



Womxnhouse Detroit

Detroit Michigan, 2021 • 14 Artists

WCA Panel, June 2022

Laura Earle

Independent Curator
Interdisciplinary Artist
Detroit, Michigan





- 1380 sq ft
- Built circa 1937
- Urban neighborhood
- Population 664,139
- 78% Black, 11% White 8% Hispanic



Olivia Guterson installing M'Otherline

Rosa Maria Zamarron installing Antepasados

(right)
Jessica DeMuro Graves
installing Womb









Laura Earle + Erin Gold installing 72 Feathers

(right)
Loralei R. Byatt
installing Fractured



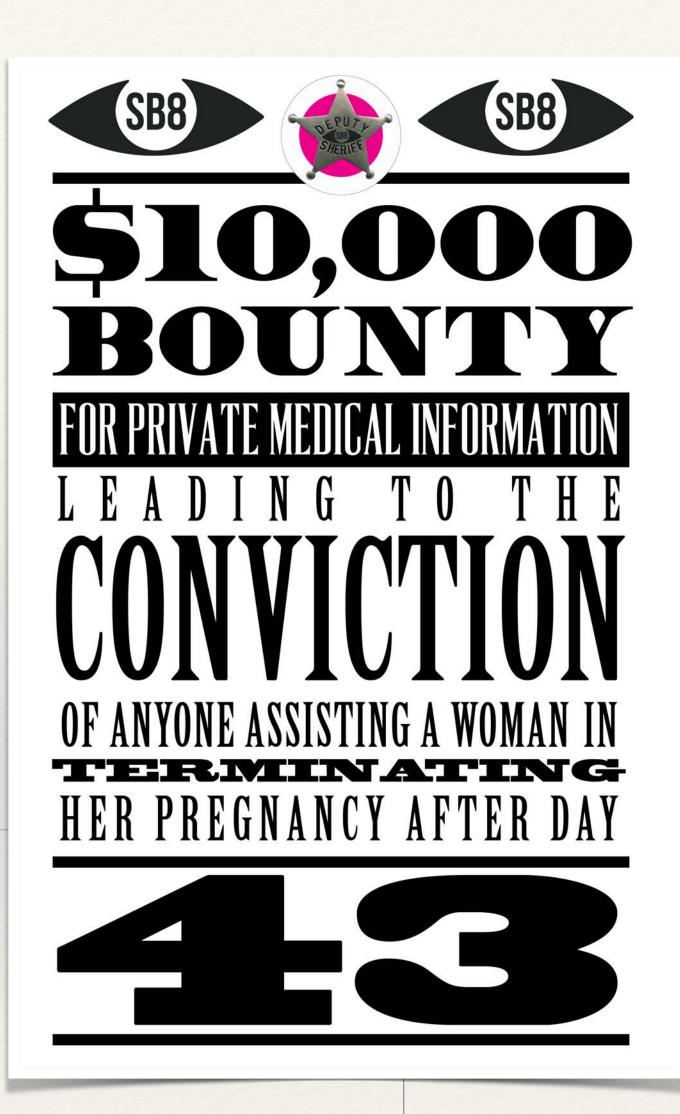


\$10,000 Bounty
Jessica DeMura Graves
Olivia Guterson
Laura Earle
Mixed Media + Performance

