

DAS WEIBLICHE (THE FEMALE)

ANA DÉVORA | ELA FIDALGO | SAM JACKSON | SUWON LEE
ALEJANDRO MONGE | LARA PADILLA | DANA SHERWOOD

Exhibition catalog

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DAS WEIBLICHE (THE FEMALE)

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14 July 2023 – 2 September 2023



At a time, when gender roles are being redefined and gender equality is being sought, it is also necessary to reflect on what constitutes the concept of the feminine (des Weiblichen) today. The topic is very complex, as it is strongly determined by social constructions and cultural norms that are subject to permanent change.

Even though the topic is ultimately inseparable from the role of women in society, the exhibition, which is to be the prelude to a series of group exhibitions on this topic, would like to focus primarily on the physical aspects of the feminine. This is connected with a variety of questions that have always been of importance across epochs and cultures and are still controversially discussed today.

The exhibition **DAS WEIBLICHE (THE FEMALE)** is composed of works by 5 female and 2 male artists from Spain, Venezuela/South Korea, USA and Great Britain. Their paintings and sculptures deal with different aspects of the visualisation, perception and social reception of the female body.



DANA SHERWOOD (USA, *1977)

The 'belly paintings' by Dana Sherwood, which depict women in animal bodies, not only address the complex relationship between humans and animals, which depends on mutual ecological support and shelter. The female nude, established in the sensual-magical world of the animal belly, also refers to the concept of the feminine principle, which is associated with qualities such as receptivity, caring, creativity and intuition. The female body becomes a symbol of creativity.

Generally Sherwood relies upon her own style of magical-realism to portray the contact between human and non-human animals as a tool to understand culture and behavior and more importantly to recognize the interconnectedness of our ecosystem.

Since receiving a BFA from the University of Maine in 2004 Sherwood has exhibited throughout America and Europe, including solo exhibitions at Nagle-Draxler Reiseburogalerie (Cologne), Denny Dimin Gallery (New York) and Kepler Art-Conseil (Paris). Her work has also been shown at The Fellbach Sculpture Triennial(Germany), Kunsthal Aarhus, The Palais des Beaux Arts Paris, Marian

Boesky Gallery, Mixed Greens Gallery, Socrates Sculpture Park, Flux Factory, The Biennial of Western New York, Prospect 2: New Orleans, Scotia Bank Nuit Blanche(Toronto), The CCBB(Brazil), dOCUMENTA 13, as well as many other venues worldwide.



Dana Sherwood
Inside the Belly of the Unicorn, 2022
Watercolor on paper
46 × 61 cm



Dana Sherwood
Inside the Belly of the Hummingbird, 2021
Oil on board
36 × 46 cm



Dana Sherwood
Inside the Belly of the Swan (foxgloves), 2023
Oil on canvas
28 × 36 cm



Dana Sherwood
Inside the Belly of the Horse (wetlands), 2023
Watercolor on paper
23 × 30 cm



Dana Sherwood
Inside the Belly of the Horse (white horse galloping), 2023
Watercolor on paper
23 × 30 cm



Dana Sherwood
Inside the Belly of the Okapi, 2022
Watercolor on paper
23 × 30 cm





LARA PADILLA (Spain, *1990)

Spanish artist Lara Padilla also expresses female creativity in her expressive paintings. In her latest series, she reinterprets historical paintings such as Matisse's 'The Dance', Rubens' 'The Three Graces' or Picasso's 'The Bathers'. Her characters sometimes merge with animal heads, referring to the mythological traditions of different cultures. With playful ease, her paintings emphasise the transformative and life-giving nature of the female body and experience. At the same time, Padilla's paintings, which also reveal her fascination with dance, can be seen as a hymn to freedom and female empowerment. Trained in visual arts, film, photography and dance, Padilla is a multidisciplinary artist who expresses herself through a wide range of media, including painting, sculpture, video art, performance, body actions and clothing design. In her work, the body is always present – as well as the question of representation and women in our societies.

Padilla also uses the name Sra.D (Mrs.X), a critical allusion to the tradition of replacing a woman's surname with that of her husband when she marries. Her work has been exhibited nationally and internationally in galleries and museums. She has also collaborated with companies such as Springfield, Pepe Jeans and Levis, as well as Patricia Field, the stylist behind series such as Sex and City and The Devil Wears Prada.



