

global feminisms

NEW DIRECTIONS IN CONTEMPORARY ART



global feminisms

Maira Roth



global feminisms

NEW DIRECTIONS IN CONTEMPORARY ART

Edited by

Maura Reilly • Linda Nochlin

Essays by

Maura Reilly • Linda Nochlin

N'Goné Fall • Geeta Kapur • Michiko Kasahara

Joan Kee • Virginia Pérez-Ratton

Elisabeth Lebovici • Charlotta Kotík

MERRELL
LONDON • NEW YORK

Brooklyn Museum







Published on the occasion of the exhibition
Global Feminisms, organized by the Brooklyn Museum.

The exhibition is sponsored by Altria Group.

Additional support is provided by
the Elizabeth A. Sackler Foundation.

An endowment established at the Brooklyn Museum
by the Iris and B. Gerald Cantor Foundation and the
Andrew W. Mellon Foundation helped support research
and development of the accompanying publication.

Brooklyn Museum
March 23–July 1, 2007

Davis Museum and Cultural Center
Wellesley College, Wellesley, Massachusetts
September 12–December 9, 2007

Front jacket/cover: Detail of Boryana Rossa, *Celebrating the Next
Twinkling*, 1999 (see page 239)

Back jacket/cover details (left to right, from top): Sanghee
Song, *The National Theater*, 2004 (see page 253); Lisa Reihana,
Mahuika, 2001 (see page 235); Ingrid Mwangi, *Static Drift*, 2001
(see page 228); Teresa Margolles, *Catafalque*, 1997 (see page 222);
Pipilotti Rist, *Tombstone for RW*, 2004 (see page 237); Tania
Bruguera, *The Burden of Guilt*, 1998 (see page 184); Lida Abdul,
White House, 2005–6 (see page 168); Ryoko Suzuki, *Bind*, 2001
(see page 254); Skowmon Hastanan, *Les femmes en route:
Magnificent Journey*, 2003 (see page 205); Cabello/Carceller,
A Kiss, 1996 (see page 187); Catherine Opie, *Self-Portrait/Nursing*,
2004 (see page 230); Dayanita Singh, *Mona in Graveyard*, 1999
(see page 251); Chantal Michel, *Und ich will ...*, 1997 (see
page 223); Rebecca Belmore, *The Named and the Unnamed*,
2002 (see page 179); Iskra Dimitrova, *Thanatometamorphosis*,
1997 (see page 194)

Frontispiece: Detail of Ryoko Suzuki, *Bind*, 2001 (see page 254)
Pages 4–5: Detail of Rebecca Belmore, *The Named and the
Unnamed*, 2002 (see page 179)

Page 8: Detail of Catherine Opie, *Self-Portrait/Nursing*, 2004
(see page 230)

Page 10: Detail of Lisa Reihana, *Mahuika*, 2001 (see page 235)

Pages 166–67: Detail of Sarah Lucas, *The Sperm Thing*, 2005
(see page 218)

Pages 264–65: Detail of Parastou Forouhar, *Thousand and One
Day*, 2003 (see page 199)

First published 2007 by
Merrell Publishers Limited

Head office:
81 Southwark Street
London SE1 0HX

New York office:
49 West 24th Street, 8th Floor
New York, NY 10010

www.merrellpublishers.com

in association with

Brooklyn Museum
200 Eastern Parkway
Brooklyn, NY 11238-6052

www.brooklynmuseum.org

Works of art copyright © 2007 the individual artists
Text and catalogue copyright © 2007 Brooklyn Museum,
200 Eastern Parkway, Brooklyn, New York 11238-6052
Design and layout copyright © 2007 Merrell Publishers Limited

All rights reserved. No part of the contents of this book may
be reproduced, stored in a retrieval system, or transmitted in any
form or by any means, electronic, mechanical, photocopying,
recording, or otherwise, without the written permission of the
Brooklyn Museum and Merrell Publishers Limited.

Catalogue records for this book are available from
the Library of Congress and the British Library.

ISBN-13: 978-1-8589-4390-9 (hardcover edition)
ISBN-10: 1-8589-4390-6 (hardcover edition)
ISBN-13: 978-0-87273-157-8 (softcover edition)
ISBN-10: 0-87273-157-X (softcover edition)

This publication was organized at the Brooklyn Museum
Project editor: James Leggio
Associate project editor: Joanna Ekman

Produced by Merrell Publishers Limited
Designer: Maggi Smith
Printed and bound in China

The majority of the photographs of works of art reproduced in
this book were provided by the owners or custodians of the work
or by the artists, as indicated in the captions. Additional photo
acknowledgments, when due, follow the owner's or custodian's
name and appear within parentheses.

In the captions, the dimensions of works of art are given with height
first, followed by width and, in the case of sculpture, by depth.

Contents

Foreword	9
Arnold L. Lehman	
Curators' Preface	11
Maura Reilly and Linda Nochlin	
Introduction: Toward Transnational Feminisms	15
Maura Reilly	
Women Artists Then and Now: Painting, Sculpture, and the Image of the Self	47
Linda Nochlin	
Providing a Space of Freedom: Women Artists from Africa	71
N'Goné Fall	
Gender Mobility: Through the Lens of Five Women Artists in India	79
Geeta Kapur	
Contemporary Japanese Women's Self-Awareness	97
Michiko Kasahara	
What Is Feminist About Contemporary Asian Women's Art?	107
Joan Kee	
Central American Women Artists in a Global Age	123
Virginia Pérez-Ratton	
Western European Women Artists: Speaking in a Minor Voice	145
Elisabeth Lebovici	
Post-Totalitarian Art: Eastern and Central Europe	153
Charlotta Kotík	
Plates	167
Acknowledgments	266
Artist Biographies	267
Selected Bibliography	288
Contributors	298
Index	299



Foreword

This catalogue and the exhibition it accompanies are among the inaugural projects of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum. The Center, a new component of the Museum's curatorial enterprise, houses Judy Chicago's landmark feminist artwork *The Dinner Party* and presents exhibitions and programs on the subject of feminist art. Feminism, of course, does not speak solely about and to women, and we intend the Center to advance the Museum's overall mission of offering our visitors opportunities to draw meaningful connections between the rich artistic heritage of the world's cultures and their own lives.

We are extraordinarily grateful to Elizabeth A. Sackler, a Brooklyn Museum Trustee, for approaching us with the concept for the Center, and for her assistance in helping us achieve what became a shared vision. The Elizabeth A. Sackler Foundation donated *The Dinner Party* to the Museum and committed substantial funds for the design and construction of the Center's galleries. It also contributed support for the Center's programming, including the present exhibition.

Susan T. Rodriguez of Polshek Partnership Architects, the architect of the Center's galleries, has been an inspired collaborator in helping us create a beautiful architectural setting for the first museum-housed center for feminist art.

We are especially grateful to Altria Group, sponsor of *Global Feminisms*, for its critical financial support of this ambitious exhibition. Altria's longstanding commitment to the arts is an especially distinguished example of

corporate patronage. We extend our thanks to Louis C. Camilleri, Chairman and Chief Executive Officer of Altria Group, and to Jennifer P. Goodale, Vice President of Contributions. Jennifer and her colleagues in Altria's Contributions Department have been wonderfully enthusiastic partners throughout this project. The exhibition and catalogue are also supported by the Elizabeth A. Sackler Foundation, and by a publications endowment established jointly at the Brooklyn Museum by the Iris and B. Gerald Cantor Foundation and the Andrew W. Mellon Foundation.

Maura Reilly, Curator of the Elizabeth A. Sackler Center, and guest curator Linda Nochlin, the pioneering scholar of feminist art, have co-curated a groundbreaking, provocative exhibition that draws energy from diverse and profound interpretations of feminism worldwide. Maura and Linda, working with a talented team from the Brooklyn Museum, have set a high standard for future efforts of the Elizabeth A. Sackler Center for Feminist Art. In addition, I would like to acknowledge especially the lenders to the exhibition for their critical participation in this endeavor.

For the ongoing support of the Museum's Trustees, we extend special gratitude to Norman M. Feinberg, Chairman, and every member of our Board. Without the confidence and active engagement of our Trustees, it would not be possible to initiate and maintain the high level of exhibition and publication programming exemplified by *Global Feminisms*.

Arnold L. Lehman
Director
Brooklyn Museum



Curators' Preface

Maura Reilly and Linda Nochlin

This exhibition is the joint enterprise of two women: one younger, Maura Reilly, Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum; and the other older, Linda Nochlin, Lila Acheson Wallace Professor of Modern Art at the Institute of Fine Arts, New York University. Our relationship is secured not only by our co-curatorship of the show *Global Feminisms*, but also by our long personal history of common intellectual passions and feminist pursuits. Dr. Reilly was the doctoral student of Professor Nochlin, and as is so often the case, the teacher learned much from her student, especially about new, more complex attitudes toward feminism itself, and about a younger generation of artists who embodied these attitudes. The show, then, is the product of what one might call intergenerational feminist approaches. We both were convinced that only a *major* exhibition of women artists was appropriate for the opening of the Center for Feminist Art at the Brooklyn Museum, the only such exhibition space in any American museum. We wanted to signal the pioneering enterprise of the Center by focusing its first show around younger women artists and work done since 1990, thereby looking to the present and future rather than the past; and we wanted, above all, to make the show a transnational one in the fullest sense of the word, rather than emphasizing the contribution of American and European artists.

The aim of our show is suggested by its title, *Global Feminisms*. Although there have been shows of women artists and, indeed, feminist shows before, there have not been such shows with the ambition to include art from all areas of the world, not just the West. By making feminism a plural noun, we mean to imply that there is not a single, unitary feminism any more than there is a timeless, universal "woman," but rather, that there are varied, multiple, unstable constructions of female subjects and their predicaments and situations.

The concept of difference lies at the heart of our project as a positive factor—not just the difference between men and women, but even more, the differences

among women themselves: differences between women from non-Western cultures and European and American women; and, just as interesting and important, differences among women artists within and between cultures, races, ethnicities, classes, and so forth. We did not expect women from Bolivia or Pakistan to exhibit specific ethnic traits in their art, any more than we expected the same from an artist from the U.S.; to do so would have been naïve and patronizing. Yet we were open to, and very interested in, the varying and innovative ways that women from diverse parts of the world self-consciously deployed the visual culture they had inherited to create new, often critical visual expressions.

We were anxious to explore the range of differences among women artists within a specific age group: younger artists, women born since 1960. At the same time, we sought out the profound differences in formal structure created by the use of new media, or by approaching old media in a new way. Hence the exhibition contains a great many examples of photography, video, installation, and performance art as well as painting and sculpture. So differences of class, race, age, nationality, and media are illuminated by being presented together, so that viewers, comparing and contrasting, will be provoked into asking themselves and each other hard questions about their usual assumptions about contemporary art. Difference also implies the differences existing between the feminist art of today and that of the past: these younger, cosmopolitan women artists may or may not be overt in their critique of patriarchy and the subordination of women by national policies or religious traditions. Our understanding of feminist art is more flexible and open than that of the past. The binaries—oppressor/victim, good woman/bad man, pure/impure, beautiful/ugly, active/passive—are not the point of feminist art today, as this exhibition reveals. Ambiguity, androgyny, self-consciousness, both formal and psychic, are necessary in the challenge to thought and practice that constitutes feminist art production.

In *Global Feminisms* we are trying to construct a definition of “feminist” that is as broad and flexible as possible. Openness, multiculturalism, and variety are the names of the game. By this we do not mean that “anything goes”; on the contrary. But neither do we mean that we want to restrict our definition to work that has an overtly or simplistic “feminist” content. This is not to say that we have excluded such work from the exhibition. It is simply that we believe that there is a much broader range of work with feminist implications than a narrow definition would stipulate. Moreover, we believe it is necessary to have a wide-ranging, flexible, and broad interpretation in order to accommodate work by women from different cultures, ethnicities, classes, countries, and so on. What counts as “feminist” in one context may be understood differently in another. What we have in mind is that there are other modes of expression, other formal languages, other urgencies, engaged by feminist art than those pursued by non-feminist production, and these include ethnic and national issues as well as “feminist” ones. It is the sense of *work as critique*, involving gender issues not necessarily overt but underlying, that marks nearly all of the art in this exhibition. Thus we have included artists with a more direct feminist agenda as well as ones who do not proclaim themselves as feminists but definitely raise feminist and gender issues in their work.

Global Feminisms is not intended to be a comprehensive survey of contemporary feminist art worldwide. To attempt to do so in a single exhibition would clearly be impossible. Despite our best efforts there are major gaps in representation. There are no artists, for instance, from Uzbekistan, the Dominican Republic, Nigeria, Iceland, Peru, Laos, and many other countries. The show should be seen rather as a compilation, serving to introduce to the public a select group of women artists—some established in the Western art market, others not, or less so—from every inhabited continent. In many ways, it seeks to introduce a new generation of women artists to a public unfamiliar with

work outside the elite spaces of Manhattan galleries.

The fact that some of the women artists from non-Western countries in our exhibition show or have dealers in the art capitals of the Western world—Paris, New York, Berlin, London—is a sign that they are in the vanguard of their places of national origin. Far from “selling out,” they are moving in, changing the standards and values of the art world itself by bringing new visions and languages to bear on the problems of today. The issues confronted by these women, their styles of address, their relationship to feminism, their position in the art world, and the world in general, vary enormously. While the majority of the artists in the exhibition were born outside of North America and Europe, many of those have migrated from their homelands for various personal and political reasons to European or American locations, or they live as hybrid subjects in a liminal space between *here* and *elsewhere*.

The works we chose for the exhibition were informed by previous knowledge, extensive research, travel, and, above all, *dialogue*, between ourselves and with others. In an effort to work against the negative stereotype of the curator-as-explorer—or worse, neocolonialist—we sought instead to pursue our goal of mounting a global exhibition by positioning ourselves as “mediators of cultural exchange,” to use Gerardo Mosquera’s phrase. In other words, from the outset, we turned to specialists outside our areas of expertise and admitted our own limitations. When we initially sat down to brainstorm the show, for instance, we were struck by how little we knew about feminists working outside of the European and North American contexts. While our knowledge of international contemporary feminist art is extensive, there were large regions of the world with whose artistic production we were unfamiliar. As so-called experts in the field, we nevertheless could not say what feminist art looked like in Jakarta, Kinshasa, Guatemala City, or Santiago. Did the women identify themselves as feminists? Were there recurring issues that women were interested in transculturally? Were women in different countries at

varying stages of feminist consciousness, and were such differences reflected in their work?

To answer these and many other questions, we realized that we had to push ourselves not to be afraid of the unfamiliar and to keep rethinking what it must mean to be a woman in radically different socio-cultural, political, racial, and class situations. At the same time, we recognized that any attempt to provide a single, constrictive definition of feminism would be fatal to our project. The multiple meanings of feminism would arrive "in situation," to borrow an existential locution, and indeed they have. With each individual work, each artist, we have provided the basis for exploring the term in context, not as some abstract, general concept.

We knew, too, from the outset, that we wanted to start with those artists less known on the international art scene, and to decide on the European and American artists last. In order to learn about artists outside the purview of our prior knowledge, we sought the assistance and participation of numerous specialists and local advisors from around the world, including scholars, curators, artists, theorists, gallerists, museum directors, collectors, and graduate students, using the Internet as a primary mode of communication. The regional specialists' understanding of local languages and the socio-economic-political contexts within which the works by the women artists were being produced proved invaluable and broadened the sample base of artists from which to choose, often before we traveled to the region for studio visits or to solicit proposals. The critical dialogue of exchange that ensued with these advisors added the necessary breadth to the project as a whole, and allowed for an ensemble of perspectives to emerge,

forcing us to see works anew when situated and contextualized culturally.

Our experience with these local-global advisors in turn inspired us to invite mostly non-Western authors to contribute to this catalogue, to assist in presenting a broader socio-cultural understanding of the works on view. In other words, we admitted that we were not professionally equipped to contextualize work by artists from across the globe—and so we turned again to the specialists. The result is a catalogue made up of a series of essays covering various geographic regions, from Central America to Africa, India, East and Southeast Asia, Japan, and Eastern and Western Europe. Like the exhibition itself, the catalogue does not pretend to be comprehensive but rather aims to offer what we hope are some of the first of many such regional overviews of contemporary feminist artistic production.

It is our wish that *Global Feminisms*, rather than being the end of a trajectory of recent feminist exhibitions (which began with *Gloria: Another Look at Feminist Art in the 1970s* and *Personal and Political: The Women's Art Movement, 1969–1975*, both in 2002), will, on the contrary, open the way for further projects and endeavors, providing a salutary precedent for future curatorial activism with a transnational focus. Above all, it is our profound hope that this show constitutes not merely a revelation of the creative energy of women and their art throughout the world, but equally, a reclamation of difference as a major positive force in the human situation, rather than a crippling predicament. It is only through the acceptance of difference and a distribution of its production that art, and society, can change.



Introduction: Toward Transnational Feminisms

Maura Reilly

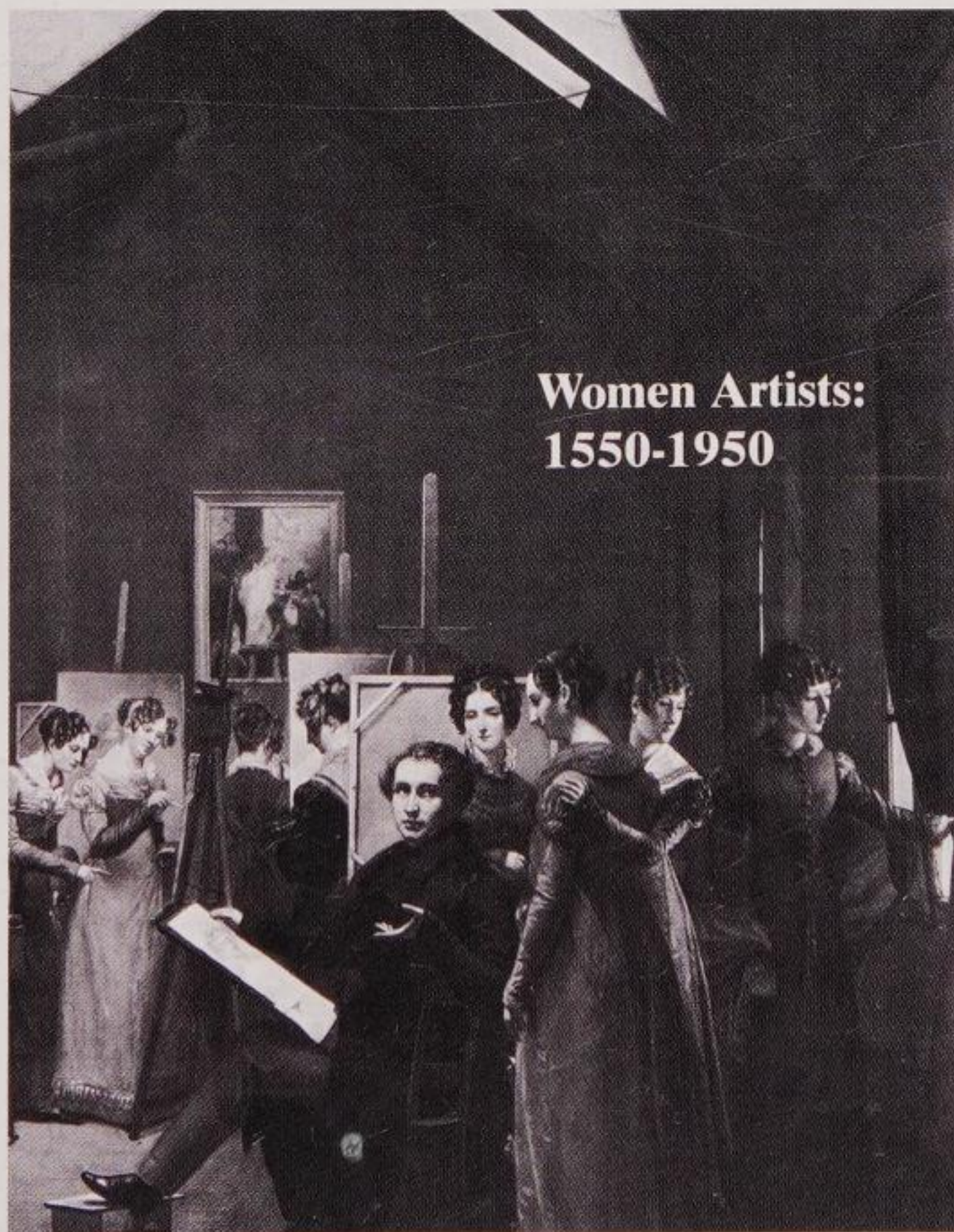
The first exhibition project of the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art, *Global Feminisms* might perhaps have been expected to provide a broad overview of American feminist art from the 1970s to the present, in order to situate the Center within the historical context of the women's movement in the United States. Instead, while *Global Feminisms* does pay homage to that history, the exhibition also expands upon it in a quite specific way. From its inception, that is, *Global Feminisms* has defined itself in counterpoint to the pioneering exhibition *Women Artists: 1550–1950* (fig. 1), organized in 1976 by Ann Sutherland Harris and Linda Nochlin, which presented a historical survey of women artists from the Renaissance to the modern era. *Women Artists*, which opened at the Los Angeles County Museum of Art (LACMA) in December 1976 and ended its four-venue tour at the Brooklyn Museum in November 1977,

was the first museum exhibition in the U.S. to offer a large sampling of work by Western women artists and, by extension, to challenge the dominant (read masculinist) art-historical canon. It was a landmark event in the history of feminism and art.

The year 2007 marks the thirtieth anniversary of *Women Artists* at the Brooklyn Museum. Now one of its organizers, Linda Nochlin, has returned to co-curate *Global Feminisms*, another major exhibition of women artists, this one devoted to contemporary feminist art since 1990 from across the globe. Unlike *Women Artists*, however, which ended its examination with the year 1950—prior to the Women's Liberation Movement in the U.S. and the development of feminism as an artistic practice—the present exhibition looks at contemporary work produced by artists for whom the heritage of feminism has long been part of the cultural fabric.

Moreover, whereas *Women Artists* was working within, and against, a Western canon of art history even as it questioned the so-called master narrative, *Global Feminisms* looks specifically beyond the borders of North America and Europe (often referred to collectively as Euro-America) in order to challenge what, it argues, is still a Westerncentric art system. Integrating into its curatorial strategy recent developments in feminist practice and theory that have helped move contemporary art toward a new internationalism, *Global Feminisms* seeks respectfully to update *Women Artists*, a curatorial project that was historically specific to the 1970s. Situated as they are, the two exhibitions can serve as conceptual bookends separated by thirty years of feminist artistic practice and theory.

Unlike *Women Artists*, which had the specific goal of reclaiming women lost from the Western historical canon, *Global Feminisms* aims to present a multitude of feminist voices from across cultures. In so doing, the exhibition challenges the often exclusionary discourse of contemporary art, which continues to assume that the West is the center and relegates all else to the periphery.



Opposite:
Detail of Tracey Rose, *Venus Baartman*, 2001 (see page 238)

Fig. 1
Cover of the exhibition catalogue *Women Artists: 1550–1950*, by Ann Sutherland Harris and Linda Nochlin (Los Angeles: Los Angeles County Museum of Art; New York: Alfred A. Knopf, 1976). Design by Rosalie Carlson

Instead, *Global Feminisms* imagines a more inclusive counter-discourse that accounts for, and indeed encourages, cross-cultural differences. While this exhibition acknowledges that women artists have achieved greater recognition and visibility in the Western art world over the course of the last half-century, it also insists that not only do those shifts remain insufficient and unsatisfactory, but that the majority of those advances have been bestowed on women from and in the privileged center. By offering visibility to women artists from across the globe, and on such a grand scale, we are attempting to level the field. To do so is to attempt a curatorial approach quite different from the mainstream.

The goal of this exhibition is to forge an alternative narrative of art today by presenting a wide selection of young to mid-career women artists, all born after 1960, from an array of cultures, whose work visually manifests their identities (socio-cultural, political, economic, racial, gender, and/or sexual) in myriad innovative ways. At the same time, it fully acknowledges the profound differences in women's lives, and in the meanings of feminisms, worldwide. In other words, this all-women exhibition aims to be inclusively transnational, evading restrictive boundaries as it questions the continued privileging of masculinist cultural production from Europe and the U.S. within the art market, cultural institutions, and exhibition practices. By extension, therefore, it also challenges the monocultural, so-called first-world feminism that assumes a sameness among women. It hopes thereby to help open up a more flexible, less restrictive space for feminism as a worldwide activist project.

Global Feminisms is a curatorial project that takes transnational feminisms as its main subject. The linking of the two terms—transnational and feminisms—is meant to complicate the hierarchy of racial, class, sexual, and gender-based struggles, underlining instead the intersectionality of all the axes of stratification. These struggles do not exist separately as hermetically sealed entities but are parts of a permeable interwoven

relationality. Since feminism is “itself a constitutively multi-voiced arena of struggle,”¹ as Ella Shohat argues, this exhibition is not an attempt at a facile internationalism that would claim to speak for all women, but rather an examination of the complex relationality between the center and the periphery, the local and the global.² In addressing the need for more inclusively international feminisms, this exhibition does not simply add voices to the mainstream of feminism, or extend a preexisting Euro-Americacentric feminism—as is the case, for instance, with special exhibitions with titles such as *Women Artists in Latin America*. Rather, *Global Feminisms* practices a relational feminist approach, or what Chandra Talpade Mohanty has called a “feminist solidarity/comparative studies model,”³ which aims to dismantle restrictive dichotomies (us/them, center/periphery, white/black) in favor of an examination of themes about the individual and collective experiences of women cross-culturally.

The exhibition's installation at the Brooklyn Museum is therefore organized thematically, rather than geographically. The arrangement by theme aims to show both the interconnectedness and the diversity of women's histories, experiences, and struggles worldwide. Given the vast array of geographically, socio-culturally, and politically diverse situations for women, this exhibition challenges the concept of a monolithic definition of *woman* and, by extension, that of a global sisterhood, definitions that assume a sameness in the forms of women's oppression regardless of local circumstances. To counter such totalizing tendencies, *Global Feminisms*, following Mohanty's model, seeks instead to highlight cultural differences by presenting a collection of voices that “tell alternate stories of difference, culture, power, and agency.”⁴ Using a model of relational analysis, we can also place diverse works in dialogic relation in order to underscore what Mohanty refers to as “common differences”; which is to say, the significant similarities as well as the localized differences between women

across cultures.⁵ Via careful juxtaposition of works, then, we can highlight the disparities and necessarily variegated responses of women artists in highly individualized situations to similar thematic material and subjects (i.e., death, hysteria, pain, old age, war, sex). In so doing, *Global Feminisms* attempts to offer a fresh and expanded definition of feminist artistic production for a transnational age, one that acknowledges incalculable differences among women globally, and that recognizes feminism itself as an *always already* situated practice.

Because it should always be contextualized and located, the concept of feminism in this exhibition has been kept open and supple and has not been considered an easily definable or universal term. The realization that feminism cannot be restricted to a single definition resulted from many years of self-reflection within the discipline itself that began in the 1970s, when women of color and third-world women began waging battles around issues of difference versus sameness. It culminated in a conceptual and theoretical shift in the late 1980s within feminism toward plurality, precipitated by the confluence of feminist, anti-racist, and postcolonial theory. It was during this decade that writers like Gloria Anzaldúa, bell hooks, Audre Lorde, Chandra Talpade Mohanty, Cherríe Moraga, Gayatri Spivak, Trinh T. Minh-ha, and countless others began arguing for a more inclusive, broader examination of feminisms *within* and *between* cultures, and *beyond* the borders of Euro-America, addressing the discrimination, oppression, and violence experienced by all women, everywhere. The year 1990 was chosen as the starting point of the exhibition to designate the approximate historical moment when the linked issues of race, class, and gender were placed at the forefront of feminist theory and practice. That change marked a move away from the first world's domination of feminism and opened up the discourse to include women outside the limited geographic regions of Euro-America.

Global Feminisms is a curatorial response to this specific discourse, insofar as it recognizes that the conspicuous marginalization of large constituencies of women can no longer be ignored, and that an understanding of co-implicated histories, cultures, and identities is crucial to a rethinking of feminism and contemporary art in an age of increased globalization.

The remainder of this introductory essay will place *Global Feminisms* within the context of recent exhibition practice and feminist theory. In order to demonstrate the continued disciplinary necessity of this curatorial project from a postcolonial feminist perspective, in what follows I will begin by querying the notion of gender and race parity in the art world, providing extensive statistical evidence of continued discrimination against women, persons of color, and non-Euro-American artists. I will then review a number of exhibitions since the 1970s that have attempted to face these specific concerns head-on as well, outlining the ways in which *Global Feminisms* works within that history in critical and innovative ways. I will also investigate the intersection of different strands of theory—postcolonial, anti-racist, and feminist—from the late 1980s onward, and the extent to which that exchange shifted definitions of what constitutes feminist cultural production worldwide. Finally, I will posit *Global Feminisms* as an embodiment of a new transnational phase of feminist theory and practice by outlining the curatorial strategies and organizational framework of the exhibition.

Progress, or the Persistence of Inequality

Women have certainly come a long way since Linda Nochlin wrote her landmark essay “Why Have There Been No Great Women Artists?” in 1971.⁶ They are now featured broadly in important museum and private collections; are included in art history textbooks; and are highly visible in galleries, in the media, and on the art scene in general. Over the last ten years, for instance,

hundreds of women have received grants from the Guggenheim and MacArthur Foundations; and since 1984, when the award was first established, the contemporary artists Gillian Wearing and Rachel Whiteread have been awarded the prestigious Turner Prize at Tate Britain. Agnes Martin and Marlene Dumas (fig. 2) made headlines in 2005 with their off-the-chart auction record prices; and the “art stars” of the eighties and nineties—Cindy Sherman, Kiki Smith, and Mona Hatoum among them—have demonstrated the seemingly endless possibilities for contemporary women artists. In the past two decades, there has been an increased interest on the part of curators in integrating women more fully into major group exhibitions. For instance, the Venice Biennale of 2005, organized by Rosa Martinez and Maria de Corral, featured the work of more women artists than any other previous Biennale. One-woman museum shows and retrospectives are on the rise; and feminist art exhibitions such as this one have been far more frequent of late. And, as if that were not enough, there is now a permanent exhibition space at a major American museum dedicated exclusively to feminist art, evidence of one institution’s desire to precipitate broad change.

Given all of these advances, one might think that women’s improved status and visibility in the art world were signs of significant progress. Yet while these are all optimistic signs, and certainly represent a shift in a positive direction, they are by no means seismic. There are still major systemic problems that need to be addressed. Do not misunderstand me: women artists are certainly in a far better position today than they were thirty-six years ago when Nochlin wrote her essay, and definitely hold a far more respectable professional status than they have had throughout history. For one thing, access to the “high art” education that women had historically been denied is now possible for many with financial means. (Indeed, women now represent 60 percent of the students in art programs in the U.S.)⁷ Moreover, the institutional power structures that in her

essay Nochlin argued had made it “impossible for women to achieve artistic excellence, or success, on the same footing as men, no matter what the potency of their so-called talent, or genius,” have been shifting, if ever so slightly.⁸ And women themselves, whom Nochlin cautioned against “puffing mediocrity,” have since taken the “necessary risks” and the “leaps into the unknown” that the author suggested were required for women to achieve “greatness.”⁹ So, of course, the barriers are lifting, but they have not yet lifted.