- Protesting SB-8
- Challenging
 Patriarchal Power
 over women's bodies







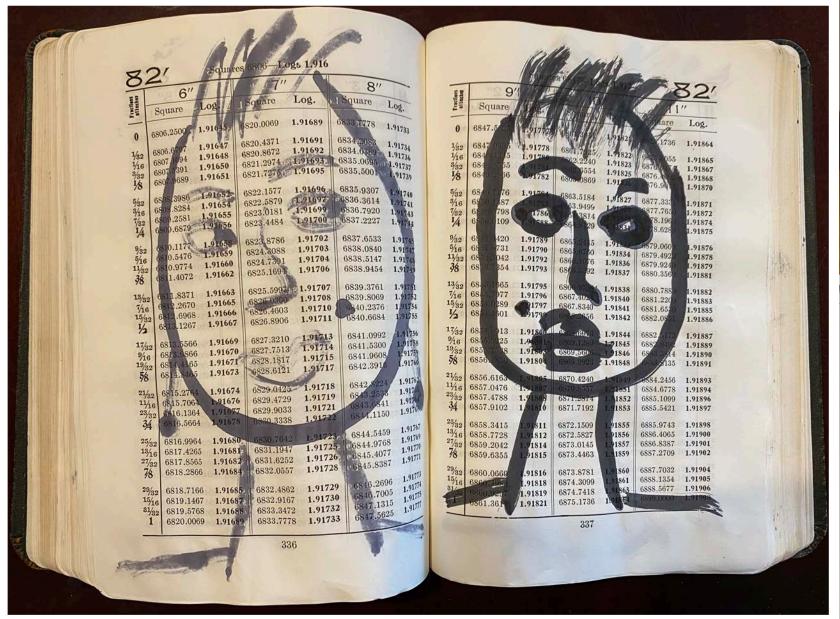


Hanger Monster
Jessica DeMura Graves
Olivia Guterson
Laura Earle
Mixed Media: Trash bags,
Hangers, Flashlight

- Protesting SB-8
- ChallengingPatriarchal PowerOver Women's Bodies







Loralei R. Byatt Laura Earle Asia Hamilton

- Childhood Neglect, Alcoholism
- Mark Making as Meditation
- Legacy of Global Warming
- Honoring those lost to COVID

