



PRESS RELEASE

Choice Is Sexy

A Benefit Exhibition to Raise Funds for Planned Parenthood

NOVEMBER 4 – 19, 2023

OPENING RECEPTION ON SATURDAY, NOVEMBER 4, FROM 6 – 8 PM

McLennon Pen Co. Gallery, in collaboration with [Marilyn Minter](#) and [Exhibition A](#), is hosting an emergency exhibition in Austin, Texas, titled *Choice Is Sexy*. In response and protest to the U.S. Supreme Court overturning *Roe v. Wade*, which eliminated a federal constitutional right to abortion and led to a series of bans and restrictions by state legislatures, this exhibition aims to raise funds and awareness for reproductive health care. With proceeds directly benefiting Planned Parenthood, *Choice Is Sexy* seeks to create a community and a safe space to advocate for reproductive rights.

Each of the renowned participating artists have generously donated a new signed limited edition set of prints to the exhibition that have been produced with Exhibition A's dedicated support.

Ellen Berkenblit
Huma Bhabha
Ann Craven
Inez & Vinoodh
Marilyn Minter
Mika Rottenberg

These special signed prints will be available to purchase at the gallery, or over email at info@mclennonpenco.com. Eighty percent of all proceeds will be donated to the [Planned Parenthood Federation of America](#), with the remaining amount allocated to cover operating costs for the exhibit.

Choice Is Sexy will open at McLennon Pen Co. Gallery in East Austin, Texas on November 4, 2023, and be on view during the duration of the popular [Austin Studio Tours](#). You are invited to attend the opening reception on Saturday, November 4, from 6 – 8 pm, or to visit the gallery during our scheduled hours during Austin Studio Tours on Saturday and Sundays between 12 noon – 6 pm.

Press and sales inquiries may be made to info@mclennonpenco.com.

ABOUT THE ARTISTS

Ellen Berkenblit (born 1958 in Paterson, NJ) is an American painter who lives and works in New York. She received her BFA from The Cooper Union in 1980. Her work is included in the public collections of the Aspen Art Museum, CO; Brooklyn Museum, NY; Cincinnati Art Museum, OH; Farnsworth Art Museum, Rockland, ME; the Minnesota Museum of American Art, St Paul, MN; the Museum of Contemporary Art, Chicago, IL; the Museum of Contemporary Art, Los Angeles, CA; the Museum of Modern Art, New York, NY; and the Whitney Museum of American Art, New York, NY.

Recent solo exhibitions include: Ellen Berkenblit: In Motion, Tamarind Institute, Albuquerque, NM; and Norton, Anton Kern Gallery, New York, NY (both 2023); Other Shapes at Night, Vielmetter Los Angeles, Los Angeles, CA; and Umberville, Corbett vs. Dempsey, Chicago, IL (both 2022). Recent notable group exhibitions include: Invitational Exhibition of Visual Arts, Academy of Arts and Letters, New York, NY (2022); Judith Linares: The Artist as Curator, Sarasota Museum, Ringling, FL (2021); Reflections / Human Nature, curated by Matt Black, Gana Art, Seoul, South Korea (2021); and Just Connect, MCA Chicago, Chicago, IL (2020).

In 2022, Berkenblit was awarded the Gwendolyn Knight Lawrence Award in Art, which recognizes outstanding achievement in the visual arts (presented by the American Academy of Arts and Letters in New York). In 2019, Berkenblit was commissioned to create a site specific mural Leopard's Lane for the MCA Chicago's Atrium Project. In 2018, The Drawing Center commissioned the artist to create her first experimental film Lines Roar.

Huma Bhabha (b. 1962, Karachi, Pakistan) for over 25 years has been making objects, drawings, and other works that depict the strangeness and vulnerability of the contemporary figure. Her hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time. Posing questions about the alien qualities of unfamiliar beings, and the criteria by which lifeforms are considered monsters, Bhabha locates the point where science fiction, horror, modernist form, and archaic expression intersect. The timelessness of her objects is enhanced by her technical mastery and her creative approach to her materials, by which she draws attention to the similarities and differences between natural and manmade substances. In monumental outdoor projects for public spaces, meanwhile, she uses bronze to stage large-scale meditations on nature, war, and civilization's ancient past and distant future.

Huma Bhabha has been the subject of solo exhibitions at institutions including the M Leuven, Belgium (2023); MO.CO. Montpellier Contemporain, France (2023); Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); Institute of Contemporary Art, Boston (2019); The Contemporary Austin, Texas (2018); David Roberts Art Foundation (2017); MoMA PS1, Long Island City, New York (2012); Collezione Maramotti, Reggio Emilia, Italy (2012); and Aspen Art Museum, Colorado (2011). In 2018, Bhabha was commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. Notable group exhibitions include NIRIN, the 22nd Biennale of Sydney (2020); Yorkshire Sculpture International, Leeds and Wakefield,

England (2019); Carnegie International, 57th Edition, Carnegie Museum of Art, Pittsburgh (2018); and All the World's Futures, 56th Venice Biennale, Italy (2015). Bhabha's work is in the permanent collections of the Centre Pompidou, Paris; Los Angeles County Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Hirshhorn Museum and Sculpture Garden, Washington, D.C., where her monumental work We Come in Peace (2018) is on view in the museum's sculpture garden. Bhabha lives and works in Poughkeepsie, New York.

