

SOHO20 is pleased to present BODYCHECK, a timely exhibition and expansive exploration of bodily autonomy in post-Roe America. Thematically, this exhibition aligns with the gallery's mission to support, represent, and platform women, a commitment its cultivated throughout its history since 1978. This uncensored collection showcases ten contemporary women artists working across a diverse range of media and features art that directly responds to the restriction, reduction, and regulation of the female body.

BODYCHECK features work by Afarin Rahmanifar, Anne Elliott, B. Amore, Debbie Rasiel, Diane Churcholl, Eleonora Tammes, Elizabeth Bisbing, Gayle Tanaka, Judith Mistor, Lisa Fischetti, and Susan Hockaday.

Afarin Rahmanifar continues her examination of the role of women throughout cultures and histories in her mixed media study of women in Persia captured in the series, *Unknown Women*. The Iranian-born artist forges scenes that are both abstract, yet distinctly narrative. Employing the use of layered material, Rahmanifar's depictions of women are transfigured by the signifiers of politics, identity, sexuality, and mythology.

Anne Elliott's alluring and mysterious pieces articulate the inherent dissonance of the inward and outward state that comprise the female experience. A multifaceted artist, Elliott's compositions often depict emotionally charged situations. The brushwork in these pieces bear traces of the physical process, reflecting and communicating an almost repressed inner chaos present inside the women depicted.

B. Amore's piece "In the Hands of Fate" is the artist's newest completed work. Composed of Black Trentino marble, this sculptural work represents the destiny of human experience in that fate determines limits imposed on us by society and politics.

Debbie Rasiel's work "Mapping Abortion" combines original photographic work by the artist with found online images to convey the deep social and political divisions throughout the US. Rasiel's original photograph taken at the Coney Island Aquarium provides the backdrop of the composition. The waves of the water, when layered with a map of the US and its highway systems, create the texture of a storm as the viewer's eye focuses on sonographic image of a fetus.

Diane Churchill painted "My Body" in the aftermath of the Supreme Court's decision to deny women the right to autonomy over their bodies. Churchill's work expresses the unstoppable force that women possess through her stark contrasted use of color on one side of the composition. Though abstract, the figure itself conveys the passion, sexuality, and beauty of the female body.

Eleonora Tammes' series is packed with such density throughout the tight, twisted layers of webbing she creates in her works. The works appear, almost like a complex system of cells and micro worlds, which connect the intrinsic human experience with the metaphysical.

Gayle Tanaka's photographic work often uses irony as a tool to reveal the inner workings of unsettling truths and harsh realities that operate under the surface. In her series, "Our Bodies, Not Yours.", Tanaka's anonymous male subject wears a suit to signify the law and business of policing women's bodies.

In "MINE", Lisa Fischetti uses colorful pieces of tautly stretched thread over wood to signify the female experience. Fischetti's use of material in this piece is consistent with her recent practice in which she creates dense, overlapping webs to convey powerful messages. The title of the piece, converged at the center Converging at the center, is the title of the work, which unites the pieces of thread to communicate the desire for bodily autonomy