In other words, it is important not to be seduced by what *appear* to be signs of equality in the art world, for it must be stated, and restated, that women have never been, nor are they yet, treated on a par with white men. With the Turner Prize listed above, the ratio of female to male recipients was 2 to 19; and while women artists are featured in art history textbooks now, not only are those

Fig. 2
Marlene Dumas (South Africa, b. 1953). *The Teacher (Sub a)*, 1987. Oil on canvas, 63 × 78¾" (160 × 200 cm). © Christie's Images Limited 2005. (Photo: courtesy of Christie's, London and New York)



numbers minimal, but it was only as recently as 1986 that the most widely used one, H. W. Janson's *History of Art*, first corrected its omission by adding 19 women artists out of 2,300. As we shall see in the statistics that follow, women are still far from equal when it comes to the art market, as well, where the monetary value of their work is far lower than men's; and the male to female ratios at galleries and museums are greatly imbalanced, with few exceptions. Women are also often excluded from exhibitions within which one would think they would play major roles, and women curators are rarely invited to organize the more prestigious international exhibitions. The Venice Biennale of 2005, for instance, cited above for the uniqueness of its gender parity, yet labeled a "garden party" in one sexist review, was the first one in the 110-year history of the Biennale to be organized by women.¹⁰ Two women—as if one were not enough to handle the job. The Biennale committee has company. In the fifty-year history of Documenta, the most widely recognized international contemporary exhibition, held every five years in Kassel, Germany, only once has a woman been asked to organize the exhibition: Catherine David in 1997.¹¹

In examining these facts it is also clear that there is another glaring and equally pressing problem that needs to be addressed if equality is to be achieved in the art world; that is, racism. While the statistics about gender disparity are alarming to some, it must be acknowledged that it is far worse for women of color and/or of non-Euro-American descent. In other words, of the advances made by women in the arts over the past three decades, the vast majority were, and generally continue to be, made by white Euro-Americans from or in the privileged centers.

Sexism and racism have become so insidiously woven into the institutional fabric, language, and logic of the mainstream art world that they often go undetected. Once ferreted out, however, there can be no denying their prevalence. The statistics speak for themselves. Upon investigating price differentials, ratios in museums and

at galleries, within thematic and national exhibitions, and in the press, the numbers demonstrate that the fight for equality is far from over. Indeed, the more closely one examines art world statistics, the more glaringly obvious it becomes that, despite the decades of postcolonial, feminist, anti-racist, and queer activism and theorizing, the majority continues to be defined as white, Euro-American, heterosexual, privileged, and, above all, male. When perusing the majority of mainstream (i.e., non-specialized) museums, for instance, one must search more diligently for the women artists, artists of color, and artists of non-Euro-American descent. Without question, the art world is not yet concerned with full assimilation of work by "minority," postcolonial, or other voices into the larger discourse—except, of course, as special exhibitions.

In a 2005 follow-up review of the new Museum of Modern Art (MoMA) in New York, published one year after its massive expansion and reopening, the art critic Jerry Saltz of *The Village Voice* suggested that the public boycott the institution until its "arrogantly parochial misrepresentation" of women artists was corrected and those responsible were "held accountable."¹² "Of the approximately 410 works in the fourth- and fifth-floor galleries," he reported, "only a paltry 16 are by women. Four percent is shameless, reprehensible, and unacceptable. Moreover, it's lower than it was a year ago."¹³ To rectify this "distortion," he recommended that the museum "mount at least one retrospective of a living woman artist every year for the next fifteen years."¹⁴ Coincidentally, Saltz wrote this review at the time of the Elizabeth Murray retrospective—one of only a few retrospectives organized by MoMA about a woman artist since 1990.¹⁵

MoMA is not alone. The situation for women artists at other museums is comparable. A quick perusal of most permanent displays of modern and contemporary art elsewhere in the U.S. and Europe will demonstrate

this fact. In their 2005 update of their 1989 poster *Do Women Have to Be Naked to Get into the Met. Museum?*, the feminist art activist group the Guerrilla Girls reported that less than 3 percent of the artists in the Metropolitan Museum of Art's modern art sections were women, whereas sixteen years earlier it had been 5 percent. A more recent Guerrilla Girls poster, made for the 2005 Venice Biennale, examines the permanent representation of women artists in museum collection displays throughout the city of Venice. It reports that

It isn't La Dolce Vita for female artists in Venice.

Over the centuries, this city has been home to great artists like Marietta Robusti, Rosalba Carriera, Giulia Lama, and Isabella Piccini. They and many others succeeded when women had almost no legal rights and rules were set up to keep them out of the artworld. Where are the girl artists of Venice now? Underneath ... in storage ... in the basement. Go to the museums of Venice and tell them you want women on top! FREE THE WOMEN ARTISTS OF VENICE!

[fig. 3].

The urgency of the plea was heightened by the statistics reported at the bottom of the poster: "Of more than 1,238 artworks currently on exhibit at the major museums of Venice, fewer than 40 are by women."¹⁶

A glance at the recent special-exhibition schedules at major art institutions, especially the presentation of solo shows, reveals that the problem of gender and race disparity continues. Of all the solo exhibitions at the Whitney Museum of American Art, New York, during 2000–4, only 30 percent went to white women artists and 7 percent to females of color.¹⁷ That is about "as good as it gets in NYC," according to the Guerrilla Girls.¹⁸ Is 37 percent good? It is far better than what is on view at the Solomon R. Guggenheim Museum, where women artists were granted only 11 percent of the solo exhibitions during 2000–4.¹⁹ The Metropolitan Museum of Art, again, gets one of the worst grades for inequality and discrimination. During the same four-year period,

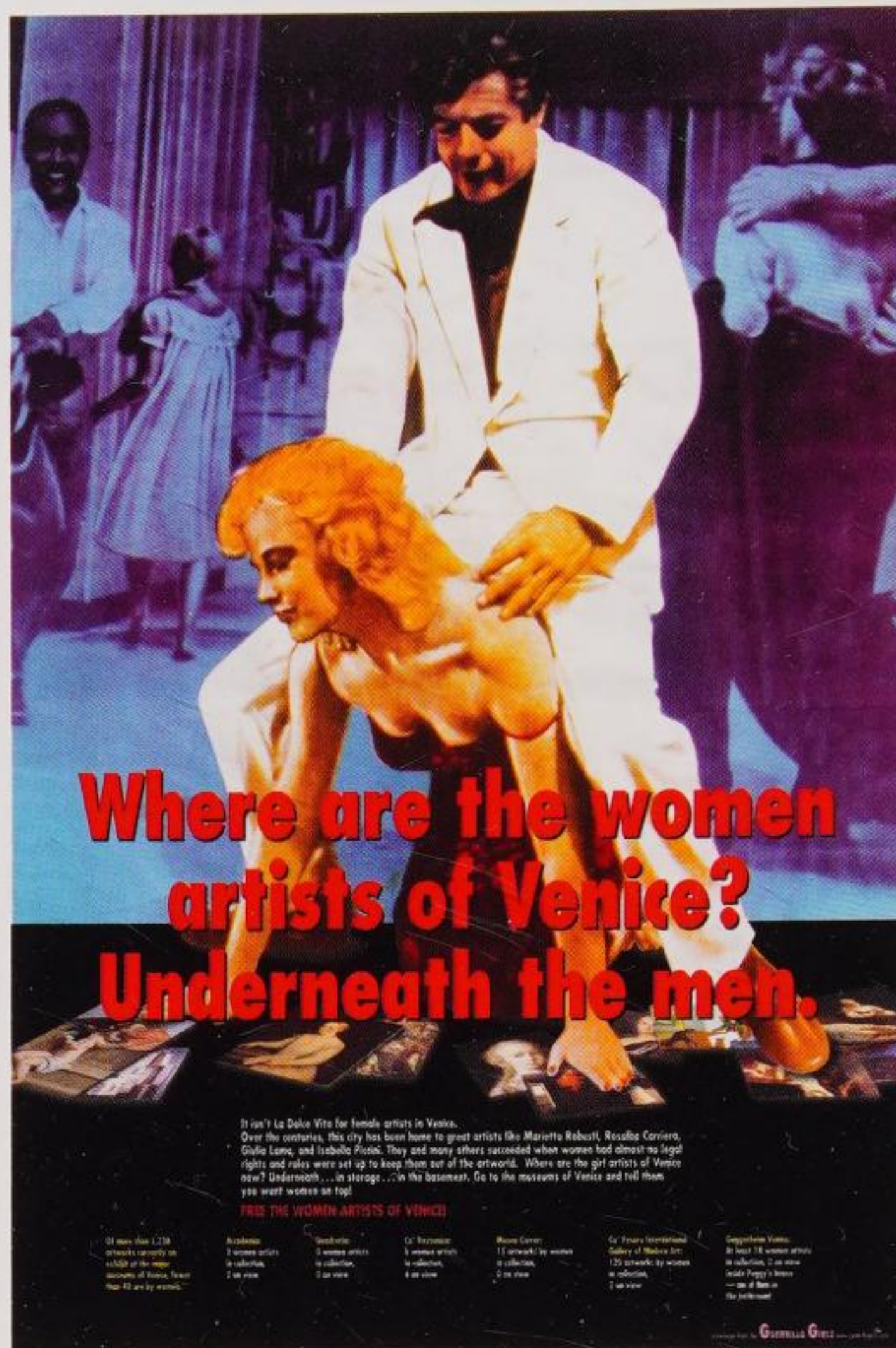


Fig. 3
Guerrilla Girls (U.S.A., est. 1985).
Free the Women Artists of Venice!,
 2005. One of six posters created
 for the exhibition *Always a Little
 Further*, 51st Venice Biennale,
 2005. © Guerrilla Girls, Inc.
 (Photo: courtesy of
www.guerrillagirls.com)

90 percent of its solo exhibitions featured white male artists, 8.5 percent white female artists, and only 1.5 percent were granted to all artists of color.²⁰ Even more telling: over a five-year period in 2000–5, both Tate Modern in London and the Los Angeles County Museum of Art presented solo shows of women artists less than 2 percent of the time.²¹ During a comparable time span at the Brooklyn Museum, 2000–6, 23 percent of the solo exhibitions were devoted to women artists.²²

Women are featured far less at galleries as well. In 50 New York City galleries surveyed in spring 2005, 318 of the 990 artists represented were women.²³ That is 32 percent. The ratio of one-woman shows in New York galleries is even lower. In an article in *The Village Voice* titled "The Battle for Babylon," Jerry Saltz reported that in fall 2005 only 17 percent of the solo shows in New York galleries were by women.²⁴ In attempting to explain the reason for these "deplorable" ratios, he contended that the art system "knows art is a good investment and is traditionally made by men so more men show and sell while fewer women sell at all.... Thus the discourse is being driven from a place that suppresses difference."²⁵

Fig. 4

Julie Mehretu (Ethiopia, b. 1970). *Black City*, 2005. Ink and acrylic on canvas, 9 × 16' (2.74 × 4.88 m). Ovitiz Family Collection, Santa Monica, California. (Photo: Erma Estwick, courtesy of The Project, New York)



The availability of works by women artists at galleries, of course, has a tremendous impact on the amount of press coverage they receive and the interest from collectors, museums, and so on, which, in turn, directly affects their market value and monetary value. This is an arena of the art world where women are particularly unequal.

In a *New York Times* article titled “X-Factor: Is the Art Market Rational or Biased?,” Greg Allen investigated auction price differentials between male and female artists over the past few years.²⁶ The results were striking. Using the spring 2005 contemporary art auctions at Christie’s, Sotheby’s, and Phillips as his data, he revealed that of the 861 works offered by the houses, a mere 13 percent were by women artists, and that of the 61 pieces assigned an estimated price of \$1 million or more, only 6 were by women. And they were three white women: “a marble sculpture by Louise Bourgeois, 2 grid canvases by the late Minimalist Agnes Martin and 3 paintings by the South African artist Marlene Dumas.”²⁷ He compared the market value of works by Rachel Whiteread to those of Damien Hirst, Joan Mitchell to Willem de Kooning, Elizabeth Peyton to John Currin, and others, to demonstrate the extreme gender disparity in price, where sometimes the difference is “tenfold or more.” It does not matter if a woman artist is represented by a “blue chip”

gallery, he explained, or shows in prestigious museums, or is sought by prominent collectors; her work will always be priced considerably lower than that of her male colleagues simply because it is made “by a woman.”²⁸

Not only is work by women priced lower, but it is consistently held in comparatively lower esteem by the press as well; that is, if one judges from the amount of coverage allotted to them in magazines and other periodicals. *Artforum* annually publishes a “Best of” issue in December that includes an article in which several prestigious art professionals are asked to give their opinions. In the 2005 issue, only 12 of the 110 slots were granted to women (with Isa Genzken named twice).²⁹ All of the women were white Euro-Americans with one exception: Julie Mehretu from Ethiopia (fig. 4). (Thanks are perhaps due in this latter instance to Thelma Golden, director of the Studio Museum in Harlem.) An examination of the December *Artforum* issues over 2000–4 reveals a similar narrative of sexism and racism. Of the 580 entries over that four-year period, 65 went to white women, and 9 went to women of color and non-Euro-American women. But, of course, it is always interesting to consider who is doing the asking and who is doing the telling. Of the 28 people asked by *Artforum* to offer their opinions over the five-year period, only 8 were women and 2 of those were women of color.

It is disheartening that so many art professionals who have the power to institute change—curators, critics, dealers, editors, academics, museum directors, collection committees, and so on—often do nothing to counter overt discrimination. Why do there continue to be general exhibitions that have no, or very few, women, persons of color, and/or non-Euro-American artists when suitable work by all is readily available? In an era that postdates the women’s and civil rights movements, how can a curator organize an international contemporary art exhibition that includes almost exclusively Euro-American male artists? One of the most glaring examples over the past few decades of such misrepresentation was an exhibition held at MoMA in 1984 titled *An International Survey of Recent Painting and Sculpture*, curated by Kynaston McShine, which marketed itself as an up-to-date summary of the most significant contemporary art in the world.³⁰ Out of 169 artists, however, only 13 were women.³¹ As one of the Guerrilla Girls explained in an interview, “That was bad enough, but the curator, Kynaston McShine, said any artist who wasn’t in the show should rethink ‘his’ career.”³²

A more recent example of a gender-biased exhibition close to home was one held at P.S.1 in Long Island City, New York, titled *Greater New York 2005* (a sequel to the 2000 exhibition *Greater New York*).³³ The goal of the 2005 exhibition, as outlined by its chief organizer, Klaus Biesenbach, was to present work by artists who had emerged onto the New York art scene since 2000 that showed “vitality, energy, and exciting promise,” and that anticipated “new artistic directions.”³⁴ Yet, despite the openness of this curatorial mission, the work included only 60 women artists out of a total of 162.³⁵ When Biesenbach was asked about the disparity in numbers by a reporter for the newspaper *New York Metro*, he replied, “Any discrepancy is due to the quality of the art.”³⁶ In other words, he was implying that young male artists were making higher quality work at the time. However, this discriminating opinion was not his alone.

Greater New York 2005 was organized by a team of art professionals and curators from P.S.1 and MoMA within which Biesenbach was one, albeit dominant, voice.³⁷

The most conspicuous recent example of gender and race disparity in an exhibition may be *Dionysiac: Art in Flux*, curated by Christine Macel at the Centre Pompidou, Paris, in spring 2005. The show, which took the Greek god Dionysus as a source of inspiration and explored themes of intoxication, ecstasy, wild revelry, and music, featured commissioned installations by fourteen international artists—all white males.³⁸ “You got to admit, that takes balls,” Max Henry exclaimed in a review of the show.³⁹ Dionysus, described in the exhibition’s press release as the “god of both explosion and enthusiasm, the force of life and destruction, of all outbursts,” was channeled in each of the works.⁴⁰

Dionysiac was a blockbuster, and crowds of French hungry for rambunctious, lewd “fuck you art” by Paul McCarthy, Maurizio Cattelan, John Bock, Christoph Büchel, and others, flocked to the Pompidou in record numbers.⁴¹ On the opening night, however, while visitors sipped from penis-shaped champagne flutes, a series of protests took place outside the museum. Les Artpies, a Paris-based group of women activists, passed out fliers denouncing the show, sarcastically noting that “finally the Pompidou has opened up to male art!” and “glory and eternity to virile art.” Thanks to the *Dionysiac* exhibition, Les Artpies continued, the Pompidou has now become “100 percent pure male!” The group went on to congratulate Macel for her “revolutionary” zeal in her “engagement in the fight against sexism.”⁴² Les Artpies could have equally pointed out that the exhibition was 100 percent white, and that 13 of the 14 so-called international artists were of American or European descent, with the one exception being Kendell Geers, who is a white South African. In other words, the term international was hijacked here and rendered invalid.

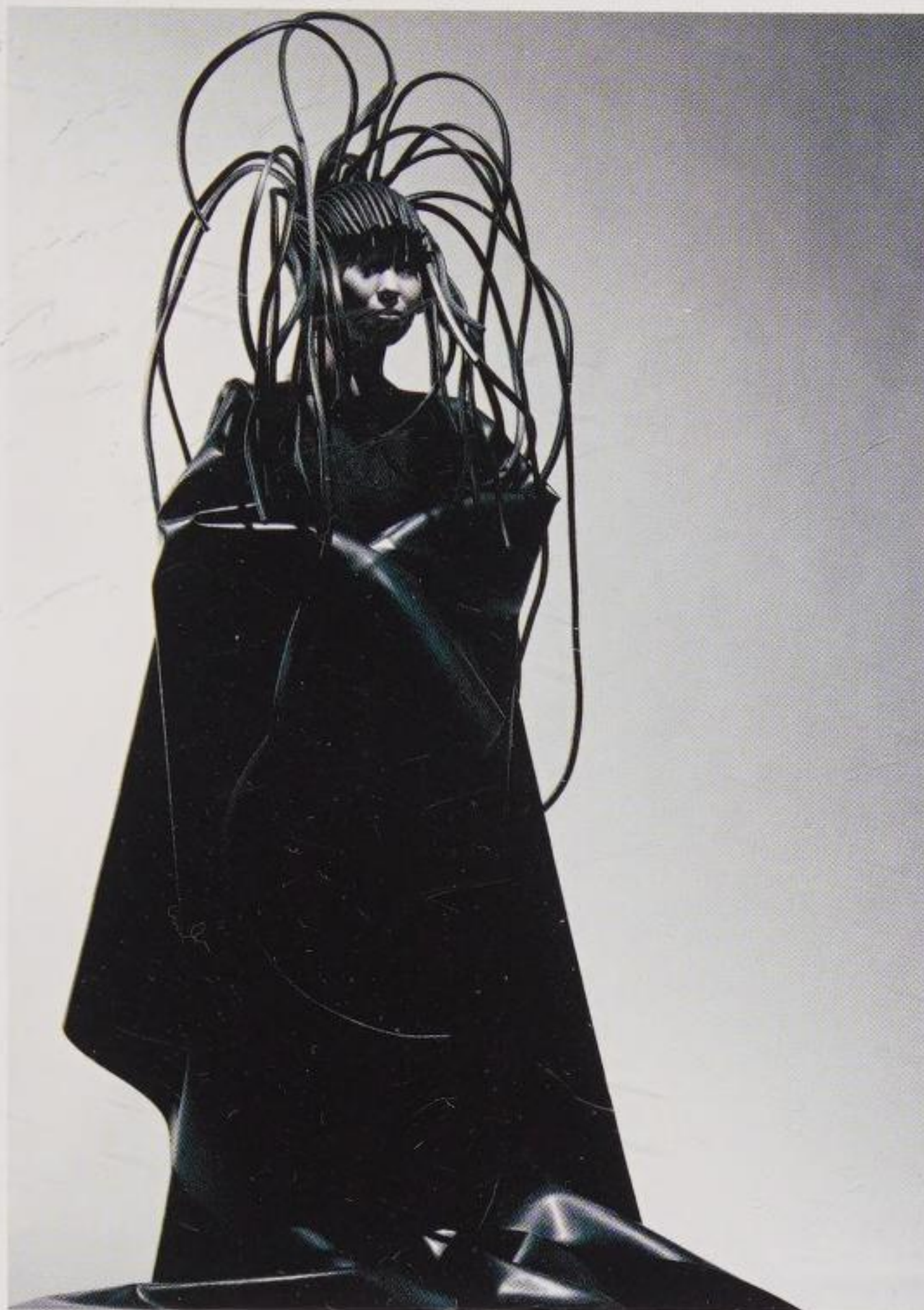
Considering that the exhibition was four years in the making, it is hard to believe that the curator was

Fig. 5

lum (South Korea, b. 1971).

Black Orchid, from *The Four Gracious Plants*, 1998.

Installation with 4 photographs on transparent film, 4 light boxes, and black rubber; each print 9' 10¹/₈" × 3' 11¹/₈" (3 × 1.2 m), overall 11' 5³/₄" × 26' 2⁷/₈" (3.5 × 8 m). Courtesy of the artist



incapable of finding some contemporary non-Western and/or women artists to include. Qin Yufen, Nalini Malani, Pipilotti Rist, Cecily Brown, lum (fig. 5), Charlotte Schleiffert, Jane Alexander, Rita Ackermann, Adriana Varejão, and Mariko Mori, among many others, all could have contributed to an exhibition purportedly about an art of excess and “the contemporary tragic,” to use the curator’s words.⁴³ Although she never addressed the issue directly, in the catalogue Macel did make several minor attempts to justify the omission of women artists from the exhibition. She wondered, for instance, whether it is possible for women to possess “l’énergie dionysiaque.”⁴⁴ While she admitted that Carolee Schneemann, Valie Export, and Adrian Piper produced works of “tragic excess” during the 1970s, and that, in some instances, Cindy Sherman and Louise Bourgeois continued to do so, she maintained that most young women artists today, such as Valérie Mréjen and Dominique Gonzalez-Foerster, are more interested in personal fiction and narrative, in the tradition of Sophie Calle (or Virginia Woolf).⁴⁵ Her most interesting defense for her exclusion of women artists from *Dionysiac*, however, may have been the existence of the then-forthcoming exhibition *Global Feminisms*, which was posited in Macel’s catalogue essay as a possible

“corrective” to the *Dionysiac* exhibition’s omissions. As she explained: “Thus one awaits with great anticipation the exhibition being organized by Linda Nochlin and Maura Reilly on the subject of women artists at the Brooklyn Museum, New York, in 2006.”⁴⁶ The question remains, however, whether a show dedicated exclusively to women artists, such as ours in Brooklyn, can be used, somehow, to rectify other sexist and racist ones. And, if so, for how many years and how many institutions?

How is it possible to have a contemporary art exhibition today that purports to be thematic and international yet which is 100 percent male and 100 percent white? One might expect, given the long history of institutionalized sexism and racism in the art world, that a museum exhibition of Abstract Expressionism, for instance, would never feature Lee Krasner, Joan Mitchell, or Elaine de Kooning on a par with male artists like Jackson Pollock, Willem de Kooning, or Franz Kline.⁴⁷ Nonetheless, after decades of feminist, anti-racist, and postcolonial theorizing, from the 1970s onward, could not one expect the contemporary art exhibitions being organized today to have become more inclusive of women, non-Euro-Americans, and persons of color? Or, at least, could not one expect curators to be more self-conscious about their exclusions and inclusions? After all, as Gayatri Spivak reminds us, “we must always acknowledge not only who we are, but *where* we are; that is, where we are positioned in relation to hierarchies of power, and to questions of authority and privilege.”⁴⁸

In light of the foregoing statistics and analysis, it should be obvious to the reader that gender and race disparity is still omnipresent in this implicitly Euro-American-centric art system. It should also be clear that the prevailing discriminatory practices against women and other marginalized groups persist at every level—in the galleries, museums, exhibitions, the press, and the art market. The situation that these statistics document must be investigated, analyzed, and addressed, not ignored. The pretense that there is equality in the mainstream art

world needs to be challenged, again and again, until it is clear how misleading remarks like the following quotation are: when P.S.1's director, Alanna Heiss, was asked about the gender bias of the *Greater New York 2005* exhibition, she emphasized that there are "so many wonderful women in the show."⁴⁹ Feminist policies and other activisms are still urgently needed.

In spite of the lack of support among many museum professionals who have the power to institute change, and the overwhelming disparity between white male artists and all others within our masculinist, not-so-global art systems, *there is always hope in resistance*. Over the past three decades, there has been a series of successful counterattacks against what Griselda Pollock calls the "hegemonic discourse of art history" that have sought to address the specific concerns of sexism and racism in the ranks.⁵⁰ First, the historiography of women's and feminist art exhibitions from the 1970s to the present, for instance, can be understood as correctives to the omission of women and feminists from the art-historical records, past and present. Second, within this trajectory of feminist art exhibitions, more recently there has been an increasingly concerted effort toward full international inclusion, with *Global Feminisms* being one such example. Finally, there have been several landmark exhibitions in recent years that have demonstrated a new interest in presenting multicultural and international contemporary art, beginning with *Magiciens de la terre* in 1989 and *The Decade Show* in 1990. All of these interventionist projects—the women's, feminist, multicultural, and international art exhibitions—specifically addressed the art world's inherent biases, using various strategies of resistance *from within*.

Landmark Exhibitions

Countless significant exhibitions and projects in the early years of the feminist art movement in America sought to correct the omission of women from historical and cultural records, or simply to celebrate women's artistic production as worthy of attention in and of itself.



Beginning in 1971, Judy Chicago and Miriam Schapiro organized the pioneering feminist art project *Womanhouse* (fig. 6), an exhibition of woman artists that included, among other installations and performances, a dollhouse room, a menstruation bathroom, a bridal staircase, a nude "womannequin" emerging from a linen closet, a pink kitchen with fried egg–breast décor, and a red lipstick bathroom. As Lucy Lippard explained at the time, *Womanhouse* was "an attempt to concretize the fantasies and oppressions of women's experience."⁵¹ This landmark exhibition grew out of the Feminist Art Program at the California Institute of the Arts, an arts curriculum that sought to create a safe haven for women to explore their artistic voices removed from what Hélène Cixous referred to in 1981 as the "systems of censorship that bear down on every attempt to speak in the feminine."⁵² It was in educational arenas like these and the numerous women's collectives and exhibition spaces that developed nationwide at this time, beginning with A.I.R. Gallery in New York in 1972, that women artists first began to break from their traditional positions of silence to speaking subjects, and to make the revolutionary move from the personal to the political.

Womanhouse was followed a few months later by the important exhibition *Where We At: Black Women Artists*,

Fig. 6
Cover of the exhibition catalogue *Womanhouse* (Valencia: Feminist Art Program, California Institute of the Arts, 1972) showing Judy Chicago and Miriam Schapiro. Design by Sheila de Bretteville. (Photo: Donald Woodman, courtesy of Through the Flower archive)



Fig. 7
Judy Chicago (U.S.A., b. 1939).
The Dinner Party, 1974–79.
 Mixed media: ceramic, porcelain,
 and textile, 48 × 42 × 3'
 (14.6 × 12.8 × 0.9 m). Brooklyn
 Museum. Gift of the Elizabeth
 A. Sackler Center Foundation,
 2002.10. © Judy Chicago. (Photo:
 © Donald Woodman, courtesy of
 Brooklyn Museum Archives)

at the Acts of Art Galleries, New York, in 1971, which featured the work of the artists Kay Brown, Dinga McCannon, and Faith Ringgold. These women later established the Where We At collective, which addressed the exclusion of women artists from many African American organizations. Then, in 1973, the Women's Building in Los Angeles was established. According to one of its founders, Arlene Raven, this landmark feminist project was founded "as an act against the historical erasure of women's art and an acknowledgment of the heritage we were beginning to recover."⁵³ As a testament to that mission, the Women's Building (which took its name and inspiration from a structure built by Sophia Hayden for the 1893 World's Columbian Exposition in Chicago) organized and hosted numerous all-female exhibitions and public programs throughout the 1970s and 1980s, most notably *What Is Feminist Art?* in 1977, which included work by more than thirty women artists.

The most important single artwork of the 1970s to address the omission of women from the mainstream historical record remains Judy Chicago's *The Dinner Party* of 1974–79 (fig. 7), now in the collection of the Brooklyn Museum. The large-scale installation, which has traveled extensively, both nationally and internationally, since its completion in 1979, commemorates 1,038 women,

39 of whom are granted place settings on the table, while the names of the other 999 are inscribed on the Heritage Floor tiles below. This massive ceremonial banquet for women is laid on an equilateral triangular table measuring forty-eight feet on a side. Each of the thirty-nine place settings includes a china-painted porcelain plate with a raised central motif based on vaginal iconography, as well as a chalice, utensils, and a brightly colored, embroidered runner bearing images appropriate to the subject's historical period. *The Dinner Party*—conceived as a visual, and historical, "feast" for the eyes—functions, then, to reclaim not only these specific women, the majority of whom had been neglected by history before the completion of the work, but also the crafts that have traditionally been associated with women in general, such as needlework, china painting, and embroidery.

By far the most significant curatorial corrective in the 1970s to the occlusion of women as cultural contributors from the larger historical record was the pioneering exhibition *Women Artists: 1550–1950* (fig. 8), organized in 1976 by Linda Nochlin and Ann Sutherland Harris. The exhibition, which *Time* magazine called "one of the most significant theme shows to come along in years," was the *first* large-scale museum exhibition in the U.S. dedicated exclusively to women artists from a historical perspective.⁵⁴ Its central aim was the reclamation of women artists and their insertion back into the traditional canon of art history from which they had been lost, or forgotten, or simply dismissed as insignificant because female. The exhibition presented more than 150 works by 84 painters, from sixteenth-century miniatures to modern abstractions, including examples by Lavinia Fontana, Artemisia Gentileschi, Judith Leyster, Angelica Kauffman, Elisabeth Vigée-Lebrun, Berthe Morisot, and Georgia O'Keeffe. It by no means pretended to be a comprehensive survey of painting by women artists over its four-hundred-year period—as if that were possible—but should be understood as a compilation of significant and, in some instances, "great" women artists.



