

**JACQUELINE
ILIA ZERVOU 23A
ATHENS**

*If you stand close enough to the action, with a glass to the wall,
you can hear the sound of teeth being gritted*

March 21 – April 28, 2024

When Ranice Henderson Crosby wrote the poem ‘Waitresses’, she noted that it ‘grew out of an increasing awareness of the base on which the waitress system rests—both sexual and economic.’ Not long after writing it, energy depleted, she turned in her uniform. A decade or two later, when the Berlin Wall fell, Ruth Wolf-Rehfeldt similarly stopped making work, believing there was no longer a need for her mail art evasions, rendered urgent only within an apparatus of state surveillance. Now, Brianna Leatherbury makes sculptures from salvaged street materials, economic loopholes doubling as solar heaters that equip their studio with a heat source, making an otherwise unaffordable space workable.

With gritted teeth and within a feminist history of necessary self-reliance, the three divert energy, attention and resources, functionalising their work on their own terms and finding escape routes from economic systems that fail them—all the while appearing otherwise compliant, their subversions ghostly and efficient.

Curated by Isabelle Sully

Ranice Henderson Crosby
Brianna Leatherbury
Ruth Wolf-Rehfeldt

Open by appointment
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An only child born in Baltimore and reared by a mother who always worked outside the home, Ranice Henderson Crosby (1952–) began writing poems in a creative writing class when she was a high school senior. After second year, she left college to work as a waitress or ‘in kitchens of one sort or another.’ Aside from her inclusion in *Women Working: An Anthology of Stories and Poems* (published by The Feminist Press at the City University of New York in 1993)—which includes the poem ‘Waitresses’ and mentions her small volume *Uncomplicated*, hand-printed on a press that she and three other women operated—not much else is known about her work as a poet.

Brianna Leatherbury (1995) is an artist whose recent work begins with research that is both personal and structural. They create abstract systems that explore the material effects of economic forces through individual relationships. Working with the materials of intimacy, industry and finance, their work infiltrates infrastructures’ ability to simultaneously connect and divide its recipients.

Ruth Wolf-Rehfeldt (1932–2024) was a German artist associated with visual poetry and mail art. She is most known for a period of geometric and poetic typewriter works produced between the 1970s and 1990 while employed as an administrator for the German Democratic Republic. During this time, Mail Art became a way for Wolf-Rehfeldt to engage in a system of participation and exchange with the outside world despite being confined within the GDR. Following reunification, and the subsequent termination of her role, Wolf-Rehfeldt ceased making art as she felt there was simply no need anymore.

Isabelle Sully (1991) is an artist, writer and curator. Working with feminist histories in mind, she takes the mechanisms and materiality of administration as a main focus within her work, developing conceptual projects that span experimental writing, sculpture, performance, exhibition-making and publishing. Originally from Melbourne/Naarm, she now lives in Rotterdam where she is the founding editor of *Unbidden Tongues*, co-curator of *Playbill* and artistic director of *A Tale of A Tub*, Rotterdam.

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Ranice Henderson Crosby
Waitresses, circa early 1970s
Poem

Brianna Leatherbury
Who owns the sun?, 2024
Solar heaters made from salvaged construction materials
Dimensions variable

Ruth Wolf-Rehfeldt
Various titles, various years
Photocopy reproductions of original typewritings
Original size, 10.5 x 14.7 cm

Panel 1
Strukturblätter [Structure sheets], mid 1980s (Prints 1-21)
Strukturierung [Structuring], late 1980s

Panel 2
AIR, late 1970s (Prints 1-4)
Undetermined Sum, mid 1980s (Prints 5-7)
Untitled, late 1970s (Prints 8-9)
Untitled, early 1980s
Untitled (Spirals), early 1980s

Ruth Wolf-Rehfeldt appears courtesy of ChertLüdde, Berlin.