’s artistic maturity. She found the justification for writing her autobiography in the erotic diaries of Anais Nin. The initiatory quest of Through the Flower follows Nin stylistically, but takes on a more personal cast when the author describes her gut interest in another visual rather than literary — erotic culture: “I was interested in dissolving sensation, like one experiences in orgasm.”

This entrepreneurial spirit, with its further critical substantiation of the strategy of pornography. Sexuality is bluntly proclaimed — this is “cunt art” — while remaining pictorially oblique. This subtlety was misapprehended by the inheritors of a Lacanianism unsympathetic to any notion of polymorphous pleasure. Moreover, the Marxist feminists Mary Kelly and Griselda Pollock failed to take into account Chicago’s role in the dematerialization of art on the West Coast. This excessively literalist riposte on the part of these feminists misses the point: the aural image of an intense sensation that is dematerializing. Chicago is fully aware of the importance of sex as a political object, and of the need to transcend purely artistic goals. The badass persona’s becomes an active force for us.

Knowledge and Pleasure

As soon as it appeared in translation in 1954, Simone de Beauvoir’s Second Sex met with resounding success on America’s campuses. The French philosopher’s rallying cry resonated with the new transatlantic aspirations: being a woman is a given of one’s history, not an explanation. The aim here was not so much to ensure the liberation of woman as to trigger collective thinking about women as a historical category. However, the development of this new knowledge could not happen without consideration of another given: pleasure. Aimed at shaking off moral and religious control of social mores, the first demands of the women’s liberation movement focused on free access to contraception and abortion, which immediately paved the way for unprecedented experimentation relating to the body. In this context building up an archive made possible the historical de-construction of the privileges governing pleasure and the unrestricted imagining of a brighter future. United under the Women’s Liberation banner, the “people without a past” of the French feminist anthem realized they had set the stage for a new era of revolution. Marked by this paradigmatic shift, Chicago’s break with her previous work eluded art critics, who in spite of everything continued to see it as part of L.A. Finished movement. Thoroughly aware of the yawning gap between her artistic ambitions and its public reception, she came up with a project for a community devoted to the emergence of a new visual culture: the first year of a new way of seeing could only be instigated collectively. Thus was Womanhouse (1971–72) created, followed by the Woman’s Building (1973–91). Womanhouse’s opening exhibition and subsequent performances entered the art canon, but insufficient attention has been paid to the important archival work put in by the history-makers involved. Members of Chicago’s Feminist Art Programs, first at California State University, Fresno and later at CalArts — dug deep, delving into old files, libraries, and secondhand bookshops in search of a buried past, bringing their findings together in a database that would become the...
This text has been translated and adapted from the preface to the French edition of Through The Flower: My Struggle as a Woman Artist, published by Les Presses du Réel to mark the exhibition “Los Angeles, les Années Cool: Judy Chicago” at the Villa Arson Art Center in Nice, 2018.

1 Judy Chicago, “Making a Professional Life and an Equalized Relationship,” in Through The Flower, p. 56.
2 Ibid., p. 55.

Judy Chicago’s “Body of Work”

A number of Chicago’s works focus on women’s bodies and bodily functions, always from a feminist perspective. For Chicago, feminism means the right to full expression of the self. In 1972, she added Menstruation Bathroom to the collaborative multiroom installation Womanhouse. At a time when television censored the word “pregnancy,” Chicago publicly claimed a basic, messy function of the female body. In her 1973 autobiography, Through The Flower: My Struggle as a Woman Artist, Chicago referred to the paint on her canvases as her skin, indicating a merger of intellectual and bodily expression.

During the 1970s, Chicago produced the “Smoke” series, which often featured the female body as a Paleolithic goddess among plumes of colored smoke, a symbol of bodily sanctification and the dissemination of femininity into the atmosphere. In The Dinner Party (1974–1979), Chicago represented historical female figures by the culturally damned parts of their bodies, their genitalia, to express her outrage that women across time and space suffered from Western culture’s essentialization and suppression of the individual character and achievement of each. Glass pieces, produced primarily since 2000, feature hands and heads, male and female, sometimes showing skeletal structure and musculature to emphasize “humanness” no matter the external categories. In 2013, Chicago produced a lithograph of her own nude body. Titled Aging Woman/Artist/Jew, she depicts herself bent in half, legs over torso, while maintaining units. To warm up, she sometimes says “I am my body.”

