



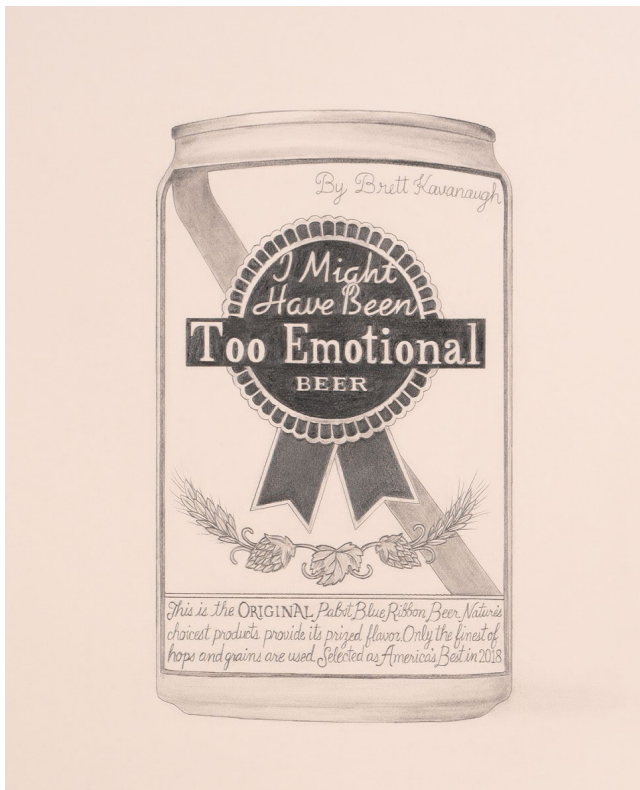
FOR IMMEDIATE RELEASE

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“We’ve reached a point in our history where even a tepid apology from a man is cause for artistic commemoration.”

In the Aftermath of #MeToo, a Female Artist Takes a Jab at Male Apologists’ “Mansplaining” in “No More Lip Service”—an Exhibition of Work by Karen Mainenti debuting at the SPRING/BREAK ART SHOW (Opens March 5, 2019)



New York, NY, February 20, 2019 —

When organizers of the annual SPRING/BREAK ART SHOW chose a curatorial theme for the 2019 edition (*Fact and Fiction*), NYC-based artist Karen Mainenti knew exactly how she was going to demonstrate the fine line that lies between.

She would commandeer **#MeToo male apologists’ mea culpas**, and draw attention to how rare such public admissions are from men regarding their flaws.

In the artist’s solo exhibition, “**No More Lip Service**,” curated by independent curators Marly Hammer and Lisa Wirth (of Work in

Progress), Mainenti explores parallels between recent apologies made by men accused of sexual harassment and fault-finding marketing claims routinely displayed on consumer products for women. **“No More Lip Service” opens March 5th, at the SPRING/BREAK ART SHOW.**

“Reading these rich and powerful men’s public apologies, I was struck by how common it was for a woman to admit... her many ‘flaws,’ but completely unexpected for a man to admit any of his failings,” shares Mainenti.

Mainenti, who is known to engage with appropriated text and images, drawn from consumer products, advertising and media, applies the same lens she often uses to scrutinize women’s items to “re-design” **ubiquitous consumer goods targeted at men**, including Pabst Blue Ribbon, Irish Spring, Barbasol and Speed Stick.

Works created include **drawings of objects devoted to Brett Kavanaugh, Donald Trump, Charlie Rose, and Harvey Weinstein, brought together in the #MeToo Boutique.**

In Mainenti’s re-imagining, popular product names are replaced with quotes drawn from each man’s apology. The irony of each apology juxtaposed with marketing repurposed from the products themselves—*Maximum confidence! Feel clean and fresh!*

Shares curator Lisa Wirth: *“One man’s ‘truth’ is more often another woman’s subjugation. As curators, we find Mainenti’s rendering of men’s words as they have played out in the #MeToo movement to be excruciatingly relevant. Utterances like Brett Kavanaugh’s—I Might Have Been Too Emotional—placed on inanimate objects (in this case a PBR beer can), reinforce how disposable many of these men’s ‘apologies’ actually are.”*

Complementing the #MeToo Boutique, “No More Lip Service” features three additional series of work by Mainenti in which the artist further tackles her exploration of feminine and masculine archetypes. Using reductive word play and technique, the artist transforms everyday objects into artworks that forever change how you perceive them.