Fig. 8
Installation view of the exhibition
Women Artists: 1550–1950,
Brooklyn Museum, 1977, curated
by Ann Sutherland Harris and
Linda Nochlin. (Photo: Brooklyn
Museum Archives)

From the moment they conceptualized the project in 1970, the two scholars were off and running on a five-year course through museums, libraries, and private collections in the U.S. and abroad. “It was like doing the whole history of art with a feminist cast,” Nochlin explained at the time.⁵⁵ And it was an overwhelming task. Art-historical literature about women artists was scant, monographs devoted to women were an absolute rarity, and museums and galleries were negligent about, if not averse to, exhibiting work by women at that time. Indeed, many of the paintings in the exhibition were excavated from the dusty basements of museums to which they had been relegated, like castoffs.⁵⁶ The already daunting task of mounting the largest exhibition of women artists to date was made all the more difficult by the general lack of interest and the misunderstanding among many of the curators’ peers. The curators often had to make strenuous efforts to persuade museum administrators, for instance, to loan works, because many had a hard time understanding that an exhibition of women artists could

be a serious or *scholarly* enterprise. It did not help that most of the artists the curators were interested in were unknown at the time, even to seasoned scholars working in areas from the Renaissance to the modern era. In 1976, when *Women Artists* was on view at the Los Angeles County Museum of Art, the museum’s director, Kenneth Donahue, reported that when a group of art historians from the College Art Association came to see the exhibition, “We heard them say over and over again that they didn’t know women artists were doing anything before Rosa Bonheur or Mary Cassatt.”⁵⁷ Yet what the exhibition and its catalogue made clear was that, although present-day scholars were largely unaware of these artists’ work, the neglect did not derive from a lack of accomplishment or success during the artists’ lifetimes. Many of these so-called unknown artists in the exhibition had in fact been hugely celebrated in their own time, including such figures as Angelica Kauffman (1741–1807), who was one of the founding members of the Royal Academy of Arts in London, where she was admitted

in 1768; Rachel Ruysch (1664–1750), whose specialty of fruit and flower paintings brought her international fame in her lifetime; and Anne Vallayer-Coster (1744–1818), whom Diderot considered a near-rival of Chardin.⁵⁸ The fact that scholars of the 1970s were unaware of such artists' work has more to do with widespread discrimination against women, historically, and the persistent erasure of their cultural production. As Sutherland Harris and Nochlin argued in their catalogue essays, since the Renaissance women had been systematically denied access to proper art education and had been institutionally prohibited from achieving "artistic excellence, or success, on the same footing as men, no matter what the potency of their so-called talent, or genius."⁵⁹ "Greatness," after all, Nochlin argued, had been defined since antiquity as white, Western, privileged, and, above all, male.

Women Artists: 1550–1950 was an inherently feminist project that challenged not only the masculinist canon of art history, but also the history of museum exhibition practices that had helped sustain it institutionally for centuries. As Nochlin had argued earlier, the feminist project of the 1970s needed to start with the unburying and resurrection of women from history before analysis and deconstruction of the canon could commence.⁶⁰ The canon against and within which she and Sutherland Harris chose to work, and within which they were trained as art historians, was the dominant, Western one. No one questioned in 1976, therefore, why the exhibition focused solely on artists from America and Europe, or that it included only one woman of color (Frida Kahlo). It was understood that that was their chosen object of analysis. The academic canons of art history, literature, philosophy, and so on were being challenged by feminists at that time for their masculinist tendencies, for the most part, not their Eurocentric and imperialistic ones. It would not be until the 1980s that the hegemony of the Western canons themselves was questioned.

Women Artists: 1550–1950 was a landmark event in the history of feminism and art. "As far as I am

concerned," the art critic John Perrault declared in his review of the exhibition, "the history of Western art will never be the same again."⁶¹ After an exhibition such as this, Perrault continued, the occlusion of women from art history "can never happen again, for [the curators'] research has proved that there have been women artists of great accomplishment all along."⁶² The exhibition had a considerable and immediate impact on the art-historical paradigm against which it was working. Museums lending to the exhibition began exhibiting their works by women artists more regularly once they had returned from the tour. *Women Artists* spawned countless articles and monographs and endless dialogue about the importance of women's artistic production as a whole. It also had an impact on all subsequent women's and feminist art exhibitions.

From the mid-1980s to the present, in the wake of *Women Artists*, numerous group exhibitions in the U.S. have dedicated themselves to the history of women's artistic production, past and present, but in these instances with a specific focus on post-1970 feminist artistic production. These exhibitions included *Making Their Mark: Women Artists Move into the Mainstream, 1970–85* (1989); *Bad Girls* (1994); *Division of Labor: "Women's Work" in Contemporary Art* (1995); *Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History* (1996); *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and from the Feminine* (1996); *Gloria: Another Look at Feminist Art in the 1970s* (2002); *Regarding Gloria* (2002); *Personal and Political: The Women's Art Movement, 1969–1975* (2002); and *Art/Women/California, 1950–2000: Parallels and Intersections* (2002). Unlike *Women Artists*, which presented pre- and proto-feminist work, these exhibitions were specifically feminist in content and therefore can be situated more closely within the legacy of landmark projects like *Womanhouse*. Each of them presented a broad sampling of feminist work: some were historical overviews that advanced the legacy of American feminist art from

the 1970s onward, while others showed more contemporary work that explored the post-second-wave feminist generations.

The importance of these and other exhibitions like them should not be underestimated. By calling special attention to work by women as cultural producers, these exhibitions challenged the broader framework of contemporary art and its exhibition practices for being unconditionally masculinist. In other words, each took as its operative assumption that the U.S. art system—its institutions, market, press, and so forth—is a hegemony: a Marxist term that explains the way “a particular social and political order culturally saturates a society so profoundly that its regime is lived by its populations simply as ‘common sense.’”⁶³ As a hegemonic discourse, the current art system privileges, as we have seen in the previous section, “white male creativity to the exclusion of all women artists.”⁶⁴ As counter-hegemonic projects, then, these exhibitions expanded the canons of art history to include what it had hitherto refused—women, and feminist artists, in particular. Theirs are exhibition strategies of resistance *from within*. Teresa de Lauretis posits the critical project of feminism as the “elsewhere of discourse,” which is never outside that which it is critically “re-viewing.” It is “the spaces in the margins of hegemonic discourses, social spaces carved in the interstices of institutions and in the chinks and cracks of the power-knowledge-apparati.”⁶⁵ The group exhibitions in the U.S. that dedicate themselves to the history of women’s artistic production successfully disrupt the hegemonic discourse from within by showing the gaps in representation, “the blind spots, or the space-off, of its representations.”⁶⁶

Global Feminisms seeks to use a similar strategy of resistance from within, but with a difference. While it, too, looks to expand and supplement the canons of art history, it is also an exhibition that urgently recognizes that no current evaluation of feminism—or contemporary

art, for that matter—can ignore the obvious marginalization of large constituencies of non-Western and/or non-white women who are under patriarchy, “doubly colonized,” in the words of Gayatri Spivak.⁶⁷ This is not to say that feminist art exhibitions in the U.S. have not been inclusive of “other” voices historically. Indeed, many have expressed an interest in multiculturalism and identity politics. However, none of them, to my knowledge, was genuinely international in scope. Of course, some non-Western artists were included, but the central focus was almost always on feminist art of the U.S., as if feminism were an ideology and a movement specific to this country alone. The present exhibition, *Global Feminisms*, avoids that assumption and insists, instead, on the full inclusion of third-world and so-called “minority” feminist voices, not just a token few. It takes as its operative principle that feminism is an irreducible term; that it has no single definition or history, but is rather itself a “constitutively multi-voiced arena of struggle” in which inter- and cross-cultural differences must always be taken into consideration. In so doing, it demonstrates the major shifts in feminist theory and practice that have occurred over the last few decades with the introduction of postcolonial and anti-racist ideas, shifts that resulted in a global mandate.

Feminism’s Global Imperative

Feminism has been coming to grips with this global imperative since the late 1980s. Throughout that decade, third-world women and women of color waged heated battles against first-world, white, middle-class women, which resulted in a critical collapse of consensus within feminism, under the weight of concepts such as colonialism, oppression, and difference. The “white women’s movement,” as the black feminist Frances Beale was determined to name it in the 1970 anthology *Sisterhood Is Powerful*, was accused of focusing on the oppression of women without taking into account issues

of racial, class, sexual, religious, and other differences.⁶⁸ While these issues had been contested during the 1960s and 1970s as well, most spectacularly around the publication of Betty Friedan's *The Feminine Mystique* in 1963, it was during the 1980s that the intense anger and divisiveness of the 1970s finally precipitated substantive conceptual and theoretical shifts within the movement itself. By the late 1980s, then, feminism emerged with a new or revised agenda, one that favored diversity over sameness. It should come as no surprise, then, that this was also the moment for the birth of the term *feminisms*, "in the plural, which signifies difference among feminists—not a consensus, but a multiplicity of points of view."⁶⁹

This new agenda of diversity and difference that emerged in late 1980s Western feminism was greatly informed by ideas put forth by postcolonial, anti-racist, and lesbian feminist writers. In their groundbreaking writings, with titles such as *This Bridge Called My Back*, *Woman Warrior*, and *Home Girls*, these women confessed to feeling excluded from mainstream feminism because it focused solely on the oppression of women without taking into account issues of race, ethnicity, class, sexuality, and other differences.⁷⁰ In 1984, Gayatri Spivak spoke of Western feminism as "hegemonic," dominant, and colonizing;⁷¹ and in 1986, Patricia Hill Collins wrote about being forced to internalize an "'outsider within' status."⁷² Audre Lorde's collection of essays from 1984 perhaps best exemplifies the way most of these women felt at the time: *Sister Outsider*.⁷³

Women artists of color were not immune to these feelings of isolation within the mainstream American feminist art movement. Howardena Pindell has written about the disappointment she felt as a member of an artist consciousness-raising group in the 1970s where her personal experiences as a black woman were considered too political by some and "therefore not worthy of being addressed." "Consequently," she continues, "I found my personal interactions in the feminist movement of the

1970s problematic, as some European American women would openly state that dealing with racism distracted one's attention from the issues of feminism." Pindell gradually withdrew from interacting with "white feminist groups, until they began to deal with the racism in their ranks."⁷⁴

Despite the catalytic role that artists like Pindell, Betye Saar, Ana Mendieta, Faith Ringgold, Adrian Piper, Jaune Quick-to-See Smith, and others played throughout the decade of the 1970s, women artists of color and of non-Euro-American descent were not well integrated into the women's art movement and exhibition planning, nor were they intimately involved in the mainstream women's galleries and collectives, "except as occasional members."⁷⁵ (For instance, Pindell was a member of A.I.R. Gallery from 1972 onward, albeit the first black one.) Moreover, as Judith Brodsky explains in her important essay on alternate gallery spaces for women in the U.S. during the 1970s and 1980s, when artists of color were invited to participate in galleries and exhibition committees, it was "usually at a point when the planning was already complete."⁷⁶

In the 1980s, women's galleries, collectives, and organizations eventually responded to the issue of racism in their ranks and began to stage important exhibitions, such as *Dialectics of Isolation: An Exhibition of Third World Women Artists in the United States*, at A.I.R. Gallery in 1980, which featured the work of Judith F. Baca, Beverly Buchanan, Janet Olivia Henry, Senga Nengudi, Lydia Okumura, Howardena Pindell, Selena Whitefeather, and Zarina.⁷⁷ This exhibition was accompanied by a small illustrated catalogue with an introduction by the Cuban-American artist Ana Mendieta, who co-organized the show, after joining A.I.R. Gallery in 1978. Eight years later, the Women's Caucus for Art sponsored *Coast to Coast: A Women of Color National Artists Collaborative Book Exhibit*, organized by Margaret Gallegos, Faith Ringgold, and Clarissa Sligh. And while there were other exhibitions and programs throughout the country, as Brodsky explains, "the racial gap was difficult to close."⁷⁸

Though it must be stated that second-wave feminism did not wholly ignore race or homosexuality, it did often place those issues in secondary positions to gender-based struggles.⁷⁹ While it was generally agreed upon at the time that patriarchal regimes and masculinist ideologies were the primary sources of oppression for all women, “minority” women emphasized that it was experienced “in different ways by different women,” and that it “results in different ‘sites of oppression’ and ‘sites of resistance.’”⁸⁰ As Amelia Jones explains, postcolonial, anti-racist, and lesbian feminists took issue with the tendency of second-wave feminists “to assume that there is such a thing as a unified—implicitly heterosexual and white (not to mention middle-class)—female experience.”⁸¹ bell hooks, for instance, argued in 1984 that “Race and class identity create differences in quality of life, social status and life style that take precedence over the common experience women share—*differences* which are rarely transcended.”⁸² As an example, hooks explained how irrelevant Betty Friedan’s “problem that has no name” was to the black female experience, since black women did not have the luxury of sharing the suburban boredom of “college-educated, white housewives.”⁸³ The assumption that women share the same common female experience, in other words, was contested because it did not account for the racial, cultural, sexual, class, religious, and other differences between women. By extension, feminism itself, it was maintained, could not be restricted to a singular definition, for it must always be contextualized. “It has become difficult to name one’s feminism by a single adjective,” Donna Haraway said in 1985, since “consciousness of exclusion through naming is acute.”⁸⁴

Hence the rejection on the part of many so-called “minority” feminists at that time of a global sisterhood, which assumed a commonality in the form of women’s oppression and activism worldwide, and which tended to “circumscribe ideas about experience, agency, and struggle.”⁸⁵ In 1980, Audre Lorde stated that “today, there

is a pretense to a homogeneity of experience covered by the word *SISTERHOOD* in the white women’s movement. When white feminists call for ‘unity,’ they are misnaming a deeper and real need for homogeneity.”⁸⁶ “White women,” she continued, “focus on their oppression as women,” while continuing “to ignore the differences that exist among women.”⁸⁷ The false assumption, therefore, that all women share identical struggles, or that oppression is relative, needed to be challenged, especially when examining the status of non-white (or socio-economically disadvantaged) women, or of those outside of Euro-America.

It also needed to be emphasized, many argued, that while women in North America and Western Europe deal with discrimination, sexism, and violence on a daily basis, outside those borders many women are concerned with issues that are often less pressing in first-world nations, such as sanctioned rape, the right to vote, to educate, reform of unequal property laws, sexual trafficking, forced sterilizations, multinational exploitation of labor, and so on.⁸⁸ Gayatri Spivak, for instance, argued in 1985 in her famous essay “Can the Subaltern Speak?” that the ethnocentric assumption inherent in notions like global sisterhood did not account, in particular, for those women in countries emerging from colonial cultures, such as India, who “were doubly colonized by both imperial and patriarchal ideologies.”⁸⁹ Indeed, according to Chela Sandoval, most of the postcolonial feminist writing in the 1980s was concerned with critiquing second-wave feminist discourses in terms of their ethnocentric, hegemonic, colonizing tendencies, which, according to Spivak, reproduced the “axioms of imperialism.”⁹⁰ Similarly, Chandra Talpade Mohanty, in her critique of Robin Morgan’s 1984 anthology *Sisterhood Is Global*, explains that the “universality of gender oppression” also seems “predicated on the erasure of the history and effects of contemporary imperialism.”⁹¹

The critique launched against mainstream American feminism in the 1980s continued throughout the 1990s

in the theoretical discourses of post-structuralism, postcolonialism, and critical race theory. Writers such as M. Jacqui Alexander, Linda Martín Alcoff, Kimberlé Crenshaw, Rita Felski, Susan Stanford Friedman, Inderpal Grewal, Caren Kaplan, Mino Moallem, Chandra Talpade Mohanty, Paula Moya, Uma Narayan, Chela Sandoval, and Ella Shohat urged feminists to move beyond what has often been characterized as “the difference impasse” of 1980s American feminism and to prioritize a new feminist political practice—variously referred to as transnational feminisms, relational multicultural feminism, the feminist solidarity/comparative studies model, and scripts of relational positionality.⁹² While each of these terms and positions differs from author to author, in general it was argued that the new feminist practice must address the concerns of women across the globe, *transnationally*, in their historical and particularized relationships to multiple patriarchies and economic hegemonies. The term *transnational* was specifically advocated, instead of *international*, in order to signify a movement *across* national boundaries and to designate a new, postcolonial interest in exceeding the borders of the colonized world. Transnational projects, then, are different from international ones, since, in the latter case, the West is always the assumed center.

Drawing from concepts such as hybridity, borderland, *mestizaje*, creolization, and other forms of what Kimberlé Crenshaw calls “political intersectionality,”⁹³ these writers espoused a new or revised feminism free from monolithic binaries (e.g., center/periphery, oppressor/victim, active/passive), which, they argued, function to maintain systems of power and privilege. Feminism, like identities, it was maintained, could not be restricted to a singular definition: it was context-related, fluid, and unstable. Oppression was not relative, the writers argued, especially when considering broad inter- and cross-cultural differences. Rather than treating women in other areas of the world as foreign or exotic, a transnational perspective would allow us to make connections between the cultures and lives

of women in diverse places without reducing all women’s experiences to a “common culture.” In other words, highlighting the differences among women was as important as their cross-culturally shared common struggles. Most agreed, at this point, that it was only through an emphasis on these “common differences” that a genuine solidarity among women could be achieved.

More recently, with feminist art exhibitions like *Fusion Cuisine* (2002), *Post/feministische Positionen der neunziger Jahre aus der Sammlung Goetz* (2002), and *Girls’ Night Out* (2004), a few of these ideas were put into museum practice. By calling special attention to work by women as cultural producers between cultures (not just those in the West), the exhibitions sought to challenge the broader framework of contemporary art as implicitly masculinist as well as Euro-Americacentric. These were successful endeavors, but only up to a point, I would argue. While their critiques of masculinism were highly successful, they interpreted feminism’s *transnational* imperative as an *international* one. In other words, instead of offering a broad, more inclusive selection of contemporary feminist art worldwide, which could function to dismantle the center/periphery binary, these international exhibitions continue to position the West as the privileged center, and to present not a multiplicity of voices, but rather a select sampling of Euro-American art with a tokenist inclusion of a few non-Western artists.

While inspired by these recent exhibitions, in the end *Global Feminisms* employs a different curatorial strategy. It does not “add” voices to the mainstream of feminism or extend a preexisting Euro-Americacentric feminism. Instead, the exhibition presents an even wider geographical selection, arranged thematically, with a special emphasis on placing works in dialogic relation, underscoring “common differences” between women from various cultures, nations, religions, ethnicities, and sexualities. In doing so, the co-implicated histories, cultures, and stories between women can become part and parcel of a larger, dissonant (versus a linear or synchronic) narrative.

Global Feminisms represents the curatorial conclusion of a long period of self-reflection within feminist discourse and practice. It acknowledges that a new chapter of feminism has been necessary for some time, one that encourages the inclusion of non-Western and “minority” women’s voices. This interest in a broader examination of feminism between cultures is a new development in feminist curatorial practice, and represents what I have called its new global imperative; which is to say, a mandate to look beyond the borders of North America or Western Europe, and address the shared and particularized discrimination and oppression experienced by all women. As I have outlined in detail, this new mandate is inseparable from the theoretical discourses of postcolonialism and, more recently, critical race theory, and their influence on feminist cultural production and practices in the U.S. from the 1980s onward. The year 1990, then, was chosen as the starting point of the exhibition to designate the approximate historical moment when this mandate began; which is to say, when the linked issues of race, class, and gender were placed at the forefront of feminist theory and practice. The year 1990 is also an important historical marker in the historiography of multicultural and international contemporary art exhibitions.

Going Multi/Going Global

Concomitant with mainstream feminism’s increased interest in diversity and transnationalism, several landmark contemporary art exhibitions were organized, beginning in the late 1980s, that demonstrated a concern with multiculturalism, global visions, and a new internationalism in the visual arts, including *Magiciens de la terre* (1989), *The Decade Show: Frameworks of Identity in the 1980s* (1990), the 1993 Whitney Biennial, Documenta 11 (2002), and the 51st Venice Biennale (2005). The overall conceptual framework of *Global Feminisms* was greatly influenced by these exhibitions and, thus, a close examination of these “critical anti-hegemonic offensives”⁹⁴ is necessary at this point.

Each of these exhibitions, in its own way, sought to dismantle the Euro-Americacentric and monocultural assumptions embedded in the art-historical canon. To a greater or a lesser degree, each was highly successful; all of them were controversial. While there had, of course, been exhibitions prior to these that were international and multicultural—namely Documentas and biennials, as well as others that have been discussed above—none had set out to be as consciously inclusive of the “other,” defined in these exhibitions as non-Western and/or non-white. This new curatorial and scholarly interest in a new internationalism was greatly influenced by postcolonial studies, including the writings of Homi K. Bhabha, Frantz Fanon, Jean Fisher, Michael Hardt, Geeta Kapur, Gerardo Mosquera, Antonio Negri, Olu Oguibe, Mari Carmen Ramírez, Edward Said, and Gayatri Spivak, among many others.

The first and most controversial of these exhibitions was *Magiciens de la terre*, curated by Jean-Hubert Martin and held at the Centre Pompidou and the Grand Hall at La Villette in Paris in 1989, which was presented as the first truly planetary exhibition of contemporary art. It was the first attempt in recent museum history to mount a large-scale, postcolonial exhibition in which hierarchies were meant to be eliminated between the 50 Western and 50 non-Western participants. Unlike the much-criticized “Primitivism” in *Twentieth-Century Art* show at the Museum of Modern Art, New York, five years prior, in 1984, which valorized Western artistic practice over the primitive objects it displayed alongside such “greats” as Picasso and Matisse, *Magiciens* sought to exhibit multiple works by first- and third-world artists in a way that would involve no projections about centers and margins. Well-established Western artists (such as Louise Bourgeois, Francesco Clemente, Anselm Kiefer, Barbara Kruger, and Sigmar Polke) were featured alongside then-unknown non-Western artists, such as Kane Kwei (Ghana), Patrick Vilaire (Haiti), Gu Dexin (China), Esther Mahlangu (South Africa), or beside anthropological, religious, and/or ritual

objects and artifacts, among them a Benin ceremonial mask and a mandala from Nepal created by three Buddhist monks.⁹⁵

Despite his attempt to depart from what had been the traditional curatorial practices of Euro-American institutions, which continue to grant supremacy to Western art over all other regions of the world, Martin's show came under almost immediate attack. Much was made of the fact, for instance, that Martin employed anthropologists and ethnographers on his curatorial team to assist him in discovering contemporary non-Western artists and in understanding the context within which they produced their work.⁹⁶ Martin, presented as a curator-explorer, was then accused of fetishizing and decontextualizing the non-Western objects in the exhibition. Indeed, in a pre-exhibition interview with the curator in *Art in America* in May 1989, Benjamin Buchloh raised questions about the "exhibition's approach to the issue of cultural authenticity" and "about the exhibition's potential neo-colonialist subtext,"⁹⁷ and asked whether Martin's project inevitably "operated like an archeology of the 'other.'"⁹⁸ In the end, however, even Buchloh had to praise the curator for his "long overdue and courageous attempt to depart from the hegemonic and monocentric cultural perspectives of Western European and American institutions and their exhibition projects."⁹⁹ Eleanor Heartney's post-exhibition review in the same magazine, in July of that year, called *Magiciens* "a problematic but worthwhile attempt to come to terms with Western/non-Western cultural encounters,"¹⁰⁰ while also questioning whether the "museological enterprise inevitably smacks of cultural exploitation"¹⁰¹ when coming to terms with such intercultural encounters.

Insofar as it was "the first major exhibition consciously to attempt to discover a post-colonialist way to exhibit objects together," Thomas McEvilley understood the show to be "a major event in the social history of art, not in its esthetic history."¹⁰² Indeed, *Magiciens* was a pioneering event in the history of museum exhibitions. Yes, it was

flawed, but it initiated endless dialogue, just as Martin had intended.¹⁰³ In that same 1989 interview with Buchloh, Martin stated that he would like to see it "operate as a catalyst for future projects and investigations."¹⁰⁴ *Magiciens* has done just that. All subsequent international exhibitions have had to take it into account. Indeed, as shall be discussed shortly, many have seen Documenta 11 (2002) as a deliberate response and "corrective" to *Magiciens*.

Challenging the Westerncentrism and monoculturalism of contemporary art was not exclusive to European curatorial and exhibition practices. There were also numerous exhibitions in the U.S. from the late 1980s onward that sought to explore a multiculturalism in the visual arts, the most notable of these being *The Decade Show: Frameworks of Identity in the 1980s* of 1990 and the 1993 Whitney Biennial. *The Decade Show*, co-organized and presented simultaneously by the Museum of Contemporary Hispanic Art, the New Museum of Contemporary Art, and the Studio Museum in Harlem, featured work in all media by more than 125 artists, including Emma Amos, Ida Applebroog, Jean-Michel Basquiat, Dara Birnbaum, Gran Fury, Alfredo Jaar, Yolanda López, James Luna, Amalia Mesa-Bains, Howardena Pindell, Lilliana Porter, Tim Rollins & K.O.S., Betye Saar, Carmelita Tropicana (fig. 9), and David Wojnarowicz, among others. The principal goal of the exhibition, as explained by Julia Herzberg in her catalogue essay, was to give voice to "minority" artists—defined as Asian, Afro-American, Anglo-European, Native American, Latin American, women, and homosexual artists—most of whom, she argued, "have been ignored, overlooked, or sidestepped by traditional museums and art-historical circles."¹⁰⁵ The identity politics on display ranged from works about the AIDS crisis and homelessness to censorship and miscegenation. The show received a tremendous amount of press, both good and bad. But, as the art critic Elizabeth Hess said in her review, *The Decade Show* was "bound for glory and controversy."¹⁰⁶ The exhibition's multicultural framework and content

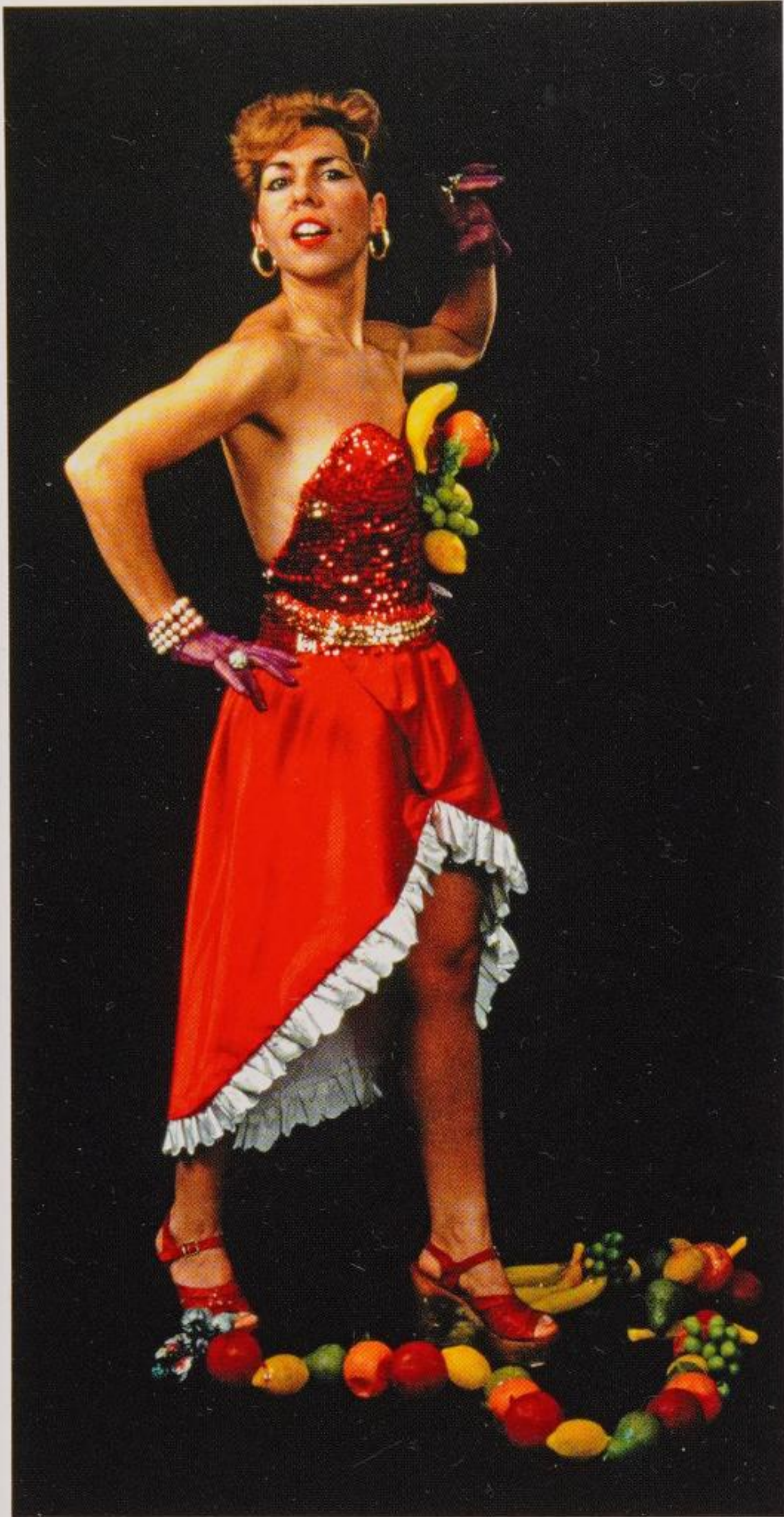


Fig. 9

Carmelita Tropicana (Cuba, b. 1957). Publicity photo from *The Decade Show: Frameworks of Identity in the 1980s*, Studio Museum in Harlem; New Museum of Contemporary Art, New York; The Museum of Contemporary Hispanic Art, New York, 1990. (Photo: Miguel Rajmil, courtesy of the artist)

posed an unprecedented challenge to the mainstream art world by calling its ethnocentrism into question.¹⁰⁷ As one art critic noted disdainfully, “Multiculturalism is the buzzword among arts groups trying to position themselves for the day when whites of European derivation become a minority in America.”¹⁰⁸ Yet, in seeking “to do justice to artists outside the Western mainstream,”¹⁰⁹ *The Decade Show* was simultaneously accused, by Michael Brenson of the *New York Times* among others, of lacking quality artwork. As Roberta Smith reported, “Much too often the art in this exhibition nourishes the heart and mind more than the eye.” “Sincerity, alienation, and just causes,” she continued, “don’t necessarily make convincing artworks.”¹¹⁰ In short, the show’s identity politics and multiculturalism were seen

as sacrificing quality for diversity and difference. In retrospect, however, *The Decade Show* has come to be regarded by many as a turning point in the representation of hyphenated artists in this country and as paving the way for other landmark, multicultural exhibitions in the U.S., notably the 1993 Whitney Biennial.

Along with *The Decade Show*, the Whitney Biennial of 1993 is now regarded as a benchmark in the history of recent contemporary-art exhibitions in the U.S. It was one of the first major museum exhibitions in this country to open the discourse of contemporary art to include voices *other than the usual suspects* and introduced to the scene a whole generation of artists who had never shown together before and who “collectively demanded attention,”¹¹¹ including Shu Lea Cheang, Coco Fusco, Guillermo Gómez-Peña, Renée Green, Zoe Leonard, Simon Leung, Glenn Ligon, Daniel Martinez, Pepón Osorio, Alison Saar (fig. 10), Lorna Simpson, and others. The exhibition touched on many of the pressing concerns facing the U.S. at that specific historical moment, including the AIDS crisis, race, class, gender, imperialism, and poverty. As Whitney Museum director David Ross explained in the preface to the catalogue, “The ‘1993 Biennial Exhibition’ comes at a moment when problems of identity and the representation of community extend well beyond the art world. We are living in a time when the form and formation of self and community [are] tested daily. Communities are at war, both with and at their borders. Issues of nation and nationality, ethnic essentialism, cultural diversity, dissolution, and the *politics* of identity hang heavy in the air.”¹¹² One of the most controversial contributions to the show, the buttons produced by Daniel Martinez that were distributed to visitors as they entered the museum, bore segments of the phrase “I can’t imagine ever wanting to be white.”