Lara Padilla
Los danzantes, 2022
Mixed media on canvas
170 × 240 cm



Lara Padilla
El Jardín de las Delicias, 2022
Mixed media on canvas
170 × 170 cm



Lara Padilla
Las tres Gracias, 2022
Mixed media on canvas
150 × 180 cm

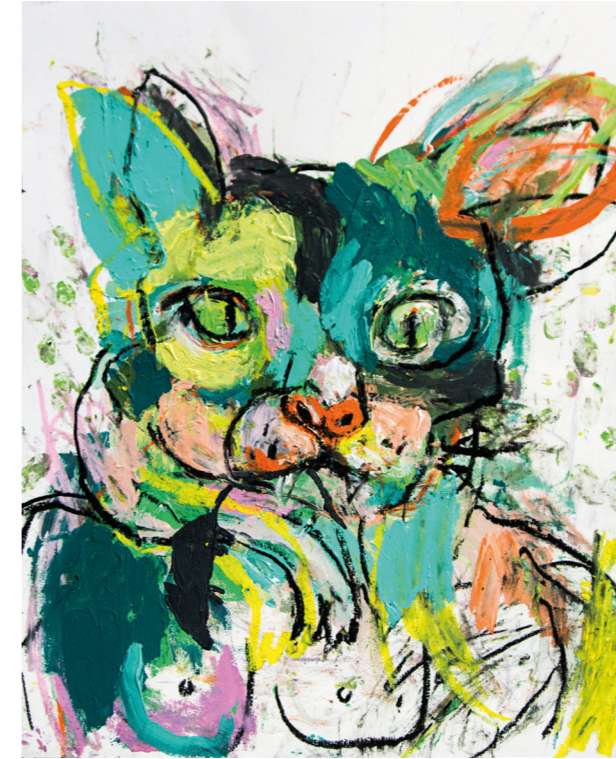




Lara Padilla
ROGER RABBIT, 2023
Mixed media on paper
50 × 40 cm



Lara Padilla
Dog 2, 2022
Mixed media on paper
42 × 30 cm



Lara Padilla
KITTY CAT, 2023
Mixed media on paper
50 × 40 cm



Lara Padilla
THE BEAR, 2023
Mixed media on paper
50 × 40 cm



Lara Padilla
Nudes, 2023
Mixed media on paper
56 × 38 cm



Lara Padilla
Nudes II, 2023
Mixed media on paper
56 × 38 cm





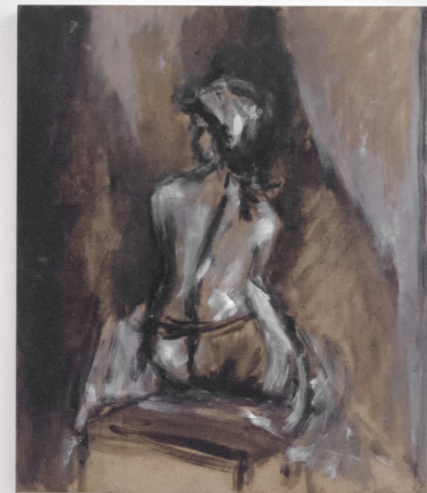
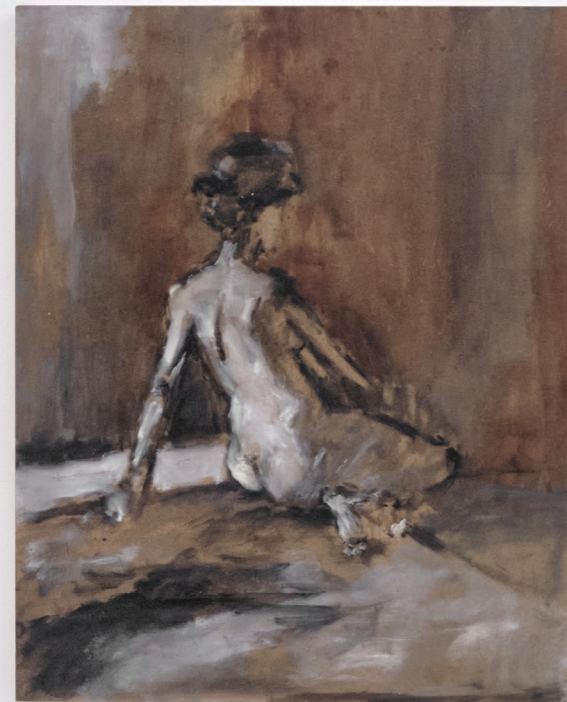
SAM JACKSON (Great Britain, *1977)

The female nude, a classic theme of art history, plays a central role within the exhibition, mainly by the female artists, who occupy the subject with their image from a female point of view. However, artists such as Sam Jackson prove that the female nude can also be a homage to the beauty, grace and sensuality of the female body from a male point of view, that the male gaze on the naked female body can certainly be guided by an awareness of intimacy, closeness and vulnerability. Jackson's nude paintings are closely related to his portraits, in which he engages in a search for the people behind the images. With his masterfully crafted portraits, he seeks to visualise the essence of those depicted, bringing their secrets, desires and hopes to the surface.

Sam Jackson graduated in 2007 from the Royal Academy Schools in London and achieved instant recognition by contributing to the collections of Sir Norman Rosenthal, Kay Saatchi and David Roberts. Since then he joined exhibitions in Antwerp, Berlin, Bern, Frankfurt, Helsinki, Klaipeda, Krakow, Los Angeles, Napoli, New York and Rome. Jackson is also featured in private collections in Belgium, France, Germany, Netherlands, Switzerland, United Kingdom & United States. At the moment the Giant Gallery, Bournemouth, UK, hosts a 15 year retrospective of his body of work.



