

JULIA TROTTA

FORGET TO BE AFRAID: A PORTRAIT OF LINDA NOCHLIN

2012-2019
DIGITAL VIDEOS
WRITTEN AND DIRECTED BY JULIA TROTTA
EDITED AND PRODUCED BY MARIA DE VICTORIA

SEASON TWO: FOLLOW THE MUD

INSTANCE NO. 4

TUESDAY, NOV. 19, 2019, 6-7:30 P.M.

How deep is the water now, and where is it flowing?
What is the meaning of its dripping and pooling?
How long until the water overflows this threshold?
How long until we are immersed up to our eyelids?

Water is taking the form of sand.
Water is taking the form of light, pooling across the floor, and condensing upon the ceiling.
Water is slowly redistributing the pieces of an IKEA kitchen, stacking shelves and easing cabinets into place. Deforming the techno-kitchen of modernity, water returns the site of cooking to its status as convivial potlatch—as circle of sisterhood, as gathering ground.
Water is forming a matrilineage—a river of friendships.

Water has taken the art historian Linda Nochlin (1931–2017).
How deep is this water?

In the year 1978, at the urging of a friend, Nochlin becomes immersed in the literature of the women's liberation movement, including the newspaper *DfF Backs*, and other "crude broadsheets of the early feminist movement." Later that year, an offhand remark by gallery owner Richard Feigen inspired her now-famous essay, "Why Have There Been No Great Women Artists?", in which Nochlin elucidates the history of greatness in art—pointing to women's exclusion from the artistic profession and attacking the notion of the "great artist" as a flimsy myth.
Many decades later, Julia Trotta, artist, curator, writer, filmmaker, and Nochlin's granddaughter, sets out to make a documentary film about her grandmother's life but, ultimately, decides the project can't be completed and elects to show only isolated vignettes in place of a feature-length film. In one of these vignettes Trotta asks what makes a great work of art, eliciting Nochlin's reply, "I'm more interested in why this is an interesting piece of art . . . or why this works in the way it does."

What is greatness's cure? Water, water, water.
In another video vignette Nochlin reads from one of her recent poems—an ode to her own body:

It's not 16 / it's big and mean / it's none too clean / it's sort of obscene / it's my body baby / it's obsolescent / it ain't adolescent / it's post-pre-pubescent / not iridescent / not luminescent / not quite putrescent / it's my body baby / it's obsolescent / what's soft and baggy / what's bent and saggy / what's crooked and raggy / what's definitely absolutely positively hagg / that's my body baby / it's obsolescent
How deep is this water, how dark and how lovely?
Text by Daniel Marcus

L A N T I T I A N A N D A U T
H A L S E A N N E W I T E S
J U L I A T R O T T A
P R E S E N T I N G F O R G E T
T O B E A F R A I D : A
P O R T R A I T O F L I N D A
N O C H L I N

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LAËTITIA BADAUT HAUSSMANN

INVITES JULIA TROTTA PRESENTING

FORGET TO BE AFRAID: A PORTRAIT

OF LINDA NOCHLIN

In the history of architecture, the element of water is most often treated like a zoo animal, charming to look at, but only from a safe distance. Channeled into waterfalls and reflecting pools, water plays the part of architecture's foil, performing the beguilements of Nature—the Eternal Feminine—opposite hard-dicked Culture. But the powers of water are not so easily constrained. Shrugging off the zookeeper's commands, water eats away at hard-set concrete, penetrating skylights and casements, disintegrating façades, and spreading rot and ruin in its wake. Reluctant to confront water on equal footing, most architects opt for a pantomime of mastery, conjuring spurting fountains and supine ponds fit for Narcissus. In the end, however, water dominates: the ceiling drips, the pool leaks, and the Forces of Fluidity advance.

Laëtitia Badaut Haussmann is a friend of water. Her work explores hidden currents and counter-flows in the archives of modern art, architecture, and design, focusing on the role of women architects and artists, non-Westerners, and vernacular makers both inside and along the margins of the avant-garde.

