

# Womanhood 102



Lesley Bodzy & Katie Commodore

## ***Womanhood 102***

Curated by Erica Criss

May 31 - June 8, 2024

Lesley Bodzy & Katie Commodore

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**Prerequisite:** *Womanhood 101*. Supplemental readings: “Girl” by Jamaica Kincaid (1978) and “Be A Lady They Said” by Camille Rainville (2017).

In *Womanhood 101* we studied modes of gender socialization, outlined acceptable behavior for the sexes, and saw many attempts to constrain and box in women. Mothers, aunties, and grandmothers passed down rules, unrealistic standards, and conflicting narratives that became reinforced in society through culture and media. Welcome to ***Womanhood 102*** where women speak out. The feminist poems “Girl” (1978) Jamaica Kincaid creates a sharp call and single response—a mother tells her daughter how to behave, and her daughter’s innocent question proves the advice inadequate and “Be A Lady They Said” (2017) Camille Rainville lists prescribed model female behaviors, all contradictory—set the tone. While artists Lesley Bodzy and Katie Commodore’s rebellious sculptures, tapestries, paintings, and

prints serve as physical retaliation. Students in ***Womanhood 102*** will be asked to critically consider their role within the processes of learning and unlearning.

“You look so old. Look young. Look youthful. Look ageless. Don’t get old. Women don’t get old. Old is ugly. Men don’t like ugly.” - Rainville

In Bodzy’s series ***FOGO*** (Fear of Getting Older), she confronts the media’s offensive anti-aging campaigns disregarding women as they age. Newly inflated balloons are encased in silicone and glue to preserve their body’s fullness before succumbing to the inevitable. The preservation process highlights what they were trying to avoid—visible signs of deflation. Yet, in their new state, these shriveled and deflated balloons have become more beautiful, more intriguing, and something you want to keep and explore. In her ***Goddess*** series, silicone slabs resembling flayed torsos with breasts hang from metal meat hooks - a caveat for the lengths women go

through to obtain youth offers a glimpse into the female psyche and the effects these pressures have on women's self-perception.

"...this is how to hem a dress... to prevent yourself from looking like the slut I know you are so bent on becoming." - Kincaid

Commodore's intimate tapestry portraits rebel against the labels surrounding women's sexuality by creating an environment in which her subjects are in full control of how they want to present themselves. Each portrait offers a perspective on what makes real women feel sexy, powerful, and happy. **Julia**, wearing fishnets and a garter belt, sits in a brightly patterned armchair set against a gold wallpaper with large flowers. She is knitting. The judgments from society have been removed, at least for the short time spent posing for the artist. The decorative aspect of Commodore's work is meant to represent the subject's personality. Her bold designs and colors command just as much attention as the evocative figures, reminding us that women are more than just their bodies and that their personality is just as beautiful as the physical. Sitting in a downward-facing dog position wearing only panties, **Sue** is covered head to toe in an ornate motif. By containing the design within the boundaries of the body, Commodore takes away the ability to label women without considering all their aspects.

In **Womanhood 102**, works by Bodzy and Commodore, alongside print-outs of Rainville and Kincaid's texts, dismantle impossible standards that women are encouraged to aspire to. **Womanhood 102** requires you to consider your own experience with the subject matter. Have you been on the receiving end of these lessons, or have you been a perpetrator? To command the mindset of society, women need to heal from the generations of shared trauma that has negatively affected their self-perception and self-worth. To heal, we must make space for the multiplicities that exist within womanhood and allow it to dominate societal perceptions.



**FOGO VI**, 2023, Balloon, resin, 6 x 4 x 3.5 inches

# LESLEY BODZY

Lesley Bodzy is a sculptor and painter based in New York City and Houston. Her work explores the ways in which materiality can give form and visibility to psychologically complex experiences. Trauma, loss, and desire are recurring themes that emerge through material processes and a thoughtfully devised personal metaphorical language.



***Goddess***, 2023, silicone, 47 x 17 x 13 inches, \$2500





***FOGO VII***, 2023

Balloon, resin, 10 x 8 x 3 inches

\$400



***FOGO VI***, 2023

Balloon, resin, 6 x 4 x 3.5 inches

\$400



***FOGO IX***, 2023

Balloon, resin, 22 x 24 x 10 inches

**SOLD**



***FOGO II***, 2023

Balloon, resin, 4 x 8 x 4 inches

\$400



***FOGO XIII***, 2024  
Balloon, glue  
30 x 9 x 8 inches

\$2000



***Hearsay Series*, 2023**

Silicone molded ears, 3.5 inches each, variable edition of 50

\$50 each





***With Every Single Breath II*, 2023**

3D-rendered plastic, 6 x 9 x 4 inches ea.

Edition of 8

\$750 each

\$2,000 group of 3



***Dialogue 10, 11, 12*, 2023**

Acrylic & velvet, 11 x 10 inches, variable edition. Work is malleable so dimensions vary.

