

Fall/winter exhibitions

Henry Art Gallery at University of Washington

This fall/winter, the Henry at the University of Washington presents a dynamic series of exhibitions featuring contemporary artists who explore themes of identity, perception, and agency. A.K. Burns's *What is Perverse is Liquid* investigates feminist and queer perspectives through her Negative Space series, while Lucy Kim's *Mutant Optics* employs innovative bioengineering techniques to examine racial perception. Tala Madani's *Be Flat* uses dark humor to challenge societal norms, and Christine Sun Kim's *Ghost(ed) Notes* addresses the politics of sound and visibility. Additionally, focused exhibitions from the collection highlight the transformative nature of light and the human form, offering a rich exploration of artistic expression.

A.K. Burns: *What is Perverse is Liquid*
Through May 4, 2025

A.K. Burns's exhibition at the Henry focuses on her Negative Space series (2015–23), which examines life at the edges of society and ecological vulnerability through video installations. Inspired by science fiction, this work addresses hierarchies of power and agency, employing “negative space” to symbolize transformation from marginalized viewpoints. The exhibition features three immersive video works—*Living Room* (2017), *Leave No Trace* (2019), and *What is Perverse is Liquid* (2023)—alongside wall-based works and sculpture that explore the interconnected relationships between human bodies, landscapes, and water.



A.K. Burns, *What is Perverse is Liquid* (NS 0000). 2023. Three-channel HD video installation (color, 5.1 sound), 35:54 minutes. Two projection screens, free-standing projection wall, plexiglass, sandbags, sand, rubber pool liner, and pennies. Installation view, A.K. Burns: *What is Perverse is Liquid*, Henry Art Gallery, University of Washington, Seattle. 2024. Courtesy of the artist. Photo: Jonathan Vanderweit.



A.K. Burns, *Not Today*. 2024. Powder-coated steel rebar, cast urethane resin, concrete, nylon sock, syringes and medical waste. Courtesy of the artist. Installation view, A.K. Burns: *What is Perverse is Liquid*, Henry Art Gallery, University of Washington, Seattle. 2024. Courtesy of the artist. Photo: Jonathan Vanderweit.

Lucy Kim: *Mutant Optics*
Through February 2, 2025

Lucy Kim's *Mutant Optics* features new work created through an experimental printing process that uses genetically modified bacteria to produce melanin directly on paper. These prints delve into the intersections of visual aesthetics, bioengineering, and racial perception. The exhibition presents complex, layered images of vanilla plants, linking their cultivation to histories of colonialism and race. Blurring the lines between legibility and recognition, *Mutant Optics* invites viewers to question how images are both constructed and perceived.



View of *Lucy Kim: Mutant Optics*, Henry Art Gallery, University of Washington, Seattle. 2024. Photo: Jueqian Fang.



Lucy Kim, *Hands Pollinating Vanilla Flowers (Edmond Albius Method)* (detail). 2024. Melanin produced by genetically modified E.coli cells on paper, powder-coated aluminum brackets. Installation view, A.K. Burns: *What is Perverse is Liquid*, Henry Art Gallery, University of Washington, Seattle. 2024. Courtesy of the artist. Photo: Jueqian Fang.

Tala Madani: *Be Flat*
Through August 17, 2025

Be Flat is Tala Madani's debut solo exhibition in Washington State, showcasing recent and newly commissioned works that investigate how symbols, language, and mark-making impact power dynamics and agency. Known for her paintings that reflect life's complexities, Madani portrays human figures in vulnerable and humorous situations, set within surreal, cinematic spaces. The exhibition features blackboard and Film Fall paintings, animations, and satirical depictions of father figures in sports, critiquing traditional masculinity. Visitors are invited to experience Madani's fantastical characters while questioning identity and power.



View of Tala Madani : *Be flat*, Henry Art Gallery, University of Washington, Seattle. 2024. Photo: Jueqian Fang.



Tala Madani, *Film Fall*. 2024. Oil on linen. Installation view, Henry Art Gallery, University of Washington, Seattle. Courtesy of the artist. Photo: Jueqian Fang.

Exterior mural—Christine Sun Kim: *Ghost(ed) Notes*
Through June 2025

Christine Sun Kim's *Ghost(ed) Notes* is a mural installation on the Henry's east façade that examines the political and social dimensions of sound. Incorporating American Sign Language, musical notation, and graphic symbols, Kim reflects on non-verbal communication and social power. *Ghost(ed) Notes* uses musical ghost notes as a metaphor for the exclusionary dynamics imposed by social structures, inviting viewers to consider how certain voices are marginalized, and thus encouraging conversations about communication, access, and agency.

Collection exhibitions
Through March 2025

Two focused exhibitions highlight works from the Henry's collection. *Overexposures*: Photographs from the Henry Collection features photographs that play with light to obscure and transform subjects, challenging the association of light with truth. *Body Language: Recent Acquisitions in the Henry Collection* showcases paintings, works on paper, and sculptures that suggest human forms and gestures, animating the body as a potent subject of artistic exploration.

About the Henry Art Gallery

The Henry advances contemporary art and ideas. Founded in 1927 as Washington State's first art museum, the Henry is internationally recognized for groundbreaking exhibitions, for being on the cutting edge of contemporary art and culture, and for championing artists at every level of creation. With a vast collection of more than 28,000 works of art, the Henry is the steward of a significant cultural resource and a catalyst for scholarship and preservation. The Henry is part of the University of Washington, one of the world's most prestigious universities.

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**Henry Art Gallery at
University of Washington**
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Hours: Thursday
10am–7pm,
Friday–Sunday
10am–5pm

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