



This installation provides a place to consider one's own relationship to objectification of women's bodies, the male gaze and female empowerment.

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Afraid/Not Afraid

A Photography-based Installation
Jan Cook & Pamela Chipman

Afraid/Not Afraid examines how women live with an ever-present threat of violence and the feeling of being unsafe in their world. In creating this work, we are confronting this underlying fear to call attention to and to create discussion and change around these issues.



This collaborative photo-based installation explores vulnerability and our relationship to it as women. Gender violence, sexual stereotypes, and the portrayal of women in the media and popular culture feed and perpetuate this fear in our society. Our work looks at how these forces shape the lives and behavior of women, often in subtle ways, that become ingrained and normalized as part of our worldview. The images reflect the relationship between being watched and objectified and how women present their identities to the world.

The "Me Too" movement shows us that unwanted sexual advances, sexual harassment, discrimination and

assault are still issues that women currently face. We believe that these gender-related experiences intersect with the boundaries of age, class and race. In this immersive installation, the viewer becomes the voyeur, peeping through an exterior window of a house before entering the space. Inside are images of women going about their daily rituals. Some are personal, private moments. Behind those are silhouette images of women in the roles and identities that women take on in public. Other images are close-up photographs of more personal moments in response to these, playing with the idea of interior and exterior personas. As one navigates the space an audio component alludes to victim blaming and self-questioning.



Afraid/Not Afraid

"Women making art about women to empower women"



"Nowadays, the theme of gender equality and gender studies is very popular all over the world. For the first time in history women feel empowered enough to step forward and speak up for themselves. The #metoo movement is the prominent proof of the fact that women finally decided not to endure the gender discrimination."

Suggested Educational Programing/ Opportunities for learning

The artists are available to speak at public events as well as meet privately with docents, sponsors and community members. They will work with venues to develop and arrange programming for panel discussions, speakers and moderated group discussion on the following themes:

- gender inequality,
- sexual discrimination,
- violence against women,
- sexual harassment,
- typically male and typically female communication,
- internalizing fear,
- rape resources,

Documentation video



Documentation video

Exhibition Components

- 12 chifon fabric photographic panels, with hanging rods
- 20 feet of black curtains, 12 feet of white curtain
- one projector
- one audio file
- one raspberry pi
- 2 speakers and cables

The exhibition includes a selfie station where guests are encouraged

Our own experiences and concerns with safety and consent propelled us to create a body of work that looks at the emotional side of this subject. We are white cisgender women who grew up during the changing expectations created by the women's liberation movement of the 70's. As young women we saw radical changes in the expectations and possibilities of female gender roles, with opportunities to become stronger and more independent. This grew our expectation of equality between the sexes, which did not always play out. Although our generation has seen rapidly expanding views on what it means to be female in America, there are still problems



Pamela Chipman is a Portland, Oregon based visual artist who explores themes of memory, domesticity and femininity. She creates work that speaks to the history, strengths and struggles of women in our culture.

She received her BA in psychology from Marylhurst University, she also studied photojournalism at Boston University and fine arts at UCLA.

Chipman's work has been featured in exhibits at The Pacific Northwest Drawers at Blue Sky Gallery, Portland OR; Imogen Gallery, Astoria, OR; The Walters Cultural Arts Center, Hillsboro OR; Vashon Center for the Arts, in Vashon WA; and the Art at the Cave Gallery, Vancouver WA; where her photo-based installations Inner Voices and Threads debuted in 2019.

Chipman's photographs are in permanent collections at the Portland Museum of Art and The Portland Visual Chronicle. Her video books, which utilize QR code technology, are held at the UCLA Library and the UC Santa Cruz Library. Her video work has been exhibited internationally in galleries, at film festivals, and on television. Jumptown, her multichannel video piece, is permanently installed in Portland, Oregon. Additionally, she created and curates the PDX Red Wall Project, an exterior public exhibition space with monthly changing exhibits.

Jan Cook is a visual artist who works with photo-based imagery, combining traditional processes in unconventional ways. Her work is a combination of reality and fabrication, a type of magic realism where she explores believability in the photographic image and the enigma of altered photographs.

She has exhibited in the US and Mexico. Recent shows include Roll-Up Gallery in Portland, Oregon and Gallery 1/1 in Seattle. In the last few years she has been published in Fraction Magazine and Diffusion Magazine. In 2017 she received a Regional Arts and Culture Council Professional Development Grant and was a Critical Mass finalist. In 2020 her work was acquired by the City of Seattle Office of Arts & Culture for The Seattle Portable Works Collection.

Jan received her BFA in photography from the University of Washington. She studied and worked in Mexico for two years and that experience had a big influence on her imagery. She currently resides in Portland, Oregon.