Sam Jackson
Lilac Wine, 2023
Oil on board
40 × 50 cm



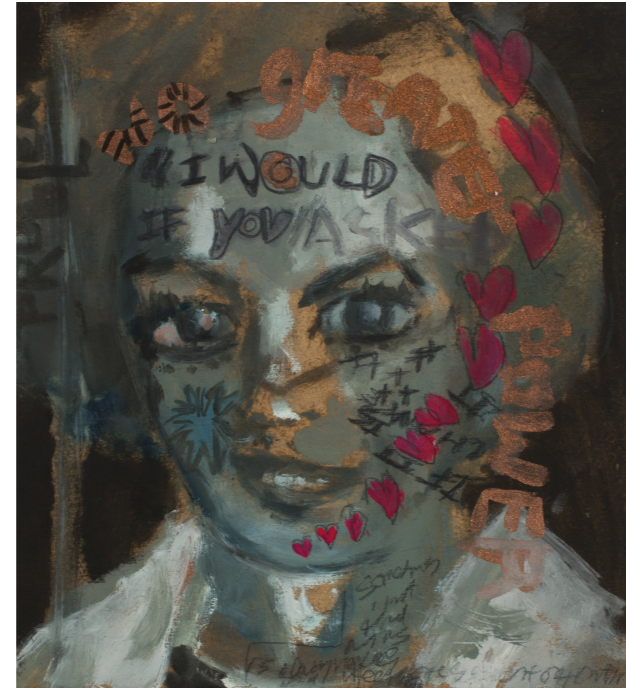
Sam Jackson
Feel The Purpose Of Life, 2023
Oil on board
40 × 50 cm



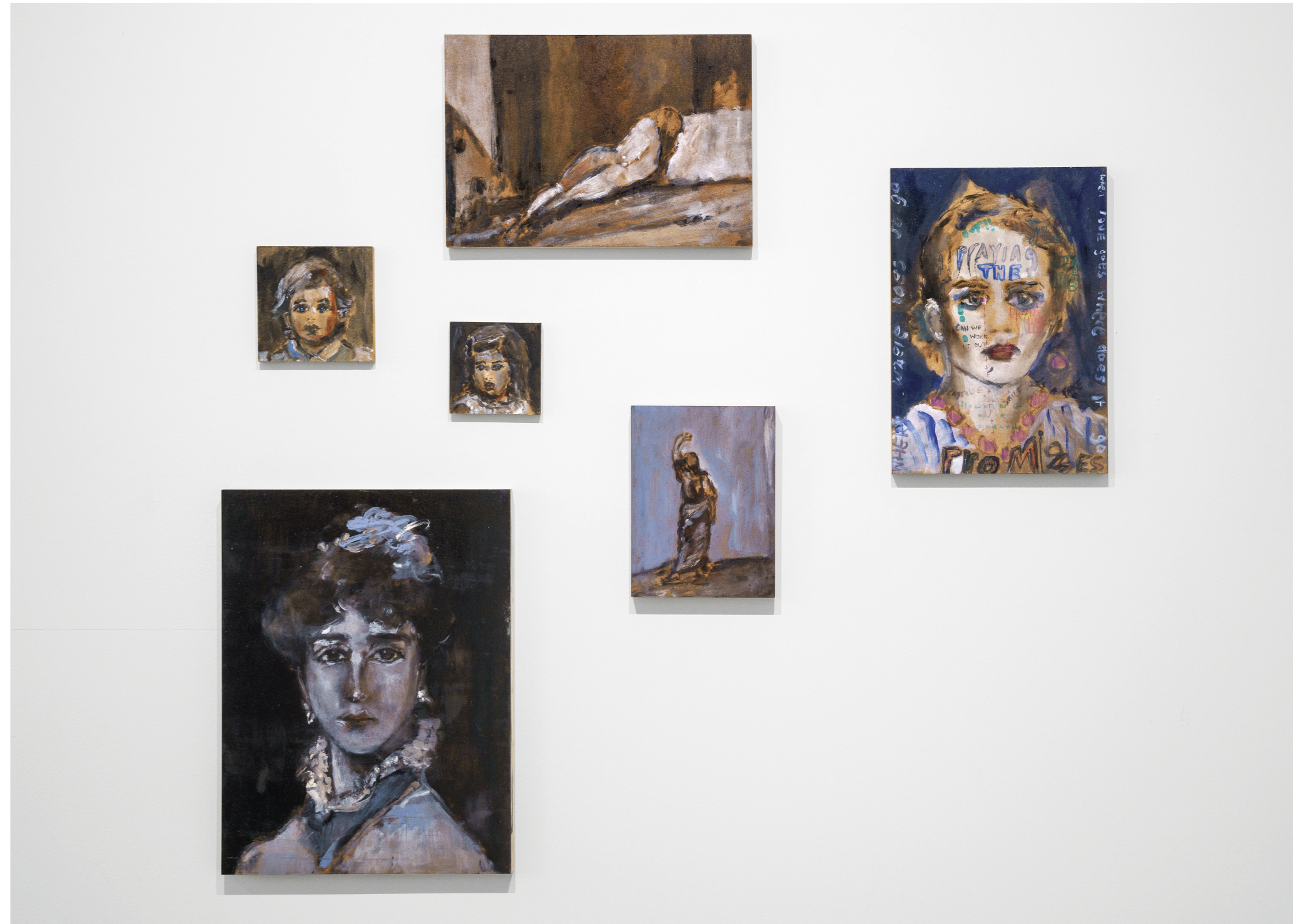
Sam Jackson
Everyone Falls In Love Sometime, 2023
Oil on board
34 × 30 cm



Sam Jackson
Can We Work It Out, 2019
Oil, marker and spray paint on board
32 × 22,5 cm



