



KATRINA ANDRY

DEPOSE AND
DISPOSE (OF)

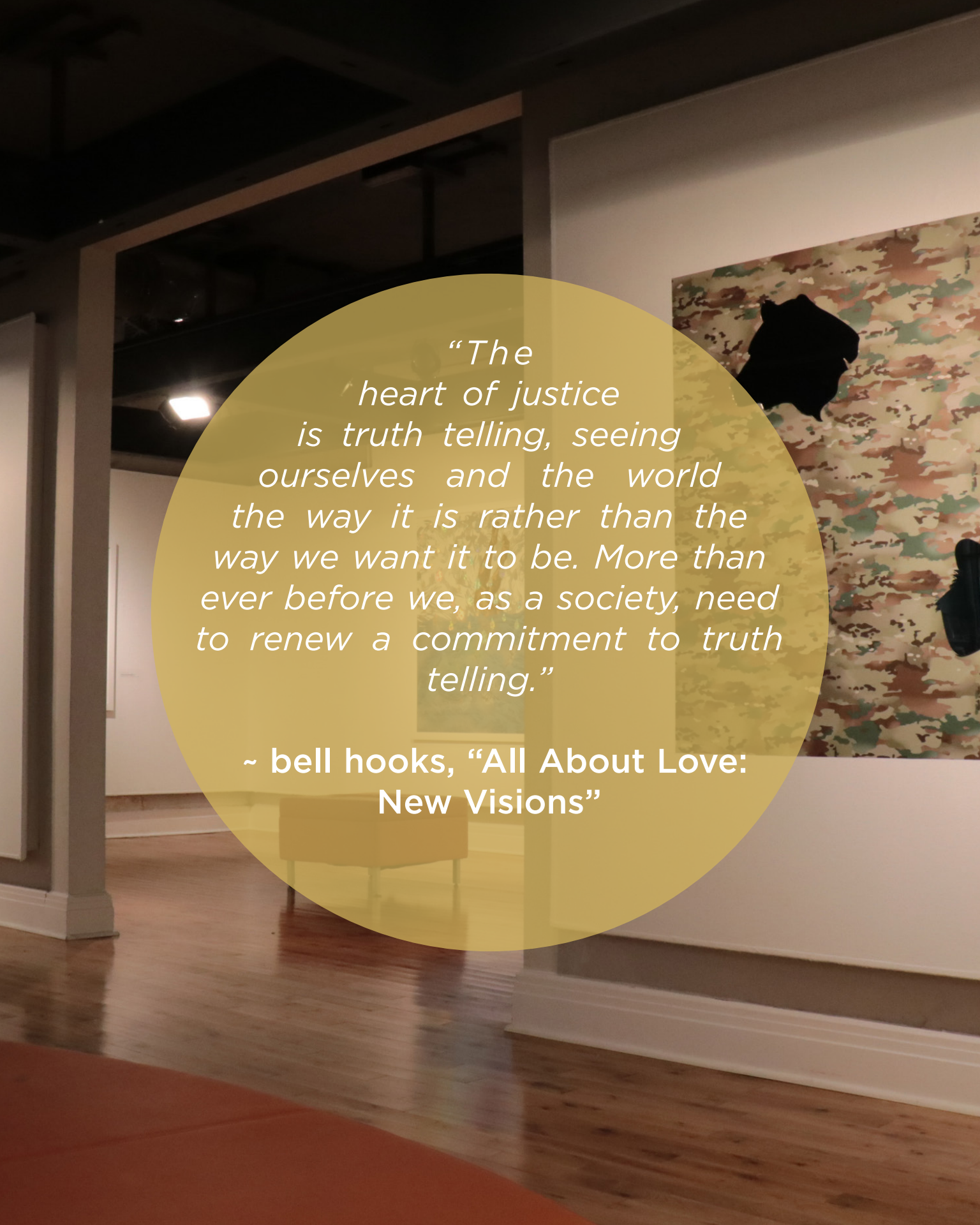
PENSACOLA MUSEUM *of* ART
UNIVERSITY *of* WEST FLORIDA