Timely Now

Current societal/artistic interest makes the Birth Project timely. In the United States, reproductive rights are under threat of termination legislatively and through court action. The 2016 presidential election revealed acceptance of demeaning attitudes toward women and their bodies after a candidate bragged about his proclivity for illegal sexual groping of women and yet was elected.

Psychological Shift: Self-Knowledge, Power, and Determination

Chicago’s images demonstrate a psychological shift within women in Western culture. They afford a vision seldom seen since the Neolithic, when woman embodied creation. Chicago’s images, however, transcend visual resurrection. Together they extol women’s will to self-power on an expansive scale, their will to create and self-create, and their ability to celebrate themselves for that creation. In the Birth Project women birth themselves; they birth the universe and its contents of life; they birth and care for children. Chicago’s images expose the physical and real but also reveal birth as spiritual and intellectual, a source of myth and symbol.

In “The Crowning” series women look downward to view the climactic realization in all creative endeavors — the crowning, the moment the baby’s head appears, symbolizes the holiness of the woman, inclusive of her knowledge, creative act, and body, is emphasized by the central altarpiece-like composition as well as by the stitched patterns of light-giving color and sparkling threads.
Childbirth in America

Chicago, with collaborators, developed three exhibition units in 1982–83 titled Childbirth in America, to be mounted at hospitals, libraries, and conferences. Each included a textile with extensive documentation to trace the historical migration from woman-centered birth events, often attended by midwives, to events controlled by medical men who increasingly, often unnecessarily, intervened with tools. Once anesthetics were introduced to alleviate pain, women overwhelmingly accepted the medical model. In first-wave feminisms, this relief became a political goal for women. In the 1960s and 1970s, “natural childbirth” and the Lamaze method were introduced by male practitioners. Pain was to be managed and utilized as a natural barometer of the process. A scan of articles from the last decade on natural childbirth/midwifery versus the medical model shows Chicago’s presentation may be more salient currently. Interest in women-centered births has grown alongside a rise in the number of childbirth rights organizations, yet many feel the medical model predominates with an increase in interventions but without greater assurances for birthing women. Some feminists, on the other hand, criticize the righteous stance of the natural childbirth movement and rejoin their first-wave sisters in accepting medical interventions, particularly to negate pain. Birth Trinity, Needlepoint 1 (1983) relates to Childbirth in America. Birth Trinity demonstrates an alternative to the traditional “lying on the back” position, used pervasively by the medical profession in the United States until change began to be demanded in the later decades of the twentieth century. Historically, other cultures favored positions like squatting, kneeling, kneeling on all fours, sitting upright, or standing. Women also lay on their sides or often took a sitting or semi-sitting posture in which another supported the woman from behind while a midwife kneed in front to administer to the woman laboring and to the child emerging from the womb. These positions encouraged greater pelvic space, less pain, and fewer interventions. The sitting or semi-sitting posture is used by Chicago in her Birth Trinity image. She includes the birthing woman, a supporting figure behind her, and a midwife.

Ambivalency in Motherhood

Historically, images of mothers, particularly mothers and children, propagandistically molded women into culturally acceptable roles. Chicago defied the norm by including images of maternal ambivalence. Chicago gave respectful, even heroic, voice to feelings not customarily allowed to women in a patriarchal society. In Smocked Figure (1984), a woman covers her face with her hands, distressed at the prospect of her pregnancy. The needleworker for this piece, Mary Ewanoski, recalled finding her own mother crying when she knew she was pregnant with a fifth child. In Birth Tear/Tear (1985), a woman strains to birth and nurture her children who cling to and grab for her. The “double tear” of the title refers to the 50:50 possibility of perinatal tears during childbirth, but also refers to the weeping of the figure in response to her struggle with motherhood. In several exhibitions mounted during the early 2000s, a complex view of motherhood also emerged. Myrel Chernick, an artist and curator, based the exhibitions “Maternal Metaphors” (2004) and “Maternal Metaphors II” (2006) upon her own experience. In her essay published in 2012, “Reflections on Art, Motherhood, and Maternal Ambivalence,” she recounts grappling with pressure and chaos, with finding time for herself and her work. Still she drew inspiration from mothering. She felt anger and guilt but did not doubt her decision to have children. She felt most mothers endure powerful dual feelings. Chicago’s own visual exploration of maternal cognitive dissonance within the Birth Project precedes these exhibitions by nearly twenty years. The Narrative Continues