Sam Jackson
No greater power, 2018
Oil on board, framed
21 × 18 cm





Sam Jackson
Unfinished Sympathy, 2023
Oil on board
40 × 30 cm



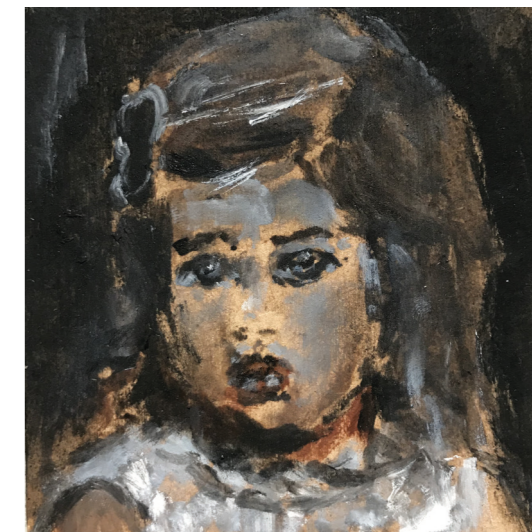
Sam Jackson
Reach Out and I am There, 2023
Oil on board
22 × 30 cm



Sam Jackson
Sonnet, 2023
Oil on board
20 × 15 cm



Sam Jackson
Serve The Servants, 2023
Oil on board
12 × 12 cm



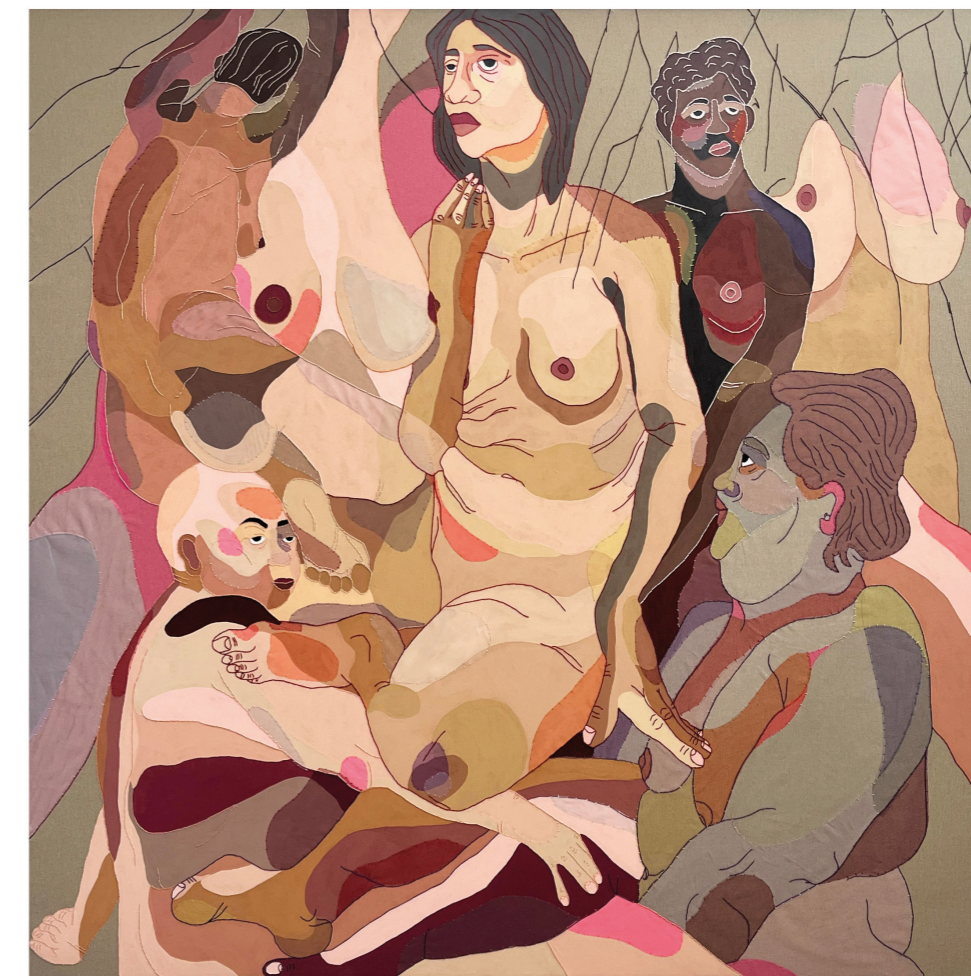
Sam Jackson
Cinnamon Girl, 2023
Oil on board
9 × 9 cm



ELA FIDALGO (Spain, *1993)

In recent years there has been a growing debate about the representation of the female nude in art, rising awareness for the need of a more inclusive, diverse and respectful representation of bodies and gender identities. Artists, feminist art movements and activists are advocating a re-evaluation of traditional representations of the female nude and calling for a greater diversity of body representations and perspectives. Ela Fidalgo opens up a new perspective on the beauty of imperfection and diversity in her large-format paintings, which are not only composed of acrylic paint, but also embroiders and assembles from individual pieces of fabric using a patchwork technique. Her work encompasses painting, sculpture and installation.