The 1993 biennial was also unique within the museum’s own exhibition practices. For decades the museum had included few women and persons of color in its exhibitions.¹¹³ The 1993 biennial, however, became

Fig. 10

Alison Saar (U.S.A., b. 1956).
Man Club, 1993. Wood,
copper, misc. objects,
and tar, 86 × 22 × 15"
(218.4 × 55.9 × 38.1 cm). Courtesy
of the artist. (Photo: courtesy of
the artist and Jan Baum Gallery,
Los Angeles)

renowned as the first one in which white male artists were in the minority, and in which the percentage of female to male artists was larger.¹¹⁴ Many have argued that it is for precisely this reason—the relative lack of white males—that the 1993 biennial also became one of the “most reviled and criticized Biennial[s] in recent history.”¹¹⁵ In spite of its triumph as a new type of more *inclusive* curatorial endeavor, it met with “a maelstrom of negative criticism,” most of which centered on the buzzwords political correctness, implying that, like *The Decade Show*, the exhibition had sacrificed quality in favor of multiculturalism.¹¹⁶ Interestingly, in 1995 the Whitney Biennial returned to its previously high percentage of white males and “miniscule percentage of artists of color.”¹¹⁷ As the title of a Guerrilla Girls poster succinctly described the next biennial, “Traditional Values and Quality Return to the *Whitey* Museum.”¹¹⁸

Like the 1993 Whitney Biennial, Documenta 11 in 2002 represented a radical departure from the norm. Not only was it organized for the first time by a non-European, Okwui Enwezor, who is a Nigerian-born American curator, but it was also the first Documenta to employ a postcolonial curatorial strategy. In the exhibition’s catalogue, Enwezor stated his refusal to declare a “universal concept” for the exhibition, implying that this was what had underlaid the exclusionary discourses and “institutional parameters” of modernism, and instead opted for emphasizing “spectacular *differences*” in his reflection on “contemporary art in a time of profound historical change and global transformation.”¹¹⁹ Following a concept borrowed from Frantz Fanon’s book *The Wretched of the Earth (Les damnés de la terre)*, published in 1961, he explains that Documenta 11 aimed to articulate the “demands of the multitude,” or “resistant forces,” which, he argued, “have emerged in the wake of Empire,” with the latter term being defined as a domain that has come to replace imperialism.¹²⁰

Insofar as it comprised a visibly larger number of non-Euro-American artists, Documenta 11 can be



considered the first truly *transnational* Documenta, especially in comparison with the outright exclusion of non-Western artists in previous Documentas. The term “transnational” is specifically chosen here, instead of “international,” in order to designate a new, postcolonial interest in exceeding what Enwezor calls, “the borders of the colonized world ... by making empire’s former ‘other’ visible *at all times*.”¹²¹ A *transnational* exhibition, then, is different from an *international* one. As was being advocated simultaneously in postcolonial feminist discourses, the transnational was to be favored over the international insofar as the latter generally presents not a multiplicity of voices but a large sampling of Euro-American artists with a limited number of non-Western ones, as with previous Documentas, for instance.

Fig. 12

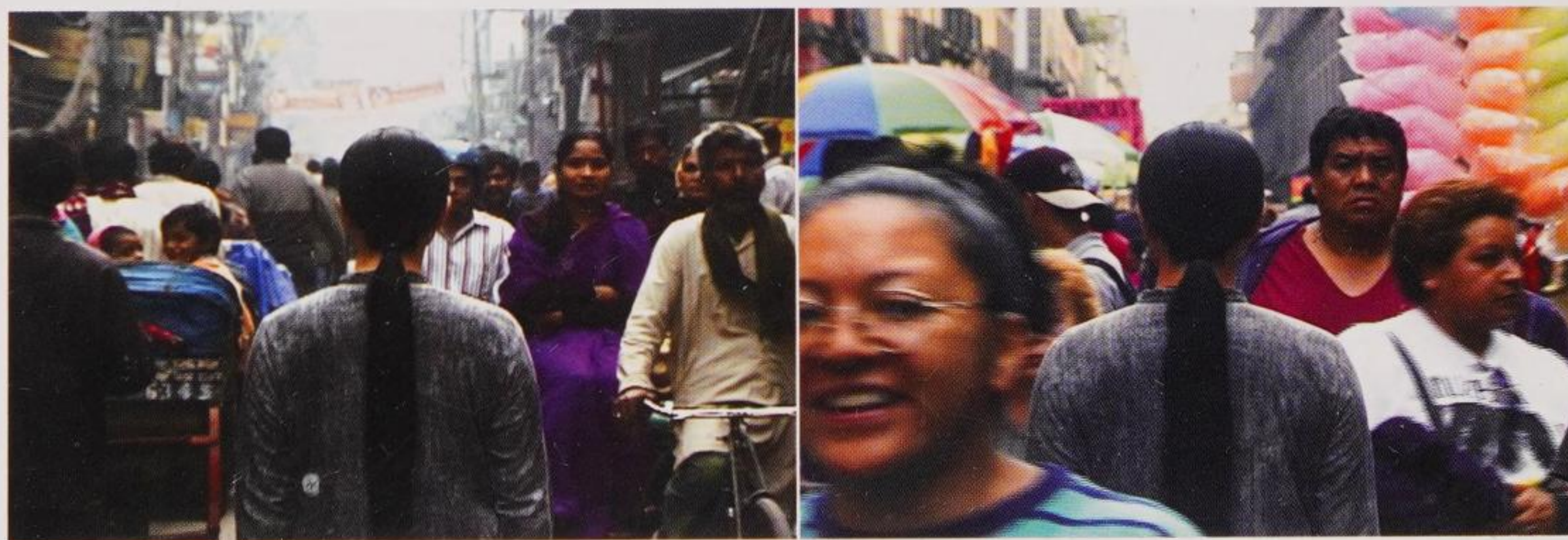
Kimsooja (South Korea, b. 1957).
A Needle Woman (details showing
Delhi and Mexico City),
1999–2001. Eight-channel video
projection, color, silent, 6 min.
33 sec. © Kimsooja. Courtesy
of the artist

its legacy of injustice and inequality.”¹³⁰ Learning from Documenta 11, *Global Feminisms* seeks to dismantle the same structures of power, but in this instance, in calling special attention to work by women as cultural producers across cultures, not just in the West, the goal is to challenge the broader framework of contemporary art as implicitly masculinist as well as Euro-Americacentric.

The 2005 Venice Biennale, however, sought to problematize the masculinist *and* Eurocentric assumptions of contemporary art practice simultaneously, and thus resembles our present curatorial endeavor more closely. The 2005 exhibition, organized by Rosa Martinez and Maria de Corral, was the first in the Biennale’s 110-year history to be directed by women. Both Martinez and Corral, who curated the group shows *Always a Little Further* and *The Experience of Art* at the Arsenale and Italian Pavilion respectively, selected numerous female artists for their exhibitions. In sum, of the total works on display, 38 percent were by women and most were by feminist artists, many of whom are well known, such as Barbara Kruger, Jenny Holzer, Ghada Amer, and Mona Hatoum; while others are relative newcomers to the scene, including Runa Islam, Regina José Galindo, Lida Abdul, and Joana Vasconcelos. It was clear from their exhibitions that both curators wanted to identify their curatorial practices with feminism. Corral, for instance,

awarded Barbara Kruger the most prominent position in the show, the white facade of the Italian Pavilion itself, upon which Kruger placed an enormous vinyl mural with her signature direct-address phrases such as “Admit Nothing. Blame Everyone”; “Pretend Things Are Going as Planned”; and “God Is on My Side” (fig. 11). Similarly, Martinez turned over the first few rooms of the Arsenale to the feminist collective the Guerrilla Girls, whose statistics, irony, and humor about gender biases at the Biennale and in Italian museums roused audiences from the get-go, and left no doubt that the show that lay ahead would inflect other feminist sentiments, such as those put forth by Emily Jacir, Shahzia Sikander, Kimsooja (fig. 12), and many others.

The Venice Biennale as a whole was a great source of inspiration for this project, not only because it showcased the prowess of contemporary female artistic production, but also because it was far more global in scope than those before it. More countries were represented in the pavilions than ever before (not to mention more women), and the selection of artists in the group shows demonstrated the curators’ concerted effort toward full transnational inclusion.¹³¹ The global feminist scope of the exhibitions ensured that viewers were consuming feminisms, in the plural—which is to say, that they were being offered not a consensus, but a multiplicity of points



of view, and ones that emphasized differences among women artists cross-culturally. By extension, theirs were curatorial projects that challenged the Euro-American centrism of feminist art trajectories, as well. Given the fact that no Biennale prior to this had been curated by women, let alone by self-identified feminist curators, in addition to the quantity and breadth of feminist works on display, the exhibition can perhaps be deemed the “first transnational feminist Venice Biennale.”

Global Feminisms: The Exhibition

Global Feminisms embodies and mirrors the major transformations in feminist theory and contemporary art practice over the past few decades. It demonstrates the shifts from sameness toward difference, diversity, and finally transnationalism in the 1990s. It seeks to include *all* voices: hyphenated artists living in the U.S., non-hyphenated artists, non-Euro-Americans, Americans, exiles without homelands, nomads, and so on. Instead of a monologue of sameness, one encounters a multiplicity of voices, and ones that are primarily non-Euro-American, which is to call attention to the fact that feminism is a global issue, not one exclusive to the U.S. It is not meant to be, however, a celebration of happy pluralisms, a U.N.-style parading of women-of-the-world, which would mistakenly purport to be what Gerardo Mosquera calls an “illusory triumph of a transterritorial world.”¹³² Instead, *Global Feminisms* is a careful exploration of what Chandra Talpade Mohanty calls “common differences,” which is to say, the significant similarities as well as the contextual differences between women across and within cultures, races, classes, religions, sexualities, and so forth. Using a curatorial strategy of relational feminist analysis that places these diverse and similar works in dialogue, these common differences, which are context-dependent, complex, and fluid, are underscored, generating fresh approaches to feminist artistic production in a transnational age.

In order to highlight the disparities, the particularized differences, and the necessarily variegated responses of

women artists in highly individualized situations to similar thematic material (e.g., hysteria, death, pain, old age, war, sex, motherhood, race), the exhibition’s installation at the Brooklyn Museum does not follow a linear chronology, nor a geographic delineation, but is instead organized loosely into four sections within which the works can overlap: Life Cycles, Identities, Politics, and Emotions. Life Cycles charts the stages of life, from birth to death, but *not* in a traditional fashion, of course; Identities investigates the multifarious notions of self—be they racial, gender, cyborg, political, religious, or otherwise; Politics examines the world through the eyes of women artists whose overt declarations demonstrate that the political has now become deeply personal (the inverse of the 1970s feminist dictum “The personal is political”); and the final section, Emotions, presents artists self-consciously parodying, often through hyperbole, the conventional idea of women as emotional creatures or victims.

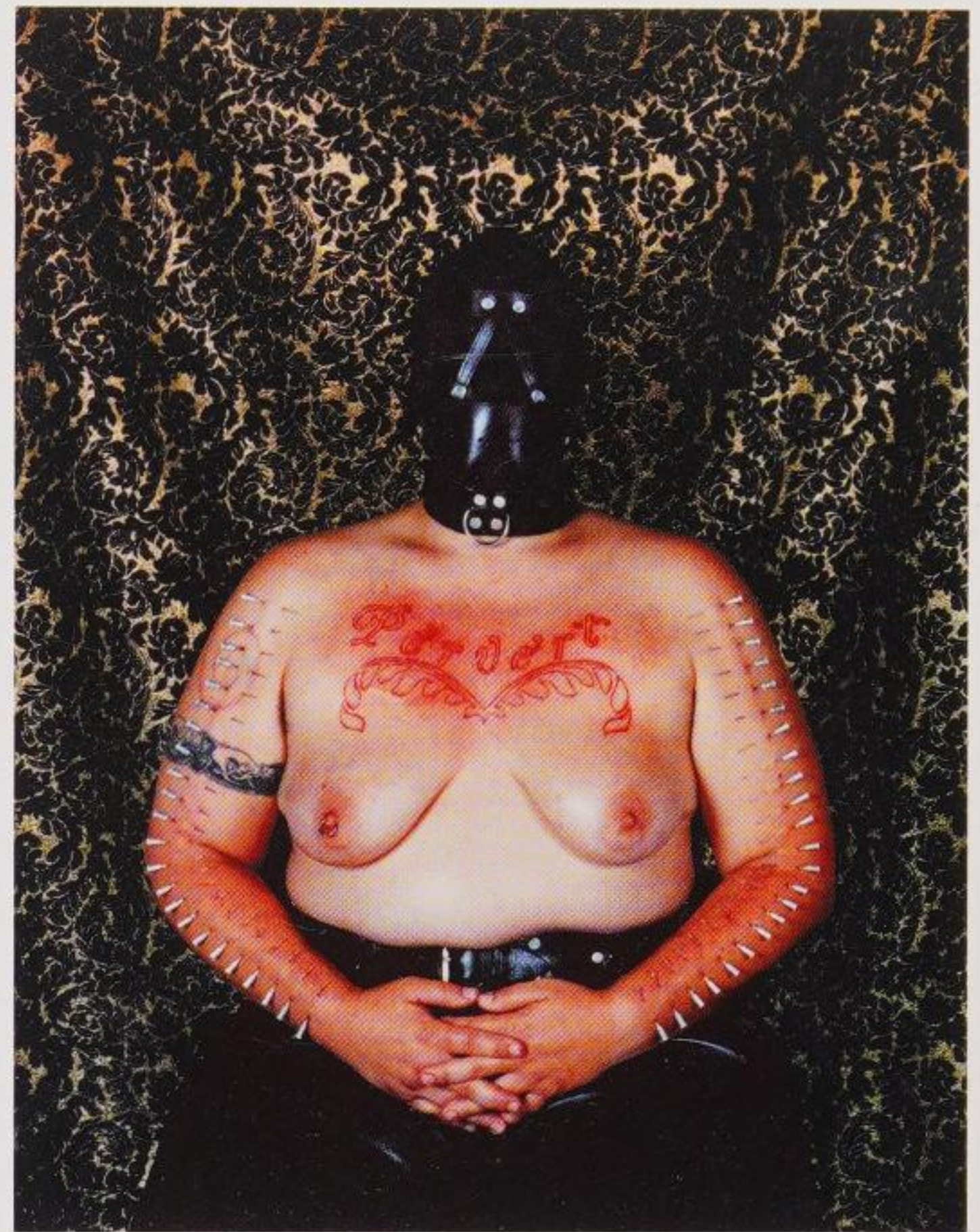
The four sections in which the exhibition is installed at the Brooklyn Museum should not be understood as universal categories, but rather as an attempt to organize the works as broadly as possible based on recurring subjects and concepts that arose during the course of our research. In bringing together such a large selection of works by women from across the globe, we hope that current and future viewers will make different connections than we have here. There is an infinitude of intersections to be made along this broad spectrum. Thus, despite the fact that our version of the exhibition at the Brooklyn Museum is organized into four sections, we are encouraging subsequent venues to emphasize other relationships among the works and to create different sections, if they so desire. Similarly, we felt it would be a disservice to the multi-layered complexity of the works we had chosen for the exhibition if we were to organize the plates in the catalogue based on the Brooklyn Museum installation alone. As a result, the catalogue plates are arranged alphabetically to encourage future dialogue and visual interaction between the works.

Fig. 13

Catherine Opie (U.S.A., b. 1961).
Self-Portrait/Pervert, 1994.
Chromogenic print, 40 x 30"
(101.6 x 76.2 cm). Regen Projects,
Los Angeles

The looseness of the four categories—Life Cycles, Identities, Politics, and Emotions—also allows for a wide range of artists to be exhibited and shown in juxtaposition to others whose modes of practice, socio-cultural, racial, economic, and personal situations might be radically different from their own. This type of relational analysis, which places diverse, transnational works by women in dialogic relation with careful attention to co-implicated histories, seeks to produce new insights into feminist art today.

If we examine the artists in the exhibition who explore motherhood as a topic, for instance, the differences in content, form, and modes of address are striking. Patricia Piccinini's *Big Mother* (page 233) consists of a hairy, six-foot tall, female Neanderthal who suckles a human baby, with a bright-blue leather-studded diaper bag in the ready at her side; while Hiroko Okada's *Future Plan* (page 229) offers up a utopian option for childrearing: in her future, hairy-bellied, smiling men will become pregnant and happily carry the burden. Men can certainly be mothers; so can eunuchs. In a series of photographs begun in 1990, Dayanita Singh has been documenting the life of Mona Ahmed, a *hijra* (eunuch) living in a rural village in India with her stepdaughter, Ayesha, belying all concepts about what constitutes maternity itself and what it has to do with one's sex and/or gender (page 251). Catherine Opie's *Self-Portrait/Nursing* (page 230) similarly subverts tropes of normalcy. In it, she presents herself as an aging, nursing mother, whose gaze lovingly meets that of her oversized, one-year-old son, Oliver. The artist's double chin, wrinkles, blotchy skin, multiple tattoos, and the ghostly remnant of a scratching on her chest in fanciful script reading "Pervert," remind viewers knowledgeable about her work of an earlier *Self-Portrait/Pervert* (fig. 13), which shows the artist in full S&M regalia replete with leather mask and pants, naked torso, and forty-six metal pins piercing her soft, pudgy arms. Now, ten years later, in this modern-day secularization of traditional Madonna-and-Child imagery, the "Virgin Mary" figure is an



overweight, lesbian mom with tattoos. Opie's vision of motherly intimacy, while clearly subverting traditional heterosexual notions of normalcy, is innocent and pleasant when seen in juxtaposition to Emmanuelle Antille's video *Night for Day* (page 174), which portrays bizarre, creepy moments shared between a grown woman (the artist herself) and her mother, including scenes in which the mother bites her daughter's thighs, scrubs her back with a sponge, and places a red dress upon her recumbent, seemingly corpse-like body.

A curatorial strategy of relational analysis, such as the one employed in the *Global Feminisms* exhibition, also allows us to re-read political, activist, religious, anti-colonialist, environmental, and other work as a kind of "subterranean, unrecognized form of feminism" that Ella Shohat argues is often left out of Euro-American trajectories of feminism because they are not "cast exclusively around terms of sexual difference."¹³³ She argues that the participation of colonized women in anti-colonialist, anti-patriarchal, and anti-heterosexist movements, which have not been "read" as relevant to feminist studies, often led to direct political engagement with feminism.¹³⁴

Recently, scholars have been re-examining multiple disciplines with the intention of recognizing and rearticulating spaces for "invisible feminist histories"

that have hitherto remained outside of the feminist canon.¹³⁵ To do the same with works of art allows us to recognize “subterranean feminisms” in objects that investigate issues such as the global epidemics of violence, war, pollution, and so forth. Furthermore, when seeing the works synergistically—that is, together in the exhibition space—the cross-cultural dialogues between works becomes all the more enlightening. For instance, located together in one section of the exhibition are works of female political agency and activism, including photographs by the Beijing-based artist Yin Xiuzhen, who has documented an action-performance, *Washing the River* (page 261), in which the artist and passersby cleaned polluted blocks of ice before returning them to a river in Chengdu, China. Nearby is a video by the Afghani artist Lida Abdul, titled *White House* (page 168), which shows the artist silently whitewashing two bombed-out structures near Kabul, Afghanistan. The Israeli video artist Sigalit Landau swings a barbed hula-hoop around her bloody, naked midriff, the object of pain a symbol of the geographic barrier created along the West Bank to delineate land between Palestine and Israel (page 214). Politics and activism of all denominations are encountered everywhere in *Global Feminisms*.

Women across the globe face certain and varying limitations of artistic expression, as well as fears of censorship, imprisonment, and exile. The Iranian author Shahrnush Parsipur, for instance, was imprisoned in 1989 under the Ayatollah Khomeini for her feminist novel *Women without Men*, which was banned soon after being published in Tehran that same year. The novel, written from a feminist perspective using mythological terminology, comprises several short stories about the lives of five different women: a prostitute, an aristocrat, two working-class girls, and a schoolteacher. In order to escape the oppressive restrictions of family and social life in contemporary Iran, the five women eventually find themselves in a garden on the outskirts of Tehran, where they vow to form a new society “without men.”

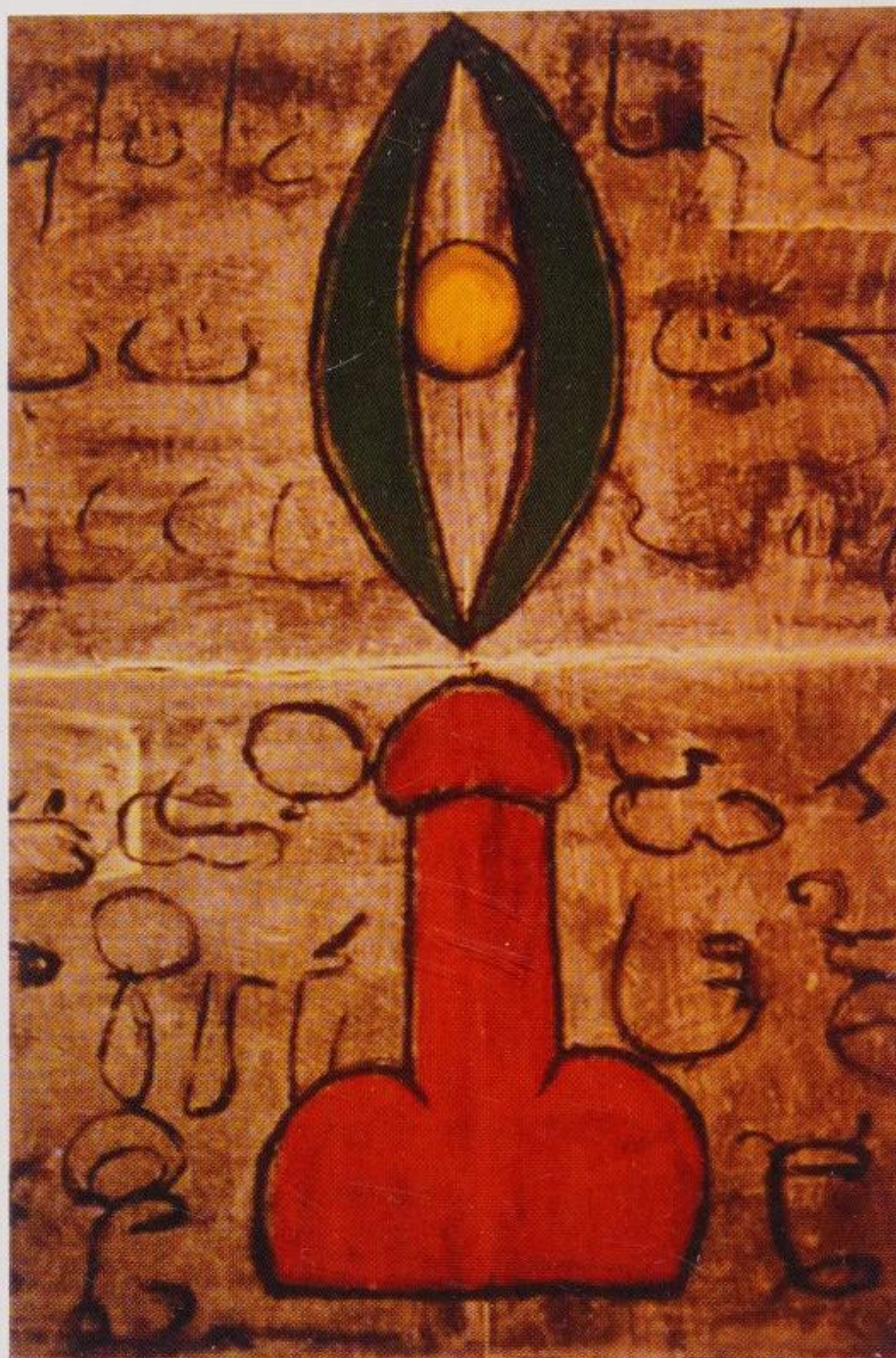


Fig. 14
Arahmaiani (Indonesia, b. 1961).
Lingga-Yoni, 1994. Acrylic on
 layers of rice paper and canvas,
 71¾ × 55⅛" (182 × 140 cm).
 Courtesy of the artist

Throughout the novel, some of them murder, marry, go through spiritual transformations, commit suicide, or are raped. No wonder the novel proved provocative. Incidentally, Shirin Neshat’s recent body of video work, of the same title, is based on the book by Parsipur, with whom she collaborates on the project.¹³⁶ Parsipur now lives in exile in the U.S.

Several of the artists in *Global Feminisms* have faced similarly grave situations. In 1983, the Indonesian artist Arahmaiani was imprisoned and interrogated for a month after a performance in which she had drawn pictures of tanks and weapons on the streets—an act of rebellion not appreciated under the Suharto dictatorship. Then, in 1994, Arahmaiani took part in a major controversy that centered on two works she had included in a solo exhibition called *Sex, Religion, and Coca-Cola* at an alternative space in Jakarta. The two works *Display Case (Etalase)* (page 175) and *Lingga-Yoni* (fig. 14), the former of which is included in *Global Feminisms*, were so offensive to a group of Islamic fundamentalists that they were immediately censored, and death threats were leveled at the artist. At first glance, it is easier perhaps

Fig. 15

Parastou Forouhar (Iran, b. 1962). Detail from the *Blind Spot* series, 2001. Courtesy of the artist. (Photo: Jogi Hild)



for us to understand why the painting *Lingga-Yoni* was threatening to the Muslim public: it displays a penis and vagina. However, it was *Display Case* that was the more controversial. The piece shows a photograph, Buddha, Coca-Cola bottle, fan, the Qur'an, Patkwa mirror, drum, condoms, and sand. It was the combination of sexual with religious imagery that was the most blasphemous, according to the local press. After the public outcry, and out of fear for her safety, Arahmaiani fled to Australia, where she remained in exile for a few years before returning to Indonesia. (Incidentally, this is only the second time since 1994 that Arahmaiani has been able to present this work, the other occasion being at the Asia Society in New York in 1996.)

More recently, in 2002, a few days before the opening of her exhibition of photographs, *Blind Spot*, at the Golestan Art Gallery in Tehran, the Iranian artist Parastou Forouhar was censored by the Iranian Cultural Ministry. *Blind Spot* (fig. 15) is a series of photographs depicting a gender-ambiguous human figure veiled from head to foot, its protruding head a whited-out or bulbous wooden form beneath a chador. In protest against the censorship, the

artist exhibited the empty frames on the wall on opening night. To her delight, many people came in support, and some even purchased the frames. The show closed after one day. Interestingly, the series of photographs had been exhibited just one year prior, during the Berlin Biennial of 2001, as large outdoor murals sprinkled throughout the city *Strassen*, and at sites such as the former Checkpoint Charlie. It is interesting to think about how this series is received in different contexts, how it translates, mistranslates, and reanimates as it travels from one culture to another. Exhibitions like *Global Feminisms* seek to underscore those complex translations and interpretations.

Emily Jacir's video installation *Crossing Surda* (*A Record of Going to and from Work*) (page 209) was born out of the limitations and censorship of her artistic voice. After a humiliating experience in which the artist was held at gunpoint at the militarized Surda checkpoint for three hours in freezing rain by an Israeli soldier who had thrown her American passport in the mud, the Palestinian-American artist began her 132-minute video piece by secretly and illegally recording a week of her daily crossings as she traveled within the West Bank from Ramallah to Birzeit University. The two-channel video documents Jacir's everyday commute to and from work through some banal, some harrowing, circumstances that have somehow become normal.

That identities can be "contradictory, partial and strategic,"¹³⁷ in the words of Donna Haraway, is an idea that is central to *Global Feminisms*, which embraces anti-essentialist concepts because it recognizes that identities (self, gender, racial, class, and so forth) are fluid, and never stable. Tracey Emin interviews her bad and her good selves (page 197); Amy Cutler illustrates an army of tiny "Amys" to conquer the world (page 193). Kate Beynon's playful images constantly negotiate her hybrid identity, which she defines as "Chinese (from Malaysia)/Welsh/Hong-Kong-born/'multiple migrant'/Australian." In her illustrations and paintings, which are drawn stylistically



from cartoon and comic-book graphics, Chinese text and calligraphy, traditional Chinese art, animation, and graffiti art, the recurring character Li Ji (inspired by a fourth-century story from China called *The Girl Who Killed the Python*) has become a contemporary warrior girl who confronts issues surrounding immigration, multiculturalism, and indigenous Australian rights (fig. 16).

Many of the artists in the exhibition perform the role of the exotic, histrionic, transgender, and/or abject “other” so as to deliberately overturn derogatory or restrictive stereotypes. Tracey Rose masquerades as the Hottentot Venus, crouching in the verdant African bush (page 14), an homage to Saartjie Baartman, the young Khoisan woman who was brought from South Africa to Europe in 1810, where she was displayed as a public spectacle because of her enormous buttocks and genitalia, which were studied by pseudoscientists, posthumously dissected, and then exhibited at the Musée de l’Homme in Paris until 1974. In her music video *Absolute Exotic* (page 234), Lilibeth Cuenca Rasmussen, a Filipino-Danish artist, performs the role of the exotic Asian dancer while rapping about interracial relations and ethnic minorities in Denmark; Pilar Albarracín parodies clichés of Spanish womanhood, from flamenco dancers and histrionic “gypsy” singers to a diva fleeing the streets of Madrid, trying to shake off musicians pursuing her with a traditional *paso doble*, in *Long Live Spain (Viva España)* (page 170).

While the performativity of identity underscores its constructed nature, so does its proliferation, as is visible in the work of Tomoko Sawada (page 243), who obsessively superimposes her “schoolgirl” face onto traditional class photography portraits. In one persona, she is a hipster teen with dreadlocks; in another, she is the frumpy schoolteacher. Sawada’s “self-portraits,” if one can call them that, also comment on the Eurocentric misconception that all Asians look alike, placing the viewer in a complicitous position as s/he scrolls the rows of schoolgirls looking for subtle physiognomic, sartorial, light- versus dark-skinned, or other differences among sameness. In the tradition of the feminist photographers Cindy Sherman and Yasumasa Morimura, Sawada’s is a complex game of gender and race deconstruction.

That gender is also “a kind of imitation for which there is no original,”¹³⁸ as Judith Butler tells us, can also be demonstrated by Jenny Saville’s oil sketch for *Passage* (2004–5), a larger-than-life painting of a naked, fleshy, male-to-female transsexual in a semi-recumbent, come-hither pose (page 241). S/he looks out expectantly at the viewer, heavy-lidded eyes, pink lips pursed, arms back, silicone breasts up, legs splayed to expose her pudgy belly, thick thighs, and penis, all set against a background of warm Mediterranean blue. Saville presents the viewer with a “gender outlaw,” a liminal figure irreducible to one gender or sex. As the artist explains, “I wanted to paint a visual passage through gender—a sort of gender landscape.”¹³⁹

When seen in juxtaposition to works in the exhibition that examine similar thematic material, the particularized and related responses of women artists in highly individualized situations become all the more acute. Exhibited near the Saville sketch is a cyborg sculpture (page 215) by the South Korean artist Lee Bul. Hybrids of machines and organisms, cyborgs are celebrated by cyberfeminists as creatures in “a monstrous world without gender,” as Donna Haraway explains.¹⁴⁰ Like Saville’s sitter, Lee’s cyborg sculpture is devoid of simple definition: an un- or de-sexed, three-legged creature

Fig. 16

Kate Beynon (Hong Kong, b. 1970). *Forbidden City* (from *the Dreams of Li Ji*), 2001. Acrylic and enamel spray on canvas, 35³/₈ × 29¹/₂" (90 × 75 cm). Courtesy of the artist. (Photo: courtesy of the artist and Sutton Gallery, Melbourne)

with a long tail or braid of glass beads. Adjacent to that object, the American artist Cass Bird offers a photograph of a gender-ambiguous individual with cutoff shirt, tattoos, and a baseball cap bearing the words “I Look Just Like My Daddy” (page 181).

