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ROBIN KAHN

14 September 1995 - 28 October 1995

SUSAN INGLETT is pleased to present an exhibition of recent paintings by Robin Kahn opening 14 September to 28 October 1995. A reception will be held 6 to 8 PM the evening of 14 September.

Working with a variety of source materials from textbooks to popular journals, Robin Kahn creates a visual pastiche of the female gender on canvas. Heroic images of Superwoman, the Gibson Girl, and Leda are generously sprinkled with layers of female body parts, symbols and caricatures. While the act of selection suggests a personal vision, the fact that each illustration has been drawn from the collective image bank encourages a larger reading.

By limiting her gender representations to the visual vocabulary of societies past and present, Kahn's surveys reflect a woman's role as seen through the public eye without correcting for astigmatism or short-sightedness.

While Kahn's paintings draw on existing language, her most recent publication is intended to expand the vocabulary. *Time Capsule : A Concise Encyclopedia* by Women Artists collects both visual and written messages from women in the international art community.

The 700 page anthology has been published by Creative Time, a not-for-profit public arts organization, on the occasion of the Fourth International Women's Conference (Beijing).

*Time Capsule* joins earlier anthologies, *Promotional Copy* (1993) and *Special Issue* (1992), edited by Robin Kahn and the open collaborative S.O.S. Int'l as public artworks.

We are pleased to celebrate both the publication of *Time Capsule* and this most recent body of work from Robin Kahn.

The exhibition and anthology will be on view at the gallery located 100 Wooster Street/2 Floor Tuesday to Saturday 11 to 6 PM.

For additional information contact Susan Inglett at 212/343-0573 and fax 212/343-0574.

My work investigates images of women from art and popular culture that, having been constructed predominantly by men, are concise embodiments of male desire. By manipulating the image of the goddess on a pedestal, the virgin, the ingenue, the bride or the whore, my project is to interject a subtext(s) and a context(s) to these sanctioned and digestible representations. In large scale combine paintings, I embellish these historic female icons with other images--details that evoke the subject's silenced thoughts and suppressed desires, her powerful humor and long history of labor--making the subject's words speak and the complexity of her history visible. My process for creating these works is the result of experimentation with a variety of media which I subject to a battery of domestic activities. The images are produced between large layers of vellum which are repeatedly glued, heated, sprinkled with water, ironed and scrubbed. Like women's work in the world, only traces of the frenetic and frantic activity that it takes to create the painting are visible. The finished work is a careful balancing act where a palimpsest of images that reveal and hide each other surround the central image of the woman, revealing and defining the complex nature of her relationship to her iconic guise.

Robin Kahn

October 1995