A number of collections, curators, scholars, and artists continue the narrative begun decades ago by Chicago. Among them is the collection at the Department of Midwifery, King’s College, London, which pioneers an effort to gather artwork devoted to birth and its processes. Titled the Birth Rites Collection, it includes several Birth Project works. In addition to Myrel Chernick’s curatorial work, mentioned above, in 2010 Jennifer Wroblewski curated “Mother/mother.*.” In 2012, Rachel Epp Buller published Reconciling Art and Mothering, essays by artists and art historians, with a jacket featuring a 2005 graphite Self-Portrait by Diana Quinby that showed her massive prenatal body as viewed from below. Chicago’s 1982 quip is still apropos: “If men had babies, there would be thousands of images of the crowning.”

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1 The book provided to accompany the original exhibitions of Birth Project work provides much information for this article: Judy Chicago, The Birth Project (Garden City, NY: Doubleday, 1985), as does a new catalogue-type pamphlet for a recent tour of the Birth Project: Viki D. Thompson Wylder, Judy Chicago’s Birth Project: Born Again (Belen, NM: Through the Flower, 2016).

2 Email interview with Judy Chicago, August 20, 2017.

3 Chicago, The Birth Project, p. 164.


In her lithograph *What is Feminist Art?* (1977), Judy Chicago combines handwritten and typed text with drawn imagery under the heading: “Feminist art is all the stages of a woman giving birth to herself.” Of all the myriad forms of representation on this print, my eye is drawn, as it has always been, to Chicago’s cursive title, edition number, signature, and date. The words are detailed and meticulously written, and yet they arch slightly upward—as often happens with my handwriting when I am excited and not paying adequate attention to achieving linearity. In other works combining text and image, such as *Feeling Back* from 1974, Chicago’s cursive words are startlingly linear, painstakingly so. Sometimes a lightly drawn set of lines guides her hand, and at other times the seamless horizontality seems entirely eyeballed. My fetishization of markers of authorship might, in fact, be an anti-feminist gesture, for it was exactly the cult of authorship that many feminists worked against as a way of expanding the canon to those who have been denied access to myths of originality and genius. I nevertheless always wonder why Chicago’s often poetic writings have been subordinated to the imagery she pioneered, even though the two, I think, are imagined coextensively and often appear on the same visual plane. This is not merely a personal question on my part, for text often becomes the deciding factor in what is “good” feminism; it was Mary Kelly’s focus on text and the acquisition of language that caused her *Post-Partum Document* (1973-79) to become canonized as a more conceptual and less essentialist (and therefore “better”) iteration of feminist art. This hierarchy is especially ill-informed considering that, as Helen Molesworth has argued, Chicago foregrounds text in *The Dinner Party* (1974-79) by requiring that we read these marginalized women’s names. Insisting on legibility in a very literal sense becomes a revolutionary act. In fact, *The Dinner Party* was imagined alongside an illuminated manuscript that would reinterpret the Genesis story in a feminist fashion.  

Central to Chicago’s project was not only *representing* women, but altering the system of representation altogether to allow non-hegemonic identities to speak, to articulate themselves, to engender their own myths. Chicago’s use of text in her paintings began with the *Reincarnation Triptych* (1973) and introduced a greater immediacy and legibility to the work: “I was focused on developing a clearer formal visual language and wasn’t there yet—hence the text to make my intentions clear to the audience.”*4* Each of the three five-foot canvases is named after a woman who inspired Chicago and wrapped in 40 handwritten words that offer a lyrical context to their lives and achievements. In the painting dedicated to Madame de Staal, Chicago’s text reads: “She was flamboyant, eccentric, and protected herself with a bright and showy façade.” Chicago indicated in a 1974 interview with Lucy R. Lippard that the painting “stands for me protecting myself with the reflections and transparencies and fancy techniques in my earlier work.”  

