



Two Girls Working

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Trappings: Stories of Women, Power and Clothing



***Trappings: Stories of Women, Power and Clothing* is a multi-media art exhibition available to museums, galleries, and community spaces.**

About *Trappings*

Two Girls Working is the collaborative team of artists Tiffany Ludwig and Renee Piechocki. Since 2001, we have been producing our national artwork *Trappings*. We have been traveling across the United States to ask women to respond to the question: *what do you wear that makes you feel powerful?* We have visited each region of the country and have met with a diverse group of 533 women at interview sessions in fifteen states.

Although *Trappings* starts with one question about clothing, the project is not about fashion, and to a large extent not even about clothing. It offers a platform for viewers and participants to explore their relationship to power and investigate how they evoke power. By presenting images of women to the viewer, *Trappings* challenges the preconceived set of ideas individuals create based on other's personal appearance.

In order to share women's dynamic responses to our project question, we created the exhibition *Trappings: Stories of Women, Power and Clothing*. It is a compelling, multi-media exhibition of artworks and project ephemera. This exhibition is designed to appeal to art audiences, and is also of special interest to people engaged with anthropology, women's studies, and oral history.

Images and details about each of the artworks and exhibition components are presented in this catalogue. To learn more about *Trappings*, please visit www.twogirlsworking.com. Our website contains an archive of women's interviews, images of past exhibitions, links to press about the project, and a detailed project description.

The exhibition debuted at the Regina Gouger Miller Gallery at Carnegie Mellon University in Pittsburgh, PA in July 2006, with support from The Heinz Endowments and The Pittsburgh

Foundation. It traveled to Central Wyoming College in Riverton, WY in October 2006, supported in part by an award from the National Endowment for the Arts.

The exhibition will travel through December 2009.

About Two Girls Working

Tiffany Ludwig and Renee Piechocki met in Brooklyn, New York in February 2000. We have never lived in the same city; this long-term project has also been a long-distance collaboration. We initiated *Trappings* to explore individualized approaches to power through interview-based community dialogue. Instead of creating a project which articulates our own perspectives, we developed a project that openly explores the relationship of women to power within the construction of personal identity.

We have exhibited photographs and artworks in museums, galleries, and public settings across the country. Our book, *Trappings: Stories of Women, Power and Clothing* will be published by Rutgers University Press in the fall of 2007.

Traveling Exhibition Specification Summary

Components:

A. 8 photographic works with accompanying audio works, which can be presented in artist-designed MP3 carriers or via phone extensions accessed by cell phones.

B. *Trappings: Participants*, a series of 504, small-scale digital prints.

C. A *Trappings* interactive kiosk that contains our complete interview archive.

D. Project ephemera, including photographic video stills, notes that present our creative process, works of public art, and a map of *Trappings* interview locations.

E. 7 video works, which can be projected or presented on DVD players with monitors.

F. Wall texts, including the large-format *Trappings* question "What Do You Wear That Makes You Feel Powerful?"

Optional Components:

A public art component or video work of women who participated in *Trappings* from the exhibition host's region. Fee for this work is not included in the exhibition rental and will be determined based on the budget and interests of the exhibition host.

Rental Fee:

\$3,000 for a 4-6 week installation. Other installation lengths are possible upon request. Exhibition hosts are not required to include all exhibition components in their installations.

- Supplemental:**
- A. Press release, print-quality press images, poster and postcard design are available.
 - B. A full-color exhibition brochure with an essay by Patricia C. Phillips, editor of *Art Journal*.
 - C. Two Girls Working are available to install the exhibition, attend the opening, or give a public lecture to coincide with the exhibition. Travel costs (air, hotel, rental car) and an honorarium for the artists are required.
- Running Feet:** Variable. 150 running feet when video monitors are used. This number increases if the exhibition site can accommodate projected video. See individual artwork descriptions for more details.
- Crates:** 2 wooden crates and 4 cardboard containers.
- Weight:** Each crate weighs 150 pounds. Each cardboard container weighs 40 pounds.
- Security:** Exhibition space must have an attendant present during scheduled hours.
- Maintenance:** If used, MP3 player batteries must be checked and recharged daily. Video and audio equipment must be checked daily.
- Shipping:** Cost of shipping in the lower 48 states is included in exhibition rental fee. The crates can be shipped via UPS or other commercial carriers.
- Contact:** Call Tiffany Ludwig (917-881-8452) or Renee Piechocki (412-281-1770) or email twogirls@twogirlsworking.com.
- Availability:** January 1, 2007 – December 31, 2009. Contact the artists for current schedule. Some exhibition dates have been reserved.

Artwork Specifications

8 Photographic Works with Accompanying Audio Works



Description: This series of artworks explore themes that women have discussed in their interviews. Each artwork consists of photographs mounted on Plexiglas, which are hung off the gallery wall with aluminum stand-offs. Each work has an accompanying audio work, which can be presented in an artist-designed MP3 player carrier or via a phone extension accessed by cell phone.



