

MEDIA RELEASE

What's Your Name When You're at Home?

Twelve artists respond to the notion of home

Curated by Sabrina Mandanici

On View — by appointment only: Feb. 23 — April 19, Hours: 2 — 6pm

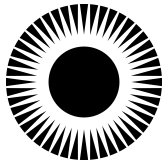
NEW YORK, NY (February 23, 2021) — Penumbra Foundation is pleased to present *What's Your Name When You're at Home?*, a group exhibition showcasing a selection of works by Marina Berio, Natacha Ebers, Mariceu Erthal, Adama Delphine Fawundu, Cemre Yeşil Gönenli, Ana Lucia Mariz, Jenny Irene Miller, Dina Oganova, Ahndraya Parlato, Sophie Schwartz, Maria Sturm, and Laura C. Vela.

“Home is a feeling. It reveals itself as a sense of place or belonging. It has different connotations in different languages and is imbued with the histories and cultures we are part of – personal and familial, social and political. Home is something we can find or make, remember or recognize, lose or yearn for,” writes guest curator Sabrina Mandanici.

What's Your Name When You're at Home? brings together twelve artists – living and working in Argentina, Brazil, Georgia, Germany, Mexico, Spain, Turkey, and the United States – and their personal responses to this question.

Individually, these artists adopt a wide range of artistic, emotional, and material approaches, which manifest themselves as representations of intimacy, tactility, embodiment, memory, fear, and loss. Through different forms of image-making that embrace and resist the two-dimensional surface of the photograph, their works probe questions of identity and perception, and explore relationships of inner landscapes and exterior environments, body and mind, longing and belonging. Among the recurring themes are the healing capacities of touch, and the complex, at times, conflicting, notions of woman- and mother-hood. Ahndraya Parlato inquires, “Are my contemporary fears different from the fears felt by mothers throughout history? How is motherhood itself a construction?” And Jenny Irene Miller asks: “What does it mean to be feminine? What does it mean to be masculine? Who gets to decide?” Taken together, these works punctuate photography’s ubiquitous presence with its power as a relational tool.

Organized in small groups to enable dialogues between artists, artworks, and themes, this exhibition departs from an understanding of home as a domestic space, and instead aims to create a space of shared experiences, where feelings and places, materials and concepts converse and co-exist.



The opening hours for this exhibition are Monday through Friday, 2 PM — 6 PM. Admission is free. Viewing is by [appointment](#) only.

Exhibition Programming

Concurrent with the exhibition we will be offering a series of live conversations with participating artists, accessible via Instagram and Zoom. They will take place on Saturdays at 11am EST:

- **2/27:** Jenny Irene Miller, *Instagram Live* ([@penumbrafoundation](#))
- **3/13:** Mariceu Erthal, *Instagram Live* ([@penumbrafoundation](#))
- **3/27:** Dina Oganova ([@penumbrafoundation](#))
- **4/10:** Adama Delphine Fawundu, *Instagram Live* ([@penumbrafoundation](#))
- **4/17:** Marina Berio & Ahndraya Parlato, *Zoom*, [Register Here](#)

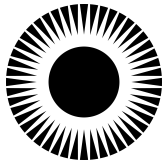
About the Curator

Sabrina Mandanici is an art critic and writer. She holds an MA in Art History and Comparative Literature from the Johannes Gutenberg-University Mainz and an MFA in Art Criticism and Writing from SVA. She was a Research Fellow of the Deutscher Akademischer Austauschdienst, a Fulbright fellow, and a Museum Curators for Photography fellow of the Krupp Foundation. She has worked at Sprengel Museum Hannover, Museum Folkwang Essen, and The Walther Collection, among other institutions. She writes for *Collector Daily* and has contributed to *Aperture*, *Artforum*, *The Brooklyn Rail*, *Camera Austria*, and others. Other publications include catalog essays on UMBO, Garry Winogrand, and Katharina Gaenssler.