It is often easy to forget the daily-nos of depression, its cyclical treadmill, the way rage can transform into boredom and back again, stasis and turbulence coexisting. We might recall the cyclical nature of grief in *The Bell Jar* by Sylvia Plath: “I felt very still and very empty, the way the eye of a tornado must feel, moving dully along in the middle of the surrounding hullabaloo.”

Central to the story of text I have been sketching are three drawings from the same day (February 3, 1994) entitled *February already but she felt HAPPY though she’d rather be DREAMING. Instead she was using words to tell her STORY and her Left brain was working but her right brain felt like*...
derided descriptors are exactly Chicago’s point, in fact, for narrative excess, cliché, emotionality, domesticity—these and collectivist ideologies in order to signify to the majority. marginalized groups must simultaneously occupy individualist women or just for herself, adding to the persistent myth that Chicago is lambasted whether she is seen to speak for all what a narrative should be, whose should be told and how.

Wisdom has led only to cliché.” and ‘An apple a day,’ as if to concede that Chicago’s quest for get anxious’ are typical of these jottings’ profundity. Another cats, with notes on her feelings: ‘[H]appy sad angry’ and ‘I Woodman, Chicago’s husband and collaborator] and the artist’s paintings of such domestic subjects as Woodman [Donald a Year it received a typically masculinist review: “The conceptualism. When it was exhibited in a 2002 retrospective, it was not the restrained, arcane language of minimalism or

Such sexist attacks police the ground between image and text. As C. Namwali Serpell has argued, “While cliché connotes mindlessness, its cumulative effect is to record willfulness—the desire to share language’s materiality, to throw words at one another.” 1 1 wonder if Chicago balled up some failed drawings for Autobiography of a Year and tossed them in the trash. They would make a swishing noise if the toss was good, or perhaps a thud if they landed on the floor. After all, the term cliché comes from the sound 19th century French printmakers would make to mimic the stereotype printing process, meaning that this semantic term has an art historical root. 1 1 The cliché, therefore, always situates us in the body—its movement and utterances—and all I would add to Serpell’s analysis is the fact that what she calls “the less grandiose ways we use language” are usually associated with women and queer people. 1 1 Chicago, of course, knows this, for it is her desire to reconfigure history in both its grand, sweeping iterations and its painfully, joyfully personal iterations. It would be a cliché to say that the personal is political, but maybe in this context it is the most effective way to conclude.

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4 Email correspondence with Judy Chicago, 1 October 2018.
6 Ibid. 63
8 Email correspondence with Judy Chicago, 1 October 2018.
13 Ibid. 54
14 Ibid. 177
I first saw Judy Chicago’s Birth Trinity (1983) and Birth Tear/Tear (1982) when visiting the artist’s studio in Belen, New Mexico, in 2017. In brightly colored needlework and at vastly different scales, this pair of works depicts voluptuous female figures distorted by the pain and joy of childbirth. The pieces are part of the artist’s Birth Project (1980–85), a series of eighty-five needlepoint and textile works and one large-scale drawing, all containing images of pregnancy and birth. The elements encompass various motifs, such as “the creation,” “the crowning,” “birth goddess,” and “birth tear,” that illustrate the lived realities and mythological facets of giving birth. Birth Trinity, a needlepoint piece of impressive size, is a stylized portrayal of a woman in labor: she is split in half and sunbeams rise from her head; a human figure kneels between her split legs, seemingly bowing out of the center of her body. Lines of pink, blue, and yellow emanate from her body and breasts. The whole figure pulses with color and energy. Birth Tear/Tear is much smaller. On crimson silk, delicate embroidery forms the image of a female body ripped in half from her vagina up to her neck; pain distorts her face, as lines from darkest red to brightest pink radiate from her body. The delicacy of the material stands in stark contrast to the brutal pain depicted in the image.