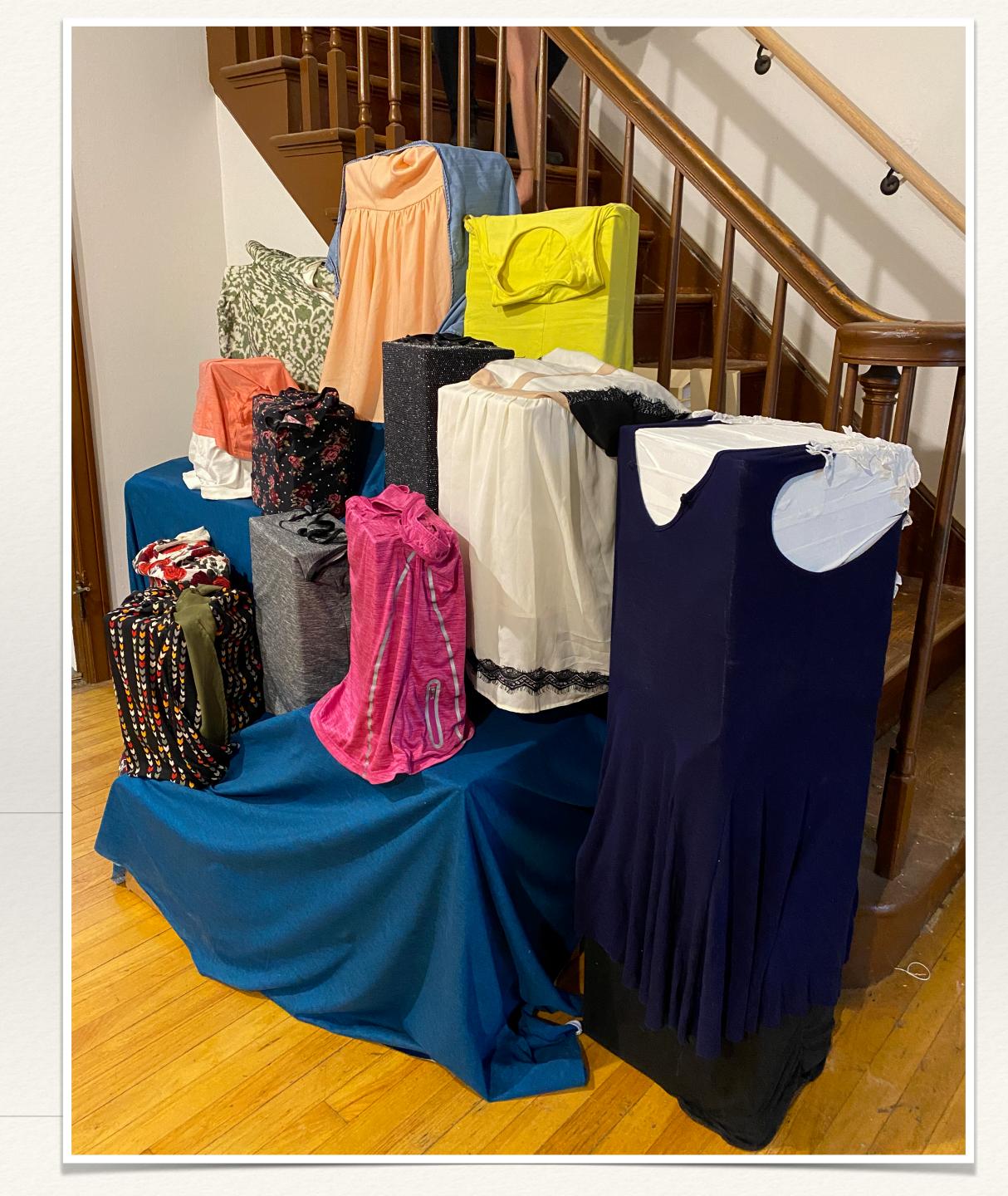


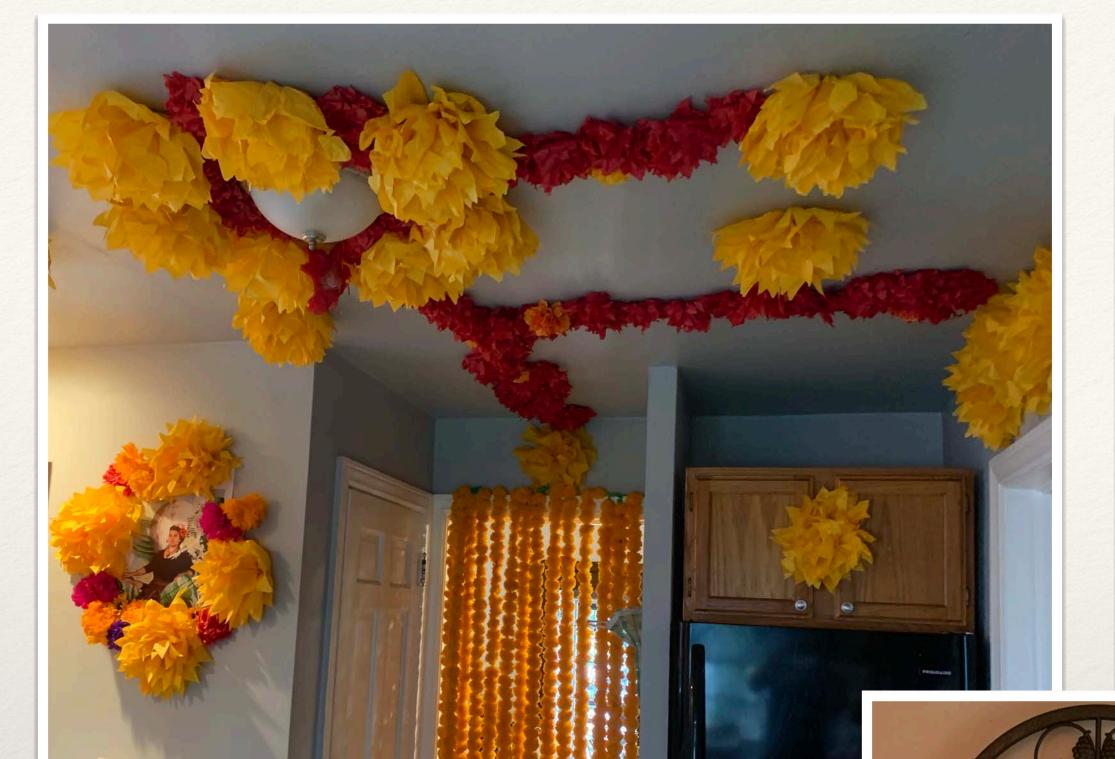
Memorial Transformation

Setareh Ghoreishi

Mixed Media: Clothing over shipping boxes

- Consumer culture
- Engaging with freedom to dress
- Garments as vessels of memory





Antepasados

Rosa Maria Zamarron
Mixed Media Installation:
Paper, candles, apron, matate,
collage, photography,
found objects, soundscape



• Cooking as rite of passage to womanhood





Becoming Fiersagra Amelia Duran, Laura Earle Mixed Media Installation: Paper, collage, assemblage found objects

- Hinging 2 Cultures
- Being the Oppressed and the Oppressor







MMIGW
(Missing, Murdered
Indigenous Girls
and Women)
Rosa Maria Zamarron
Wheat-pasted Flyers,
Acrylic Paint

