

Exhibition-related Programs

Opening Reception @ BMoCA

Thursday January 25, 2024
5 - 6pm member preview
6 - 8pm public reception

Kiki House of Felicity Ball at BMoCA

Thursday, February 22, 2024
6 - 8pm
\$20 / \$15 members

Join us for a performance by Kiki House of Felicity, learn more about the underground kiki ballroom dance scene, and take a turn on the catwalk. Presented in collaboration with the Black Movement Festival: Boulder.

Simulated Selves: Panel Discussion

Thursday, March 14, 2024 @ BMoCA
5:30 - 6:30pm
\$15 / \$10 members

How do you present yourself in the digital vs. physical world? BMoCA curator Jane Burke will moderate a tech and art focused panel discussion on trends in online personae featuring digital media experts.



Visit [BMoCA.org](https://www.bmo-ca.org) for registration or more information.

Front image credit: Laura Lee Shill, *Still Available for Parties* (detail), 2023, photo documentation of grief performed as humiliation and persistence.

The Spring Exhibition and BMoCA's annual exhibition fund are generously underwritten by The Kelley Knox Family Foundation, The Kemper Family Foundations, UMB Bank, n.a., Trustee, the Scintilla Foundation, Lynn McGowin, Elise & Skip Miller, Stacey Steers & David Brunel, Nicky Wolman & David Fulker, Boulder County Arts Alliance, Boulder Arts Commission, City of Boulder, Colorado Creative Industries, Community Foundation of Boulder County, and the Scientific & Cultural Facilities District.

Please Do Not Touch Works of Art
Flash Photography Not Permitted

BMoCA

Boulder Museum of
Contemporary Art

1750 13th Street
Boulder, Colorado 80302
303.443.2122
[BMoCA.org](https://www.bmo-ca.org)



Spring Exhibition 2024

Performing Self

January 25 — April 28, 2024

Performing Self

Performing Self is a look into how seven multidisciplinary artists celebrate the mutability of self-identity through the embodiment of alter egos or personae. Through photography, video, painting, and installation, artists Tobias Fike, Noa Fodrie, Laura Lee Shill, Louis Trujillo, Eriko Tsogo, and Sherry Wiggins & Luís Filipe Branco reveal how performance serves as a tool to push against our own positionality in the fluid construction of self within our increasingly image-conscious culture.

The work on view exposes the theatricality behind the act of self-transformation through the ritualized use of costume, makeup, and movement conjointly with varying degrees of humor, humility, and empowerment. In so doing, the impulse to shapeshift serves as both a springboard and a safety net to explore themes related to aging, loneliness, divisiveness, and displacement, as a form of self-care, socio-political resistance, and time travel.

Tobias Fike

he/him

Tobias Fike centers his work around people, time, and place within the context of our relationships with each other and the universe. In this new body of work, he references two recurring subjects, the cosmos and his microcosm—the suburbs. Fike addresses existential questions associated with “playing” the role of the archetypal suburban white dad, sandwiched between his father and two daughters.

Noa Fodrie

she/her

Noa Fodrie has found a way to feel herself through the materiality of painting. One of her primary motivations as an artist and educator has been to answer questions, most often questions concerning her black biracial identity. However, her practice is foremost a self-study made for herself, as a way to heal her double consciousness and somatically align her body and mind. Through the ebb and flow of school semesters and romantic relationships, she has formulated a methodology that is liberating within its discipline.

Laura Lee Shill

she/her

Laura Lee Shill reconfigures and repurposes her stage of disparate and dismembered moving (body) parts in what she describes as an “oscillation between disclosure and concealment, absence and intimacy, remembering and forgetting, and aspiration and burden.” Her work is both surrealistically hypnotic in its repetition of form and color and hyperrealistic in its use of cast replicas of her legs, arms, and hands.

Louis Trujillo

he/they

Louis Trujillo’s self-portraits are evidence of their shift toward self-acceptance surrounding gender fluidity and body positivity in the face of homophobia, transphobia, femmephobia, and fatphobia. Growing up in conservative, working-class Colorado, Trujillo’s internalized shame around their identity was compounded, even after coming out as a young adult. They found further rejection within the gay community in that their body type and femininity were seen as incompatible. In response to these projected binaries, Trujillo has developed an autobiographical practice of self-expression as a form of reparative self-love.



Image: Noa Fodrie, *Transitory Period* (detail), 2018, acrylic on canvas. 30” x 40”. Image courtesy of the artist.

Eriko Tsogo

she/her/they

Eriko Tsogo is a first-generation Mongolian American, multidisciplinary artist, and cultural producer whose intuitive, experimental, and esoteric artistic process spans visual art, performance, and media informed by her diasporic identity. Instigated by the pandemic, Tsogo invented an alter ego, BBQ (Bounce Back Queen), as an “anti-hero/ AAPID (Asian American and Pacific Islander Diaspora) caricature of society and an anti-rally against Yellowism.” BBQ (They/It/Two Soul) is “a multidimensional mirror challenging the stereotypes and hateful rhetoric surrounding marginalized identities” and binaries of East and West, subject and object.

Sherry Wiggins

she/her

Luís Filipe Branco

he/him

Sherry Wiggins has been producing performative portraiture since 2015, working predominantly in Portugal with photographer Luís Filipe Branco. Their ongoing series *The Heroines Project* is influenced by twentieth-century French multidisciplinary artist and writer Claude Cahun and in turn, the photographic self-portraiture of Cindy Sherman. Wiggins researches, embodies, and enacts historical characters as a modality of self-exploration and as a means to interrogate how female representation is stereotypically mythologized by men.