Accessing the Audio Works with MP3 players.



Accessing the Audio Works Using a Cell Phone with Wall Text Descriptions.

Each artwork weighs between 10-15 pounds, including the aluminum stand-offs.

A. Antidote, Fetish, Talisman, 2004, digital print, audio, plexiglas
40 inches wide x 26.5 inches high
Audio run time: 7 minutes 4 seconds



B. *Dorchelle, Toni, Iris, and Judy*, 2005, digital prints, audio, plexiglas
Each piece is 16 – 20 inches wide x 26.5 inches high
Audio run time: 11 minutes 5 seconds



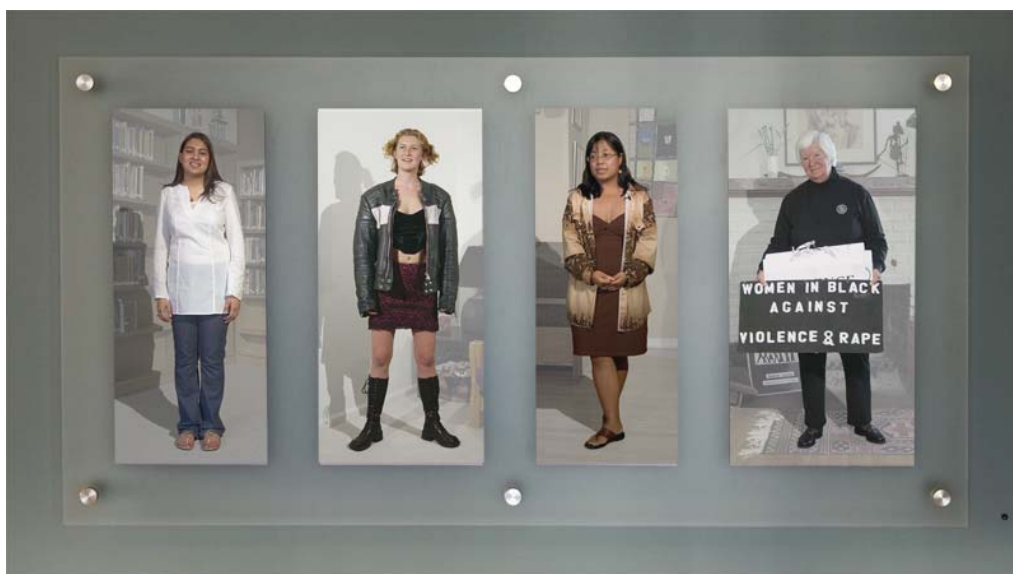
C. *It's 2004 and we are still discussing whether or not we can wear pants to work?*
2004, digital print, audio, plexiglas
65 inches wide x 26.5 inches high
Audio run time: 11 minutes 41 seconds



D. *Transformation*, 2004, digital print, audio, plexiglas
54 inches wide x 26.5 inches high
Audio run time: 8 minutes 30 seconds



E. *Uruj, Tasseli, Kathleen, Marilyn*, 2004, digital print, audio, plexiglas
60.25 inches wide x 26.5 high
Audio run time: 21 minutes



Trappings: Participants

Description: *Trappings: Participants* is a series of 504 digital photographs that present an image of each woman who has participated in a *Trappings* interview session with a quote from her interview. Each photograph is 4 inches wide x 6 inches high. They can be presented in a variety of configurations, but a minimum of 40 linear feet is required. They are installed using the supplied acid free tape and tape gun . It is preferred that this artwork be installed in the same space as the *Trappings:Archive* interactive kiosk.



Trappings: Archive

The *Trappings: Archive* kiosk presents Two Girls Working's participant archive. Similar to the photographic work *Trappings: Participants*, this artwork includes each woman who has participated in the project. The kiosk includes a PC laptop, which allows visitors to navigate images and complete audio interviews of *Trappings* participants. The PC boots the archive from a CD, so internet access is not necessary. Speakers, a mouse, and a keyboard cover are included. Exhibition hosts must provide a chair and table for the laptop. It is preferred that the kiosk be presented in the same space as *Trappings: Participants*.



Project Ephemera

Trappings is a project which is based in community dialogue. The time we spend working outside of a traditional studio environment, creating art with women in their gathering spaces, is an essential component of the artwork. This exhibition presents a collection of project ephemera to help visitors understand *Trappings*' process, from interview sessions to video editing. Pieces include a map of the interview session locations, a collection of photographs that depict the interview session environments, interview session invitations, interview schedules, correspondence with interview session hosts and participants, and video and audio editing transcriptions. Exhibition ephemera are also presented, including a series of framed bus cards which appeared on the Pittsburgh public bus system or public poster series from Riverton, WY, and the literary journal *Epiphany*.

