

**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

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