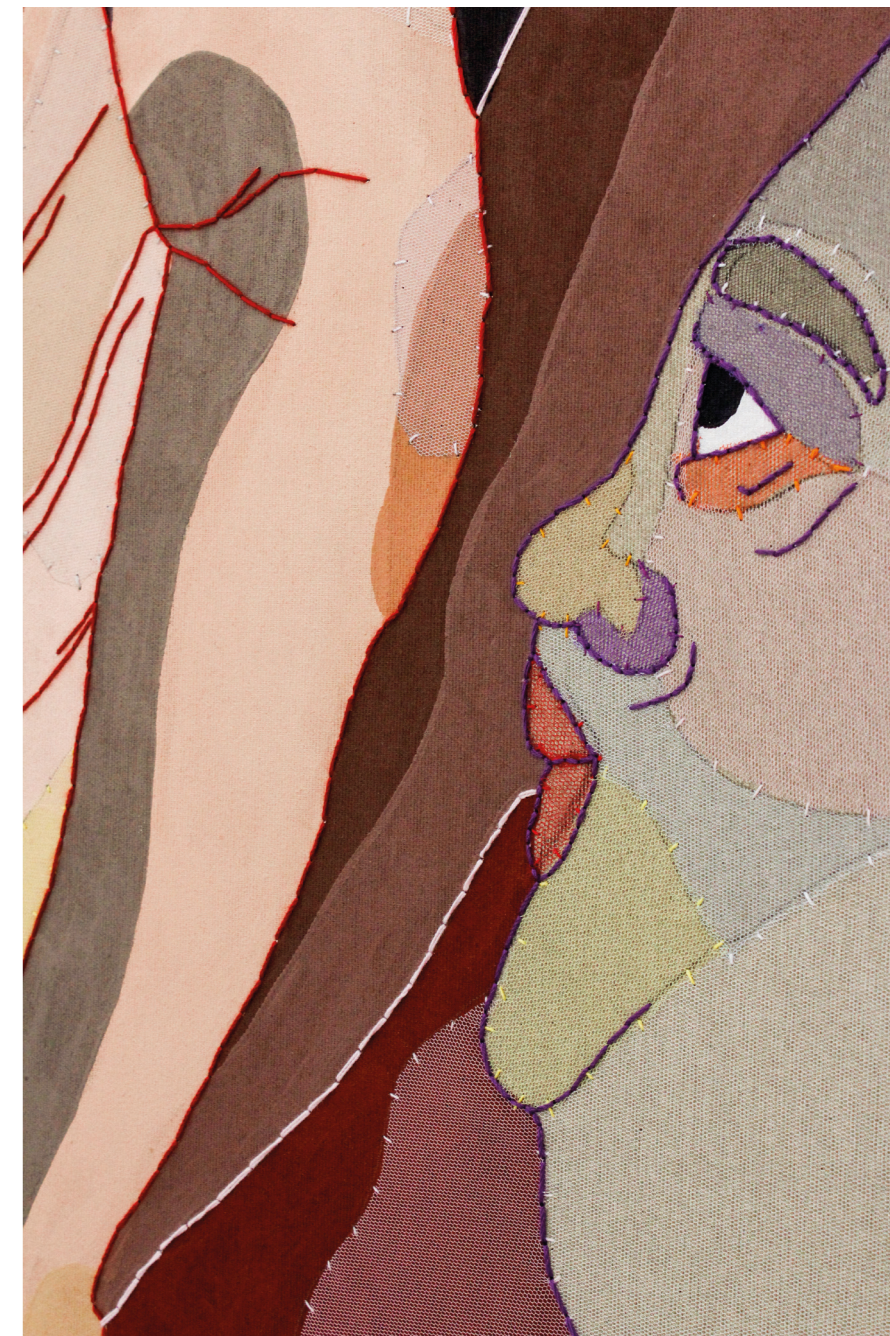
In her paintings, Fidalgo gives form to emotions that manifest from her universe full of questions about human behaviour beyond the realms of everyday life and thought. All of the artist's production is strongly linked to her stage in fashion, which she applies to her work through embroidery. Fidalgo received a scholarship to study fashion design at the IED Fashion Lab Madrid, where she won prizes such as the Balenciaga Award, The Amsterdam Global Conference on Sustainability and Transparency. In her third year she won the Fashion Talent award at Mercedes-Benz Fashion Week Madrid, and in 2018 she was a finalist at the Festival d'Hyeres. Since 2016 she has focused on her artistic career, since then she has been presented in various solo and group exhibitions, currently she has a solo exhibition at La Bibi Gallery, Palma de Mallorca.



Ela Fidalgo
DE ENTE ET ESSENTIA VI, 2022
Acrylic, wool and cotton embroidery and patchwork on canvas
200 × 200 × 5 cm



Ela Fidalgo
DE ENTE ET ESSENTIA VIII, 2022
Acrylic, wool and cotton embroidery and patchwork on canvas
150 × 150 × 5 cm







ANA DÉVORA (Spain, *1987)

In the exhibition THE FEMALE, Ana Dévora addresses the increasing taboo of the naked body and sexuality in the media. In her project 'Pattern Interrupt', she attempts to break established patterns in order to achieve freedom and creativity, questioning social stereotypes and models imposed by the media and social networks. Through her work, Dévora aims to raise awareness of how censorship and self-censorship can limit the representation of naked bodies in the digital world and promote greater diversity and acceptance, as the censorship of certain body parts, such as female nipples and genitalia, can actually reinforce the sexualisation and tabooing of the female body.

More broadly, her work analyses the impact of technology and media on our daily lives and our relationship with nature. The idea that we are entering an increasingly digitalised world and that we are interacting more with screens than in person is an undeniable reality. Her work also focuses on how digital media presents us with patterns of behaviour and ideas that society and individuals end up adopting as their own, programming our thoughts, dreams and behaviours.