About the Artists

Marina Berio is a visual artist from New York who works with drawings, photography, and video to convey aspects of visual experience that are intimate and visceral. She has printed family pictures with her own blood and rendered 35mm photographic negatives as large-scale charcoal drawings. A more recent project, shot on the walls of her studio, expresses the interrelationship between the nested realities of mental space, the creative process, the internal topography of the body, and the studio itself. Berio has been awarded grants by the Guggenheim and the Pollock/Krasner Foundations – and has taken part in various residencies including the MacDowell Colony, Yaddo, and Millay. Her most recent exhibitions have been at Baxter Street at CCNY in New York; Galerie Miranda in Paris; OFF Triennale in Hamburg; and Shiro Oni Studio in Japan. Berio teaches at the International Center of Photography, Penumbra Foundation, the John Jay College of Criminal Justice (CUNY), all in New York – and is a member of PAIN (Prescription Addiction Intervention Now), the activist group founded by Nan Goldin to hold the Sackler family accountable for their role in creating the opioid crisis.

Natacha Ebers. Originally from Punta Alta, Argentina, Natacha Ebers is an artist and educator based in Buenos Aires. She researches and experiments with the construction of photographic devices and investigates the relationship between body, machine, and photography – based on interdisciplinary and performative resources. She develops her work on different supports and media, including photographs, drawings, and objects. Her formation is grounded in artistic

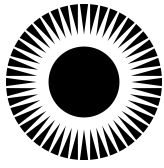


residencies and workshops, most importantly with PAC Foto, Sub Cooperative de Fotógráfxs, BSM Art Building, Valeria Beluci, and Rosario Bléfari. She has taught workshops at FADU Facultad de Diseño, Arquitectura y Urbanismo, UMSA Universidad del Museo Social Argentino, Escuela de Arte Leopoldo Marechal, and CFMAB Centro Fotográfico Manuel Álvarez Bravo. In 2019, Ebers was awarded the first Acquisition Prize of the Arte x Arte Foundation, Buenos Aires. She is currently director of Estudio Cristal Espacio Experimental de Fotografía, where she teaches photography workshops.

Mariceu Erthal is a photographer born and based in Mexico. She uses documentary photography as a bridge to reflect and question humanitarian issues across the Latin American territory. Her work combines image-making and writing to reflect on social and political issues, coming from an autobiographical background. Using the process of self-exploration and empathy as reflexive tools, she seeks to link the image with a process that arises from reflecting upon and feeling the stories that she photographs. Erthal's work has been published in *The Guardian*, *Bloomberg*, and *Witness* (World Press Photo), among others. She was a W. Eugene Smith Memorial Fund grant recipient in 2020. Erthal was selected by World Press Photo 6x6 Global Talent Program (2019), and is one of the winners of the Women Photograph Workshop Portfolio Review (Ecuador, 2019).

Adama Delphine Fawundu is a photo-based visual artist born in Brooklyn, NY to parents from Sierra Leone and Equatorial Guinea, West Africa. She received her MFA from Columbia University. Fawundu is a co-author/editor of the critically acclaimed book *MFON: Women Photographers of the African Diaspora*. This book features more than 100 women photographers of African descent from around the globe. Her most recent works investigate indigenous ontologies while imagining new ways of being in the world. Her interests included decolonization, memory, and interrogating histories. Fawundu uses photography, video, sculpture, and printmaking to create new transnational identities as she explores Afrofuturist ideas.