The map, interview session stills, and bus cards will be presented at each exhibition. A selection of other ephemera will be selected to suit the exhibition location.

- A. *Trappings Interview Session Stills*, 8 digital prints mounted on foam core
12 x 12 inches each



B. *Trappings: Pittsburgh* Bus Cards, framed digital prints
25 inches wide x 60 inches high

C. *Trappings Interview Session Locations*, digital print mounted on foam core
40 inches wide x 30 inches high



7 VIDEO WORKS

This collection of video works explores unique frameworks for presenting women's interviews. These include extended portraits of a single participant, portraits of women's groups, and the exploration of a theme by a large number of participants. Each of the videos may be projected into an exhibition environment or presented on a monitor with a DVD player. Some videos may be grouped together, but others must be presented separately, as described below.

A. *Trappings: Pittsburgh*

2005, run time: 1 hour 9 minutes

In 2005, the artists produced seven interview sessions in Pittsburgh. The women from those sessions were featured in a series of prints that were displayed on the Pittsburgh public bus system and a feature-length film that was screened at Pittsburgh Filmmakers. The bus cards are presented in the Project Ephemera section of the exhibition.

This video piece must be presented on its own monitor or as a singular projection. Audio for this piece may be projected into the space (where appropriate) or accompanied by headsets and seats for viewers.



B. *A Discourse on Power (in Eight Parts)*

2006, run time: 34 minutes 54 seconds

Similar to the photographic and audio works, this video explores a theme presented by women in their interviews. During this piece, 61 women explore their struggle with, definition of, or assessment of the word power.

This piece must be presented on its own monitor or as a singular projection. We encourage that audio for this piece be projected into the space. Seats should be provided for viewers.



C. France Garrido

2004, run time: 7 minutes 18 seconds

An in-depth portrait of a participant from Jersey City, NJ. Audio for this piece may be projected into the space (where appropriate) or accompanied by headsets and seats for viewers.



D. Georgia Boley

2004, run time: 2 minutes

An in-depth portrait of a participant from Sheridan, WY. Audio for this piece may be projected into the space (where appropriate) or accompanied by headsets and seats for viewers.

E. Sativa Cruz and Erika Soveranes

2006, run time: 4 minutes 37 seconds

An in-depth portrait of two young participants from Santa Fe, NM. Audio for this piece may be projected into the space (where appropriate) or accompanied by headsets and seats for viewers.

F. Tina Camero

2004, run time: 4 minutes 42 seconds

An in-depth portrait of a participant from Jersey City, NJ. Audio for this piece may be projected into the space (where appropriate) or accompanied by headsets and seats for viewers.



G. *Belly Dancers, Grace Church Van Vorst*

2004, run time: 32 minutes 56 seconds

An in-depth portrait of a group of women who participate in a belly dancing class at a senior center in Jersey City, NJ. Audio for this piece may be projected into the space (where appropriate) or accompanied by headsets and seats for viewers.



Wall Texts

The exhibition includes two descriptive wall texts, one for the entry of the exhibition space and one for the ephemera room. In addition, the exhibition rental fee includes the production of the printing of the *Trappings* project question: *what do you wear that makes you feel powerful?* The scale and format of the question will be determined by the exhibition host and Two Girls Working.



Optional Component: Local Participants

Trappings is a project that is created in the public realm. Throughout the history of the project, we have had the opportunity to develop site-specific installations that feature local women. At times, these have been developed into public art installations that happen outside of the gallery or museum environment.

We would like to continue this tradition of developing a local component to accompany each installation of the national exhibition. For our exhibition launch at Carnegie Mellon University, we accomplished this by presenting the video *Trappings: Pittsburgh* along side the *Trappings: Participants* photo work. In Nashville, TN, our exhibition of photographs and audio works of local women was presented at the Nashville International Airport, and in Jersey City, NJ our exhibition of video of local women was presented at the Jersey City Museum. In Riverton, WY we created site-specific posters to be installed what is typically designated advertising space throughout their downtown.

We encourage exhibition hosts to commission a local component for the exhibition space or to be presented in the public realm. The cost and presentation format of the commission is based several factors, including available budget, lead time, and desired presentation impact of the exhibition host.

Three examples of community-specific components are featured below.

Pittsburgh Bus Cards

This project included the design, printing, and advertising space cost of 100 prints featuring local Pittsburgh women. The budget was \$2,500.



Nashville International Airport

This exhibition included 20 digital photographs mounted on plexiglas, the creation of 20 three-minute long audio works presented on phone extensions accessed by cell phones, and 20 transcription quotes presented next to each photograph. It was developed for the Nashville International Airport, and featured women from Tennessee. The budget was \$6,000.



Jersey City Museum Video Kiosk

The Jersey City Museum commissioned a series of video works of women from their community. They were presented in the museum's video kiosks. The budget was \$3,000.