Ana Dévora has established herself as an internationally renowned cinematographer and visual artist, whose skills include cinematography, editing, photography and painting. She holds a Bachelor's degree in Fine Arts, specialising in Photography and Audiovisuals, from the Universidad Complutense de Madrid and has attended prestigious cinematography and graphic design workshops at various institutions in Madrid, Italy and New York. Her artistic work

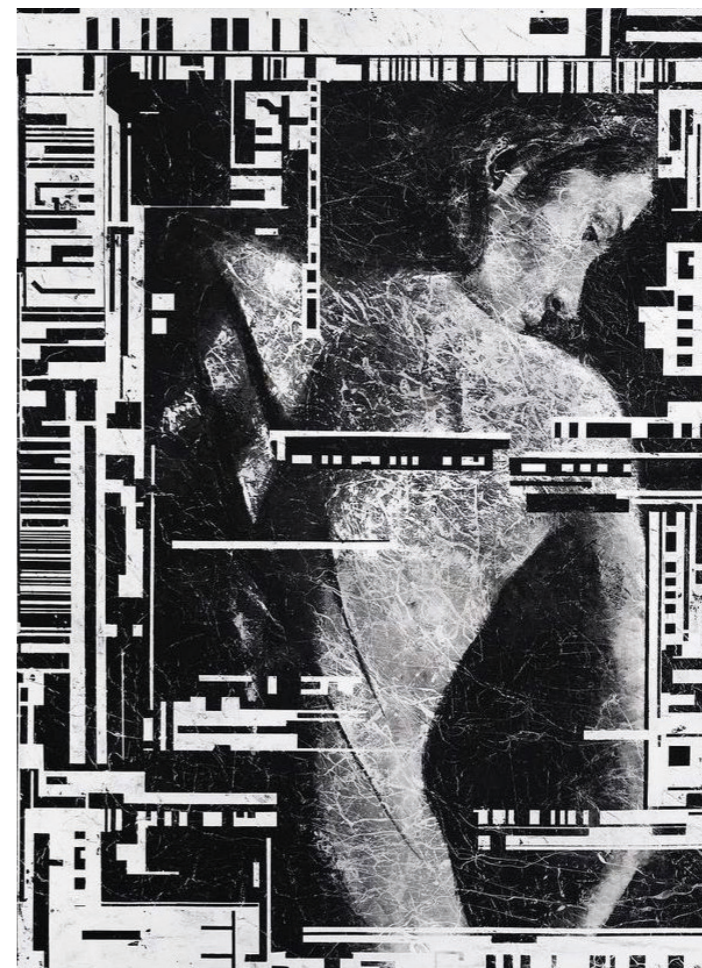
has been exhibited in prestigious museums, art spaces and festivals such as Museo La Neomudejar de Madrid, Centro Cultural Conde Duque, White Box, La Casa Encidida, Festival de Cannes, Festival de Videoarte Internacional de Ferrara, IVAHM and InShadow' 17.



Ana Dévora
Pattern Interrupt I, 2023
Acrylic on canvas
140 × 100 cm



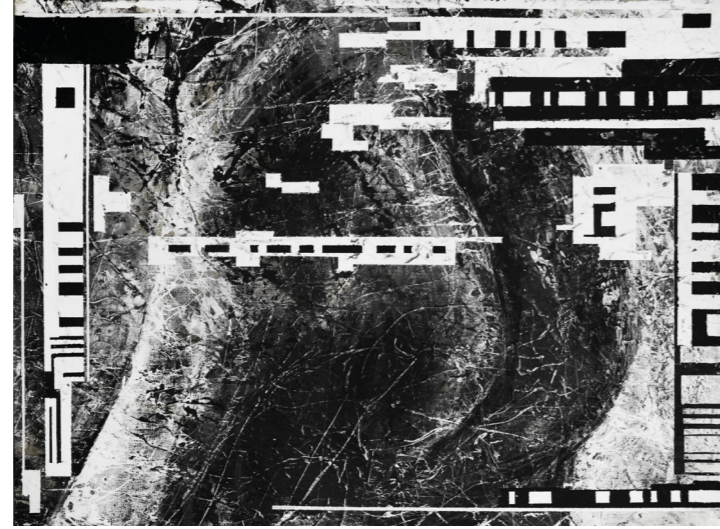
Ana Dévora
Pattern Interrupt II, 2023
Acrylic on canvas
140 × 100 cm