- Raising the Alarm
- Critique of Racial Disparity by Public Authorities





Fall in Love
Asia Hamilton
Mixed Media Installation
Part 1 of 2

- Disillusionment of the romantic fairy tale
 mythology instilled in
 women from a young age
- Note the broom in reference to African
 American marriage custom of jumping the broom





The Awakening
Asia Hamilton
Mixed Media Installation
Part 2 of 2

• Reality sets in as the veil of new love falls away





I'm Still Here
Leslie Sobel
Site specific mixed media
installation with native
species plantings

- Age of invisibility
- Resilient: still growing, still making artwork, still connecting to nature



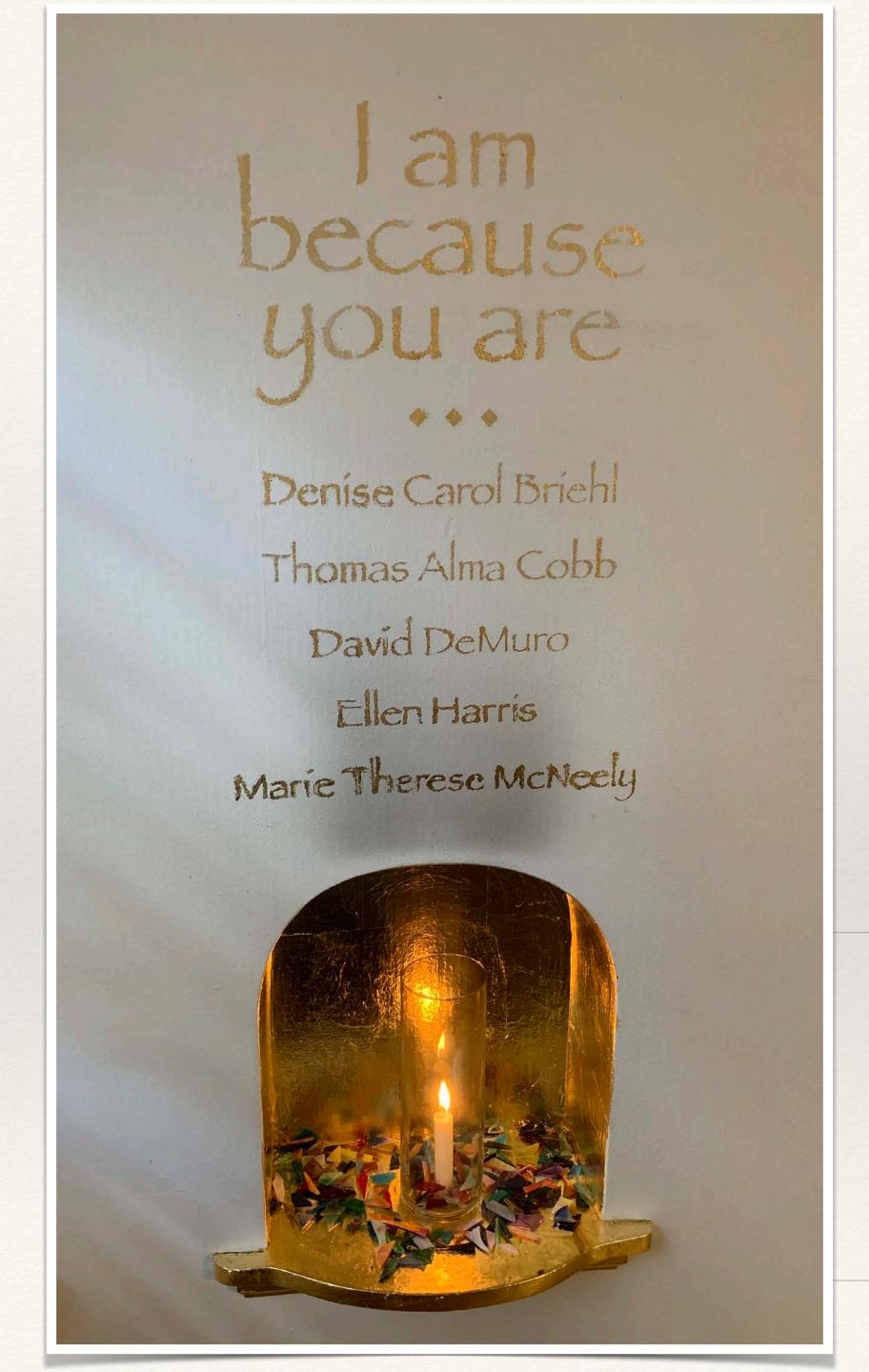




72 Feathers

Erin Gold, Laura Earle
Mixed Media Installation:
Stained glass, paper, wood

- Relationship Atrophy
- Loss
- Letting Go







COVID Memorials

All the artists of Womxnhouse Detroit

- Honoring family of the artists
- Community memorial





The Apothecary– Home Medicines Sabrina Nelson

- Art as medicine
- Honoring family healing traditions



Home Constellation
Olivia Guterson
Oil and Acrylic on Panel

• Honoring Female Ancestors who guided and raised her





Rock-A-Bye
Melanie Manos
(filmed + edited by
Julia Yezbick)

Video, Photography, Apparel, Found Objects

• Precarity of Women in the Workplace





Economic Stimulus – The Dilgap Series Melanie Manos, Laura Earle

- Glass Ceiling
- Wage Disparity Due to Gender





Reality Check Laura Earle

Mirrored Acrylic

- Body Image
- Impossible Standards for Beauty
- Body Distortion





This Is Me Donna Jackson

- Meditations on Personal Development
- A Self-portrait for Every Year
- Honoring and Loving Herself on Her Birthday











































