Thirsty, the artist’s definition of a longingly remote place.

Though she uses everyday household objects, Perret’s objects are not just bricolage. Instead, her objects propel the narrative into a coextensive material space, a cluster of bullhorns, the shape repeated in varying sizes to create a series of discrete fictional texts that take various forms (including letterpress, collage, embroidery, painting, and embroidery) of the same theme. A meme. Perret’s work is a series of attempts to reconstruct and expand the informal feminist manifestos of the 1970s, and to create a feminist practice that can possibly be built from the ground up, starting with a core group of women who would have to learn how to be perfectly self-sufficient before being able to include men in the community.

This sex which is not one.

In Other Worlds, a Man Awaits the Return of the Dragon. In the exhibition, a handwritten letter to an anonymous friend who visited New Ponderosa Year One, opens with the following sentence: “The rest is just icing on the cake, and we have little patience for it. The fact that the revolution starts inside you, first and foremost.”

What’s ‘outside’ that is exempt, in part, from phallocratic law? My work; my objects; my practice.”

The Crystal Frontier. The Crystal Frontier is a group exhibition of works by Mai-Thu Perret. The exhibition is organized by the San Francisco Museum of Modern Art and is part of the Crystal Frontier project. The Crystal Frontier is a series of exhibitions, performances, and public programs that aim to bring together artists, writers, and thinkers to explore the relationship between art and science, and to consider the role of art in shaping our understanding of the world.

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