There are very few works of art depicting birth. Childbirth is a foundational process, yet it is typically kept hidden, suppressed or only hinted at rather than overtly portrayed. This has remained true throughout much of the history of Western art. Indeed, when Chicago started working on Birth Project in 1980, she expressed surprise at the scarcity of birth imagery in art: “There were some photographs, but these were scarce. And when I scrutinized the art-historical record, I was shocked to discover that there were almost no images of birth in Western art, at least not from a female point of view. I certainly understood what this iconographic void signified: that the birth experience (with the exception of the birth of the male Christ) was not considered important subject matter.” Chicago’s approach to artmaking began to crystallize in the early years of her career. After earning her master’s degree in painting and sculpture at UCLA in 1964, she found that to be taken seriously as an artist it was necessary that she adopt the modes of abstraction and Minimalism — visual languages associated with male artists. At first, she created brightly colored, highly finished Minimal sculptures such as Trinity and Sunset Squares (both 1965). Despite the critical acclaim these works received — sculptures from the same group were exhibited at the Los Angeles County Museum of Art and the Jewish Museum in New York — Chicago recalls: “I felt forced to deny parts of myself.” So she soon shifted gears and began to devise an alternate visual vocabulary, a novel means by which to convey a singularly feminine experience. As she wrote in her 1973 “manifesto,” Female Imagination, “the woman artist, seeing herself as loathed, takes that very mark of her otherness and by asserting it as the hallmark of her iconography, establishes a vehicle by which to state the truth and beauty of her identity.” At first, this imagery was abstract, formally organized around a center. In the painting Heaven Is for White Men Only (1973), circles of different shades of pink and yellow radiate around a luminous core, while Let It All Hang Out (1973) features thick red beams crossing over the center of the canvas at different angles, as if to block out the viewer. Playing off these transcendental motifs, the trenchant titles of the works satirize and challenge masculinity and patriarchal codes. As female subject matter grew more overt in Chicago’s work, however, her images began to gravitate closer to figuration. At the same time, Chicago sought to create an iconographic language that could be the starting point of a universal, nonphallic imagery.

Chicago’s efforts to foreground the female experience — by employing specific kinds of labor and craft and via historically marginalized subject matter and experience — was part of a broader push among feminist artists of the ’60s and ’70s. Womanhouse (1972), conceived by Chicago’s Feminist Art Program at CalArts, in Los Angeles, is exemplary here. At Womanhouse, artists executed “duration performances,” such as nailing or scrubbing the floors of the old mansion that was repurposed for the project. Installed in the house’s kitchen, Natu runt Kitchen featured fried eggs cascading down the walls and transmuting into breasts. Around the same time, in 1973–74, on the East Coast, Mierle Laderman Ukeles, a contemporary of Chicago’s, introduced the daily chores of cleaning and other domestic — and highly gendered — activities into the public realm of the museum with her “Maintenance Art” performance series. Likewise, Martha Rosler’s performance Semiotics of the Kitchen (1975) parodied television cooking demonstrations, voicing anger and frustration with the oppressive roles assigned to women. Mary Kelly’s installation Post-Partum Document (1973–79) presented a psychoanalytic account of the relationship between mother and child. Meanwhile, feminist artists in Europe such as Ulrike Rosenbach and Annegret Soltau created video works that explored the themes of pregnancy and motherhood. Much of this art challenges prevailing male narratives through the invention of autonomous modes of address. Along these lines, Chicago created a distinct female imagery in her work that represents and empowers women independently of patriarchal structures undergirding visual arts. Through her work the artist also aimed to create a community of women, in part also via her collaborative mode of production. For Birth Project, Chicago enlisted the help of more than 150 volunteers across the United States who translated the artist’s drawn and painted designs into needlework.

With Birth Project, Chicago challenges narratives of a unitary masculine God. Biblical phallocentric discourses, she has argued, generate myths that obfuscate reality: “The idea that a male god created man is such a reversal of the reality of how life comes forth,” Chicago told the New York Times in 1985. If myths are a form of camouflage invented to consolidate a discourse’s power, then anything that threatens that power is denied an image. Hence, it is incumbent upon feminist artists to render female experiences and a female perspective visible, “[challenging] the age-old erasure of women’s participation in Western culture.” Many of Chicago’s works, in turn, invoke mythological themes or center on the figure of the Goddess. Take, for example, The Creation (1984), an Aubusson tapestry that is one of the largest pieces in Birth Project. Connecting the process of giving birth to human evolution and various creation myths, these images, as critic Lucy Lippard has written, “emerge mythic with individual content, the birth of the world and actual birth as experienced by real women.”
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