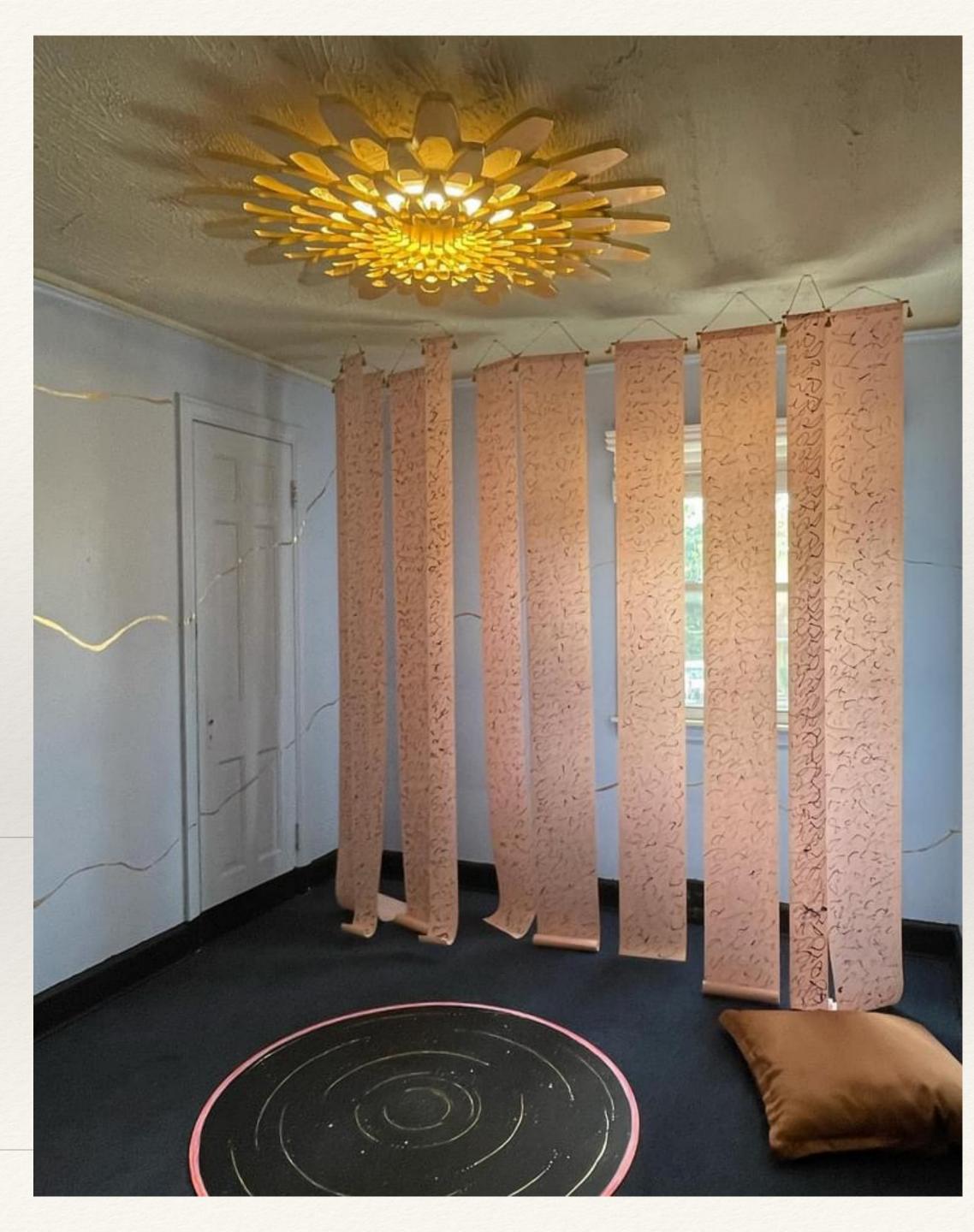




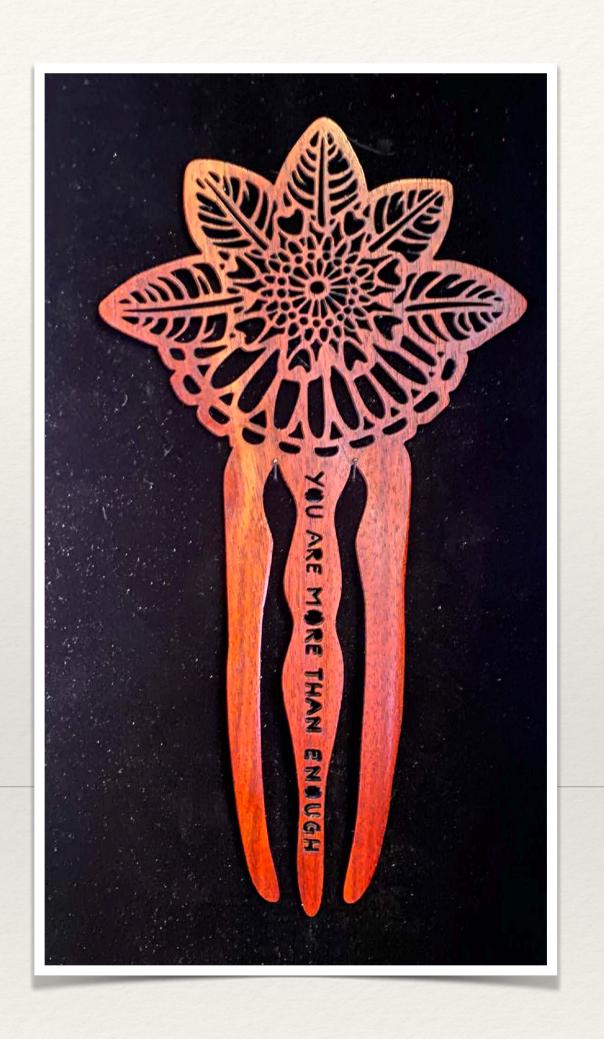


Dalia Reyes Loralei R. Byatt Laura Earle Olivia Guterson

- Prayer + Meditation
- Healing Vibration



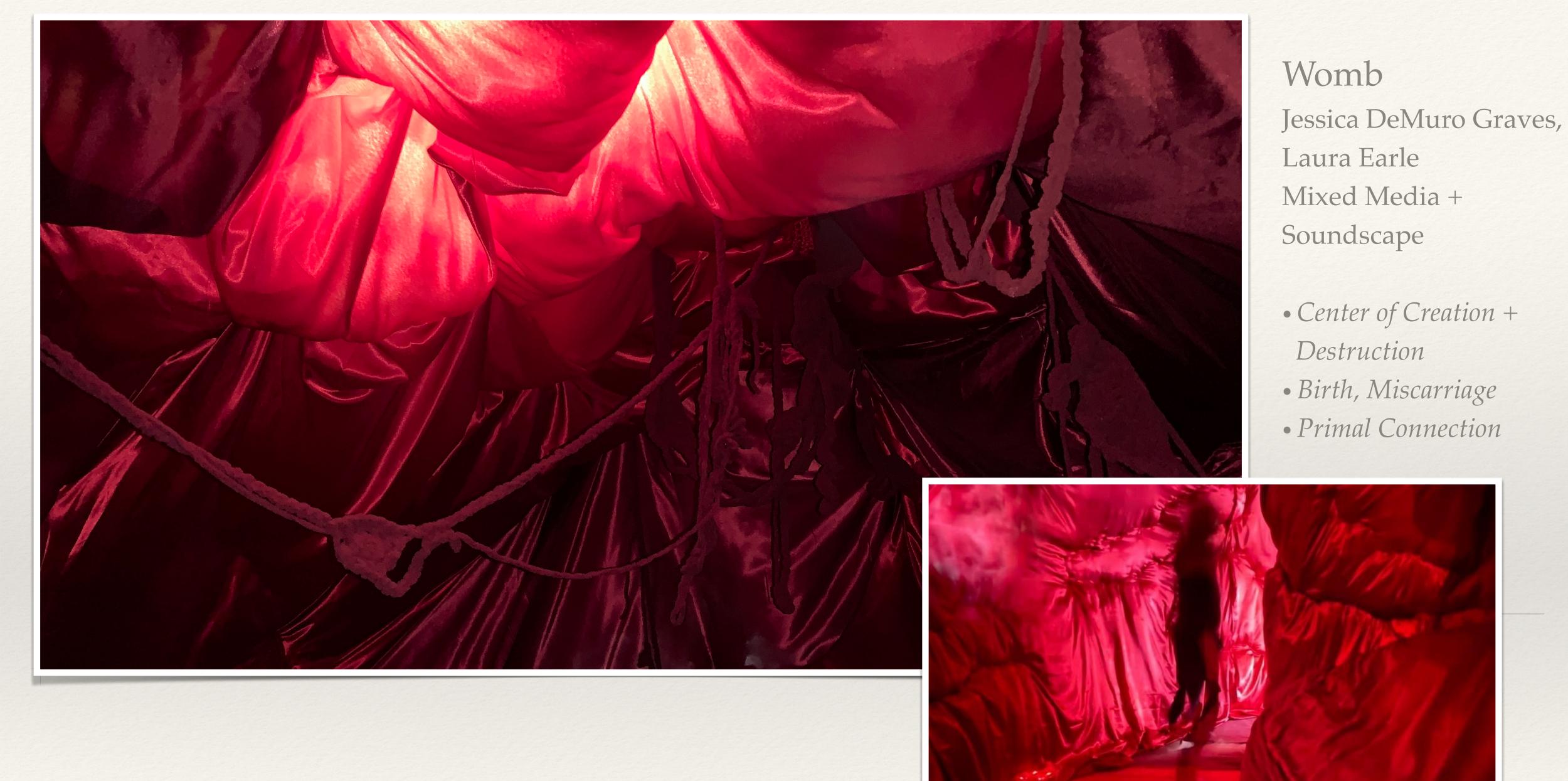






The Ark
of Our Mothers
Olivia Guterson,
Laura Earle
Wood, Textile, Acrylic

- Adornment as Prayer
- Contemporary Crown
- Ancestral Connection and Protection
- Affirmation, Intentionality
 Ceremony



Outdoors + Main Floor

Becoming Fiersagra Amelia Duran + Laura Earle Mixed media: furniture, dolls, traditional decor items, table settings, books. As bi-national identifying females in America, with varying levels of generational migration histories, our experiences are often shaped by a juxtaposition of two very different cultural and political

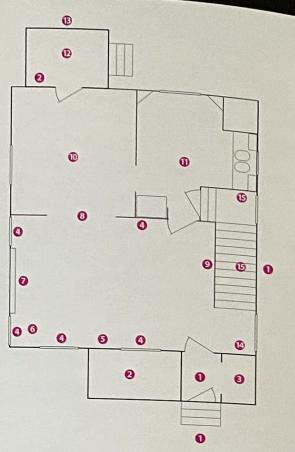
Sometimes those realities and the identities they have shaped in our parental figures have opposing "truths", making our own development of "self" challenging to reconcile. But it's through that exploration and reconciliation process that we learn to find peace within a mixed identity. Embodying the characteristics of a hinge, a bisagra – Flexible yet Fixed. Capable of holding together two equal parts of ourselves even as they exist in contradiction. Opening up and closing ourselves off as needed to that which we can accept and that which we reject.

In order to find alignment as we navigate the complexities of our own experiential truths. Latina-Americana. North-American.

1st and 5th Generation.

