



I want to depict female sexuality not as a fatal flaw, not as a subjugated female figure, but as monumental in its own right. I wanted to show a lifetime of sexual experiences not as shame or promiscuity, but as genuine record of experience.

To make large quantities of similar objects serves many functions, it shows a dedication to being truthful about personal history, to doing the necessary labor, and to heal from trauma.

Rachel Deane, 2018



I went to work, embroidering portraits of each man I had been with while in this city. Twenty-five memorials. It was slow work, hard work. I knew I was expelling the light from my body, and that after this intentional banishment it wouldn't come back. I labored over each portrait, trying to honestly represent each man. I was afraid if I didn't, the light would call my bluff and stay adhered to my skin and continue to endanger me.

When I finished, I set each piece upon the stone woman. With this decisive action, the vine within me withered. I found my voice again. "There, now you are hidden in my identity. People will still talk about you I'm afraid, but at least it won't be truly about you anymore. You are concealed in my experiences and my light, and they will not leave you. You look beautiful with all this color around you."

I took the extra scraps and ripped them into circular shapes. I strung them together and hung them between the columns, blocking off any entrance into her space. When I stepped back, the invasive color was striking. Bright voices rang high in comparison to the boom of the grey. We see your perseverance and will stand as its monument.

-excerpt from 'The Girl Who Glowed' by Rachel Deane

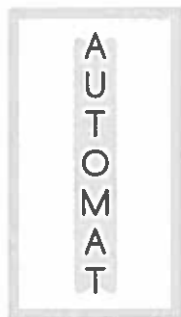
Mending is both an action and a psychological state of being. It implies a hole, something broken, women's work to fix.

Why are all the gaps and holes of life ours to fill, and to have filled, like our own bodies?

Mari Elaine Lamp, Curator



- 30 charcoal drawings: each 50" x 50" on Arches Watercolor Cold Pressed Paper. Each composition is taken from a classical painting that depicts violence against women. The canonized stories included are: The Rape of Lucretia, The Suicide of Lucretia, The Rape of the Sabine Women, Leda and the Swan, Apollo and Daphne, The Rape of Europa, The Rape of Persephone, and Susanna and the Elders.
- 25 embroidered portraits: embroidery thread and translucent mesh fabric, 10" x 10" each. Each portrait includes a single sentence memorializing a partner or the sexual experience with that partner, as well as stream of consciousness color work.
- 75 hand-sewn quilted shapes: Batting with blue fabric sewn on one side, spray painted yellow/orange/pink on the opposite side. Various sizes
- 30 ~ strands of thread: embroidery thread hand threaded with bean-bag filler beads, various lengths.
- 7 three-dimensional tree paintings: canvas and Airtex foam over a 2" x 2". Painted with Oil Paint. 10' ~ tall.
- 6 floating tapestries: orange fencing, fabric, drawing scraps
- 1 three-dimensional figurative painting: canvas and airtex foam over wooden armature/chicken wire. Painted with Oil Paint. Based on Philippe Bertrand's "Lucretia" sculpture at the Metropolitan Museum of Art.



Aug 10 – Sept 25, 2018
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