These more theoretical examinations of the fluidity of gender identity—modern architectures of the body, transgenderism, cyberfeminism—share with, and yet differ greatly from, for instance, the photographic portraits by Dayanita Singh of the self-castrated eunuch Mona Ahmed (page 251). While each of these art objects explores the performativity of gender and sex, and their irreducibility as terms, Singh’s portraits resonate differently: for Ahmed’s identity, as *hijra* (eunuch), must be set into the socio-cultural, class, ethnic, racial, and religious context of a rural village in modern-day India. Common differences between and among women transnationally are also underscored by comparing Singh’s images with Oreet Ashery’s *Self-Portrait as Marcus Fisher*, which shows the Israeli artist in drag as a Hasidic rabbi with *pajas*, looking down at her large, exposed breast (page 176); or with Latifa Echakhch’s self-portrait in which the Moroccan artist is shown with cropped hair seated atop a Muslim prayer rug wearing androgynous attire and a traditional prayer hat (page 196). Using World War II “pin-ups” of young men as her source material, Echakhch plays with the limits of seduction and provocation: she is a Muslim woman cross-dressed as a *jeune croyant* (youthful believer) who glances seductively at the viewer while touching her exposed foot—a gesture that is considered taboo in the Islamic religion, according to the artist. Although a certain amount of irony is present in the work, it is underlined by an attitude of investigation of the strict religious and social codes prevalent in the Muslim community, within which nonbelievers and, especially, women are made to feel like outsiders.

An exhibition such as *Global Feminisms*, using a relational feminist curatorial approach that places works dealing with similar subject matter in dialogue, attempts to offer a new and expanded definition of feminist artistic production for a transnational age, one that acknowledges incalculable cross- and inter-cultural differences among women globally, and that recognizes feminism itself as an *always already* situated practice.

In seventies and eighties second-wave feminism, the war against sexism often took precedence over any concern with racism or homophobia in the ranks. There was a general fear that a focus on differences other than sex-gender would result in the dissolution of the larger feminist agenda against sexism, and that the goal toward female empowerment would be diminished. This precise argument, though under a different academic guise, is being used today by many against those who are interested in pursuing a multicultural or transnational feminism for fear that its focus on multiple differences (race, class, sexual, religious, and so forth) will lead to political relativism, or fragment the discipline into multiple “isms” with no central focus. Instead of discovering power in the difference of our shared struggles *as women*, difference has come to mean disunity to some. *Global Feminisms* hopes to counter that by demonstrating that difference does not have to pose an a priori danger to unity and alliance. It is only through the understanding of our “common differences,” as we hope to have visually emphasized through the careful placement of diverse cross-cultural works in the exhibition, that solidarity is achieved.

In the end, *Global Feminisms* hopes to have contributed productively to this and other dialogues about racism, sexism, and Euro-Americacentrism in contemporary art.

Notes

1. Ella Shohat in the introduction to her edited volume *Talking Visions: Multicultural Feminism in a Transnational Age* (New York: New Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 1998), p. 16.
2. *Ibid.*, p. 47.
3. Chandra Talpade Mohanty, "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggle," in her *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Durham, N.C., and London: Duke University Press, 2003), pp. 242–44.
4. *Ibid.*, p. 244.
5. *Ibid.*
6. Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971), reprinted in her *Women, Art, Power and Other Essays* (New York: Harper & Row, 1988). The essay was first published in *Art News* in January 1971.
7. This statistic was noted by Roberta Smith in a panel she moderated, called "'Feminisms' in Four Generations," which featured the artists Tamy Ben-Tor, Collier Schorr, Barbara Kruger, and Joan Snyder, held on Saturday, January 7, 2006, at the CUNY Graduate Center in New York City as part of the 5th Annual *New York Times Arts and Leisure Weekend*.
8. Nochlin, "Why Have There Been No Great Women Artists?," p. 176.
9. *Ibid.*
10. Marcia E. Vetrocq, "Venice Biennale: Be Careful What You Wish For," *Art in America* 93 (September 2005), p. 108.
11. Likewise, the international biennial at SITE Santa Fe in New Mexico has only once been curated by a woman since it began in 1995: Rosa Martinez, in 1999. In the upper echelons of museums, gender equality has yet to be achieved either. In 2005, according to the American Association of Museum Directors, only 32 percent of U.S. museums had a woman in the position of museum director.
12. Jerry Saltz, "One Year After," *The Village Voice*, November 11, 2005.
13. *Ibid.* During a recent visit to MoMA, on May 25, 2006, the numbers were not much better than they were when Saltz wrote his critique in November 2005. Of the approximately 143 artists represented on the fourth- and fifth-floor galleries of MoMA, only 13 were women, including Anni Albers, Marianne Brandt, Dora Maar, Georgia O'Keeffe, Bridget Riley, Eva Hesse, Anne Truitt, Agnes Martin, Yayoi Kusama, Helen Frankenthaler, Lee Krasner, Louise Bourgeois, and Lygia Clark. Only two of these women, Yayoi Kusama and Lygia Clark, are non-Euro-American. Of the approximately 385 works on display on the fourth- and fifth-floor galleries, only 17 were by women artists. This number is minimal when compared to the number of works on display by the individual male artists; there were 33 works by Picasso alone; likewise, 23 by Matisse, 17 by Kandinsky, and 8 by Pollock. Even among the male artists, only a handful were non-Euro-American, e.g., Jesús Rafael Soto, Wilfredo Lam, Armando Reverón, Matta, and Alejandro Otero.
14. *Ibid.*
15. Since 1990, MoMA has organized several large-scale shows about women artists: Gertrude Käsebier in 1992, Annette Messager in 1995, Yayoi Kusama in 1998, Cindy Sherman in 2001, Lee Bontecou in 2004, and Elizabeth Murray in 2005. In comparison, however, retrospectives about male artists, both traveling and organized by MoMA, add up to more than 20 within this same period. Incidentally, these totals do not include any Projects shows.
16. In Spain, the disparity in representation has become so grave that it is being addressed by a manifesto currently circulating among a group of interested art professionals, led by the independent curator Xabier Arakistain. The petition, titled "Manifiesto 2005," demands that the publicly funded national museums display a reasonable quota of women artists and that they make a concerted effort to collect work by women as well (see <http://www.manifiestoarco2005.com>). The manifesto offers several statistics in support of its mission. Of the 28 solo exhibitions held in 2004 at the Museo Nacional Centro de Arte Reina Sofía, Madrid, for instance, only 4 were of women artists. The most striking example the statistics presented, however, was the fact that neither of the two group exhibitions that the Ministry of Foreign Affairs sponsored to represent Spain at the 2003 Venice Biennale included a woman artist.
17. *The Guerrilla Girls' Art Museum Activity Book* (New York: Printed Matter, 2004), p. 9.
18. *Ibid.*
19. *Ibid.*
20. *Ibid.*
21. Between 2000 and 2005, out of a total of 18 one-person exhibitions at Tate Modern, 3 were one-woman shows. That is less than 17 percent. The 3 women artists were: Frida Kahlo, Eva Hesse, and Eija-Liisa Ahtila. Note that these numbers do not include the one-person exhibitions in Tate Modern's Untitled gallery space, which are generally small in scale and often include only one installation work. At LACMA, the total number of one-person shows between 2000 and 2005 was 20, and only 1 of those was a one-woman show—a total of 5 percent. The exhibition was devoted to the work of Diane Arbus.
22. The Brooklyn Museum solo exhibitions dedicated to women artists from 2000 to 2006 included Vivian Cherry, Judy Chicago, Lee Krasner, Annie Leibowitz, and Aminah Brenda Lynn Robinson.
23. This statistic was compiled by the New York-based feminist art activist group Brainstormers (Anne Polashenski, Maria Dumlaio, Danielle Mysliwiec, and Elaine Kaufmann). See their website <http://www.brainstormersreport.net>
24. Jerry Saltz, "The Battle for Babylon," *The Village Voice*, September 16, 2005.
25. *Ibid.*
26. Greg Allen, "X-Factor: Is the Art Market Rational or Biased?," *New York Times*, May 1, 2005, section 2, p. 1.
27. *Ibid.*
28. In a follow-up article on his artblog (<http://greg.org>), dated April 30, 2005, Allen presented some additional statistics from *Kunstkompass*, an annual publication put out by the German business magazine *Capital* that purports to announce "the world's 100 Greatest Artists." It bases its statistics on the frequency and prestige of exhibitions, publications, and press coverage, and the median price of one work of art. In the 2005 *Kunstkompass*, 17 of the 100 "great artists" were women. Of those 17, there was one artist of color (Kara Walker) and two of non-Euro-American descent (Mona Hatoum and Shirin Neshat). Only 5 of these women were ranked in the top 50: Rosemarie Trockel (ranked no. 4), Louise Bourgeois (no. 5), Cindy Sherman (no. 6), Neshat (no. 43), and Hatoum (no. 49). *Artfacts.net* does its own ranking, as well, based on art market sales. In its 2005 report, only two women made it into the top 50 slots (Bourgeois and Sherman). Picasso, of course, is ranked number one. See <http://www.artfacts.net/index.php/pageType/artists>
29. "Best of 2005: Eleven Critics and Curators Look at the Year in Art," *Artforum* 44 (December 2005). Besides Isa Genzken, the women artists voted "Best of" 2005 were: Karen Kilimnik, Jeanne-Claude (and Christo), Saskia Olde Wolbers, Julie Mehretu, Jacqueline Humphries, Zandra Rhodes, Rosemarie Trockel, Kay Rosen, Rita Ackerman, Trisha Donnelly, and Reena Spauling. This adds up to a total of 12 women, compared to 58 men.
30. Other examples of major exhibitions over the past few decades that display a surprising gender and race disparity include Documenta 8 (1987), organized by Manfred Schneckenburger; *Objects of Desire: The Modern Still Life* (1997) at MoMA, organized by Margit Rowell, which presented only 3 white women and one artist of color out of 71 artists; *Manifista 5* (2004), in San Sebastian, Spain, which was approximately 80 percent male; and *Discrete Energies* (2005), a fifty-year-anniversary exhibition of Documenta held at the Fridericianum in Kassel, Germany, and curated by Michael Glasmeier, which included 11 (white) women out of 83 artists.
31. Incidentally, it was this exhibition that gave birth to the Guerrilla Girls.
32. "Kathe Köllwitz," from a Guerrilla Girls online interview, <http://www.guerrillagirls.com/interview/index.shtml>
33. Klaus Biesenbach, ed., *Greater New York 2005* (New York: P.S.1, 2005). The exhibition was jointly organized by P.S.1 and the Museum of Modern Art and ran March 13–September 26, 2005.
34. From the undated press release for *Greater New York 2005*, <http://www.ps1.org/exhibits/exhibit.php?iExhibitID=48>
35. This statistic is also cited by Jerry Saltz in "Lesser New York," *The Village Voice*, March 28, 2005.
36. Amy Zimmer, "Women Protest at P.S.1's Art Show," *New York Metro*, March 14, 2005, p. 6.
37. The Brainstormers protested the exhibition on the day of its opening, March 13, 2005, accusing P.S.1 of gender bias. See their website, <http://www.brainstormersreport.net>
38. The featured artists were John Bock, Christoph Büchel, Maurizio Cattelan, Malachi Farrell, Gelatin, Kendell Geers, Thomas Hirschhorn, Fabrice Hyber, Richard Jackson, Martin Kersels, Paul McCarthy, Jonathan Meese, Jason Rhoades, and Keith Tyson.
39. Max Henry, "Dionysus in Paris," posted on *artnet.com* on March 9, 2005, <http://www.artnet.com/Magazine/features/henry/henry3-9-05.asp>
40. Quote from the exhibition's undated press release. The show opened with a towering, 20-foot-tall, 3-D Play-Doh sculpture by Gelatin, a Vienna-based collaborative, titled *Cockjuice Joe* (2004), a velvety pink wall construction of synthetic fabric that resembled a rabid animal with teeth made of fluorescent lights. Richard Jackson's *Pump Pee Doo* (2005) was another highlight. His installation consisted of eight molded fiberglass bears poised at urinals and "pissing" paint onto the walls and floor.
41. The term "fuck you art" is from Henry, "Dionysus in Paris."
42. For the entire pamphlet, see <http://artpies.samizdat.net>
43. As quoted by Macel in the press release to *Dionysiac*.
44. Christine Macel, "Art in a State of Excessive Flux or the Contemporary Tragic," *Dio I*, catalogue of the exhibition *Dionysiac* (Paris: Centre Pompidou, 2005), tenth page of Macel's unpaginated essay.
45. *Ibid.* Macel states, "Are women today only found in the Apollonian? Are they that way by essence? Certainly not. However, many young artists today work in a personal fictional or 'narrative' style, following Sophie Calle—to mention but a few: Dominique Gonzalez-Foerster, Valérie Mréjen, Anne-Marie Schneider or Koo Jeong-A." At another point, *Dionysiac* is described as going "hand in hand with Apollonian, the harmonious force," implying that women occupy the position of the latter.
46. *Ibid.*, sixth page of Macel's essay. The original text reads, "On attend donc beaucoup de l'exposition en préparation de Linda Nochlin et Maura Reilly au sujet des femmes artistes, au Brooklyn Museum de New York en 2006."
47. A recent exception would be an exhibition held at the Robert Miller Gallery, New York, titled *Lee Krasner/Jackson Pollock*, December 2005–January 2006, which explored the working relationship between the two artists. The exhibition was organized by the Pollock-Krasner Foundation.
48. Gayatri Spivak, as paraphrased by Marcia Tucker in the foreword to Shohat, ed., *Talking Visions*, p. xii.
49. Neille Ilel, "Young Artists and Their Admirers Flock to LIC for P.S.1's Latest," *Queens Chronicle*, March 17, 2005: "Heiss said she hadn't seen the Brainstormers protest outside the opening, but emphasized that there were 'so many wonderful women in the show.'"
 50. Griselda Pollock, *Vision and Difference: Femininity, Feminism, and the Histories of Art* (New York and London: Routledge, 1988), p. 183.
 51. Lucy Lippard, *From the Center: Feminist Essays on Women's Art* (New York: Dutton, 1976), p. 57.
 52. Hélène Cixous, "Castration or Decapitation?," *SIGNS: Journal of Women in Culture and Society* 7 (Autumn 1981), pp. 50–51.
 53. Arlene Raven, ed., *At Home* (Long Beach, Calif.: Long Beach Museum of Art, 1983), p. 27. For a detailed history of the Women's Building, see also <http://www.womansbuilding.org/people.htm>
 54. Robert Hughes, "Rediscovered—Women Painters," *Time*, January 10, 1977.
 55. Quoted in Grace Glueck, "The Woman as Artist: Rediscovering 400 Years of Masterworks," *New York Times Magazine*, September 25, 1977, p. 50.
 56. Others had been horribly neglected. One painting on wood by Judith Leyster was found with a bad case of worms, "discovered only when the Dutch museum that owned it responded to a request for its loan." See Glueck, "The Woman as Artist," p. 50.
 57. *Ibid.*
 58. *Ibid.*, p. 56.
 59. Linda Nochlin, "Why Have There Been No Great Women Artists?," p. 176.
 60. *Ibid.*, pp. 147–48.
 61. John Perrault, "Women Artists," *The SoHo Weekly News*, October 13, 1977, p. 40.
 62. *Ibid.*
 63. Griselda Pollock, *Differencing the Canon: Feminist Desire and the Writing of Art Histories* (London and New York: Routledge, 1999), p. 10.
 64. *Ibid.*
 65. Teresa de Lauretis, *Technologies of Gender: Essays on Theory, Film, and Fiction* (Bloomington and Indianapolis: Indiana University Press, 1987), p. 25.
 66. *Ibid.*
 67. See Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" (1985), in Cary Nelson and Lawrence Grossberg, eds., *Marxism and the Interpretation of Culture* (Chicago: University of Illinois Press, 1988), pp. 271–315.
 68. Frances Beale, "Double Jeopardy: To Be Black and Female," in Robin Morgan, ed., *Sisterhood Is Powerful: An Anthology of Writings from the Women's Liberation Movement* (New York: Random House, 1970), p. 136; emphasis added.
 69. Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London and New York: Routledge, 1988), p. 141.
 70. Cherrie Moraga and Gloria Anzaldúa, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (New York: Kitchen Table; Women of Color Press, 1983); Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (New York: Alfred A. Knopf,

- distributed by Random House, 1976); Barbara Smith, ed., *Home Girls: A Black Feminist Anthology* (New York: Kitchen Table; Women of Color Press, 1983).
71. Gayatri Spivak has consistently referred to Western feminism as "hegemonic." For an early instance, see "The Rani of Sirmur," in Francis Barker, ed., *Europe and Its Others: Proceedings of the Essex Conference on the Sociology of Literature, July 1984*, vol. 1 (Essex: University of Essex Press, 1985), p. 147.
 72. Patricia Hill Collins, "Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought," *Social Problems* 33, special Theory issue (October–December 1986), pp. S14–S32.
 73. Audre Lorde, *Sister Outsider: Essays and Speeches* (New York: Crossing Press, 1984).
 74. Howardena Pindell, as quoted in "Contemporary Feminism: Art Practice, Theory, and Activism—An Intergenerational Perspective," *Art Journal* 58 (Winter 1999), p. 22.
 75. Judith K. Brodsky, "Exhibitions, Galleries, and Alternative Spaces," in Norma Broude and Mary D. Garrard, eds., *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (New York: Harry N. Abrams, 1994), p. 118.
 76. *Ibid.*
 77. In 1979, the feminist journal *Heresies* published an issue examining racism within mainstream American feminist art, titled *Third World Women: The Politics of Being Other*.
 78. Brodsky, "Exhibitions, Galleries, and Alternative Spaces," p. 118.
 79. For instance, the official policy of Women Artists in Revolution, as stated in an internal memorandum addressed to the Museum of Modern Art Executive Committee, dated 1969, stated: "The committee felt that a black woman artist should be considered a woman first, since this involved a more profound discrimination." See Simon Taylor's essay in *Personal and Political: The Women's Art Movement, 1969–1975* (East Hampton, N.Y.: Guild Hall Museum, 2002), p. 25.
 80. Sylvia Walby, *Theorizing Patriarchy* (Oxford: Blackwell, 1990), p. 16.
 81. Amelia Jones, ed., *Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History* (Los Angeles and Berkeley: Armand Hammer Museum of Art and Cultural Center in association with the University of California Press, 1996), p. 100.
 82. bell hooks, *Feminist Theory: From Margin to Center* (Boston: South End Press, 1984), p. 4. Similarly, in her essay "Age, Race, Class, and Sex" (1984), Audre Lorde stated, "In a patriarchal power system where whiteness privilege is a major prop, the entrapments used to neutralize Black women and white women are not the same" (in her *Sister Outsider*, p. 118).
 83. hooks makes this argument in "Black Women: Shaping Feminist Theory," in *Feminist Theory*, pp. 1–15. See also Angela Davis, *Women, Race, and Class* (New York: Vintage Books, 1971), chapters 11 and 12, for a discussion of abortion, rape, and housework as white, middle-class feminist concerns.
 84. Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" (1985), in her *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), p. 155.
 85. Mohanty, *Feminism Without Borders*, p. 248. In an earlier essay, titled "Under Western Eyes: Feminist Scholarship and Colonial Discourse," dated 1984, Mohanty explained that within Western feminist practice of the 1980s there was a "too easy claiming of sisterhood across national, cultural and racial differences" (p. 12).
 86. Lorde as quoted in Chela Sandoval, *Methodology of the Oppressed* (Minneapolis and London: University of Minnesota Press, 2000), p. 45.
 87. *Ibid.*
 88. Indeed, there are still numerous places in the world today where women face unimaginable violence on a daily basis and where the need for an active, social feminism is more urgent than in others. An action that is socially accepted, if condoned, in one location—adultery, for instance—may result in the threat of death or violence in another—as has recently been the case in Nigeria, where numerous women have been sentenced to death by stoning for adulterous acts. I am thinking, for instance, of the 2002 death-by-stoning case against Safiya Husaini, who was accused of adultery under Islamic Sharia law in Nigeria, but eventually released after much outcry from international human rights organizations. There have been several such cases in Nigeria since then, all of which have been overturned, fortunately.
 89. See Spivak, "Can the Subaltern Speak?" Because the "doubly oppressed native woman" is situated in a liminal space between two dominating forces, "the subaltern cannot speak," for she has been rendered mute by the cultures and strictures of English imperialism within which she is situated.
 90. Chela Sandoval, "U.S. Third World Feminism: Differential Social Movement," in *Methodology of the Oppressed*, pp. 40–63, which also quotes Spivak's remark.
 91. Mohanty, *Feminism Without Borders*, pp. 110–11.
 92. On "the difference impasse" of 1980s American feminism, see Susan Stanford Friedman, "Beyond White and Other: Rationality and Narratives in Feminist Discourse," *SIGNS: Journal of Women in Culture and Society* 21 (Autumn 1995), pp. 1–49.
 93. On Crenshaw's notion of "political intersectionality," see her "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color," *Stanford Law Review* 43 (1991), pp. 1241–99; and "Whose Story Is It Anyway? Feminist and Antiracist Appropriation of Anita Hill," in Toni Morrison, ed., *Race-ing Justice, En-Gendering Power* (New York: Pantheon, 1992), pp. 402–40.
 94. Gerardo Mosquera, "Some Problems in Transcultural Curating," in Jean Fisher, ed., *Global Visions: Towards a New Internationalism in the Visual Arts* (London: Kala Press in association with the Institute of International Visual Arts, 1994), p. 138.
 95. Johanne Lamoureux, "From Form to Platform: The Politics of Representation and the Representation of Politics," *Art Journal* 64 (Spring 2005), p. 71. All artists were presented equally within the catalogue and the exhibition space, for instance, with the one often-cited exception being the much-denounced neighboring of works by the aboriginal Yuendumu community and Richard Long; as Lamoureux states, "with the formers' sand paintings being relegated to a corner like some cast shadow or discarded double, set at the foot of Long's looming mud drawing that dominated an entire room of the Grand Hall."
 96. Benjamin H. D. Buchloh, "The Whole Earth Show: Interview with Jean-Hubert Martin," *Art in America* 77 (May 1989), p. 153.
 97. *Ibid.*, p. 151.
 98. *Ibid.*, p. 155.
 99. *Ibid.*, p. 151.
 100. Eleanor Heartney, "The Whole Earth Show, Part II," *Art in America* 77 (July 1989), p. 90.
 101. *Ibid.*, pp. 91–92.
 102. Thomas McEvelley, "The Global Issue," in his *Art and Otherness: Crisis in Cultural Identity* (Kingston, N.Y.: Documentext/McPherson, 1992), p. 157.
 103. Buchloh, "The Whole Earth Show," p. 155.
 104. *Ibid.*, p. 213.
 105. Julia Herzberg, "Re-Membering Identity: Vision of Connections," in *The Decade Show: Frameworks of Identity in the 1980s* (New York: Museum of Contemporary Hispanic Art; New Museum of Contemporary Art; Studio Museum in Harlem, 1990), p. 37.
 106. Elizabeth Hess, "Breaking and Entering," *The Village Voice*, June 5, 1990.
 107. "At the very least such an exhibit—because of its multicultural interests, its physical location in different demographic enclaves in the city, the equal involvement of culturally different institutions and networks—calls ethnocentrism into question. This is not a patronizing exhibit of the art of 'exotica' put together by the philanthropic goodwill and high-art-world curiosity of a few white curators. It is an exhibit attempting to construct a multivocal art world. It begins to suggest that the notion of a 'center' and a 'margin' is anachronistic and that maintaining such a model represents a desire to wield exclusive power and control." Eunice Lipton, "Here Today. Gone Tomorrow? Some Plots for a Dismantling," in *The Decade Show*, p. 20.
 108. "Three's Company," *New York Magazine*, June 11, 1990. No author given for this article; see www.marciatucker.com
 109. Michael Brenson, "Is 'Quality' an Idea Whose Time Has Gone?," *New York Times*, July 22, 1990.
 110. Roberta Smith, "Three Museums Collaborate to Sum Up a Decade," *New York Times*, May 25, 1990.
 111. Elisabeth Sussman, "Then and Now: Whitney Biennial 1993," *Art Journal* 64 (Spring 2005), p. 74.
 112. David Ross, "Preface: Know Thy Self (Know Your Place)," in Elisabeth Sussman, Lisa Phillips, John Hanhardt, and Thelma Golden, 1993 *Biennial Exhibition* (New York: Whitney Museum of American Art, 1993), p. 9.
 113. The statistics for the representation of female versus male artists in the Whitney Biennials from 1973 to 1993 can be found in Carrie Rickey's "Illustrated Time Line: A Highly Selective Chronology," in Broude and Garrard, eds., *The Power of Feminist Art*, pp. 304–8. On average, the figure was 28 percent women artists.
 114. Of the artists included in the 1993 Whitney Biennial, 36.4 percent were white males, 29.5 percent were white females, 22.7 percent were males of color, and 11.4 percent were females of color. These statistics are taken from a 1995 poster by the Guerrilla Girls titled "Traditional Values and Quality Return to the Whitey Museum." On their website, the caption to the poster reads: "THE WHITNEY MUSEUM GETS A NEW NAME: The 1993 Whitney Biennial was the first ever to have a minority of white male artists. It was also the most reviled and criticized Biennial in recent history. In 1995 the museum returned to previous miniscule percentages of artists of color. That's why when we tried to typeset the word Whitney, we just couldn't find the letter 'n.'"
 115. *Ibid.*
 116. Sussman, "Then and Now," p. 75.
 117. *Ibid.* From 1993 to 1995, the percentage of white males at the Whitney Biennial increased from 36.4 percent to 55.5 percent.
 118. *Ibid.*, emphasis added.
 119. Okwui Enwezor, "The Black Box," in Okwui Enwezor et al., *Documenta 11, Platform 5: Exhibition, Catalogue* (Ostfildern-Ruit: Hatje Cantz, 2002), pp. 42–43.
 120. *Ibid.*, pp. 47–48. In their book *Empire*, Michael Hardt and Antonio Negri describe the "multitude" as a "resistance force, opposed to the power of the Empire." See Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2001), p. xv; and Enwezor, "The Black Box," p. 45.
 121. Enwezor, "The Black Box," p. 45, emphasis added.
 122. 37 percent of the Documenta 11 artists were women: 31 women artists and 8 groups with women members, out of the total 116 artists and 15 named groups, as cited by Katy Deepwell, "Women Artists at Manifesta 4 and Documenta 11," *n.paradoxa* 10 (July 2002), p. 44.
 123. Tim Griffin, "Global Tendencies: Globalism and the Large-Scale Exhibition," *Artforum* 42 (November 2003), p. 154. The participants in the roundtable included Enwezor, Yinka Shonibare, James Meyer, Francesco Bonami, Martha Rosler, Catherine David, and Hans-Ulrich Obrist. Incidentally, Shonibare also defended *Magiciens* when he placed it, along with Documenta 10 and 11, within a history of exhibitions that "created a necessary forum for giving visibility to the non-Western artist"; see pp. 152–63, especially 154; 206; 212.
 124. Lamoureux, "From Form to Platform," p. 82.
 125. Sylvester Okunodu Ogbechie, "Ordering the Universe: Documenta 11 and the Apotheosis of the Occidental Gaze," *Art Journal* 64 (Spring 2005), p. 82.
 126. *Ibid.*
 127. *Ibid.*
 128. Enwezor, "Preface," in *Documenta 11, Platform 5*, p. 40.
 129. Ogbechie, "Ordering the Universe," p. 86.
 130. *Ibid.*
 131. Indeed, of the 34 feminist artists included in the exhibition, 17 were non-Euro-American.
 132. Gerardo Mosquera, "Notes on Globalization, Art and Cultural Difference," in *Silent Zones: On Globalization and Cultural Interaction* (Amsterdam: RAIN, 2001).
 133. Ella Shohat, "Area Studies, Transnationalism, and the Feminist Production of Knowledge," *SIGNS: Journal of Women in Culture and Society* 26 (Summer 2001), p. 1270.
 134. *Ibid.*: "Since the anticolonialist struggles of colonized women were never labeled 'feminist,' they have not been 'read' as linked or as relevant to feminist studies.... Yet the participation of colonized women in anticolonialist and antiracist movements did often lead to political engagement with feminism. However, these antipatriarchal and even, at times, antiheterosexist subversions within anticolonial struggles remain marginal to the feminist canon."
 135. Indeed, as the burgeoning research on global activism has demonstrated, women are at the forefront of these transnational activist movements. See, for instance, Marguerite R. Waller and Jennifer Rycenga, eds., *Frontline Feminisms: Women, War, and Resistance* (London and New York: Routledge, 2001); Marguerite R. Waller and Sylvia Marcos, eds., *Dialogue and Difference: Feminisms Challenge Globalization* (New York: Palgrave/Macmillan, 2005); V. Mackie, "Language of Globalization, Transnationality, and Feminism," *International Feminist Journal of Politics* 3 (2001), pp. 180–206; Manisha Desai and Nancy Naples, eds., *Globalization and Women's Activism: Linking Local Struggles to Transnational Politics* (London and New York: Routledge, 2002); Anna Sampaio, "Transnational Feminisms in New Global Matrix: Hermanas en la lucha," *International Feminist Journal of Politics* 6 (2004), pp. 181–206.
 136. Neshat's *Mahdokht* (2004) and *Zarin* (2005) constitute two independent sequences of what is to become a five-part feature film, each part of which will be dedicated to one of the five women in the novel.
 137. "Identities seem contradictory, partial and strategic.... There is nothing about being female that naturally binds women." In Haraway, "A Cyborg Manifesto," p. 155.
 138. "There is no original or primary gender a drag imitates, but gender is a kind of imitation for which there is no original." Judith Butler, "Imitation and Gender Insubordination," in Diana Fuss, ed., *Inside/Out: Lesbian Theories, Gay Theories* (New York and London: Routledge, 1991), p. 21.
 139. Jenny Saville, in an interview with Simon Schama in *Jenny Saville* (New York: Rizzoli in association with Gagosian Gallery, 2005), p. 126.
 140. Haraway, "A Cyborg Manifesto," p. 181.



