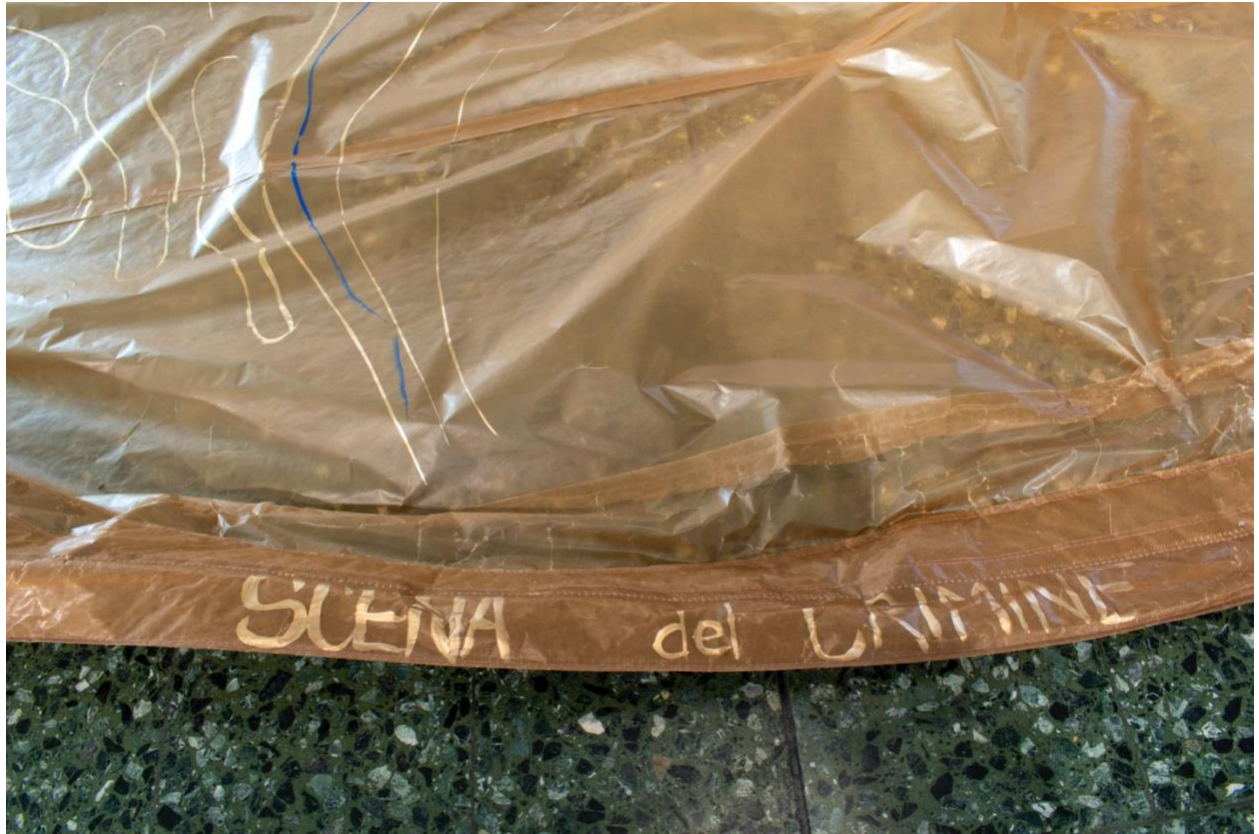


***Before the Bath (After Gentileschi)*** 2022 variable dimensions. Site specific installation - created for the show Omitted References - at the Art Pavilion at Mile End. YinMn Blue oil paint and gold leaf on Kraft paper with prikwork and stitching.

Hands: Noa Pane, Ellen Wight, Isabelle Jolliffe, Sadie Wight, Tom Wight.













*The PRIKWORK surrounding the piece reads:*

There are about 3200 images and objects depicting SUZANNA AND THE ELDERS produced between 1100-1800. Why? WHY? Because they were given, it seems, as a POPULAR WEDDING present... ostensibly to remind and encourage the WIVES to be CHASTE and VIRTUOUS, while also serving as a convenient source of PORNOGRAPHY for the husbands. This gift teaches.

Center Bottom:

(Gold lettering: SCENA del CIMINE)

*PRIKWORK CONTINUES:*

What does it teach? What does an image, given as a WEDDING GIFT depicting two trusted Elders breaking into her bath together, the highest moment of threat, the moment the world shifts from known, and private, and safe and soothing to traumatic: What does it mean when the gift comes with a card that says "this painting is an image of a woman CHASTE and VIRTUOUS enough for God to save." (Across the top) : NO. This painting is an acknowledgment that women will be sexually preyed upon, even and especially in their own homes, sometimes by the very guardians of their life. ELDERS are meant to hold the power of wisdom, to be trusted enough to advise. These Elders use their power to hide the fact that they are serial predators.

This piece was created specifically for the show Omitted References in response to the architectural environment of the Art Pavilion at Mile End: **the incredible windows, the sun-drenched algae-filled pond, and the public sunbathers each trying to find a place which feels private enough to sleep, nearly naked, by the water as the swans paddle by.**

I was thinking of Susanna's bath. She is most often painted in a very romantic European setting, she is at a palatial estate, so comfortable and secure that she can bathe, naked, even getting down between her toes, knowing she's safe in her marital home.

The pond at the Art Pavilion had this sense of belonging to the structure when you are inside the space, and of the pond belonging to the public and the greater

park when you are outside with the sunbathers, giving a shifting sense of ownership, right to look, and an unstable sense of safety, security, and belonging.

Kate Howe (b.1971 Palo Alto, US) is an American artist and writer. In her painting practice, which includes sewing, drawing, tattooing, sound, film, installation, theater, performance, spoken word, textile, sculpture, and social and experiential practices, Howe explores the Erotics of Power and Control in relationships beyond the binary.

Howe's current body of work is in response to Artemesia Gentileschi's first signed work: *Susanna and the Elders* (1610). Informed by her family history in philosophy, poetry, literature, theatre, painting, and quilt-making, Howe is helped along in her historical research by the ghosts that haunt her.

If Howe's practice is thoroughly research-based, and her methodology is born from chaos: everything is connected, thought is acrobatic in nature, paintings are catapults and landings, events.

Always preoccupied with the sociological conundrums of bias, binary and point of view, Howe works to catch, frame, and reframe accepted social norms in the social timeline, exposing bias and revealing hidden power structures. Howe's practice is situated in the moment of polemic decision: capitulate or resist. With this as the fulcrum, Howe's works become an event, or a happening, born from resistance, gathering potentiality, heading toward limit, excess, and Rupture.