\$950 each, \$2,500 group of 3



***Soft Embrace I***, 2022

Acrylic, 69 x 43 x 11 inches

\$8500

***...and I didn't say a thing***, 2021

Acrylic, 48 x 20 x 8 inches

\$5000





# KATIE COMMODORE

Katie Commodore is an interdisciplinary artist who concentrates on creating intimate portraits of her friends, often focusing on how they express their sexuality. Not whether they prefer men or women, but sexuality in the broader sense- what is it that makes them feel sexy, how do they express that physically, and how has it changed over the years?



**Julia**, 2018, woven cotton with embroidery and applique, 57 1/4 x 49 inches, \$10,000



**Sue, no. 3, 2013**  
Gouache & pencil on paper  
29 <sup>5</sup>/<sub>8</sub> x 37 <sup>1</sup>/<sub>4</sub> inches

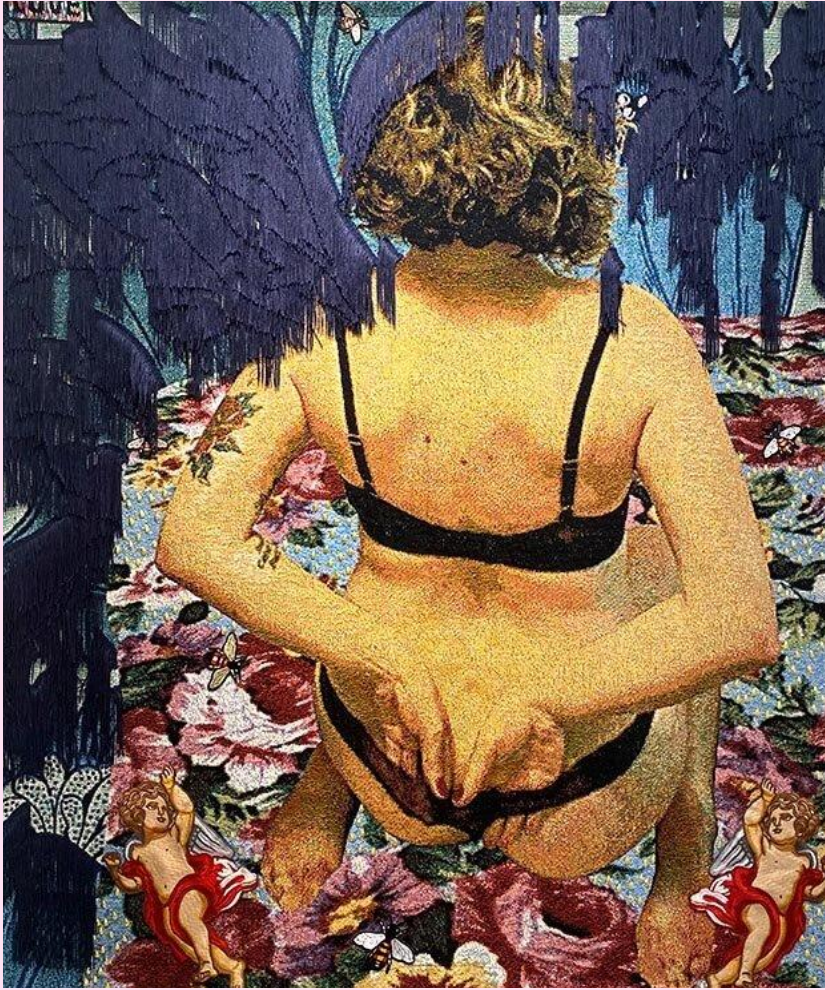
\$3,000



**Julia, no 10, 2018**  
Gouache, pencil, metal leaf and  
acrylic on paper  
19 <sup>5</sup>/<sub>8</sub> x 23 inches

\$2,500





***Carly*, 2020**

Mixed media on digitally woven tapestry

16 <sup>7</sup>/<sub>8</sub> x 48 <sup>3</sup>/<sub>8</sub> inches

\$10,000



***We Were Just Kids*, 2022**

16 x 10 <sup>1</sup>/<sub>4</sub> inches

Acrylic gouache and water soluble  
pencil on Duralar

\$1500





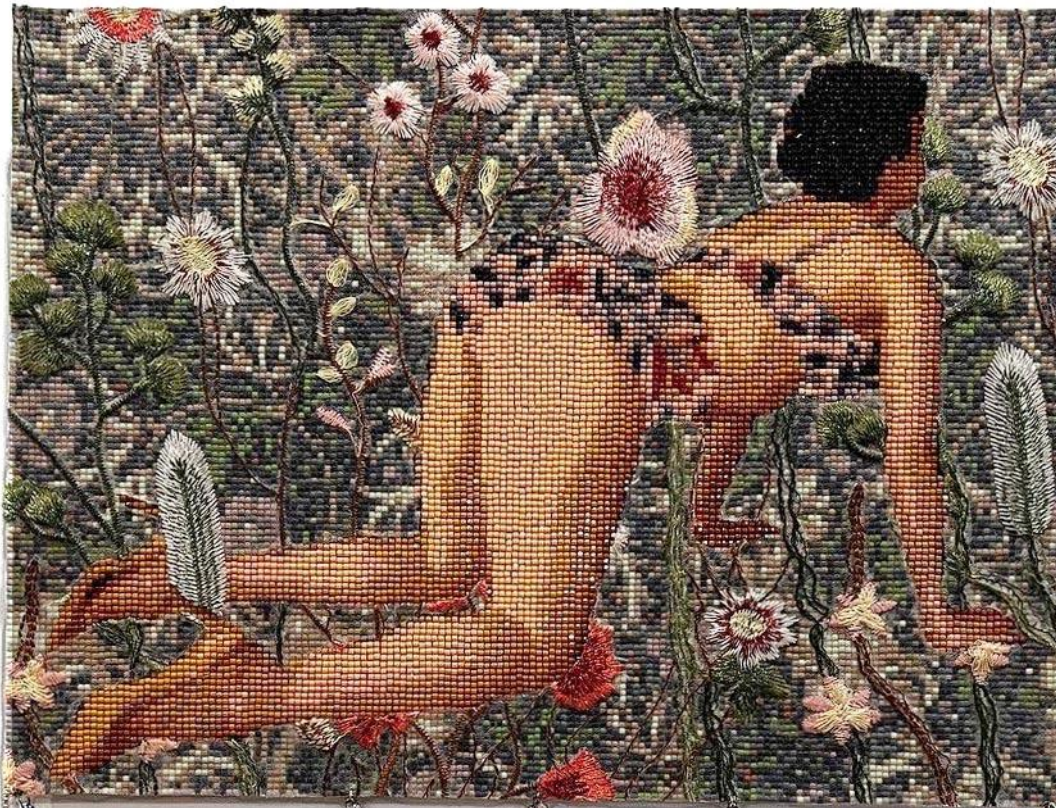
***Erin, (DIY), 2024***

Mixed media on digitally woven tapestry

50" x 55 ¾"

\$10,000





***E.D. in the Wildflowers***  
2022

Mixed media on digitally  
woven tapestry  
17 ½ x 15 ¾ inches

\$2000



***Sue, no. 6***, 2012

Cut vinyl on paper, 12 x 18 inches, NFS





***Julia, no. 9***, 2013

Cut vinyl on paper, 19 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> inches

Unframed: \$350

Framed: \$450



***Kelly, no. 3***, 2013

Cut vinyl on paper, 19 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> inches

Unframed: \$350

Framed: \$450



Untitled, 2011 - 2013  