Cemre Yeşil Gönenli is a Turkish photographer living in Istanbul. Her BA is in photography and she holds an MA in visual arts from Sabanci University. Her work has been exhibited and published internationally, including in *The Guardian*, *Colors* (magazine), International Center of Photography, *British Journal of Photography*, La Fábrica, Istanbul Modern Museum, and SALT Beyoğlu (Istanbul). Yeşil Gönenli was nominated for the FOAM Paul Huf Award, ING Unseen Talent Award, and Lead Award. She was cited in the *British Journal of Photography's* "Ones to Watch" issue. Her book, *For Birds' Sake* (in collaboration with Maria Sturm) was a finalist for the PHE OjodePez Award for Human Values and Renaissance Photography Prize, Les Rencontres d'Arles Prix du Livre d'Auteur, and the Prix Levallois. A selection from her *An/other* series is in Istanbul Modern Museum's photography collection. Other publications include "OCC Retrospective" (*Orta Format* magazine 2014), *The House We Used to Call Home* (2014), *Pietra* (2016), *Becoming: Cure as Care* (2018), *Hayal & Hakikat* (Gost Books & FiLBooks, 2020). Her forthcoming book *Double Portrait* will be published in spring 2021, and is a continuation of her

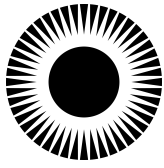


former PhD research project. Currently Yeşil Gönenli lectures on photography at Falmouth University and Istanbul Bilgi University. She is the founder of FiLBooks, a space dedicated to photo books, artist talks and workshops – which, in 2017, also became a publishing house.

Ana Lucia Mariz was born in São Paulo in 1965. She holds a degree in Social Communications and has worked as a photographer and printer for the past thirty years. She's a founder of Giclê Fine Art Print, a studio of giclée printing, based in São Paulo. Her research includes photography, video, embroidery, drawing, and their intersections. Interested in the relationship between the fluid and the permanent, Mariz explores the subjects of nature, the history of photography, and her family, often transitioning between them. Mariz's work has been exhibited in museums in Brazil and abroad, including the Pinacoteca do Estado de São Paulo, Instituto Tomie Ohtake, and the Centro León (Dominican Republic). She was a finalist of the Brazilian awards Salão de Arte Contemporânea Luiz Sacilotto and Salão da Bahia in MAM. She participated in the 16th edition of the Pirelli MASP Photo Collection and the Bienal de Cerveira, Portugal. Mariz's publications include *Secret Soul*, a documentary project depicting ruins in Brazil and *Herbário Baldio (Barren Herbarium)*, a self-published book inspired by the cyanotypes of Anna Atkins, uniting images of plants that Mariz collected from construction sites in São Paulo.

Jenny Irene Miller (b. 1988, Sit̓nasuaq [Nome], Alaska) currently lives in Albuquerque, New Mexico and will return to Anchorage, Alaska after finishing her MFA. Miller, Inupiaq, is an artist who primarily employs lens-based mediums, both photography and video. She is currently pursuing a MFA in Art Studio, with a concentration in Photography, at the University of New Mexico, where she also teaches an undergraduate course, "Introduction to Photography." In 2019 she was selected as an Elizabeth Furber Fellow through the American Indian Graduate Center. She is currently a SITE Scholar via SITE Santa Fe. Miller holds a Bachelor of Fine Arts in Photomedia and a Bachelor of Arts in American Indian Studies from the University of Washington. She has exhibited internationally. In 2021, her work will be part of a group exhibition at the Winnipeg Art Gallery in Canada. Miller is a recipient of awards from the Alaska Humanities Forum in 2016, National Geographic Society in 2013, Fulbright Canada in 2013, and Fulbright Canada Killam Fellowship to Canada in 2012. Her work has been published in *Canadian Art*, *National Geographic*, *Forum Magazine*, *The New York Times Lens Blog*, and more. Pronouns: she/her, they/them.