TEXT BY DANIEL MARCUS

Instance No. 0: Sept. 20, 2019, 1-2 p.m., second shelf, shelf talk #8; New York Art Book Fair, Classroom Series, MoMA PS1 (off-site)

Instance No. 1: Oct. 10, 2019, 6-8 p.m., *Season Two: Follow the Mud* opening, sound performance by C. Spencer Yeh

Instance No. 2: Oct. 13, 2019, 1-4 p.m., Laëtitia Badaut Haussmann: *EXPOSURE*, Glenbow / Gunning House, Blacklick, Ohio (off-site)

Instance No. 3: Nov. 10, 2019, 12-6 p.m., Michel Auder + Michael Stickrod present *May '68 in '78*

Instance No. 4: Nov. 19, 2019, 6-7:30 p.m., Laëtitia Badaut Haussmann invites Julia Trotta, presenting *Forget to be afraid:*

A portrait of Linda Nochlin

Instance No. 5: Dec. 12, 2019, 6-8 p.m., Michel Auder + Michael Stickrod present *Cleopatra (1970)*

Instance No. 6: Jan. 30, 2020, 6-8 p.m., Michel Auder + Michael Stickrod present *Subversive Historian (2019)*

Instance No. 7: Feb. 1, 2020, 2-3 p.m., Heide Hinrichs and second shelf

Instance No. 8: Feb. 29, 2020, 10 a.m.-6 p.m. and March 1, 2020, 10 a.m.-4 p.m., 2nd edition of *An Art Book Affair*, with a special presentation by VIER5 on Feb. 29

SEASON TWO: FOLLOW THE MUD

OCT. 10, 2019 - MARCH 15, 2020

BEELER GALLERY

BEELER

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IS ALWAYS

FREE AND

OPEN TO

THE PUBLIC

ABOUT THE SEASON

Organized as a series of "instances" in a process of accumulation, each instance in *Season Two: Follow the Mud* is accompanied by an installation and activated by performances, screenings, and dialogs at Beeler Gallery and beyond. Artworks from various solo artist projects circulate and intersect as the gallery footprint expands throughout the five-month-long season.

Season Two: Follow the Mud is curated by Beeler Gallery Director of Exhibitions, Jo-ey Tang, and co-curated with Associate Director of Exhibitions, Ian Ruffino, and Registrar, Marla Roddy.

ARTISTS

Michel Auder + Michael Stickrod

Laëtitia Badaut Haussmann

Heide Hinrichs

VIER5

+

Julia Trotta (invited by Laëtitia Badaut Haussmann)

C. Spencer Yeh (invited by Michael Stickrod)

BEELER GALLERY SUPPORT



SEASON TWO: FOLLOW THE MUD SUPPORT

Laëtitia Badaut Haussmann: *WATER* is supported by the Cultural Services of the French Embassy in the United States and is realized in co-production with Musée d'Art Contemporain de la Haute-Vienne, France. *Instance No. 2: Laëtitia Badaut Haussmann: EXPOSURE* is presented in partnership with EXPO CHICAGO and media sponsor Art in America. Additional support from Brothers Drake Meadery and Harriet Gardens. Architectural consultant for Laëtitia Badaut Haussmann: *WATER* at Beeler Gallery: Andrew Cruise.

Downtown Art Sunday media sponsor: Columbus Underground.

THANK YOU TO THESE INDIVIDUALS WHO FOLLOWED THE MUD

Tanguy Accart, Sanel Breslav, Guillaume Bresson, Columbus Printed Arts Center, Joseph Charlton, Mark Chepp, Stephanie Cristello, Andrew Cruise, Emmanuelle Day, Anne-Claire Duprat, Richard Fletcher, Lia Gangitano, Charlotte Gordon, Naniko Kunimoto, Celeste Malvar-Stewart, Minus Plato, Kris Paulsen, Youna Kwak, Rafaela Lopez, Daniel Marcus, Jane Murphy, Participant Inc, Tim Rietenbach, Michael Rozell, Nikos Rutkowski, David Senior, Suzanne Silver, Southern Ohio Museum, Dorri Steinhoff and Joseph Kuspan, Lucille Toth, Emily Uldrich, Ryland Wharton, Ralph Williams, Roger Williams

GALLERY STAFF

Wei Ling Chang, Graduate Assistant

Zane Miller, Lead Preparator

Jiahao Peng, Gallery Assistant

Marla Roddy, Registrar

Ian Ruffino, Associate Director of Exhibitions

Jo-ey Tang, Director of Exhibitions

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www.beelergallery.org

BEELER GALLERY IS LOCATED AT 60 CLEVELAND AVE., COLUMBUS, OH 43215, USA

BEELER GALLERY

at Columbus College of Art & Design

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