Watercolor on ivory  
4 x 3 inches

\$600



Untitled, 2011 - 2013  
Watercolor on ivory, 3.5 x 2.5 inches

\$400



Untitled, 2011 - 2013  
Watercolor on ivory, 3.5 x 2.5 inches

\$400





Untitled, 2011 - 2013  
Watercolor on ivory  
3.5 x 2.5 inches

\$400



Untitled, 2011 - 2013  
Watercolor on ivory  
3.5 x 2.5 inches

\$400





Untitled, 2011 - 2013  
Watercolor on ivory  
3 inch round

\$500



Untitled, 2011 - 2013  
Watercolor on ivory  
3 inch round

\$500



Untitled, 2011 - 2013  
Watercolor on ivory  
2 1/2 x 3 inches

\$300



Untitled, 2011 -2013  
Watercolor on ivory  
2 x 2 1/2 inches

\$300



Untitled, 2011 - 2013  
Watercolor on ivory, 2 1/2 x 3 inches

**SOLD**

# About the Curator

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Erica Criss is an independent curator, web designer, and founder of CRISS Collaborations which offers support to artists, specifically those transitioning from emerging to professional status. Previously, she was the Operations Director of the Manhattan Graphics Center (2015-2021), a non-profit printmaking studio where she curated 10 national and international exhibitions annually.

Some of her most recent curatorial projects include, *Leftover and Over*, SPRING/BREAK Art Show 2022, NYC, and *The Women's Printmaking Invitational 2022*, The Lemmon Visiting Artist Gallery at Kent State University at Stark, featuring one hundred works by 27 contemporary women printmakers.

Criss received her MFA in Printmaking from Kent State University. She serves on the advisory board of the Society of American Graphic Artists (SAGA), NYC, and acts as webmaster to the K. Caraccio Print Collection, NYC and Robert Kipniss Studio, NYC.

Catalog by  
Erica Criss  
CRISS Collaborations  
crisscollaborations@gmail.com  
[crisscollaborations.com](http://crisscollaborations.com)  
@criss\_collaborations

