



fe·cund

## Fecund Series Statement

Adrienne Outlaw's *Fecund Series* explores ethical issues stemming from the rapid advancement of biotechnology - issues such as artificially sustaining those in persistent vegetative conditions; terminating abnormal fetuses; and bioengineering. To explore these ideas in the studio, she manipulates and assembles natural materials with manmade products. She works with scientists to select movies showing the latest advancements in biophysics and she makes videos of intimate maternal scenes. She places the works in anthropomorphic specimen cases so that they can be seen but not touched. Some pieces are fun, elegant and beautiful; others are marred by the recombination process. Viewers become participants when they peer inside a piece and see their reflection.



"In *Fecund Videos* (2007) and *Fecund Series II* (2007), flesh-colored cones simulating human breasts, made irregular visual patterns across two walls, each distinctive in material and shape. Peering into the 'nipples' of the first group, the observer sees clips from stunningly beautiful biophysics videos: the heartbeat of a fish, glucose metabolism, cellular structures. The other 'breasts' encase miniature sculpture of fantasy creatures constructed from cicada shells, fur, sea urchin shells, and bugs. These 'bosom-incubators' embody security and nourishment on the one hand and potential danger on the other should the mother fail to foster her young appropriately." - Dorothy Joiner, Adrienne Outlaw at Troy Plunk Gallery, *Sculpture Magazine*, 2009

**"The *Fecund Series* encourages viewers to consider the consequences of the most challenging biotech issues facing us today."**

- Rhiannon Mercer, *We are Made to Morf*, *Artificial Selection Catalog Essay*, 516 Arts, 2010



"[Outlaw's] pieces deal with living, with birth, with life succored or death averted, and most require the viewer to put eye to peephole to see what's going on. What is seen, sometimes, is the reflection of one's own eye, but the intense inventiveness of nature appears to be the subject, conjured up by a most inventive artist." - Jane Durrell, Projections: Manifest Gallery, *Sculpture Magazine*, 2009

**"Outlaw links the process of growth to the capacity of a species to thrive through adaptation."**

- Mark Scala, *Fragile Species Catalog Essay*, Frist Center for the Visual Arts, 2005

"Adrienne Outlaw intersperses colorful scientific videos of the embryonic heart and blood flow using such techniques as confocal microscopy with pictures of the dailiness of mothering and taking care - breastfeeding, snuggling, nurturing. The science is spectacular, but which is the more wonderful."

- Ellen Wright Clayton, *Taking Care, TAKE CARE Catalog Essay*, Vanderbilt University, 2011



Adrienne Outlaw grounds her interdisciplinary practice in a rigorous commitment to craft. Her often interactive work is informed by ethical issues developing with the rapid advancement of biotechnology. Outlaw is the recipient of grants, awards, and fellowships from such places as the Elizabeth Firestone Graham Foundation, Tennessee Arts Commission, and the Virginia Center for Creative Arts. Her work is in such permanent public collections as the US Embassy in Abuja, Nigeria, Cheekwood Museum of Art, and the Nashville Public Library. She has shown in twelve museum exhibits including two solo shows. A dozen exhibition catalogs and two art books feature her work. As part of her socially engaged art practice, Outlaw writes, curates, lectures, and runs programs for artists. She holds an MLAS from Vanderbilt University and a BFA from the School of the Art Institute of Chicago.

### Selected Exhibits

2011

Whitespace Gallery, Atlanta, GA \*  
University of North Carolina, Wilmington, NC \*  
*An Exchange with Sol LeWitt*, MASS MoCA  
and Cabinet Magazine, North Adams, MA,  
Brooklyn, NY

2010

*All in the Family*, Islip Art Museum, East Islip, NY  
*Artificial Selection*, 516 Arts, Albuquerque, NM +  
*Light. Camera. Action. New Media*, AMAG,  
St. Thomas Aquinas College, Sparkhill, NY

2009-2011

*TAKE CARE*, A 3 year touring show, Venues  
Include: Vanderbilt University, Nashville, TN  
(2011), Pool Art Fair, Miami, FL, (2010), The  
Renaissance Center, TN (2010), Kendall  
College of Art, Grand Rapids, MI (2009) +

2009-2010

*The Enhancer Project*, ART MAKES PLACE,  
Nashville, Chicago, New York, Miami,  
Washington, D.C., Los Angeles, Bangkok,  
Sao Paulo, Santiago, Copenhagen, Berlin +

2007

*Finding Lost Values*, 5th Cheongju International  
Biennale, Cheongju City, Republic of Korea +  
*Seek Shelter*, Art Museum of the University of  
Memphis, TN \*+