Ann Craven (b. 1967, Boston, Massachusetts) Craven's style is often considered diaristic, as she fastidiously dates and keeps records of each of her works through her pallets. Her work is concerned with the way in which a sequence of events, a kind of history, is physically experienced by those who live through them or experience them. The sense of temporality is further reinforced by her recurring use of certain motifs, such as animals, birds, flowers and moons in multiple variations. Ann's artistic process involves creating series of these related motifs, and her body of work explores ways to index her oeuvre over time. As she explains, "My paintings are a result of mere observation, experiment, and chance, and contain a variable that is constant and ever-changing—the moment just past." Ann has a solo exhibition at Karma, New York opening November 2 nd , 2023. Recent solo exhibitions include SCAD Museum of Art, Savannah (2023), Hannah Hoffman Gallery, Los Angeles (2022); Karma, New York (2021, 2018); the Center for Maine Contemporary Art, Rockland, Maine (2019); Shane Campbell Gallery, Chicago (2019); Southard Reid, London (2017); and Maccarone, New York (2016). Craven's paintings are in the public collections of the Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Portland Museum of Art, Maine; and the Whitney Museum of American Art, New York, among others.

Inez & Vinoodh

For over two decades, the meticulous and audacious imagery created by Inez van Lamsweerde and Vinoodh Matadin has challenged and inspired the field of fashion photography. Working together since 1986, the Dutch partnership rose to fame in the early 1990s. Experimenting with the latest digital imaging technologies, their early work captured the imagination of art critics, who were mesmerized by the sophisticated interplay of elegance and horror in their images. As their notoriety burgeoned in the art world, the fashion community became equally captivated by early editorial work for British style magazine *The Face*, which added high-octane glamor to their dark and unsettling aesthetic. Collaborating with Belgian designer Veronique Leroy, they formulated a vocabulary of attenuated predatory figures in hyperreal environments, flying in the face of the prevailing 'grunge' movement and signaling the end of that genre of fashion photography. Exerting considerable influence in fashion and in art, van Lamsweerde and Matadin are exceptional in balancing successful careers in both. The pair met whilst studying at the Art Academy of Amsterdam and following careers in and around fashion, began working formally together as artists in the early 1990s.

Lamsweerde and Matadin's career in art is equally prolific; their work is exhibited internationally and held in public and private collections across the world. Motifs from imagery produced for commercial commissions are often carried through into their artwork and the pair regard this dialogue between commerce and art a central theme of their practice.

- Excerpts from Biography by Penny Martin

Marilyn Minter (b. 1948, Shreveport, Louisiana) Marilyn Minter (b. 1948, Shreveport, Louisiana) is an American painter, photographer, and video artist who lives in New York. Her work has been the subject of numerous solo museum exhibitions globally, including most recently, *All Wet*, [MO.CO](#). Panacée, Montpellier (FR) in 2021; *Smash*, Museum of Contemporary Art, Westport (CT) in 2021; and *Nasty Woman*, Savannah College of Art and Design Museum of Art (GA) in 2020. From 2015-17, her retrospective *Pretty/Dirty* traveled across the United States, beginning at the Contemporary Arts Museum, Houston (TX) and ending at the Brooklyn Museum (NY). Her work is regularly included in significant museum and gallery exhibitions as well, including most recently, *Women Painting Women*, the Modern Art Museum of Fort Worth (TX) in 2022; *New Time: Art and Feminisms in the 21st Century*, Berkeley Art Museum and Pacific Film Archives (CA) in 2021; and the forthcoming *Hyperrealism On Edge*, Centraal Museum, Utrecht (NL) in 2024. She is represented by Salon 94 (NY), Regen Projects (CA), and Baldwin Gallery (CO). Lehmann Maupin Gallery in Asia.

Mika Rottenberg (b. 1976, Buenos Aires, Argentina)

Argentina-born, New York-based artist Mika Rottenberg is devoted to a rigorous practice that combines film, architectural installation, and sculpture to explore ideas of labor and the production of value in our contemporary hyper-capitalist world.

Using traditions of both cinema and sculpture, she seeks out locations around the world where specific systems of production and commerce are in place, such as a pearl factory in China, and a Calexico border town. Through the editing process, and with footage from sets built in her studio, Rottenberg connects seemingly disparate places and things to create elaborate and subversive visual narratives. By weaving fact and fiction together, she highlights the inherent beauty and absurdity of our contemporary existence.

Each of Rottenberg's video works is situated within a theatrical installation, made up of objects from the lush and bizarre parallel worlds in her videos. Sacks of pearls, deflated pool toys, plastic flowers and sizzling frying pans seem to open a portal into the realm of the work. Her multidimensional film projects are often accompanied by standalone sculptural works, connected by allegory.

Rottenberg's latest feature length film, *REMOTE* (2022), co-created with Mahyad Tousi, was commissioned by Artangel, United Kingdom; the Louisiana Museum, Humlebaek; and Moderna Museet, Stockholm; and premiered at Tate Modern and the New York Film Festival in 2022.

Born in Buenos Aires in 1976, Rottenberg spent her formative years in Israel then moved to the US where she earned her BA from the School of Visual Arts in New York and followed this with an MFA at Columbia in 2004.

Rottenberg was the recipient of the 2019 Kurt Schwitters Prize, which recognizes artists who have made a significant contribution to the field of contemporary art. In 2018, she was the winner of the Smithsonian American Art Museum's James Dicke Contemporary Artist Prize, which recognizes an artist younger than 50 who has produced a significant body of work and consistently demonstrates exceptional creativity.