Women Artists Then and Now: Painting, Sculpture, and the Image of the Self

Linda Nochlin

Looking back at the catalogue of *Women Artists: 1550–1950*,¹ the first big show of women artists at the Brooklyn Museum that I curated with Ann Sutherland Harris in 1976, I was struck by the great differences separating it from the Museum's present exhibition of women artists. Some of these differences are obvious. The first show was historical rather than contemporary. From this it followed that it consisted almost entirely of drawing and painting; even sculpture was omitted in the interest of consistency. Clearly, back then, the word "artist," female as well as male, implied that the individual was primarily a painter. In the present show, however, painting and traditional sculpture take a backseat to the less traditional media: photography, video and the moving image, installation, and performance have gained center stage. Clearly, *what* the work is made of is now very different. But *where* the work comes from, the nationality and ethnicity of the artists who made it, is equally important in establishing the difference between *Women Artists: 1550–1950* and the present exhibition. Exciting and innovative as it was, the Brooklyn show of the seventies consisted almost without exception of work by women from Europe and America. Today's exhibition includes a plethora of women artists from non-Western countries, women from all over the world, in fact. These contemporary women artists, not just from Europe, Britain, and the United States, but from Africa, Asia, Australia, and Latin America, have insisted upon the validity of their own experience, both personal and artistic, creating new formal languages that often incorporate national and ethnic traditions in surprising or nontraditional ways. They are included in the exhibition not only out of a benign desire to expand the field in the interest of justice, but because non-Western women artists are among the most influential movers and shakers in the international art community, acknowledged creators of the most original and influential art that reaches the public. Women artists were among the stars of the 2005 Venice Biennale, for example, and names like Shirin

Neshat, Mona Hatoum, Miyako Ishiuchi, and Regina José Galindo were as prominent as those of major male artists participating in the Venice show.

Yet the path to public recognition and professional success has been a long and arduous one, and both the goals and achievements of women artists during the thirty-five years since the beginning of the Women's Liberation Movement in art, as embodied in the work of such pioneers as Judy Chicago, Miriam Schapiro, Martha Rosler, Hannah Wilke, Eleanor Antin, Joyce Kozloff, Carolee Schneemann, Lynda Benglis, and many others, need to be acknowledged. Indeed, the work of women artists well before the momentous 1970s needs to be examined with specificity and critical insight in order to provide a meaningful historical context for the work and ambitions of younger women artists today. For contemporary women artists, sometimes consciously, but often unconsciously, incorporate, modify, and struggle against the examples of the past, their putative foremothers. It is only in the light of historical precedent that the achievements of the present assume their full meaning: as fulfillment, transformation, or resolute deconstruction, as may be the case.

Women and Painting

Setting the Stage

History and mythology part ways, as they so often do, when it comes to the issue of women painters. In mythology, women were associated with the very origins of painting. According to the charming legend of the Corinthian Maid, it was a young woman, Dibutades, who, dismayed by the impending departure of her lover, traced the outline of the shadow he cast upon the wall and, with Cupid guiding her hand, thereby invented painting.² If we turn from allegory to historical reality, however, we find that women have, for the most part, had a hard time of it in the field of painting, as in all the realms of high art. The dramatic fate of the seventeenth-century painter Artemesia Gentileschi has recently been revealed in

Opposite:
Detail of Jenny Saville, *Passage*,
2004–5 (see fig. 5)



Fig. 1
Rosa Bonheur (France, 1822–1899). *The Horse Fair* (*Le marche aux chevaux*), c. 1852. Oil on canvas, 10 1/2 x 25" (26.7 x 63.5 cm). Albright-Knox Art Gallery, Buffalo, New York. Elisabeth H. Gates Fund, 1927

serious art history, in novel, and in film, as has the more recent but no less discouraging story of the talented Lee Krasner, doomed to painterly obscurity by the brilliant career of her painter husband, Jackson Pollock. From the Renaissance onward, women were denied access to the proper training and preparation afforded their male contemporaries: free access to the art schools, prize contests, travel abroad, and, no less important, to the nude models whose forms provided the very basis of the elevated genre of history painting. Even when they were allowed to work and exhibit as painters, women were generally consigned to the less ambitious realms of portrait and still life, especially flower painting, art forms that were believed to accord better with feminine lack of imagination, intelligence, and ambition.

There were, however, noteworthy exceptions to this general rule of exclusion and denigration. As is so often the case, women painters sometimes found ways of gaining fame, or more precisely, notoriety, by *being* exceptions, by forcing public attention. There were a rare number of women painters who, for a variety of reasons, achieved fame and fortune on a major level at least in part *because* they were women rather than in spite of their sex. One might, for example, think of the glamorous Elisabeth Vigée Le Brun (1755–1842), portrait painter to the stars in the late eighteenth century, whose fame and ability to create ravishing portraits of aristocratic ladies and gentlemen made her a favorite all over Europe as far as the distant reaches of Russia. Later, in the nineteenth century, Rosa Bonheur might have claimed to be the best-known, if not the most critically acclaimed, painter in Europe and America. Bonheur specialized in the painting of animals,

and engravings after her famous *The Horse Fair* (fig. 1) adorned the walls of middle-class parlors and humble cottages all over the world. When *The Horse Fair* was sent on tour in the United States, huge crowds swarmed to see the phenomenon: it was certainly the *Star Wars* of its time. The same sort of notoriety has marked the career of the twentieth-century modernist painter Georgia O'Keeffe (1887–1986), who must certainly be one of the most popular artists of the last hundred years, her admirably reproducible work adorning the covers of innumerable calendars and memo books, and, in the form of posters, decorating countless walls from restaurants to college dorms. But what interests me in this essay is not the relative success, or lack of it, of women painters historically, but rather what painting has meant to women, as a medium, a project, a mystique, especially in more recent times.

What of the medium, of painting itself? For most of the history of painting, from the Renaissance to the nineteenth century, painting has, so to speak, been taken for granted, as it was in our exhibition *Women Artists: 1550–1950*. One could be a smooth, finished painter, working with almost invisible brushstrokes to create a surface of almost photographic transparency, like Jan van Eyck or Jean-Auguste-Dominique Ingres; or one could emphasize bravura brushwork and densely applied impasto, like Peter Paul Rubens, or Eugène Delacroix, or the Impressionists in the nineteenth century. But the notion that painting itself was in some way *anti-avant-garde*, regressive, and hence inimical to revolutionary practice in the visual arts—especially inimical to the goals of feminist artists in particular—did not become an articulate position until the 1980s.

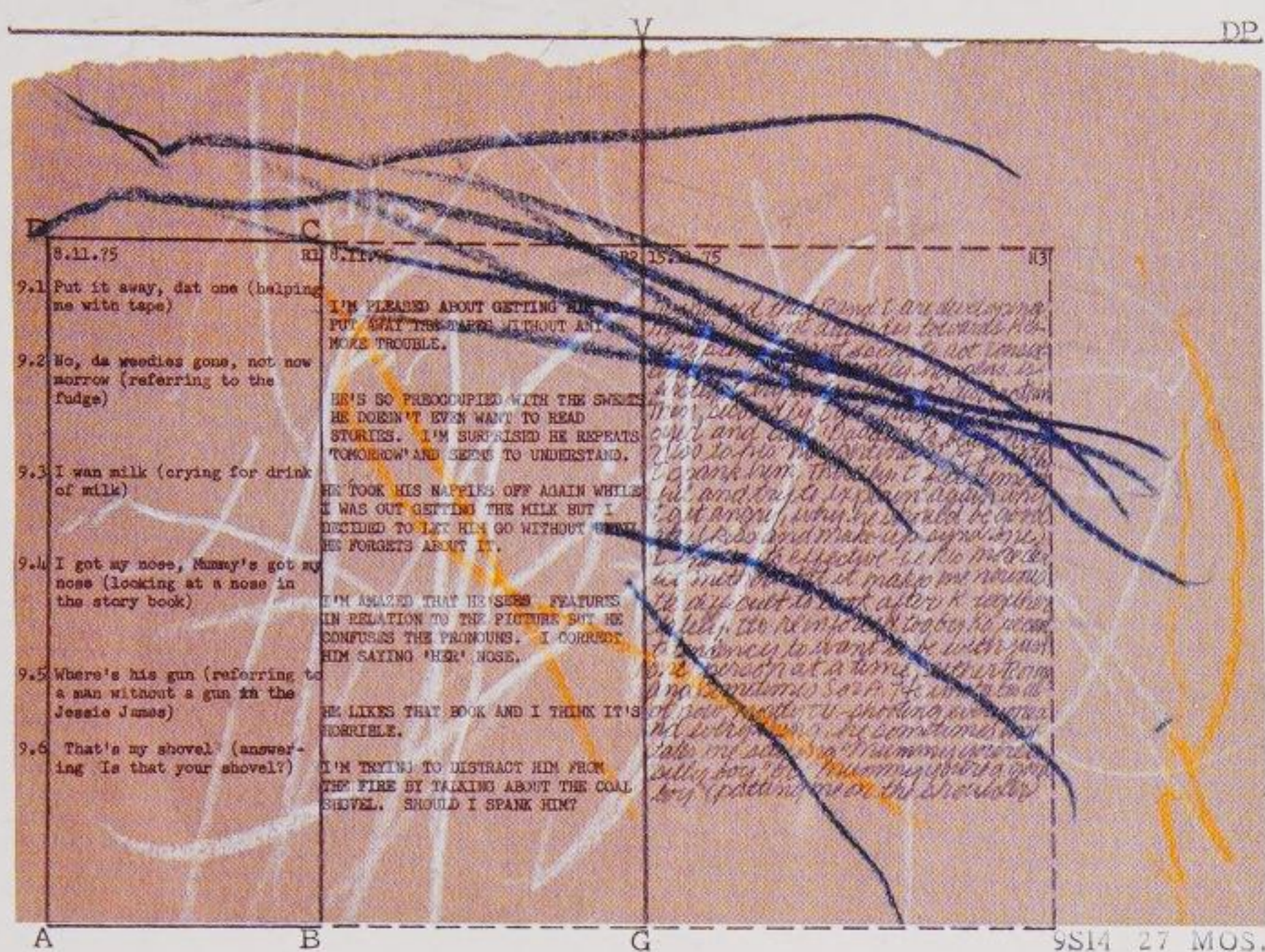


Fig. 2
Mary Kelly (U.S.A., b. 1941).
Documentation III, 1975, from
Post-Partum Document, 1973–79.
 Sugar paper, pencil, ink, crayon,
 1 of 10 units, each 11 x 14"
 (28 x 35.5 cm). Tate Modern,
 London. © Mary Kelly.
 (Photo: courtesy of the artist)

Of course, anti-painting had been in existence before the women's art movement, starting with Dada after World War I, reaching its most coherent statement in the work of Marcel Duchamp, whose signed anti-art-object, the notorious urinal he titled *Fountain*, appeared as early as the Armory Show in 1913. Collage and papier collé in turn challenged the supremacy of oil on canvas, as did the application of foreign materials like sand, coffee grounds, or other non-art matter in the work of the Surrealists. The increasing importance of photography, both documentary and manipulated, also called the supremacy of the painterly media into question as the twentieth century progressed, despite photography's bad reputation with critics like Charles Baudelaire, who felt that it failed the test of imagination and individuality. But one might say that it was just these qualities that feminist artists of the 1980s, and before, strenuously rejected—individualism and personal expression—associating them with male-dominated creativity and the cult of personality they felt dominated the art world at the expense of women and minority artists. Photography, video, installation, and performance were associated with feminist refusal of the patriarchal reign of the painted masterpiece. Only by rejecting the tyranny of painting, traditional medium of heroic male self-expression, could women establish their own independent territory. Artists like Mary Kelly, working in installation, Valie Export or Joan Jonas in performance, Cindy Sherman or Eleanor Antin in

photography, or Martha Rosler in video, to name only a few who worked and are still working outside the realm of the painted object, are cases in point.

Indeed, taken from this oppositional standpoint, Mary Kelly's most famous work, her *Post-Partum Document* (fig. 2), can be seen as a willfully parodic rejection of painting itself. For Kelly's work—while it may be a Lacanian “argument for the social construction of subjectivity in a striking indictment of essential femininity,” to borrow the words of Kate Linker, or “one of this century's most significant and influential artistic statements on identity,” representing “the ultimate merging of feminism and minimalist performativity,”³³ to borrow those of Maurice Berger—is at the same time, physically, a series of canvas-like “supports” hung on the gallery wall with the infant's nappies substituting for canvas, and her son's ever-evolving shit taking the place of paint.

The Return of Radical Painting

Recently, however, many women artists with feminist inclinations have returned to painting—with a difference. Painting, with all its historic resonances, may for that very reason lend itself brilliantly to a postmodern rejection of the epistemological baggage it traditionally carried. Painting could re-/de-construct itself as a kind of antithesis of heroic individualism, a visual rejection of the macho self displaying his phallic dominance on canvas. Using paint and canvas as their medium, women artists recently have forged multiple modes of pictorial—and anti-pictorial—expression. I will analyze several of these innovative bodies of work as case studies, in no sense attempting a chronological order or textbook completeness.

Angela de la Cruz is one of the women artists in the exhibition who has made the phenomenology of painterliness the entire point of her oeuvre. In a series of works of surprising sensuousness and potent abstract beauty, she wrenches giant paint surfaces free of their supporting stretchers, to make ambiguous objects that are neither “paintings” nor “installations” but something

of both. "Painting" in her conception is both freed from its traditional passivity, a flat surface hanging on a wall, yet openly subjected to the artist's aesthetic agency in terms of color, scale, and deconstructive inventiveness. In a work such as the beautifully sensual, meltingly modulated (and plainly titled) *Flop* (1999), the canvas unrolls in lazy furls on the floor, like a fallen and lassitudinous Rothko; in *Torso* (2004), a work in oil on canvas and metal, the large, squarish shape, metallic black, blossoms into a tantalizingly organic form suggestive of the human body; in *Ashamed* (page 191), a work in the present exhibition, the pale canvas folds modestly back into itself, enacting, in abstract form, a ritual of female self-protection. Recently, in an exhibition titled *Larger than Life* at the Andalusian Center for Contemporary Art, de la Cruz expanded her scale to that of the truly architectural, occupying the large interior space with shaped, multi-angled forms that emphasized the supporting, usually hidden, skeleton of painting as much as the canvas itself.

There is still another, perhaps more tragic and ambiguous aspect of Angela de la Cruz's powerful pieces. Are these crumpled, torn, ravaged structures really paintings? Or are they beat-up, paint-covered ruins, moving in their abjection? Combining rage and elegance—a new, particularly female hybridity of today—de la Cruz's work reminds us that art has a lifespan, and gorgeously brutalized work like the monumental *Ready to Wear (Red)* (1999), where the voluptuously pigmented stuff is literally torn off its stretcher, or *Loose Fit III (Large/Orange)* (2000), in which the violated canvas cloth hangs as elegantly as a dead Zurbarán monk's habit, are evidences of the fact that art itself can suffer and die, whether it be painting or some other, unnamable genre.

Another painter, Elizabeth Murray, different both in her generational affiliation and her nationality from de la Cruz, has chosen a very different way of reviving the art of painting in her energetic, large-scale, often erratically shaped canvases. Several basic questions are posed by Murray's work. How can painting be a flat entity on the

surface of a canvas yet at the same time exist in space? How can a painted object at once iterate its essential rectangularity yet contest it? Or, to put it still another way, how can painting maintain its apparently inherent opticality while being pulled into a kind of goofy play with tactility, involving canvas both bent and shaped? And what of the painted marks on such a canvas, painted marks that refuse to stay flat on the surface but move all around the canvas, which no longer has a proper front or back but has been transformed into virtually a giant Möbius strip? Murray's best work often references both the means and the history of painting, at the same time resorting to a vocabulary of form and color that specifies both "high" and "low" art without discrimination. *Painter's Progress* (fig. 3), for instance, speaks directly to the history of modern art implicit in its title, in its replay of Cubist fragmentation as well as its self-reference to the artist in the imposed palette with brushlike forms thrust into



Fig. 3
Elizabeth Murray (U.S.A.,
 b. 1940). *Painter's Progress*,
 1981. Oil on canvas, 19 panels,
 9' 8" × 7' 9" (2.94 × 2.36 m).
 The Museum of Modern Art, New
 York. Acquired through the Bernhill
 Fund and gift of Agnes Gund,
 271,1983.a-s. © Elizabeth Murray.
 (Photo: © The Museum of Modern
 Art, New York, licensed by
 SCALA/Art Resource, New York)



Fig. 4
Cecily Brown (U.K., b. 1969).
Performance, 1999. Oil on linen,
 8' 4" × 9' 2" (2.54 × 2.79 m).
 Private collection. (Photo: Robert
 McKeever, courtesy of Gagolian
 Gallery, New York)

the hole. Yet the colors (black, raw green, shimmering pinkish violet) and the strangely suggestive shapes (organic, sexual?) have more to do with the comic book or the advertisement than with Analytic Cubism's neutral shades, nor do the fierce angular splits and borders that deregularize the canvas itself belong to any time but our own. The motif of the ordinary table, favored by both Cézanne and the Cubists, becomes a major preoccupation in a series of works from the 1980s. In what Robert Storr has aptly called "a tug of war between dissolution and cohesion,"⁴ the exuberant table-in-space motif is still going strong as late as 1995, when it involves an overtly recognizable subject, granted in a sort of simplified "anime" form.

Both de la Cruz and Murray are primarily concerned with the structural problematics of painting. Other women artists have been involved with the way the painted *matière* creates form on a relatively traditional, rectangular support: both Jenny Saville and Cecily Brown exploit the painterly surface to their own, extremely different, ends. In the work of neither of these two artists is intensely painterly facture treated in a parodic, hip, post-mod way. That both of these brilliant pictorialists are women

thickens both the plot and the paint, because the cliché of the great male brush-wielder, from Rubens to Renoir to Pollock or de Kooning, implies that female artists, those without the requisite penis, can't do really big-time painting: a chaste little flower or a nice Impressionist landscape, perhaps, but not the big, luscious, sexy stuff.

For Cecily Brown, it is as though the swirling, violently animated surface existed before the piecemeal figuration—a breast here, a penis there—that emerges from the welter of pigment. *Performance* (fig. 4) is a completely readable but highly agitated scene of erotic action, a virtual orgy evoked by swirls of pink, cream, blue, green, or pinkish flesh color. Brown's work makes constant reference in both its iconography and its formal language to the connection between the act of fucking and the act of painting, a trope previously reserved for male artists but rarely so explicitly articulated in the material facture of the imagery itself. Brown borrows unapologetically from the painterly traditions of the nineteenth century, especially the French Romantics. In some smaller paintings, reminiscences of Géricault and Delacroix, little islands of historical reference congealed in the midst of free-flowing brushwork call up the specter of *The Raft of the Medusa* or *The Massacres at Chios* from the whirlpool of vibrant abstraction.

Heroic in both scale and ambition, contemporary in emotional complexion, is the painting of British artist Jenny Saville. Dwelling almost equally on sex and gender, pain and fleshly injury, Saville uses photographs, medical journals, advertisements, and crime scene reportage in the construction of her subjects. Distancing herself from direct contact with her "models"—often herself—she builds up surfaces in slathers and slabs of molten pigment, playing aggressive corporeal volume against attention to the surface grid, balancing gorgeous effects of brilliant impasto with almost unbearable images of bodies torn, injured, and suffering. Gender ambiguity is the topic she explores in *Passage* (fig. 5). The figure itself is confrontational, the face staring out at us, the

breasts prominent, the legs dramatically splayed and foreshortened, the better to display the startlingly explicit balls and penis that at once contradict yet set in relief the explicitly feminine head and body of the figure. The paint application is as bold and in-your-face as the hermaphroditic sexuality of the model. We are as aware of the painterly energy and formal self-consciousness of the artist as we are of the presence of the constructive sweep of the brushstrokes in a de Kooning.

The Local and the Cosmopolitan

One of the most important innovations of the women painters in this show is their engagement not only with the problematics of painting, but also with the various and novel ways in which painting interacts with local traditions and national histories. Here, I think, is the most unprecedented creative explosion of women who use paint as their medium. In the show, for example, Shahzia Sikander, who was born in Pakistan but has lived in New York since 1997, and whose work includes many other media—installation, murals, video, and performance—does paintings that are based on the tradition of the miniature in India from the seventeenth century onward, some of the most complex and inventive painting the world has ever known. Far from being oppressed by Islamic tradition, Sikander is obviously empowered by it, using the gorgeous and flexible repertoire of the Indian miniature to forge new meanings, often with subtle, or not so subtle, feminist overtones (page 249). Ambreen Butt, another Pakistani artist working in the United States, takes over the tradition to create a saga of contemporary feminine heroism couched in the language of the miniature. In an untitled watercolor enhanced with gouache and gold leaf on wasli paper from the *I Need a Hero* series (page 186), her female protagonist, clad in contemporary workout clothes, ultimately snares a rather traditional-looking demon. The format is circular, the action terrific, the pictorial detail enchanting. Ghada Amer, born in Cairo and working in New York since 1996, simultaneously



engages with and undermines traditions that are both local and gender-specific. Amer quite literally sees the personal as political: “What is going on now politically is like a mirror of what has always gone on in myself, because I am a hybrid of the West and the East,” she asserts.⁵ Her particular “transgression” is to stitch pornographic imagery into what at first sight appear to be completely abstract paintings (page 173). By introducing thread into her paintings, she blatantly transvaluates what has always been regarded as a particularly feminine and a particularly local, Egyptian craft tradition, importing a very untraditional sensual piquancy into the prim and pristine realm of women’s stitchery. The introduction of sewing and embroidery into the sacrosanct realm of high-art painting has a special, often transgressive, meaning for contemporary women artists. In the early days of the women’s movement in art, painters like Miriam Schapiro

Fig. 5

Jenny Saville (U.K., b. 1970).
Passage, 2004–5. Oil on canvas,
11' 1/8" × 9' 6 1/8" (3.36 × 2.9 m).
Private collection, U.S.A. (Photo:
courtesy of The Saatchi Gallery,
London, and Gagosian Gallery,
New York)

Fig. 6
Wangechi Mutu (Kenya, b. 1972).
*A Passing Thought Such
Frightening Ape*, 2003. Collage,
ink, and contact paper on Mylar,
60 × 42½" (152.4 × 108 cm).
Collection of Tracy and Gary
Mezzatesta, Los Angeles. (Photo:
Gene Ogami, courtesy of Susanne
Vielmetter Los Angeles Projects)

introduced lace handkerchiefs and other “feminine” collage items into their canvases to assert women’s presence in the field of art. Today, however, painters like Amer and Israeli-born American Orly Cogan are using stitchery in an entirely new, “perverse” way: to assert women’s right to the pleasures of pornography through the traditionally “feminine” medium of embroidery.

Yet even without the addition of a foreign element like thread or wool into the body of the painted object, contemporary women artists throughout the world are reconfiguring the look, the *matière*, and the implications of the time-honored medium in a variety of ways. Béatrice Cussol of France, for instance, in a series of small, viciously playful watercolors (page 192), de-sanctifies and de-beautifies the medium with sexy, cartoonlike figures in explicitly feminist critical situations, including one in which a cartoonish female is vividly depicted with a chain around her leg and a house up her nose, in an updated parodic version of Ibsen’s *A Doll’s House*. Sardonic feminist critique can assume racial overtones, as it does in Wangechi Mutu’s provocatively titled *A Passing Thought Such Frightening Ape* (fig. 6). The artist, born in Kenya but working in the United States, employs new materials (ink and collage on Mylar polyester film) to produce images in which translucent beauty of color and surface is combined with weirdly hybrid body-types—human figures with rapacious bird-claw legs or an apelike head atop a naked body and sporting stiletto heels; such works create a grotesque new reality of the Other, at once repellent and attractive (page 227). The same ecstatic hybridity marks the work of a young Chicago artist, Mequitta Ahuja, in her ambitious, large-scale canvas *Boogie Woogie* (page 169), where the dancing female figure, part human, part animal—a kind of horned werewolf, perhaps—lusters wildly through a field of red poppies, in a canvas marked by sophisticated “primitivism” of form and content.

The mural or, rather, wall painting as it is usually called today, is another reincarnation of a traditional subcategory of the painter’s art. Claudia and Julia Müller of Switzerland



and Parastou Forouhar, originally from Iran, now working in Germany, reject the uplifting harmony of theme and formal language that so often marked the mural painting of the past—the pastoral nationalist verities of the French nineteenth-century painter Pierre Puvis de Chavannes, for a prime example—in favor of a language both deconstructive and deliberately fragmented. In the Müllers’ *Destroyed Family Album* (fig. 7), the artists suggest, even if they don’t directly represent, the violence and destruction of ordinary life that have been experienced by so many people caught up in the massacres and diasporas of the twentieth century. Parastou Forouhar, in her wallpaper drawings titled *Thousand and One Day* (page 199)—a sardonic reference to Scheherazade’s *Thousand and One Nights?*—uses the benign all-over decorative medium of wallpaper to record events that are anything but benign: the savage murder and destruction of anonymous civilians, many by hanging, at the hands of equally anonymous executioners.

If contemporary women artists, of all countries and in a wide range of styles and mediums, have indeed returned to painting, then, it is less a “return” than a “reinvention” of that time-honored artistic practice, refusing the harmonious for the problematic, the universal for the local,



Fig. 7
Claudia and Julia Müller
 (Switzerland, b. 1964; b. 1965).
Destroyed Family Album
 (*Zerstörtes Familienalbum*), 1999.
 Acrylic on wall, dimensions
 variable. Installation view, Espace
 des Arts, Chalon-sur-Saône,
 France. (Photo: courtesy of Peter
 Kilchmann Gallery, Zurich)

the traditional for the daring and aggressive. National traditions play a major role in this reinvention of the painted image, but it is not necessarily a direct or overtly positive one. Indeed, sometimes the feminist problematic is played directly against the tried-and-true formulae of traditional national styles, with startling effect. The intention is not to reject ethnic source or stereotype, but to deploy it differently, in formal structure and in implicit or explicit meaning.

Women Artists and Sculpture

A Look at Sculptural History

Before there were performance artists, installation art, or body art, the human body was the subject of sculpture. From the earliest times, and in many disparate cultures, artists have worked with the variability of human flesh, hacking, hewing, or molding inert material to create their versions of the (usually idealized) human form. Women began seeking careers as sculptors in the nineteenth century in both Europe and the United States. In the realm of sculpture, as in that of painting, they achieved reputations, and, in some cases, notoriety, against the grain, as it were, relying upon social connections as well as talent and technical skill. Such was the case of the aristocratic sculptor who went by the name of Marcello, who made a considerable reputation for herself as a portraitist and as a creator of figures from classical

mythology. “Woman. Artist. The Duchess of Colonna (Marcello was an assumed name) seems to have constantly oscillated between these two tendencies,” declared her biographer, who realized the difficulties involved in trying to pursue a serious career under such circumstances.⁶ Nevertheless, Marcello the artist created such works as the technically accomplished and sensually appealing *Pythia* (fig. 8), created for her friend Charles Garnier’s new Paris Opéra in 1870. Then there was the group of artists half-facetiously dubbed “The White Marmorean Flock” by Henry James, women who did their monumental carving mostly in Rome but also in the United States, where some of them received important commissions. In the realm of painting, women could manage without confronting the unladylike scandal of the naked body by sticking to the lesser realms of domestic portraiture, still life, or landscape; in sculpture, however, the body, ranging from the classical nude to the clothed contemporary heroic portrait, was *de rigueur*, and women plunged into the fray.

Edmonia Lewis, a black, lesbian member of the White Marmorean Flock, created the impressive monument *Forever Free* in 1867 (fig. 9), a work commemorating the freeing of the slaves at the end of the Civil War. High purpose, as well as social realism, justified the semi-nudity of the protagonist, who lifts his castoff shackles above his head to indicate his redemption while a black

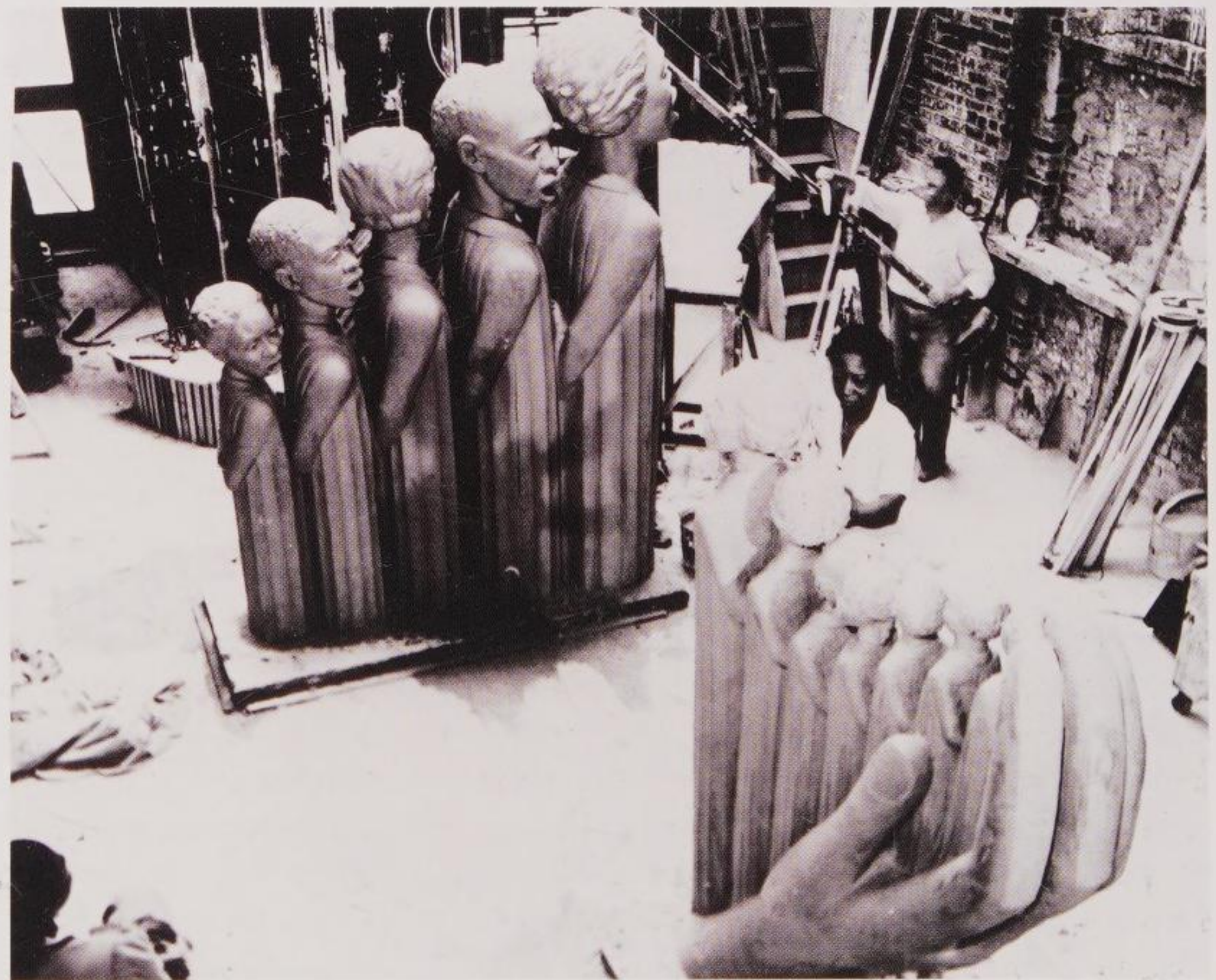


Fig. 8 (right)
Marcello (Adèle d'Affry, Duchess of Castiglione Colonna) (Switzerland, 1836–1879). *Pythia*, 1870 (this cast after 1880). Bronze. Musée d'Art et d'Histoire de Fribourg, Switzerland. (Photo: © Primula Bosshard, courtesy of Musée d'Art et d'Histoire de Fribourg, Switzerland)



Fig. 9 (far right)
Edmonia Lewis (U.S.A., 1845–1911). *Forever Free*, 1867. Carrara marble, h. 41¼" (104.8 cm). Howard University Gallery of Art, Washington, D.C.

