

Garis & Hahn presents:

Andrea Mary Marshall – The Feminist Calendar 2016

Exhibition Dates: October 15-November 14, 2015 Opening Reception: October 15th | 6-8 p.m.

Garis & Hahn is pleased to present *The Feminist Calendar 2016*, a series of new photography work by Andrea Mary Marshall. This latest series of work by the New York based artist consists of 24 exclusive images produced in a double-sided calendar that enters the dialogue about the highly coveted Pirelli calendar. The limited edition calendars will be exhibited alongside large format photographs. The gallery will host an opening reception on October 15th from 6 to 8 p.m. at 263 Bowery.

Since 1964, the Italian-based tire company, Pirelli & C. SpA (“Pirelli”) has photographed some of the world’s most beautiful, celebrated models for its annual limited edition pin-up calendar. Pirelli’s calendar, widely known by the mononym the “Cal,” began as a highly exclusive corporate gift for the company’s VIP clients. Over the last half century, however, it has become a benchmark for popular western culture and beauty.

Last month, in what has been widely reported as a “transformative” issue, the Cal swapped its traditional lineup of supermodels for thirteen “women who are shaping the world today.” In place of last year’s latex-clad and topless fashion muses are modestly dressed portraits of filmmaking pioneer Kathleen Kennedy and reigning Olympic champion Serena Williams (among others). The 2016 edition was shot by Cal veteran, Annie Leibovitz, who explained: “This calendar is so completely different. It is a departure.”

Andrea Mary Marshall engages with the Cal in the ongoing discussion about the depiction of women in mass media. Through her own calendar project, Marshall challenges “sexy” and “influential” as mutually exclusive identities. *The Feminist Calendar* presents twelve sexually explicit, highly stylized self-portraits alongside twelve unexposed self-portraits. Side one of “The Femme” emphasizes sex, power, and consumerism, while side two strips away the red nails and lipstick in favor of a more barefaced femininity. For each portrait, Marshall serves as both photographer and model, subject and object. Displayed side-by-side, the contrasting sets of images present one woman as both sexual and serious. In every image, she is self-styled, self-possessed, and self-actualized. In this way, she explores self-objectification as an act of empowerment and proposes that women can celebrate their bodies, their sexuality, and shape the world at the same time.