

Please Touch: Body Boundaries

April 29–August 1, 2018
Floors 1 & 5

ARTISTS

Z Behl, Brigid Berlin, Iris Bernblum, Louise Bourgeois, Sam Cannon, Larry Clark, Renee Cox, Isabel Czerwenka-Wenkstetten, Sue de Beer, Jamie Diamond, Jess Dobkin, ANGE, Jill Downen, Faith47, Nona Faustine, Yara Flores, Zhen Guo, Clarity Haynes, Stephen Irwin, Amy Jenkins, Malia Jensen, Zoë Sua Kay, Laura Kimmel, Martin Kippenberger, Jiří Kolář, Justine Kurland, Ani Liu, Mary Ellen Mark, Sean Mellyn, Azikiwe Mohammed, Jeffly Gabriela Molina, Kristianne Molina, Takashi Murakami, Michelle Murphy, Ebecho Muslimova, Ruby Neri, Olek, Yoko Ono, Catherine Opie, Genesis Breyer P-Orridge, Elaine Reichek, ThreeASFOUR, Lola Montes Schnabel, Tschabalala Self, Cindy Sherman, Kiki Smith, Annie Sprinkle, Swoon, Atelier van Lieshout, Pinar Yolaçan, and Barbara Zucker.

EXHIBITION HOURS

Tuesdays–Fridays: 3PM
Guided tours only

Saturdays: 11AM–4PM

Open to the public, no tour necessary

Shuttle

A returning shuttle service from Mana to Milk Studios (450 West 15th Street, New York, NY 10011) will depart at 3:30pm. Shuttle is first come, first serve.

Mana Contemporary
888 Newark Ave.
Jersey City, NJ 07306

www.manacontemporary.com
[@manacontemporay](https://twitter.com/manacontemporay)
[#pleasetouchbodyboundaries](https://www.instagram.com/pleasetouchbodyboundaries)

Mana
Contemporary

Please Touch: Body Boundaries Conversations



June 2, 2018
11AM–3PM

Schedule

11–11:30AM
Welcome & Coffee

11:30AM–12:30PM
Panel Discussion

12:30–1PM
Poetry Readings

1–2PM
Lunch (in lobby)

2–3PM
Exhibition Tour & Artist Conversations

Curator Ysabel Pinyol and filmmaker Dana Ben-Ari present a day of programming offering a deeper dive into some of the ideas and themes behind the exhibition, *Please Touch: Body Boundaries*. With increased attention surrounding gender politics and body-boundary violations, it feels important and timely to look at artists' point of view when using the body to illustrate broader social issues.

“New technologies, new political formations, and new cultural practices have over the last 40 years afforded many individuals (particularly in affluent and urban regions of Europe and North American) historically unprecedented opportunities to transcend narrow and nativist notions of sex, gender, and the biological body. Across the same period, the politics of identity has gained significant traction among progressive thinkers, particularly in relation to contested categories of race, sex, and sexual orientation. How have artists engaged the implicit and explicit tensions in this broad domain of social change? And how have these dynamics informed creative work focused on desire, reproduction, and the phenomenology of embodiment? Today’s panel discussion focuses on these and related questions, a program inspired by the current *Please Touch: Body Boundaries* exhibition.”

—D. Graham Burnett

Panel Discussion

D. GRAHAM BURNETT, moderator
D. Graham Burnett was born in France and is based in New York City. He works at the intersection of historical inquiry and artistic practice, and is interested in experimental/experiential approaches to textual material, pedagogical modes, and hermeneutic activities traditionally associated with the research humanities. Recent (collaborative) performances and exhibitions include: *The Work of Art Under Conditions of Intermittent Accessibility* (Palais de Tokyo, Paris); *The Trochilus Exercise* (Asian Arts Theater, Gwangju, South Korea); *Boğaziçi Rolls* (SALT-Galata, Istanbul), *The Ketchem Screen* (Manifesta 11, Zurich), *Inquiries into the Order of the Third Bird* (Museum of Jurassic Technology, 2016), and *Schema for a School* (2015 Ljubljana Biennial; 2018 *Prelude to the Shed*, NYC). A number of these projects emerged in conjunction with the research collective ESTAR(SER). Burnett trained in the History and Philosophy of Science at Cambridge University, and teaches at Princeton. He serves as an editor at the Brooklyn-based *Cabinet* magazine, and as series editor of “Conjectures” at the *Public Domain Review*. A Guggenheim and Mellon “New Directions” award-winner, he is the author of a number of books, most recently, *KEYWORDS: For Further Consideration &c.* (Princeton/IHUM Books, 2018).

DANA BEN-ARI
Dana Ben-Ari is a co-organizer of *Please Touch: Body Boundaries* and is the director of the movie BREASTMILK. The film is about how people cope with one of the most intimate decisions they will make in their lives and how those around them react. There are dozens of instructional videos and books, battalions of breastfeeding experts and lactation consultants, and DIY how-to videos on YouTube, but no film has followed real people, showing what breastfeeding is really like and whether they succeed or fail to meet their goals, or inhabit some gray area in between.

MATHILDE COHEN
Mathilde Cohen is a Professor of Law at the University of Connecticut. She works in the fields of comparative law, food law, and race, gender and the law. In the past few years, she has researched the way in which the United States and France regulate milk, be it animal, human, or plant milk. She is conducting fieldwork in both countries to uncover popular, scientific, commercial, and legal discourses on these fluids, which raise a host of economic, political, and social questions. She has co-edited *Making Milk, The Past, Present and Future of Our Primary Food* (Bloomsbury, 2017) and her article “Should Human Milk Be Regulated?” is forthcoming in 2018 in the *UC Irvine Law Review*.