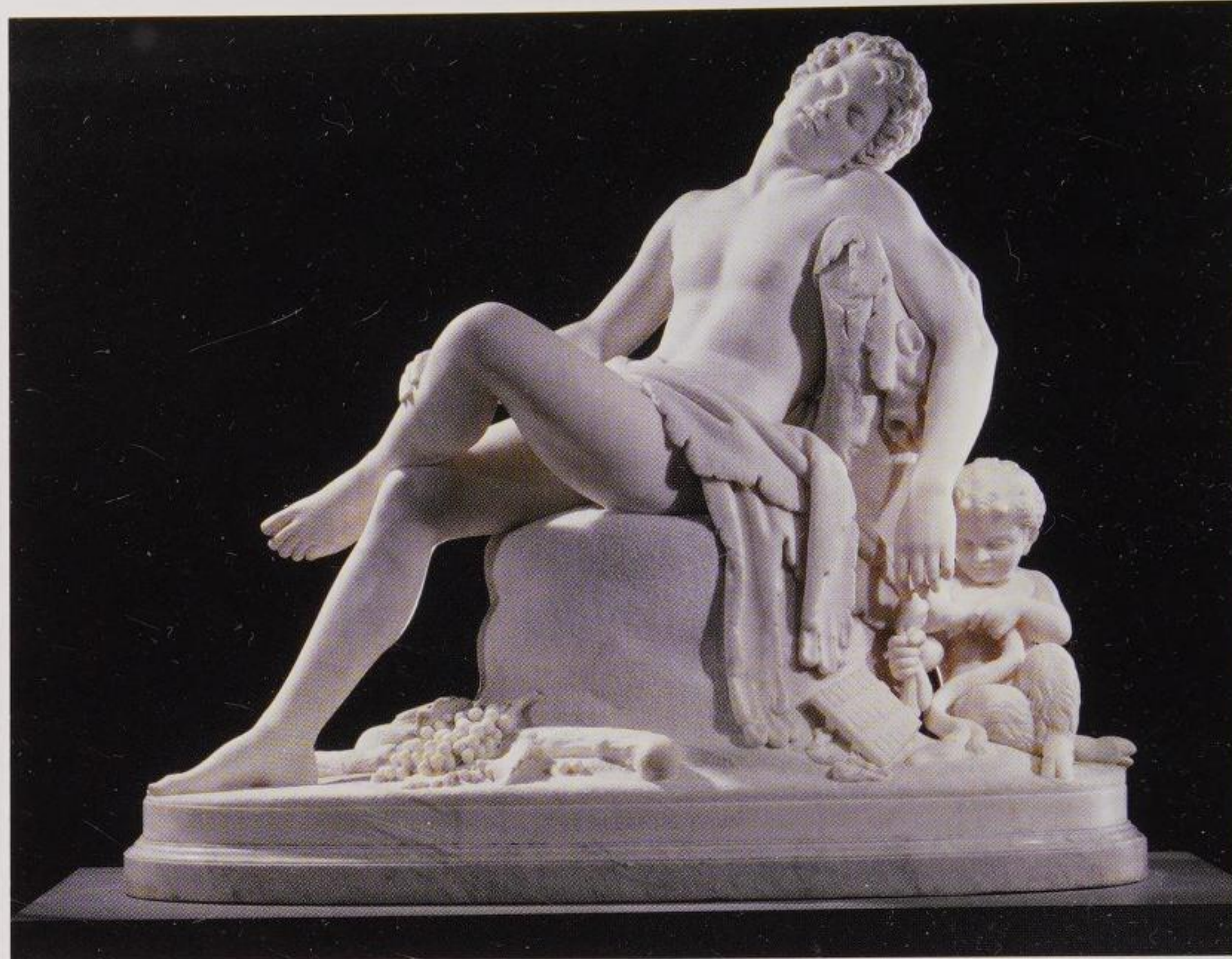
Fig. 10
Augusta Savage (U.S.A., 1892–1962) in her studio working on a section of the sculpture *The Harp*, 1937, created for the New York World's Fair, 1939, and based on "Lift Every Voice and Sing," by James Weldon and Rosamond Johnson. Smith Collection. (Photo: © Morgan and Marvin Smith, courtesy of the Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations)



woman companion kneels at his feet. Lewis was not the only black woman sculptor of note in American history. Closer to our own time, the almost forgotten black woman sculptor Augusta Savage created a very different memorial to black achievement in her imaginative *The Harp* of 1937 (fig. 10), commissioned for the New York World's Fair of 1939. Based on James Weldon and Rosamond Johnson's inspiring anthem to black achievement, "Lift Every Voice and Sing," the work was in essence a monumental harp made of human bodies—black bodies—their voices raised in song.

Another member of the nineteenth-century White Marmorean Flock, Harriet Hosmer, created a highly esteemed *Sleeping Faun* (fig. 11), a male nude in marble that sold for five thousand dollars, an extremely good price at the time. Hosmer's sleeping male figure indirectly references Anne-Louis Girodet's notorious *The Sleep of Endymion* of 1791 (transmitted in sculptural form via Antonio Canova's *Sleeping Endymion* of 1819–22); although lacking the sensuality and erotic abandonment of Canova's statue and Girodet's canvas, it is nevertheless a creditable sculptural performance and certainly bears witness to its creator's awareness of all the latest trends in the academic mainstream.

In our own time, the photographer and video artist Sam Taylor-Wood has shown an affinity for similar subject matter, turning for inspiration to the beautiful male nude several times in the course of her production. Most apposite to the subject, even though it is not a piece of sculpture but an hour-long film, is Taylor-Wood's provocative portrait of an Endymion figure for our time, the soccer player David Beckham. Her *David* (fig. 12), in the National Portrait Gallery in London, clearly references the same sleeping Endymion figure that inspired Harriet Hosmer a hundred and forty years earlier. Nor is this almost motionless, statue-like figure Taylor-Wood's only venture into representing sleeping beauty, the nude male version; far from it. In *Soliloquy VII* (1999), she created a startlingly foreshortened modern version of Andrea



Mantegna's *Dead Christ*, and the seductive movie actor Robert Downey Jr. has appeared more than half naked in at least two of her recent pieces: *Pieta* (2001) and in the series *Crying Men*. That series of photographic portraits of movie stars includes a C-print of *Daniel Craig* (fig. 13), not nude, alas, but beautiful nevertheless.

Women sculptors such as Evelyn Longman (later Batchelder) and Janet Scudder (1869–1940) continued the tradition of the academic nude well into the twentieth century, when it was deemed especially appropriate for public commissions, among them Scudder's Donatello-inspired *Frog Fountain* (1901), featuring a dancing circle of chubby, cheery nude boys, versions of which were bought by Stanford White and the Metropolitan Museum of Art. Far more substantial and impressive is Longman's colossal allegorical male nude *Spirit of Communication* (fig. 14). In 1914, Longman, a student and assistant of the renowned Daniel Chester French, won the national competition for this work and received the commission destined for the top of the AT&T building in New York City. One of Longman's best-known works, *Spirit of Communication* is a towering figure, twenty-four feet high, cast in bronze and gilded, a winged male of impressive physique, brandishing lightning bolts in his left hand and encircled by what looks like a telephone or telegraph cable.

Toward the end of the nineteenth century and the beginning of the twentieth, a change is discernable not

Fig. 11

Harriet Hosmer (U.S.A., 1830–1908). *Sleeping Faun*, after 1865, Rome, Italy. Marble, 34½ × 41 × 16½" (87.6 × 104.1 × 41.9 cm). Museum of Fine Arts, Boston. Gift of Mrs. Lucien Carr, 12.709. (Photo: © 2007 Museum of Fine Arts, Boston)

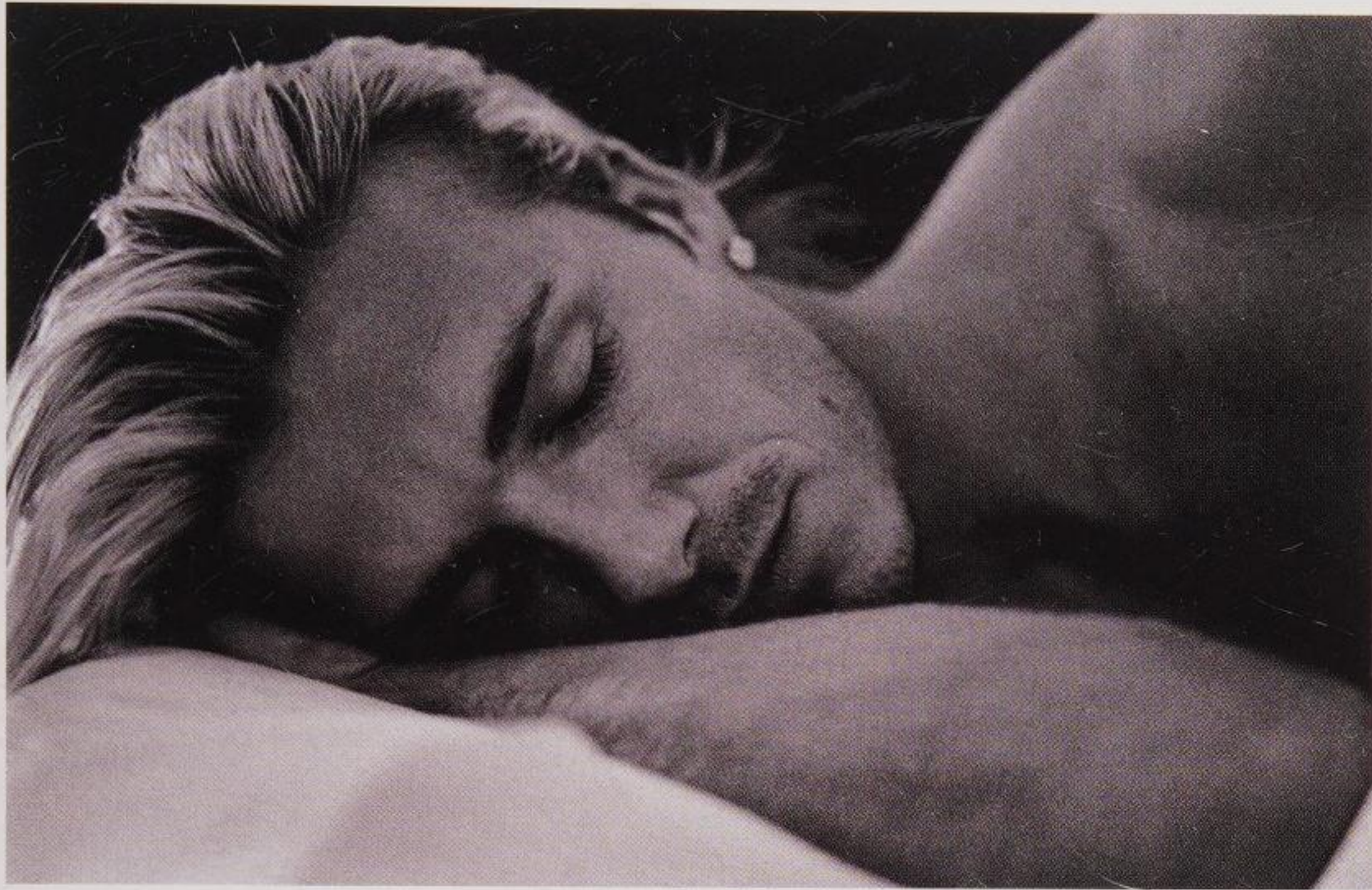


Fig. 12 (above)

Sam Taylor-Wood (U.K., b. 1967). *David*, 2004. Publicity photograph, black and white; DVD displayed on plasma screen, loop, color, silent, 1 hr. 7 min. Commissioned by the Trustees of the National Portrait Gallery, London, and made possible by JPMorgan through the Fund for New Commissions. © Sam Taylor-Wood. (Photo: courtesy of Jay Jopling/White Cube, London)

Fig. 13 (above right)

Sam Taylor-Wood (U.K., b. 1967). *Daniel Craig*, from the *Crying Men* series, 2003. Chromogenic print, 38⁷/₈ × 38⁷/₈" (99.2 × 99.2 cm) framed. © Sam Taylor-Wood. (Photo: courtesy of Jay Jopling/White Cube, London)

Fig. 14 (right)

Evelyn Beatrice Longman (U.S.A., 1874–1954). *Spirit of Communication* (also known as *Genius of Telegraphy*, *Genius of Electricity*, or *Golden Boy*), 1916. Gilded bronze, h. 24' (7.3 m). Commission for AT&T. AT&T Global Network Operations Center, Bedminster, New Jersey. (Photo: courtesy of AT&T Archives and History Center, Warren, New Jersey)



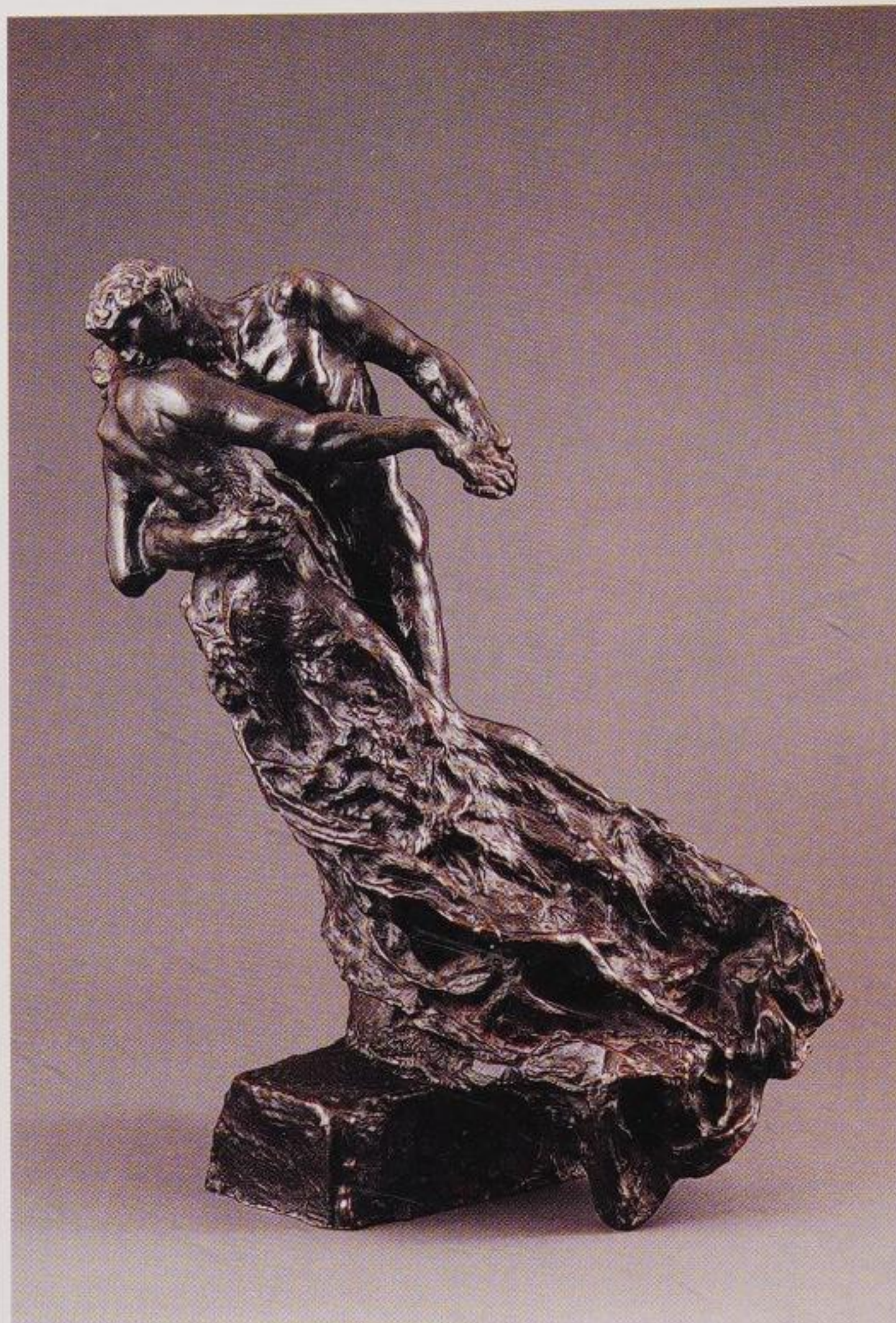


Fig. 15 (far left)

Malvina Hoffman (U.S.A., 1887–1966). *Bacchanale*, 1917. Bronze, 68 × 54" (172.7 × 137.2 cm). The Cleveland Museum of Art. Given in memory of Julia K. Dalton by her nephews, George S. Kendrick and Harry D. Kendrick, 1943.384. (Photo: © The Cleveland Museum of Art)

Fig. 16 (left)

Camille Claudel (France, 1864–1943). *The Waltz (La valse)*, 1893. Bronze, 17 × 9 1/8 × 13 1/2" (43.2 × 23 × 34.3 cm). Musée Rodin, Paris. (Photo: © 2006 Artists Rights Society [ARS], New York; Musée Rodin/ADAGP, Paris; SODRAC, Montreal; and Adam Rzepka)

merely in the world of artists, but in the realm of cultural production more generally. Physical passion came to be artistically presentable, at least by a small elite of women writers and artists. Indeed, in some cases, the representation by women of women's erotic experience and sexual feeling was deemed especially authentic, rising as it did from their actual engagement with passion rather than from male imagination.

Although more than twenty years separate the birth date of the French sculptor Camille Claudel from that of the American Malvina Hoffman, I feel justified in considering them together insofar as both were students of Auguste Rodin and both were personally involved with the master. In addition, both were highly unconventional in their lives, experimenting with their passions and attempting to create material equivalences for them in their sculpture. Both women created highly charged sculptures of frenetically dancing couples. Hoffman's *Bacchanale* (fig. 15) represents the famous ballerina Anna Pavlova (Hoffman's onetime lover) and her partner, Mikhail Mordkin, entwined in a vigorous Isadorian prancing movement. Claudel's scandalous *La valse* (fig. 16) was originally rejected from the Salon because

the male and female dancers were nude. In later versions, they were clothed but still palpitating.

The twentieth century bore witness to a radical change in the nature of the sculptural enterprise, involving the evacuation of the traditional human body, nude or clothed, from the sculptural arena and, in some cases, the rejection of representation. Barbara Hepworth (1903–1975), certainly the most prominent woman sculptor of the earlier twentieth century, worked in a generally abstract style, although her abstractions often suggested natural forms or human presences. The change in the nature of sculpture, which of course affected women sculptors as well as men, might be said to have occurred in two ways: first, the dematerialization and abstraction of the sculptural object; and second, the substitution of the found object for the carved or modeled one, the replacement of the traditional nude with the most ordinary objects, like the notorious urinal of Duchamp, or his bicycle wheel or bottle rack.

Goodbye to All That:

Contemporary Women and the Sculptural Object

Women sculptors may be numbered among the most radical of the vanguard artists of the twentieth century.



Fig. 17 (top)
Eva Hesse (Germany, 1936–1970). *Untitled (Rope Piece)*, 1969–70. Latex over rope, string, wire, dimensions variable. Whitney Museum of American Art, New York. Purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Uris Purchase Fund, and the Painting and Sculpture Committee, 88.17a–b. © The Estate of Eva Hesse. Hauser & Wirth Zurich London. (Photo: courtesy of Whitney Museum of American Art, New York)

Fig. 18 (above)
Louise Bourgeois (France, b. 1911). *Spider*, 1994. Steel, 8' 1½" × 26' 4" × 19' 7" (2.48 × 8.03 × 5.97 m). Museo Nacional Centro de Arte Reina Sofía, Madrid. (Photo: Peter Bellamy)

Among the most memorable are Eva Hesse, Louise Nevelson, Lee Bontecou, and Louise Bourgeois, the latter two still creating and showing their art. All four of these remarkable creative figures conspicuously altered the very notion of what sculpture might be: Hesse, by choosing new, sometimes soft and dangling sculptural materials, hanging and grouping organic entities in irregular anti-architectonic compositions (fig. 17); Nevelson, by transforming humble bedposts and banisters into monumental iconic painted assemblages; Bontecou, by creating evocative, roughly stitched canvas or burlap constructions stretched over metal frames and suggesting war-torn turf and shell craters to some, scary female sex organs to others.

Bourgeois's production has been so varied that it is almost impossible to summarize, consisting as it does of object-filled, cage-like pavilions, menacing, metallic spiders (fig. 18), deliberately "formless," meltingly abject, and gooey sculptural deposits and hangings, and, on the other hand, finely articulated marble hands, torsos, or other body parts. Whatever she has done, her work has marked the shape of sculpture and installation today.

Revising Sculptural Tropes

Recently, the British sculptor Rachel Whiteread has completely revised the notion of sculptural form, the independent object conceived in relation to space, by substituting the container for the thing contained, a time-honored rhetorical strategy. She has done this most notably in her full-scale cast of a house slated for destruction in London, but also in many other projects involving casting. Substituting the shell of a house or a room for the people who occupied it, or the chair for the person who sat on it, is a metonymic strategy with a strong potential for evoking human aura in the total absence of the actual figure. Whiteread's series of bathtubs in various materials (fig. 19), cast from the actual objects but lacking specific definition, have a precedent in the artistic practice of the past. In the nineteenth century,

a simple chair might evoke a missing presence. In the drawing of Charles Dickens's empty chair that appeared in the London journal *Judy* in 1870, at the time of the beloved author's death, the famous chair Dickens wrote in appeared woefully bare in front of the author's abandoned desk, still covered with manuscript, surrounded by subordinate sketches of scenes from his stories and novels. Vincent van Gogh obviously resorted to this rhetorical figure, and probably this very source, when he painted the two famous chairs, his and Paul Gauguin's, at the time of the fateful visit of his friend to Arles in 1888. Whiteread, however, has depersonalized and depersonalized the motif in her multiple works, referencing human absence in general rather than that of a specific person.

In the present exhibition, an artist like Sarah Lucas goes a step further, bringing gender conflict into the mix, evoking a fallen and abject female body by means of an empty wash bucket and a pair of discarded pantyhose in her sardonic *The Sperm Thing* (page 218). In the Italian Monica Bonvicini's installation *Bonded Eternmale* (fig. 20), it is the association between modernist décor, male bonding, and power that is brought to the fore, by means of two 1954 standard-issue Willy Guhl leather chairs and a side table with a whiskey bottle painted in black. The gender issue asserts itself without resort to representations of men and women. In a similar way, we immediately define as feminine the little situation evoked by two chairs, two pairs of slippers, and a sort of lumpy TV screen in Tracey Emin's *The Interview* (page 197). The basic chairs, the slippers, the whole décor is deliberately scruffy, sub-ordinary, unsettlingly domestic. Are the pathetic chairs supposed to stand for interviewer and interviewee? Are they supposed to evoke housewives watching an interview? You can use your imagination to create an apposite narrative.

These works by contemporary women artists raise another issue for the skeptical viewer: can multipartite installations like these even be considered sculpture?



Fig. 19 (left)

Rachel Whiteread (U.K., b. 1963). *Untitled (Grey)*, 1996–2003. Mixed media, 31 1/2 x 81 1/2 x 43 1/4" (80 x 207 x 110 cm). (Photo: courtesy of the artist and Gagosian Gallery, London)

Fig. 20 (below)

Monica Bonvicini (Italy, b. 1965). *Bonded Eternmale*, 2002. Red moquette, two chairs in Eternit, leather, and studs, one table in Eternit, one black bottle, dimensions variable. © Monica Bonvicini. (Photo: courtesy of the artist and Galleria Emi Fontana, Milan, © 2006 Artists Rights Society [ARS], New York/VG Bild-Kunst, Bonn)





Fig. 21 (top left)
Pinaree Sanpitak (Thailand, b. 1961). *Temporary Insanity*, 2003–4. Silk by Jim Thompson, synthetic fiber, battery, motor, propeller, timer, sound device, dimensions variable. Courtesy of the artist

Fig. 22 (top right)
Leung Mee Ping (Hong Kong, China, b. 1961). *Memorize the Future*, 1998–2006. Installation with 10,000 shoes made of human hair (various races), dimensions variable. Courtesy of the artist. (Photo: Joel Lam)

Fig. 23 (above)
Kiki Smith (U.S.A., b. 1954). *Tale*, 1992. Wax, papier-mâché, dimensions variable. Collection of Jeffrey Deitch. © Kiki Smith. (Photo: courtesy of PaceWildenstein, New York)

I would say that some contemporary installation art may indeed be thought of as a kind of expanded sculptural field, in which several objects coexisting in space, coherently and meaningfully related, constitute a postmodern version of the traditional heroic sculptural group or monumental public complex. Installations like Pinaree Sanpitak's *Temporary Insanity* (fig. 21), made out of silk, synthetic fiber, a battery, motor, propeller, timer, and sound device, can evoke emotional dissonance and extreme disarray as effectively as the flailing and lamenting marble figures in the Classical Niobid group. The seemingly endless procession of empty children's shoes constituting Leung Mee Ping's *Memorize the Future* (fig. 22) evokes the national destiny of twenty-first-century China as effectively as François Rude's *La Marseillaise* could invoke the heroic post-revolutionary future of nineteenth-century France.

Yet women sculptors have not completely abandoned the human figure in recent years. Kiki Smith has created memorable examples of the male and female nude that evoke the sculptural precedents of the past and at the same time break away from the constraints of both the classical and the medieval traditions. The first Kiki Smith piece that I remember seeing created a visceral shock like almost no other. I can still summon up the intensity of the feeling, as though the bottom had suddenly dropped out of the sedate world of the gallery and my own place



within it; to put it more physically, I felt it in my guts. This work was *Tale* (fig. 23), a sculpture in wax and papier-mâché. It represents a naked woman, roughly modeled, down on all fours, crawling painfully across the floor, which expands into a desert-like stretch of difficult-to-navigate terrain. I don't remember the head or the details of the front of the figure at all, apart from a drooping breast—for good reason. All attention was focused on the looming rear end, the filthy buttocks and the rectum from which emerged a literal “tail” of shit—or perhaps a long, long intestine, or both. The play on words of the title is meaningful: “tale,” or story; and “tail,” or rear appendage. For both are at play in the horrifying power of the image. The excretory “tail” generates, or has been generated by, a “tale,” a story stemming less from Legends of the Saints or the Lives of the Christian Martyrs than from more up-to-date sources, like the accounts of modern torture in Elaine Scarry's book *The Body in Pain* or the annals of Amnesty International.

The human body—or its regressive mutation—is the subject of Patricia Piccinini's part-endearing, part-repulsive piece *Big Mother* (page 233), a work in “silicone, fiberglass, human hair, leather, and diapers”—hardly the *matière* of classical nudity! Piccinini's work raises the

question of just what constitutes the human itself. What is the boundary line between the human and the animal species? Still today, this question perplexes scientists and laypersons and raises the specter of racial difference as well, by implication. In another sculptural group by this inventive artist, *The Young Family* (fig. 24), the startling realism of the pinkish, naked hide of the represented creatures suggests a kind of counter-Darwinian slippage of *Homo sapiens* back down the ladder from which mankind ascended, in which cute, puppyish babyhood assumes the pathetic guise of beastly monstrosity when full grown. At the opposite end of the evolutionary ladder, as it were, is the South Korean artist Lee Bul's *Cyborg W5* (fig. 25), in which technology has imperceptibly taken over the realm of the organic, producing an artificial, futuristic monster-humanoid, neither creature nor thing but something of both, complexly modeled in white polyurethane.

