

Eleanor Harwood Gallery presents:
To Carry Every Name but Your Own
Kira Dominguez Hultgren

Opening Reception
September 10th, 2022, 5-7pm

Exhibit Dates
September 10th, 2022 - October 22nd, 2022



Kira Dominguez Hultgren, *The Woman He Saw in All the Women of Mexico*, 2020, warped revolutions in plant and animal fiber with printed imagery from exhibition catalog Luz Jiménez, símbolo de un pueblo milenario 1897-1965 (México, D.F.: Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, Museo Casa Estudio Diego Rivera y Frida Kahlo, Mexic-Arte Museum, 2000), loom bars left in place, installed on swift and saw horse or other plinth; objetos personales de lana de fieltro y telar, 39" x 60" (variable) x 39"

Eleanor Harwood Gallery is pleased to present Kira Dominguez Hultgren's third solo exhibition with the gallery.

To Carry Every Name but Your Own is a show woven from wool, silk, sisal, and Kevlar, in pieces of fluff and knots of grief. This show considers the question: What is a woman's body asked to carry?

Dominguez Hultgren grounds this show in the archive of documentation that surrounds Julia "Luz" Jiménez (1897-1965), a Nahua-Mexican artist, model, Nahuatl-language educator, storyteller, and weaver. Much of this documentation consists of paintings, drawings, sculptures, and photographs created by members of the Mexican Modernist school. Artists in the movement included Diego Rivera, Jean Charlot, Fernando Leal, and Tina Modotti.

Jiménez has been called the most painted woman in Mexico. For a U.S. audience, she may be most recognized in Diego Rivera's work. In Rivera's paintings she is depicted holding calla lilies, weaving, and grinding corn. Her figure was used to hold out indigeneity as Mexican identity and ideal, and as such she was visualized as a quintessential Mexican woman. Art historian John Charlot's son explains that, for his father, Jiménez was "the woman he saw in all women of Mexico" (Sylvia Orozco, "Luz Jiménez in My World").

Weaving, holding jars and baskets, and caring for her daughter became the visuals that the artists around Jiménez created and, to an unknown extent, Jiménez curated. She is the woman who carries the nation in her hands, strapped to her back, inside her womb.

And while this show tries to acknowledge the ways Jiménez used the platform these artists gave her – to tell and publish her own stories about the Mexican Revolution, her hometown of Milpa Alta, Nahua culture and identity, and how she worked with ethnographers to translate Náhuatl – this show is also about all that Jiménez as a symbol, as a person, is still asked and made to carry.

Perhaps this tension – using the basket she's holding and the belt she's weaving as code-switching devices – is what draws Dominguez Hultgren to Jiménez. In her own weavings, Dominguez Hultgren uses materials spun from the dust hiding in the corners, the hairballs in the shower, the clothes from her grandmothers' closets, and rope from her favorite climbing gyms. She builds looms that become the scaffolding to hold up the stories that one generation had to forget and another generation had to remember; multi-pliced generations weaving into one another.

The timing of this show is particularly poignant for Dominguez Hultgren as she also weaves in response to recent U.S. Supreme Court decisions. Using colors from the calla lily bouquet that she carried during her wedding in 2002, the patterns of serape blankets she grew up with, the titles of the artworks for which Jiménez modeled, and sisal to recall Abakanowicz's Abakans, Dominguez Hultgren lines the insides of her loom, *To Carry Every Name but Your Own* (also the title of the show), with sari silk and bullet-proof Kevlar.

Artist Bio

Kira Dominguez Hultgren (b. 1980, Oakland, CA) is a U.S.-based artist and educator. She studied French postcolonial theory and literature at Princeton University, and performance and fine arts in Río Negro, Argentina. With a dual-degree MFA/MA in Fine Arts and Visual and Critical Studies from California College of the Arts, her research interests include material and embodied rhetorics, re-storying material culture, and weaving as a performative critique of the

visual. Dominguez Hultgren has exhibited her work at the de Young Museum, headlined *Untitled, ART SF*, was featured in *Architectural Digest*, and reviewed in the *New York Times*. She has had two solo shows with Eleanor Harwood Gallery in San Francisco, where she is represented, a solo show at Heroes Gallery in NYC, and her first solo museum show at the San Jose Museum of Quilt and Textile. Curated group exhibitions include shows at Lehmann Maupin Gallery in New York City, the Roswell Museum in New Mexico, and Kent State University in Ohio. Her fellowships and residencies include the Headlands Center for the Arts, Facebook, and Gensler Architecture. Dominguez Hultgren is an Assistant Professor in the School of Art and Design at the University of Illinois Urbana-Champaign.

About Eleanor Harwood Gallery

Eleanor Harwood Gallery opened September 2006 in the Mission District and is now located in San Francisco's premier gallery complex, the Minnesota Street Project. The gallery specializes in work with complex craft and concept, focused on painting, drawing, sculpture, textiles and photography by emerging to mid-career artists. The roster includes artists that are represented in major American and European collections. The gallery actively promotes and encourages career growth for represented artists.

Location

1275 Minnesota Street, Suite 206, San Francisco, CA 94107

Hours

Thursday-Saturday 11am-5:00pm and by appointment

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