Installations include:

Color Me Beautiful

Text-based paintings present popular, historic lipstick names against a plush background of the color referenced. Using rich color and evocative typography to draw attention to the oftentimes whitewashed and sexualized insinuations that underlie each—*Gentlemen Prefer Pink. Ravish Me Red. Pin-up Peach.*

At Spring/Break, **Mainenti will debut a brand new painting, and lipstick shade, created uniquely for the exhibition: *No More Lip Service***, the artist’s interpretation of a bold new modern color for 2019.

A **special artist’s edition of 100 “No More Lip Service” lipsticks** will be available for purchase. Art fair guests are invited to participate—at the **“Lip Service” vanity station**, to try on historic lip colors and take a requisite art fair #Selfie.

Objects of Desire

Graphite drawings of makeup and beauty products highlight actual marketing messages from packaging —*Capture Youth, Precious Cream*—illustrating the absurdity of societal expectations. Small details are rendered with factual realism, revealing the messages implied for the constructions they are: shameless inferences of imperfection.

Packaged Curves

Mainenti creates tableaus of slip-cast sculpture, each piece representational of beauty product containers without identifying labels. *Packaged Curves* is the culmination of Mainenti's exploration of feminine forms in porcelain. Mainenti adds, "*Through the process of stripping down the product containers to their bare shapes, I hope to reveal the gender references that we so unthinkingly encounter each day.*"

Curator Marly Hammer notes:

"Nowhere are implicit identity standards more evident than a woman's makeup cabinet, where the products speak for themselves. Whether it's 'Hope in a Jar' or 'Gentleman Prefer Pink,' marketing constructions underpin women's lives in a love/hate relationship. In reframing the messages—often with humor—Karen reveals the absurd expectations society has come to accept as commonplace."

ARTIST BIO

Karen Mainenti

<https://www.karenmainenti.com> | [@kmainenti](#)

"Karen Mainenti's art is hilarious, moving, and pretty dark all at once." - Hyperallergic

Karen Mainenti was recently a 2018 Artist-in-Residence at the Bard Graduate Center Library. Her solo show at Ground Floor Gallery in Park Slope, Brooklyn, is forthcoming in September 2019. She has exhibited at La Bodega Gallery and Trestle Gallery in Brooklyn; Gallery MC and the Society for Domestic Museology in New York; Guest Spot at The ReInstitute in Baltimore Maryland; and the Cornell Museum of Art in Delray Beach, Florida. Her work has been featured on Hyperallergic, Gothamist, Brooklyn Magazine, The Believer, Gallery Gurls, and BmoreArt. In 2014, her outdoor street art installation, DUMBO Underfoot, was exhibited at the DUMBO Arts Festival in Brooklyn, and she had a solo show at Chashama's pop-up gallery in the Garment District. In 2013, she attended the School of Visual Arts Summer Residency Program in Painting & Mixed Media and was a visiting artist at the Tulsa Girls Art School in Oklahoma. Mainenti lives and works in New York City and teaches at The City College of New York.

CURATORS' BIO

Marly Hammer + Lisa Wirth

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It all started with a conversation between two colleagues in the heat of the #MeToo movement, about how women's voices (and art) should be taking up more space. With these goals in mind—Marly Hammer and Lisa Wirth founded their feminist practice Work in Progress.

Historically, the art market has not been a welcoming forum for all artists. More than half of working visual artists are women, yet museum collections are overwhelmingly white

(85%) and male (87%). Only 13.7% of living artists represented by galleries in Europe + North America are women. (Sources: MIT Technology Review; Artnet News)

Hammer and Wirth focus on increasing access and inclusion of female-identifying artists in private, corporate and institutional collections. They want to quite literally **help women artists “take up space”** on walls, in exhibition and in collections. “No More Lip Service” marks their first public exhibition as curatorial partners.

“No More Lip Service” can be viewed at the SPRING/BREAK NYC ART SHOW

Dates: March 5-11, 2019

Location: 866 UN Plaza, New York, NY 10017 — Room W24

Tickets and Information: <http://www.springbreakartshow.com/@springbreakartshow>

JOIN IN

#MeTooBoutique #NoMoreLipService

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