Dina Oganova is a freelance Georgian documentary photographer working on personal, long-term projects, primarily in Georgia and other post-Soviet countries. In 2012, Oganova won a "Production Grant to Individual Photographers from Central Asia, the South Caucasus, Afghanistan, Mongolia, and Pakistan" from the Open Society Foundation. In 2013, Oganova was the first Georgian photographer selected to attend the Joop Swart Masterclass of the World Press Photo Foundation. In 2015, she was a finalist of the Wallis Annenberg Prize. Other awards include the EU Prize for Journalism (2017) for best documentary photograph. Her long-term projects *I Am Georgia*, *My Place*, and *Frozen Waves* have been exhibited internationally. Her handmade, limited-edition books are in the collections of several museums,



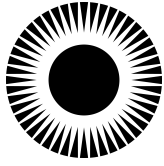
including the Metropolitan Museum of Art (New York). Oganova believes in “taking photos with love”.

Ahndraya Parlato was born in Kailua, Hawaii. She has a BA in photography from Bard College and an MFA from California College of the Arts. Her forthcoming book, *Who Is Changed and Who Is Dead*, will be released by MACK Books in 2021. Parlato’s first monograph, *A Spectacle and Nothing Strange* was published by Kehrer Verlag in 2016, and her collaboration with Gregory Halpern, *East of the Sun, West of the Moon*, was published by Études Books in 2014.

Sophie Schwartz is a Cleveland-born artist living in New York City. Their work explores grief, memory, and queer connection, working primarily with a large-format view camera. They graduated Magna Cum Laude from the Modern Culture + Media program at Brown University and were invited to be an artist-in-residence for the Cleveland Foundation Creative Fusion residency program in 2018-2019. Currently, they are the photography editor of *PIQUE* and work at The Penumbra Foundation.

Maria Sturm is a Romanian-born photographer living in Berlin, Germany. Her interests originate in questions of identity and perception, in particular as they pertain to groups with lifestyles distinct from those of the mainstream. Sturm has worked internationally to document the struggle for recognition in the face of pressure for uniformity in post-industrial societies. Sturm studied photography at the University of Applied Sciences in Bielefeld, Germany and at the Rhode Island School of Design as a Fulbright and DAAD scholar. Besides working on personal projects, she has an active practice as editorial and commercial photographer as well as an educator. Sturm’s work has been exhibited internationally at the Museum der Moderne Salzburg, the Brandenburgisches Landesmuseum für Moderne Kunst, Deichtorhallen Hamburg, Aperture Foundation, Addis Foto Fest, and 72 Gallery, Tokyo. Sturm’s photographs have been published in *Photograph Magazine*, *How We See: Photobooks by Women*, *Paper Journal*, *Colors* (magazine), *The Guardian*, and *British Journal of Photography*. Her awards include a Stiftung Kunstfonds grant, PHmuseum Women Photographers Grant, DOCfield Dummy Award Fundació Banc Sabadell, CENTER (Santa Fe) Directors Choice Award, and the Royal Photographic Society Award.

Laura C. Vela (b. 1993, Madrid) is a photographer and audiovisual artist. Her work focuses on the ordinary, the infinitesimal, and how people interact with their surroundings. For her, creativity is a way of finding her place in the world, of being with others. Her work has been exhibited in Spain and abroad. And she has given workshops and talks in various cultural circles. From time to time, her work also includes curatorial and publishing projects. Vela published her first book, *Vorhandenheit*, in 2014. In 2016, she contributed to *Subculturcide*, a book about Madrid in the 2010s. She was a selected artist at Plat(t)form Fotomuseum Winterthur in 2018, and in May 2019 her book *Como la casa mía / Like My Own House* was published by Dalpine. In July 2020, La Mirada Creadora Editorial published a new edition of *Vorhandenheit*.



About Penumbra Project Space

The 300 square-foot Project Space offers emerging and mid-career artists a place to present new work. The exhibitions are developed in conjunction with Penumbra's editorial or educational programming.

About Penumbra Foundation

Penumbra Foundation is a non-profit organization that brings together the Art and Science of Photography through education, research, outreach, public and residency programs. Its goal is to be a comprehensive resource for photographers at any level, artists, students, professionals, historians, researchers, conservators and curators. Penumbra specializes in advancing the use of historic and alternative photographic technologies for contemporary image making.

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