Statement from the Artist:

The notion of not being seen as fully human goes as far back as the African Exploration by the Europeans. They used the notion of being a separate, hierarchical species to justify the mistreatment of the Africans in order to gain access to their natural resources. This separatist thinking is still invoked (applied) today in the categorization of people and their subsequent treatment in society. People of color are often at the receiving end of the mistreatment that comes with being categorized as other in a Western-dominated society whose rules of assimilation will never be met by people with darker skin tones. The consequence of not being fully assimilated can sometimes mean a violent, unjustifiable death. The loss of life isn't only with the victim, but also with their children, their spouse, their neighbors, their employers, their friends, and their family. This kind of loss comes with a generational detriment that is hard if not impossible to correct. The loss of this human resource to a family means a loss of income that can have ramifications leading to impoverishment, mental health issues, and even homelessness. As well as the anxiety and stress of losing a person you love to violence, without any justice being dealt afterwards.



“The heart of justice is truth telling, seeing ourselves and the world the way it is rather than the way we want it to be. More than ever before we, as a society, need to renew a commitment to truth telling.”

~ bell hooks, “All About Love: New Visions”



Statement from the Curator:

Depose and Dispose (of) is an exhibition of work by Katrina Andry that invites the viewer to engage in collective empathy and to understand the tangible and societal consequences of loss through systemic brutality and its historical and contemporary implications. Andry's visceral and poetic woodblock prints visualize transformations of the human body and depict the physical and social vulnerability of people of color. Utilizing animal iconography, Andry's work plays upon the perception of people of color as being less than human or "primitive."

The exhibition consists of two print series: the first is an anthropomorphic series that explores the hybridities of humans and animals and the correlations between language and image; the partner series is titled *The Promise of the Rainbow Never Came* in which Andry crafts a slave mythology connected to the imagery of the eel and rooted in the brutalities of the Middle Passage and the dynamics of water. Andry's work is exceptional in its visceralness and vitality. Her prints are immersive and engage with currents in contemporary printmaking and provide a thoughtful and rich platform in which to promote dialogue on the historical and contemporary representations and social dynamics of race.

This exhibition is sponsored by 





List of Works in Exhibition

Depose and Dispose (of): Bear, (2017) Ed.¼, color reduction woodcut and archival digital medium

Depose and Dispose (of): Coon, (2017) Ed.¼, color reduction woodcut and archival digital medium.

Depose and Dispose (of): Bull, (2017) Ed.¼, color reduction woodcut and archival digital medium.

Depose and Dispose (of): Stallion, (2017) Ed.¼, color reduction woodcut and archival digital medium.

Depose and Dispose (of): Barracuda, (2017) Ed.¼, color reduction woodcut and archival digital medium.

Depose and Dispose (of): Gorilla, (2017) Ed.¼, color reduction woodcut and archival digital medium.

The Promise of the Rainbow Never Came, 1, (2017) Ed.¼, color reduction woodcut, ink, and mylar.

The Promise of the Rainbow Never Came, 2, (2017) Ed.¼, color reduction woodcut, ink, and mylar.

The Promise of the Rainbow Never Came, 3, (2017) Ed.¼, color reduction woodcut, ink, and mylar.

Who's There? Does it Matter?, (2017) installation, laser cut bronzed mirror, camouflage wallpaper.





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JAN 12 - MAR 18, 2018

Artist Bio:

A native of New Orleans, Louisiana, Katrina Andry received an MFA in Printmaking from Louisiana State University, Baton Rouge, LA in 2010. She currently works and lives in New Orleans where she maintains a studio in her home.

Katrina was listed in the January-February 2012 issue of *Art in Print* as one of the top 50 printmakers. Katrina is an active member of the Staple Goods Collective in the St. Roch neighborhood of New Orleans. She has also been awarded residencies from the Joan Mitchell Center of New Orleans, Anchor Graphics in Chicago, and Kala Art Institute in Berkeley, California.

www.katrina-andry.com

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