Antepasados

Rosa María Zamarrón Mixed Media: collages, traditional decor items. Source photo by Monica Breen. "Cada quien hace de su vida un papalote y lo vuela a su manera." In our family the kitchen was the heart of our home. Music played loudly as you heard the sizzle of the pan and my mom singing along to whatever CD she had chosen that day. In order to learn my mother's recipes you had to earn it. It starts with doing the dishes and from there you move up levels, until finally you find yourself cooking alongside her, following her rhythm. In most indigenous traditions there are rights of passage to womanhood. What happens to those



ceremonies when they are taken from us? I found that for me, learning to cook from my mother was our ceremony To be able to make tortillas, pozole, tamales, and all the other recipes that have been passed down through the generations is my right of passage to womanhood. This discovery didn't come over night and my sense of identity has been a journey into reclamation.

of Colonialism within my own life led me to attempt a deconstruction of my past in order to understand who I am. Reclamation and healing generational trauma involves a deep reflection and isn't easy. The teachings our parents and grandparents pass down to us are pieces of a puzzle that have been hidden within religious and settler colonial values that are not truly traditional to our original way of life. The only way to ensure survival of our traditions was to adapt and interlace traditions with the ways that appeased the colonizers. We choose whether to silence our ancestral calling

or to reclaim what was taken,

heal the pain and trauma and

honor our ancestors.

® MMIWG

Rosa María Zamarrón Wheat pasted digital print photographs. The faces you see here are only a fraction of the women and girls that have gone missing across North America. These are the faces of Missing and Murdered Indigenous Women and Girls. A lack of data and an inaccurate understanding of this current crisis obscures its depth and scope. MMIWG have not received

enough attention or awareness. Found downed wood, wire mesh, copper Site specific garden installation explores visibility as an aging artist-still connected to the natural world and continuing to make art. A rough figure emerges from blooming native plants, resilient, connected but always changing through growth and decay. I have reached the age of invisibility but I am not gone and am still very much here-working, connecting and growing.



10 \$10,000 Bounty

Laura Earle + Jessica DeMuro Graves Paper, wood, acrylic paint. Bounty posters and roadside signs protest the ratifying of SB-8, which effectively put a bounty on women's medical privacy while banning access to quality medical care.

9 FALL IN LOVE

Asia Hamilton Porch swing, cellophane, silk flowers, broom. FALL IN LOVE speaks to the disillusionment of the fairy tale told women of what it is like to fall in love. The piece depicts the euphoric feelings of love, excitement, and passion when you encounter your first kiss or the magic you experience in a new relationship. Researchers conclude that

falling in love is much like the sensation of feeling addicted to drugs with the release of euphoria, including brain chemicals like dopamine. oxytocin, adrenaline, and vasopressin. The broom symbolizes the traditional act of newlyweds jumping over a broom to seal the union at African American weddings. It is said that the broom handle represents the male phallus and the bristles represent female energy. THE AWAKENING is part 2 of FALLING IN LOVE. It speaks to what relationships go through once the couple gets to know each other, and their representatives or the initial veil created with a new love disappears,

Hanger Monster

and reality sets in.

Jessica DeMuro Graves, Laura Earle + Olivia Guterson Wire hangers, flashlight, trashbags. Ratifying SB-8 unleashed the Hanger Monster, an analogy for the back alley abortion practices which

maim, sterilize and kill women without access to proper medical care and in an ethos of toxic secrecy.

Fractured

Loralei R Byatt Photographs, x-rays, film negatives, transparency film. Home is supposed to be a safe place. Mine was not. Generational trauma has had a long-lasting impact on me, carried into adulthood under the shadow of shame and secrecy.

6 The Numbers

Loralei R Byatt Book, bookstand, ink. Hove pages of numbers have many books of ta a way, this book is my " The initial drawings of my feeling of impo in the face of COVID Black Lives Matter, I represent other en I've faced in the pr

6 Mama's Chair There was alw able chair for recliners mc could no le herself, I her a cha

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WOMXNHOUSE

DETROIT

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Asia Hamilton Donna Jackson Melanie Manos Sabrina Nelson Dalia Reyes Leslie Sobel Rosa María Zamarrón

Exhibit Guides

Artist Statements presented with a map of the exhibit

art kettle



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Laura Earle

Independent Curator, Interdisciplinary Artist

www.lauraearle.com www.womxnhouseexhibit.com