

Just Call Her "Muscles"

By Tara Jepsen

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Margaret Harrison's bemuscled specimens at "The Bodies Are Back" are superheroes on their way, sporting a cacophony of gender-signifying genitals, upper-body arrangements, and clothing: If Captain America were to get fruity in the boudoir, this might be the result. In other words, the artist may as well have gone through some kind of art grinder at San Francisco's lovely leather bar the Eagle, emerging with her feminism intact (the gentlemen at said bar wouldn't have it any other way) and Tom of Finland on the brain. The drawings similarly recall punk icon G.B. Jones' series of drawings titled "Tom Girls," both in spirit and aesthetic. As in Jones' series, the female figures in "Bodies" have massive muscles and a robust sexuality not usually ascribed to women. Harrison first created the pieces included in "The Bodies Are Back" in the late 1960s and early '70s, and found her first solo show shut down by the police after one day; they felt it was too controversial. The images are still exciting, entirely contemporary, and ultimately timeless, like the fashion at a leather bar.

The opening reception for "The Bodies Are Back" starts at 7 p.m.

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