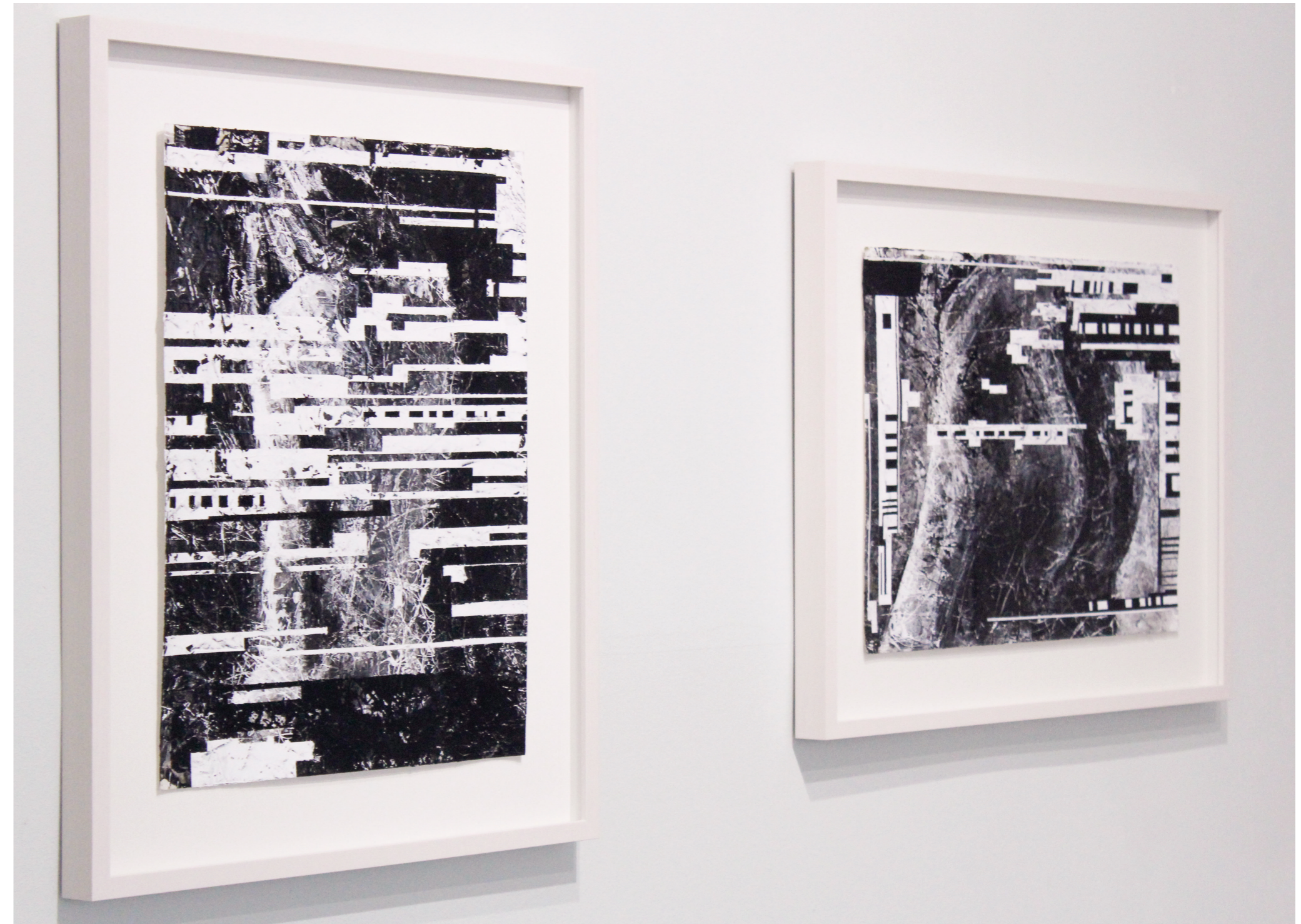
Ana Dévora
Pattern Interrupt VI, 2023
Acrylic on canvas
140 × 100 cm



Ana Dévora
Static Noise I, 2023
Acrylic on paper
40 × 30 cm



Ana Dévora
Static Noise VI, 2023
Acrylic on paper
30 × 40 cm





ALEJANDRO MONGE (Spain, *1988)

The artistic work of Alejandro Monge is marked by a socio-critical perspective – and so his masterfully crafted sculptures shown in this exhibition can also be read as a critical examination of the image of female beauty. While his small resin cast Little Shibuya questions the image of girls and women in a youth culture influenced by Japanese manga, the three interracial portraits of women (Inverse Shape), which appear to be carved from stone, poetically address the question of the origin of life and beauty. Alejandro Monge's work is currently characterised by its technical quality and conceptual language, which addresses universal themes such as the value of money from an ironic and critical view of the world around him. As a multifaceted artist, working with painting, sculpture and installation, Monge is known for his meticulous works, full of detail and with a technical and aesthetic quality that always attracts the viewer's attention.

Alejandro Monge was trained at the Zaragoza School of Fine Arts. He went on to show his work in national museums, foundations and art galleries, where he received his first recognition. He has exhibited in places such as the Camon Aznar Museum in Zaragoza (official museum of Goya), where

he was awarded the Prize of the Delegation of the Spanish Government, or the Casa de Vacas del Retiro in Madrid, where he received an honourable mention in the BMW Awards, among others. His works can be found in various private and public collections, such as the Maria Cristina Masaveu Peterson Foundation; Lluís Bassat Foundation; Vila Casas Foundation; Fran Daurel Foundation, Government of Spain; Pablo Serrano Museum, Government of Spain; Aragon Ibercaja Foundation; CAI Foundation and Lluís Coromina Foundation.



Alejandro Monge
LITTLE SHIBUYA, 2023
Black resin
45 × 19 × 19 cm
Edition von 7 + 2 PA



Alejandro Monge
IS, 2023
Cement, fiberglass and pigments
50 × 40 × 30 cm



Alejandro Monge
IS oscura, 2023
Cement, fiberglass and pigments
40 × 30 × 25 cm



Alejandro Monge
IS claro, 2023
Cement, fiberglass and pigments
50 × 40 × 30 cm





SUWON LEE (Venezuela/South Korea, *1977)

Suwon Lee reminds us in her multi-part work 'Body of Light' that female identity is a constant struggle for balance between self-perception and social coding. In this series of photographs based on self-portraits, Lee not only explores the moment of privacy and publicity, but also questions her own body image and female identity, as well as her own multicultural identity as a Venezuelan born of Korean parents. Lee works primarily in photography, focusing on landscapes and cityscapes. Her images attempt to show the relationship between the physical body and the natural world by emphasising space, time and light.