CLARITY HAYNES
Clarity Haynes is a New York-based painter whose work explores the torso as a site for portraiture, revealing themes of healing, trauma and self-determination. Her work can be seen in *The Outwin: American Portraiture Today*, a traveling exhibition originating at the Smithsonian’s National Portrait Gallery, which will have its final stop at the Ackland Art Museum in North

Carolina this summer. Haynes’ recent solo exhibitions include *Bearing Witness, The Breast Portrait Project, 1998-Present*, at Moravian College’s Payne Gallery, and *Baba Na Gig* at Brandeis University’s Kniznick Gallery. She has participated in group shows at Invisible-Exports Gallery, Field Projects, David and Schweitzer Contemporary, The Leslie Lohman Museum of Lesbian and Gay Art, and the Pennsylvania Academy of the Fine Arts. Her work has been reviewed in *The Washington Post, The Huffington Post, Two Coats of Paint, Hyperallergic, Juxtapoz Magazine* and *Beautiful/Decay Magazine*, and she has written for various publications including the *Brooklyn Rail, Hyperallergic, COLLECT* magazine, and *SUITED* magazine. She is a co-host of Magic Praxis, a studio art talks podcast.

JASMINE WAHI
Jasmine Wahi is a Curator, Activist, and the Founder and Co-Director of Project For Empty Space. Her practice predominantly focuses on issues of female empowerment, complicating binary structures within social discourses, and exploring multipositional cultural identities through the lens of intersectional feminism. In 2010, Ms. Wahi Co-Founded Project For Empty Space, a not-for-profit nomadic organization that creates multidisciplinary art exhibitions and programming that encourage social dialogue, education, and systemic change through the support of both artists and communities. In 2015, Ms. Wahi joined Rebecca Jampol to open a brick and mortar gallery for PES Newark, NJ. In addition to her other work, Ms. Wahi is also on faculty at the School of Visual Arts: MFA Fine Arts, where she focuses on Intersectional Feminism and Art Praxis. She is a former board member of the South Asian Women’s Creative Collective (SAWCC) and instructor for the Girls Educational Mentoring Services (GEMS) group.

Poetry Readings

FINOLA MCDONALD
Finola McDonald is a Bronx born poet and is currently working on her undergraduate degree at SUNY Purchase. Her work relies heavily on sense and the everyday moment. You can view her work in *Italics Mine* and *Gandy Dancer*. Finola is also a lover of all things magical, caffeinated, musical, and fox oriented.

MARTINA SALISBURY
Martina Salisbury, poet and artist, was born in Oregon, spent her youth living between the West Coast and Europe, including eight years in Italy, and since 2000 has resided in Brooklyn, NY. An inaugural graduate of the School of Visual Arts’ MFA Design / Designer as Author program, she worked as a designer at Colors magazine and the Museum of Modern Art, and is currently Creative Director of Twoseven Inc. Her poems, photographs and digital collages have recently appeared in *Maintenant: A Journal of Contemporary Dada Writing and Art* (Three Rooms Press), and Poetry 99’s chapbook, *Love Within Love* (Spoonbill Studio). Martina is the daughter of poets Ralph Salisbury and Ingrid Wendt.

JOANNA C. VALENTE
Joanna C. Valente is a human who lives in Brooklyn, New York. They are the author of *Sirs & Madams* (Aldrich Press, 2014), *The Gods Are Dead* (Deadly Chaps Press, 2015), *Marys of the Sea* (Operating System, 2017), *Sexting Ghosts* (Unknown Press, 2018), *Xenos* (Agape Editions, 2016), and is the editor of *A Shadow Map: Writing by Survivors of Sexual Assault* (CCM, 2017). They received their MFA in writing at Sarah Lawrence College. Joanna is the founder of Yes, Poetry and the managing editor for Civil Coping Mechanisms and Luna Luna Magazine. Some of their writing has appeared, or is forthcoming, in *Brooklyn Magazine, Prelude, BUST, Spork Press*, and elsewhere. Joanna also leads workshops at Brooklyn Poets.

INGRID WENDT
Poet, editor and educator, Ingrid Wendt, is the prize-winning author of five books of poems, a book-length teaching guide, numerous articles and reviews, and more than 200 individual poems in such magazines and anthologies as *Poetry, Poetry Northwest, Antioch Review, Northwest Review, Ms., and No More Masks! An Anthology of 20th Century American Women Poets*. Co-editor of the anthology *In Her Own Image: Women Working in the Arts* (The Feminist Press) and of the Oregon Poetry Anthology From Here We Speak (OSU Press), her many honors include the Oregon Book Award, the Carolyn Kizer Award, the D.H. Lawrence Award, and three Fulbright Senior Professorships. One of the foremothers of the Women’s Studies program at Fresno State University, and a consulting editor of *Calyx: A Journal of Art and Literature by Women*, she has taught literature and poetry writing for more than 30 years at all educational levels, including the MFA program of Antioch University Los Angeles; at teacher-training institutes throughout the United States and in Germany; and in hundreds of public school classrooms, grades K-12, in Oregon, Washington, Utah, Illinois, Iowa, and overseas.