Lee received her BA in French from the American University of Paris in 2001. In 2001-2002, she studied photography at the Speos Photography Institute in Paris. In 2006, she attended the Photo España Masterclass with Axel Hütte. In 2008 she won a grant from the Cisneros Foundation and in 2009 she was selected for the Younger than Jesus Directory. Meanwhile, her work has been presented internationally in museums and galleries and has found its way into the collections of major metropolitan museums such as MOMA New York, Colección Patricia Phelps de Cisneros, CIFO Miami and Museu de Arte Brasileira da Fundação Armando Alvares Penteado.

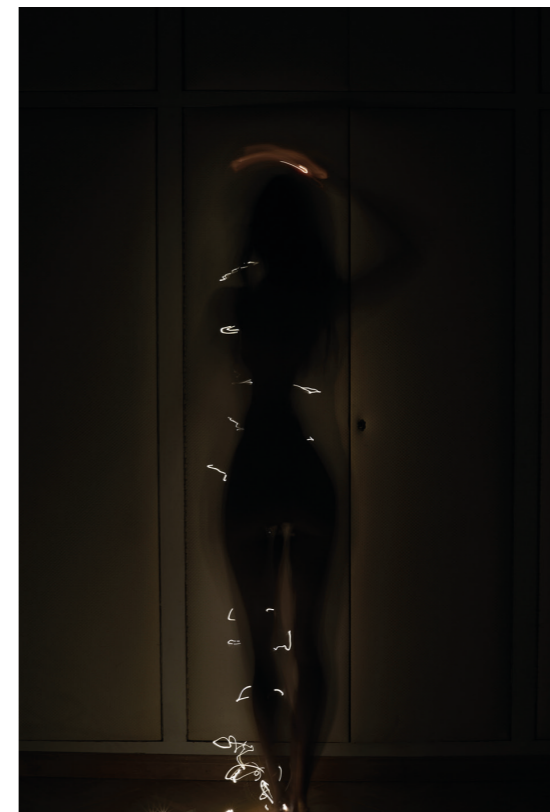




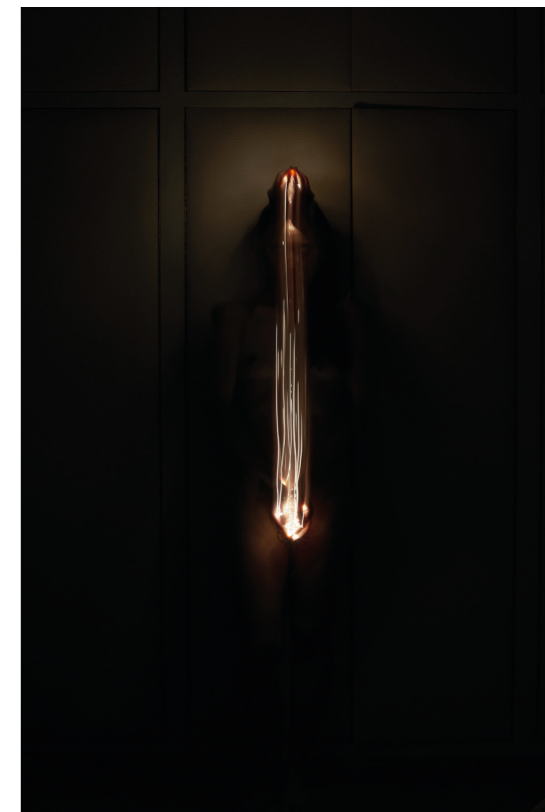
Suwon Lee
Body of Light I, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light II, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light III, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



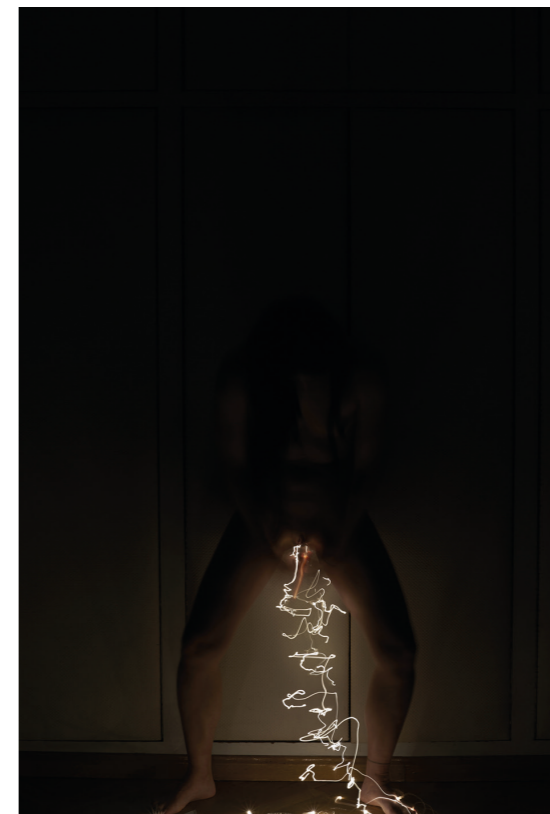
Suwon Lee
Body of Light IV, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light V, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light VI, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light VII, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light VIII, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light IX, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



Suwon Lee
Body of Light XXI, 2020
Pigmented inkjet print on paper, framed
42 × 28 cm
Edition 1/5 + 2 AP



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