The subject of death, so often dealt with in sculptural form in the memorials of the past, still occupies contemporary women working in the medium. Iskra Dimitrova of Macedonia has created a new kind of memorial in the tellingly titled *Thanatometamorphosis* (page 194), casting her own body in black wax to evoke

Fig. 24 (above left)
Patricia Piccinini (Australia, b. 1965). *The Young Family*, 2002–3. Silicone, polyurethane, leather, and human hair, 31½ × 58½ × 42⅞" (80 × 148.6 × 109 cm). Collection of Heather and Tony Podesta, Falls Church, Virginia. © Patricia Piccinini. (Photo: Graham Baring)

Fig. 25 (above)
Lee Bul (South Korea, b. 1963). *Cyborg W5*, 1999. FRP, polyurethane, and polyurethane coating, 59⅛ × 21¾ × 35⅜" (150 × 55 × 90 cm). SCAI The Bathhouse/Shiraishi Contemporary Art, Tokyo

Fig. 26 (right)

Mandana Moghaddam (Iran, b. 1962).
Forty Braids of Hair II (Chel Gis II),
2005. Installation with concrete, iron
frame, human hair, and red ribbon,
39³/₈ × 86⁵/₈ × 74³/₄" (100 × 220 × 190 cm),
created for the 51st Venice Biennale,
2005. Courtesy of the artist

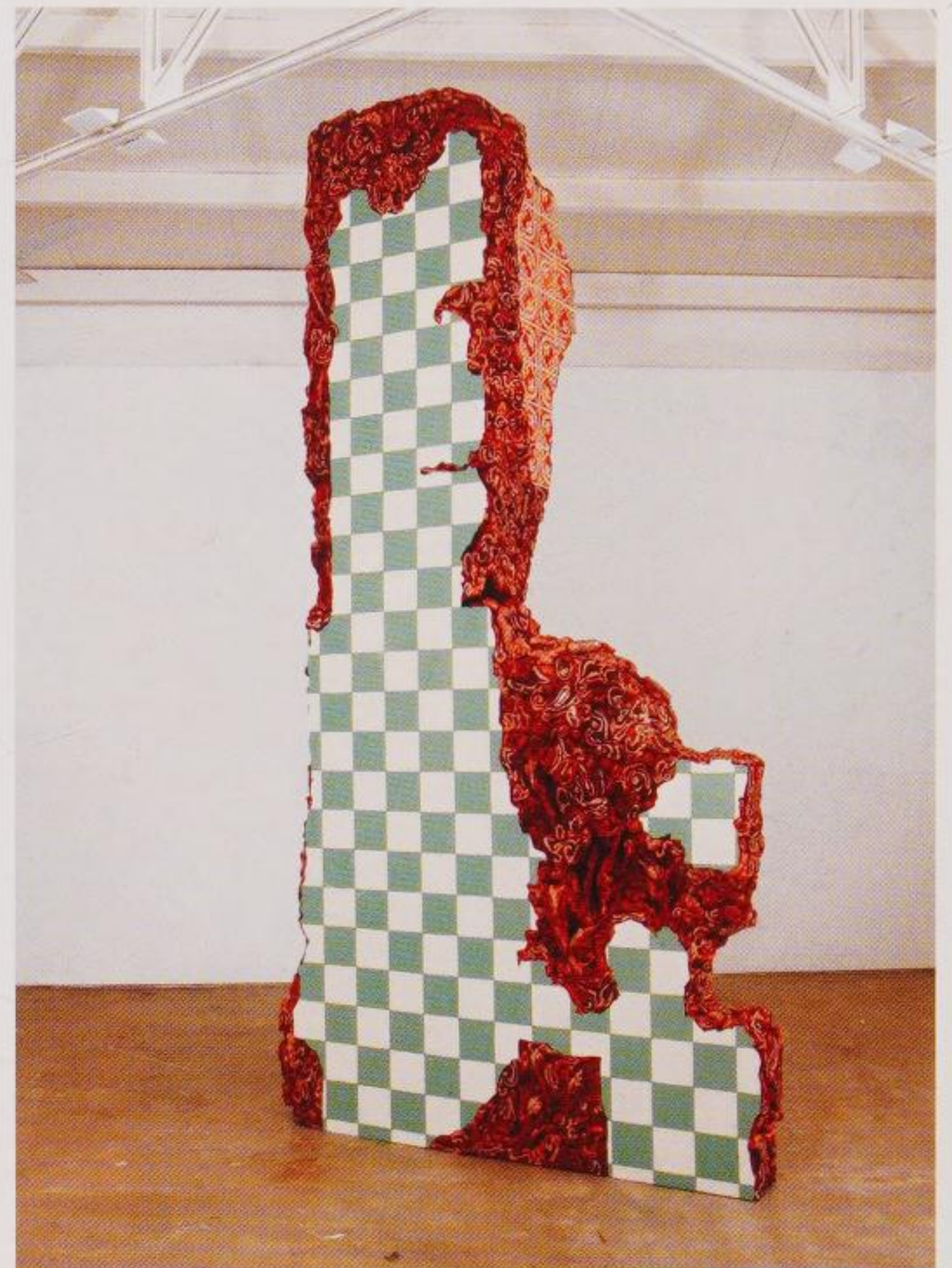


Fig. 27 (below)

Teresa Margolles (Mexico, b. 1963).
Burial (Entierro), 1999. Fetus imbedded
within concrete, 6¹/₈ × 26 × 16⁷/₈"
(15.5 × 66 × 43 cm). Installation as seen
in the exhibition *Fin sin muerte*, Museum
für Moderne Kunst, Frankfurt, 2004; work
created with the artists' group SEMEFO.
Peter Kilchmann Gallery, Zurich.
(Photo: Teresa Margolles and Axel
Schneider, courtesy of Peter Kilchmann
Gallery, Zurich)

Fig. 28 (far right)

Adriana Varejão (Brazil, b. 1964).
Linda da Lapa, 2004. Oil on wood and
polyurethane, 13' 1¹/₂" × 67" × 47¹/₄"
(4 × 1.7 × 1.2 m). Fondation Cartier
pour l'Art Contemporain, Paris.
(Photo: courtesy of the artist and
Lehmann Maupin Gallery, New York)



mortality—a “death transformation” in the most literal sense—and setting the body afloat in a glass pool, eerily evoking the context of mortality by means of light, liquid, and the sound of the artist’s voice. A very different kind of metamorphosis takes place in the Iranian artist Mandana Moghaddam’s *Forty Braids of Hair II* (fig. 26), in which women’s braided hair assumes unwonted power by suspending a concrete block twenty-seven inches above the floor: a kind of monument to feminine muscularity from an unexpected source. More explicitly connected to the funerary monument, and deliberately politically provocative, is the Mexican artist Teresa Margolles’s *Burial* (fig. 27), a small, simple block of cement encasing a human fetus, paradoxically memorializing a single potential life and, at the same time, challenging the repressive legal systems that prevent women from having control over their own bodies. The fact that the fetus itself is invisible, merely suggested, makes the work all the more powerful in its silent evocation of pain and injustice.

Traditional distinctions between sculpture, painting, and architecture are rejected by Adriana Varejão, a Brazilian artist, in her *Linda da Lapa* (fig. 28), a powerful and heterogeneous work in which the architectonic, the decorative, and the organic are melded in a hybrid of



surprising emotional intensity. At once evoking the destructiveness of war in its ruined walls, and the murder of human victims in the hyper-realistic blood and guts dripping over the brightly painted tiles, Varejão's work is a monument to modern social and political violence, recalling the intensity of William Blake's "London," in which the eighteenth-century English poet calls up "the hapless Soldier's sigh / [that] Runs in blood down Palace walls" to evoke the heartless cruelty of his own day.

Contemporary Women Artists and the Self: Identity and Masquerade

"Je est un autre" proclaimed the adolescent Arthur Rimbaud in one of his infamous "Letters of a Visionary" in 1871. "The 'I' is another" might be the theme song for contemporary women artists invested in the realm of self-representation. It is obvious that Cindy Sherman, in her revolutionary *Film Stills* (fig. 29), conceived of the "I" as "an other"—many others, in fact—in a remarkable series that used the self to eradicate selfhood in favor of perpetual masquerade. Yet even in the traditional female self-portraits of the artist of the eighteenth, nineteenth, and early twentieth centuries, the "I" of the woman artist is a problematic one. Women artists, from the eighteenth century, were confronted by a dilemma, conscious or not, when they turned to self-representation. If, on the one hand, they emphasized their mastery, their technical prowess, and their artistic prominence, they might be condemned as "unwomanly"; if, on the other hand, they insisted on their feminine vulnerability and charm in constructing a pictorial alter ego, they might be scorned as inadequate artists. Compromises and clever solutions abounded in the realm of the female self-portrait. Adelaïde



Fig. 29 (far left)

Cindy Sherman (U.S.A., b. 1954). *Untitled Film Still*, 1978. Gelatin silver print, 8 × 10" (20.3 × 25.4 cm). Metro Pictures, New York. (Photo: courtesy of the artist and Metro Pictures, New York)

Fig. 30 (top left)

Adelaïde Labille-Guiard (France, 1749–1803). *Self-Portrait with Two Pupils, Mademoiselle Marie Gabrielle Capet [1761–1818] and Mademoiselle Carreaux de Rosemond [died 1788]*, 1785. Oil on canvas, 83 × 59½" (210.8 × 151.1 cm). The Metropolitan Museum of Art, New York. Gift of Julia A. Berwind, 1953, 53.225.5. (Photo: © 1980 The Metropolitan Museum of Art)

Fig. 31 (bottom left)

Elisabeth-Louise Vigée Le Brun (France, 1755–1842). *Self-Portrait with Daughter (Madame Vigée Le Brun et sa fille Jeanne-Lucie)*, 1789. Oil on wood, 51¼ × 37" (130 × 94 cm). Musée du Louvre, Paris, INV. 3068. © Musée du Louvre, Paris; © Direction des Musées de France, 1999. (Photo: Gérard Blot, Réunion des Musées Nationaux, Paris, and Art Resource, New York)



Fig. 32 (above)
Yurie Nagashima (Japan, b. 1973). *Untitled*, 2001. Chromogenic print, 68⁷/₈ × 85³/₄" (175 × 218 cm). SCAI The Bathhouse/Shiraishi Contemporary Art, Tokyo

Fig. 33 (above right)
Antoinette-Cécile-Hortense Haudebourt-Lescot (France, 1784–1845). *Self-Portrait (Portrait de l'artiste)*, 1825. Oil on canvas, 29¹/₄ × 23⁵/₈" (74 × 60 cm). Musée du Louvre, Paris, MI 719. © Musée du Louvre; © Direction des Musées de France, 1999. (Photo: Erich Lessing and Art Resource, New York)

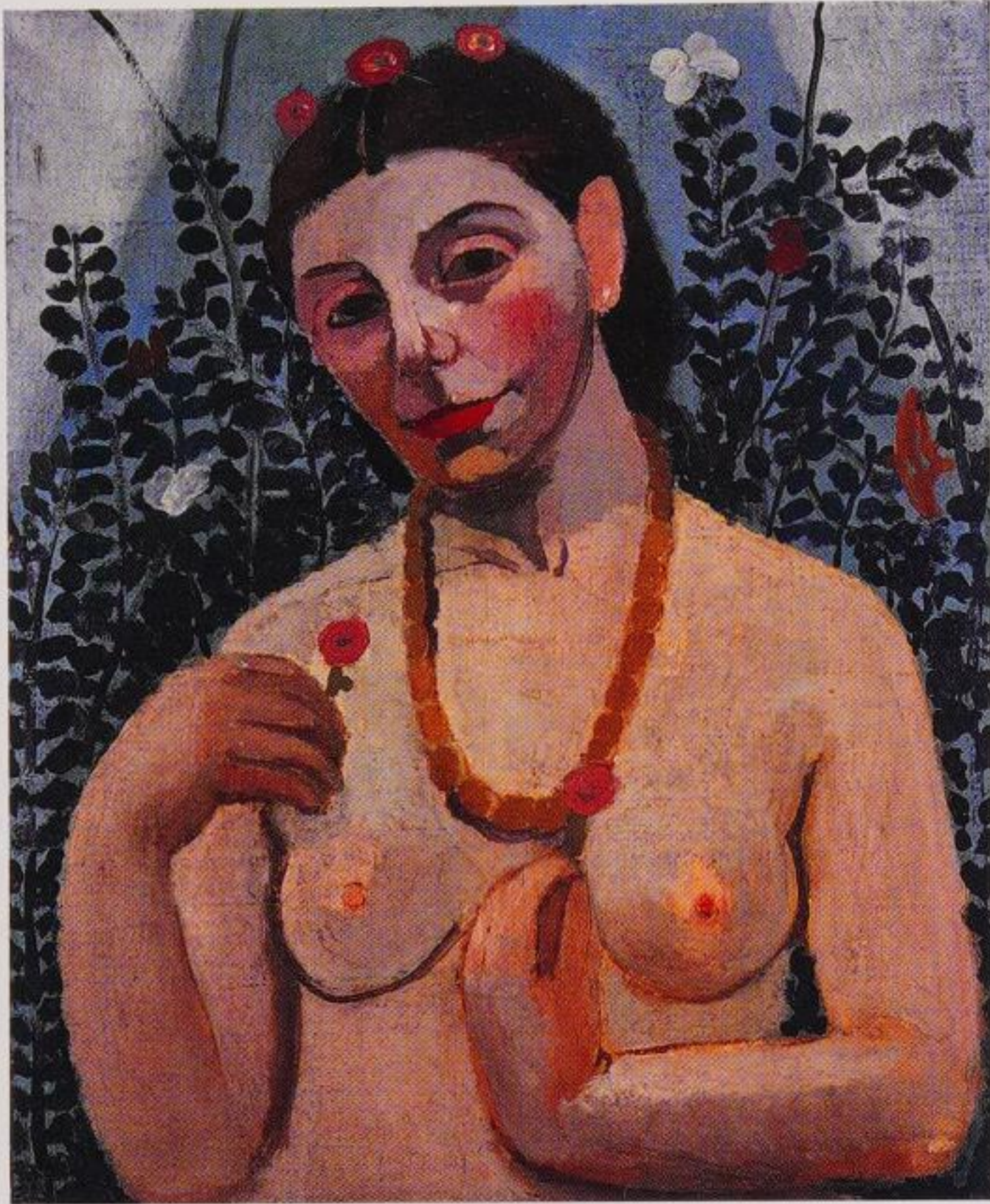
Labille-Guiard, a brilliant technician of the eighteenth century, turned to elegant clothing (satin and a hat to die for!) as well as a bevy of ancillary female students to create an appropriately “motherly” context, which at the same time stressed her ability to convey artistic know-how to a group of followers (fig. 30); Mme Vigée Le Brun, one of the most popular portraitists of the late eighteenth and early nineteenth centuries, posed embracing her daughter (fig. 31); and Berthe Morisot represented herself in the company of her daughter Julie. Motherhood has always served as an obvious guarantee of femininity for aspiring women artists. It is precisely around the issue of motherhood that the contemporary photographer Catherine Opie makes her powerful intervention into conventional gender identity (page 230). Opie rejects the time-honored connection of maternity with normative femininity. Instead, she creates an image of butch, tattooed madonnahood that, in its plangent physicality and formal elegance, gets right to the heart of the matter. It is precisely because the maternal image is so tightly entwined with stereotypical femininity that Opie’s self-image as a nursing mother so brilliantly forces us to reconsider our preconceptions.

The pregnant body, another seemingly unqualified signifier of femininity, is viewed head-on and without reverence in Yurie Nagashima’s photographic self-image (fig. 32), in which the artist as potential mother exposes

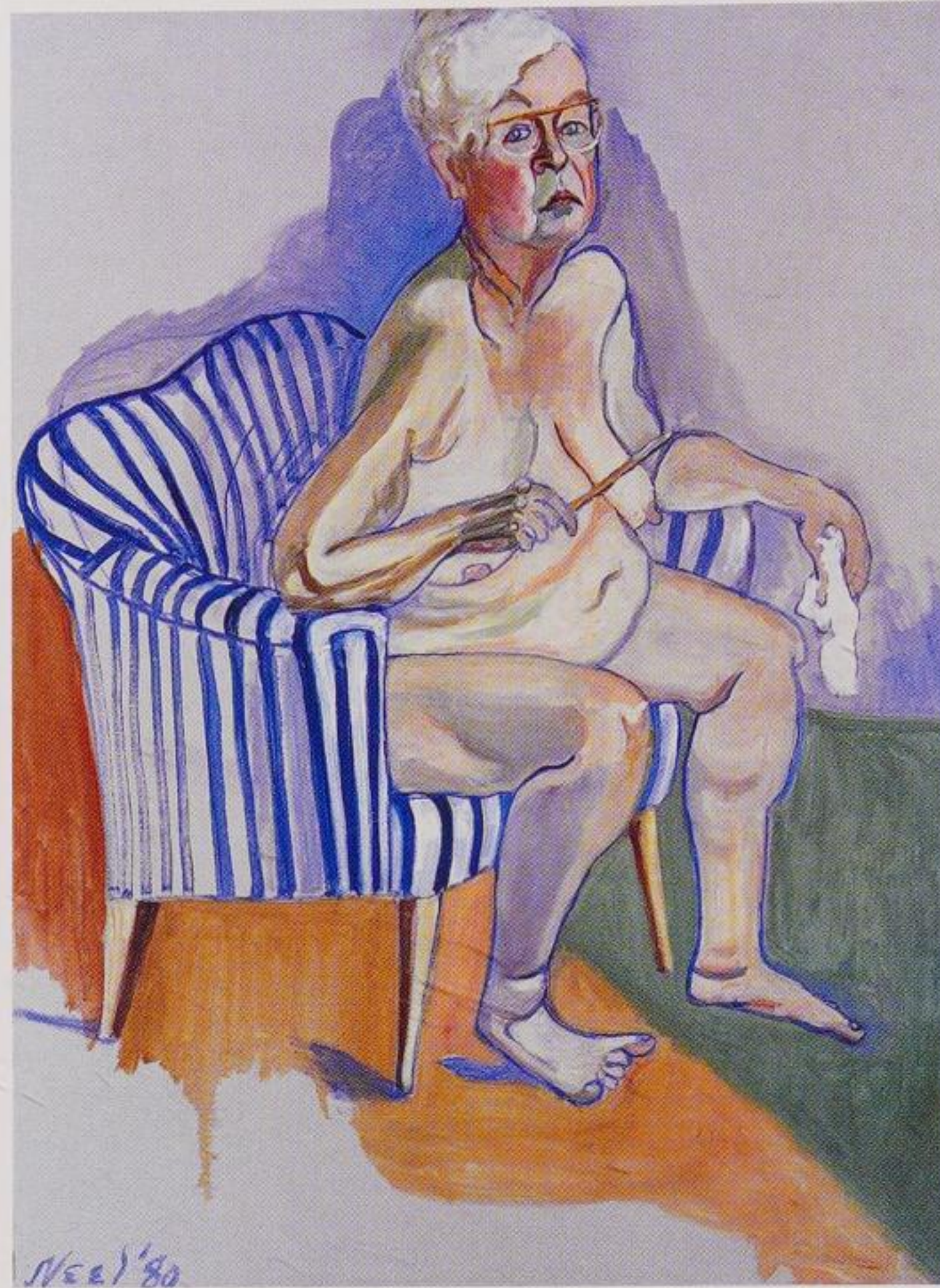


her crotch, her bulging belly, and her scorn for rules of health and decorum by smoking and blatantly giving the finger to the viewer, to the guy who got her into this state, and presumably to the whole concept of motherhood. Nor in these days, when digital alteration of the photograph plays such an important role, can the pregnant body be considered an unqualified guarantee of femininity: Hiroko Okada’s *Future Plan #2* (page 229), a jokey Lambda print of two half-nude, big-bellied young men grinning at their undeniably pregnant condition, makes the point that even in this indexical medium, motherhood, or potential motherhood, is no longer gender-specific.

Yet it is not just the signs of maternity that inflect the female self-portrait with salutary feminine overtones, either today or in the past history of the genre. A simple “Portrait of the Artist” like that of Hortense Haudebourt-Lescot (fig. 33), alone at her easel, facing the spectator, brush in hand, manages to evoke a double source, accounting both for artistic prowess *and* feminine allure in a single image. The rich, subdued palette, the shadowy ambience, the black velvet beret, the gold chain, and the expressive pose, at once self-contained and vulnerable, all recall Rembrandt’s self-portraits. Yet at the same time, the delicate impasto of the pearl earrings, the evocative mood, and the feminine details of the costume are reminiscent of that master’s portraits of women,



especially his *Hendrickje at the Window* (1656–57). It is tempting to think that Haudebourt-Lescot fused the two Rembrandtian prototypes to create an image that is a portrait of the artist and, at the same time, the portrait of a woman.⁷ The doubleness inherent in the project of self-representation for the woman artist could later be deployed in the service of vanguardism, as when Paula Modersohn-Becker daringly depicted herself naked in 1906 in a “Portrait of the Artist as a Female Nude,” as it were (fig. 34). The German artist combines two time-honored genres—that of the self-portrait and that of the alluring female nude—in a single startling image. Inspired both by Cézanne’s *Bathers* and Gauguin’s primitivizing Tahitian *vahines*, the artist’s intelligent, individuated head challenges the spectator and contrasts with the rather abstract, decorative conception of her naked body. Adorned with a string of beads and holding a flower rather than a brush, the setting a garden rather than the traditional atelier, Modersohn-Becker nevertheless suggests her profession by pointing toward her breast meaningfully, in a distant echo of Albrecht Dürer’s self-aggrandizing gesture in his engraved self-portrait of 1500. It was rare enough for a male artist to depict himself in the nude, as it is still today, despite notable exceptions



such as Lucian Freud or John Coplans’s photographs of his own body parts; but for a woman artist to do so was particularly transgressive. It is as though women artists had no right to their own bodies: the female nude “belonged” by right to the male painter. A good measure of this transgression remains in Alice Neel’s nude *Self-Portrait* (fig. 35), here with the added scandal that the woman artist’s body in question is an old one, depicted with all its sags and wrinkles, rather than being young and alluring.

For today’s young artists, the naked self-image is standard practice but one that appears more often in the context of performance, photography, or video rather than in painting (and often in a narrative situation). Of course, the tradition of naked women performance and video artists goes back to the work of such pioneers as Carolee Schneemann, Valie Export, and Marina Abramovic, as well as to the provocative photographic self-images of Hannah Wilke with her bubblegum wounds. Today, the tradition continues in renewed form, often with political overtones, in works like Tanja Ostojic’s Internet project *Looking for a Husband with an E.U. Passport* (page 231), or Milica Tomic’s single-channel video *I Am Milica Tomic* (page 256).

The ambiguity and instability of gender identity haunts many contemporary women artists’ self-images, as does

Fig. 34 (far left)

Paula Modersohn-Becker (Germany, 1876–1907). *Self-Portrait (Semi-Nude with Amber Necklace and Flowers II)* (*Selbstbildnis als halbnackt mit Bernsteinkette II*), 1906. Oil on canvas, 24 × 19³/₄" (61 × 50 cm). Kunstmuseum Basel, Switzerland. Acquired with a special credit of the Basler government in 1939, INV. NR. 1748. (Photo: Martin Bühler, courtesy of Kunstmuseum Basel)

Fig. 35 (left)

Alice Neel (U.S.A., 1900–1984). *Self-Portrait*, 1980. Oil on canvas, 54 × 40" (137.1 × 101.6 cm). National Portrait Gallery, Smithsonian Institution, Washington, D.C. NPG 85.19. © Estate of Alice Neel

Fig. 36 (right)

Gillian Wearing (U.K., b. 1963). *Self-Portrait as My Uncle Bryan Gregory*, 2003. Digital chromogenic print, edition of 6 and 2 artist's proofs, 48 $\frac{7}{8}$ x 32 $\frac{1}{2}$ " (124 x 82.5 cm). Courtesy of Maureen Paley, London

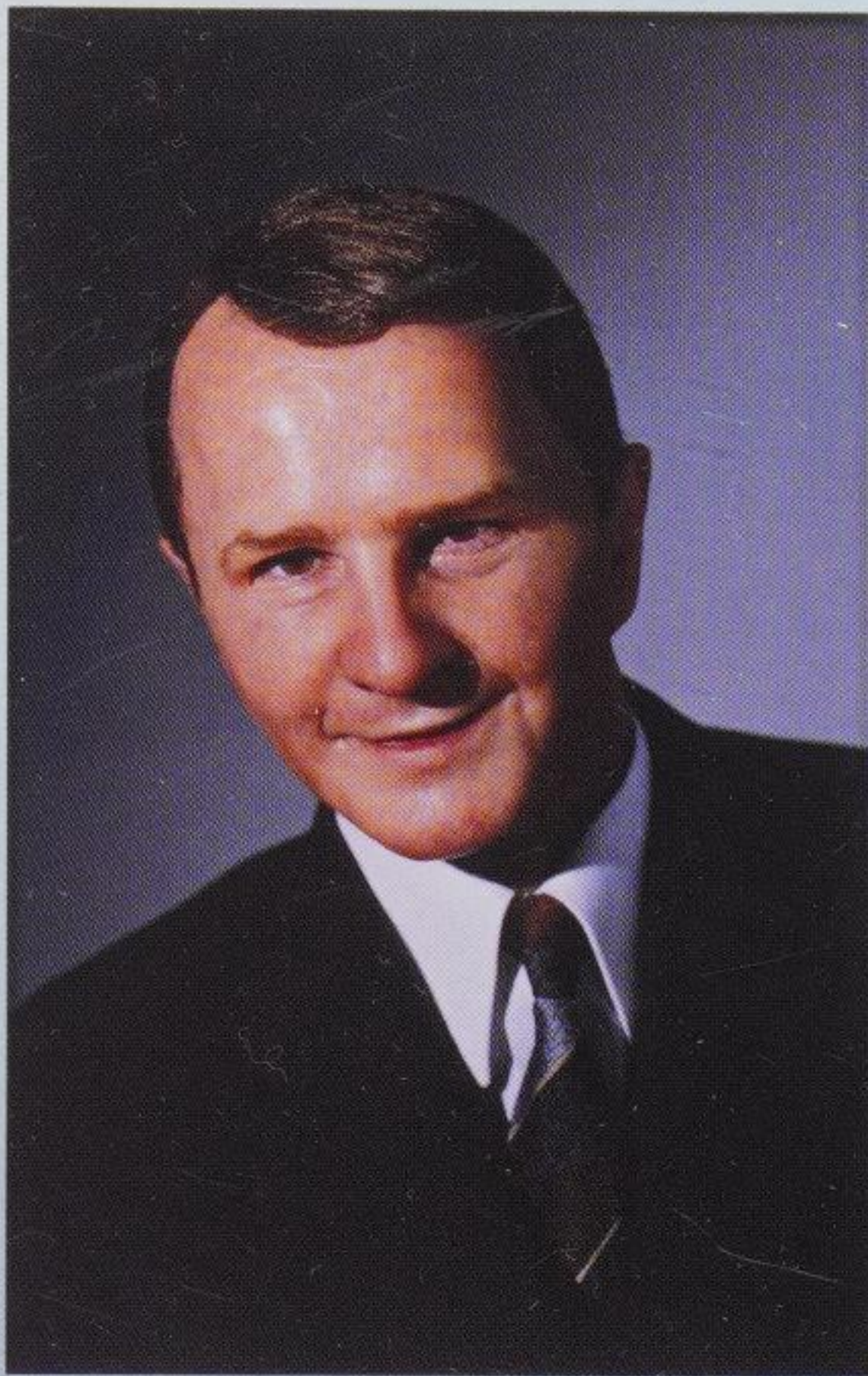
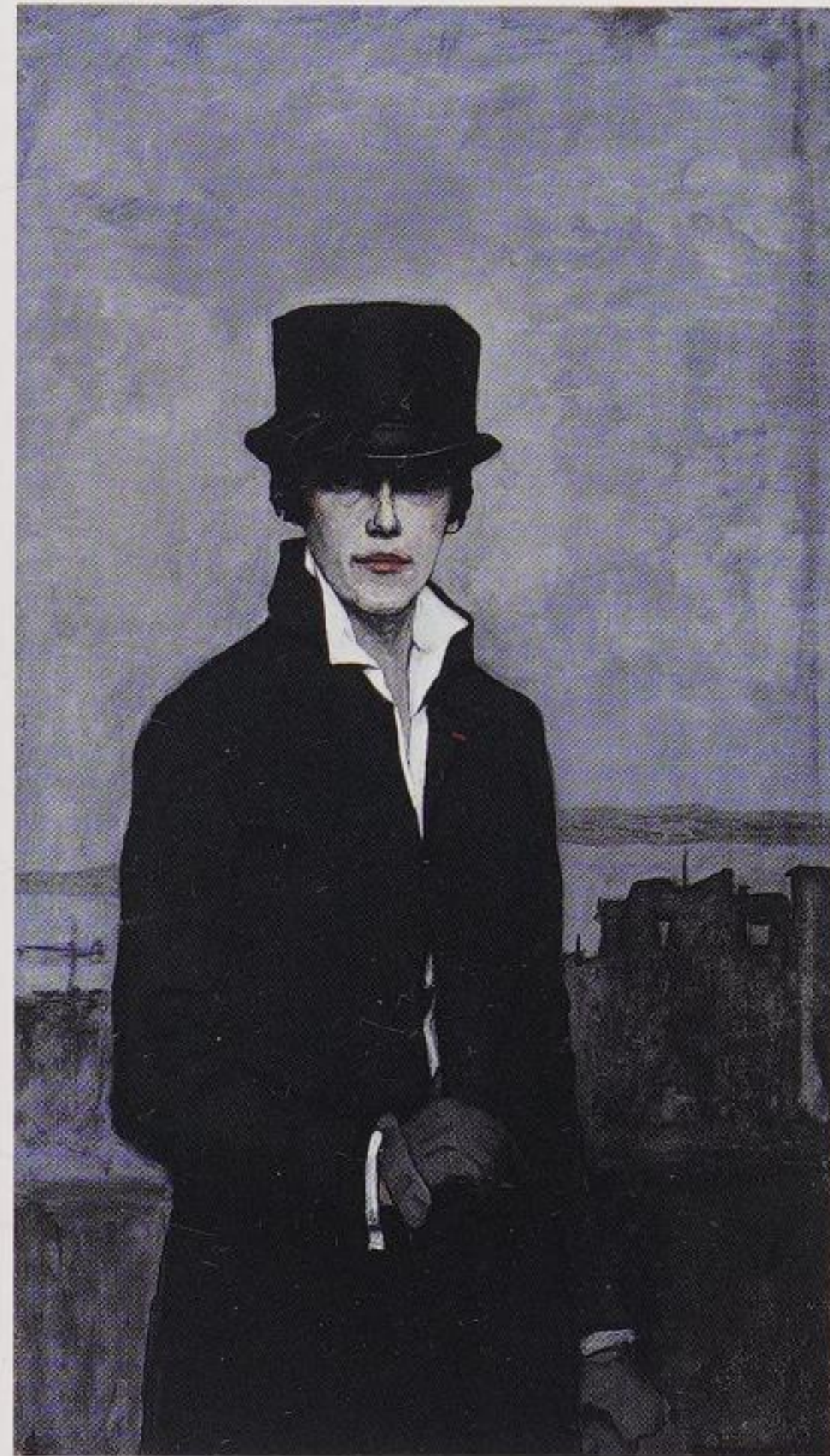


Fig. 37 (far right)

Romaine Brooks (Italy, 1874–1970). *Self-Portrait*, 1923. Oil on canvas, 46 $\frac{1}{4}$ x 26 $\frac{7}{8}$ " (117.5 x 68.3 cm). Smithsonian American Art Museum, Washington, D.C. Gift of the artist, 1966.49.1.



the deliberate contravention of the social order such gender-bending instates.⁸ Sometimes, gender ambiguity is expressed forthrightly and with clear overtones of sacrilegious mockery, as in the Israeli Oreet Ashery's *Self-Portrait as Marcus Fisher I* (page 176), a Lambda print in which the rabbinical-looking figure, complete with the felt hat, beard, and side curls of the Orthodox Jew, gazes down in astonishment at the naked female breast that has unaccountably sprouted through his white shirt. In other cases, like the British artist Gillian Wearing's *Self-Portrait as My Uncle Bryan Gregory* (fig. 36), from the *Album* series, the male relative has simply taken over the portrait-image. One can hardly talk about ambiguity in this instance, since the signs of the feminine author have been entirely occluded by successful masculine masquerade. But in other photographic self-portraits by women artists, the transformation of the sitter-artist into a boyish male has overtones of political contestation, as it does in the Moroccan Latifa Echakhch's *Pin-Up (Self-Portrait)* (page 196), in which the young woman poses confrontationally on an Oriental carpet wearing a man's shirt and jeans in an uncompromisingly "masculine" pose. Nothing could be further from the conventional sexy pin-up here, although a certain gender ambiguity is betrayed by

the tentativeness of the glance and the slight swelling of the breasts beneath the manly shirt. These elements become more telling if they are contextualized within the setting of a Muslim culture in which the wearing of the veil is a hot issue for young women. Cass Bird's *I Look Just Like My Daddy* (page 181) raises similar questions in an all-American setting. The identity problem is written right across the boyish young sitter's hat. Of course, this is probably not a self-portrait at all, but the unflinching directness of the gaze suggests that it might be. Still, ambiguity, gendered or otherwise, is not the only strategy that has been and continues to be deployed in the construction of meaningful female self-representation. Romaine Brooks, for instance, an American artist living in Paris in the early twentieth century, stages herself unequivocally as a lesbian in her memorable self-portrait (fig. 37). Yes, her outfit is mannish, her expression severely contained, but she does not try to make you think she is actually a man, rather insisting upon her specifically lesbian elegance and identity as a member of the cosmopolitan community of creative women living in Paris at the time. More recently, a performance artist, Pilar Albarracín, unequivocally pillories popular stereotypes of Spanish womanhood by first assuming

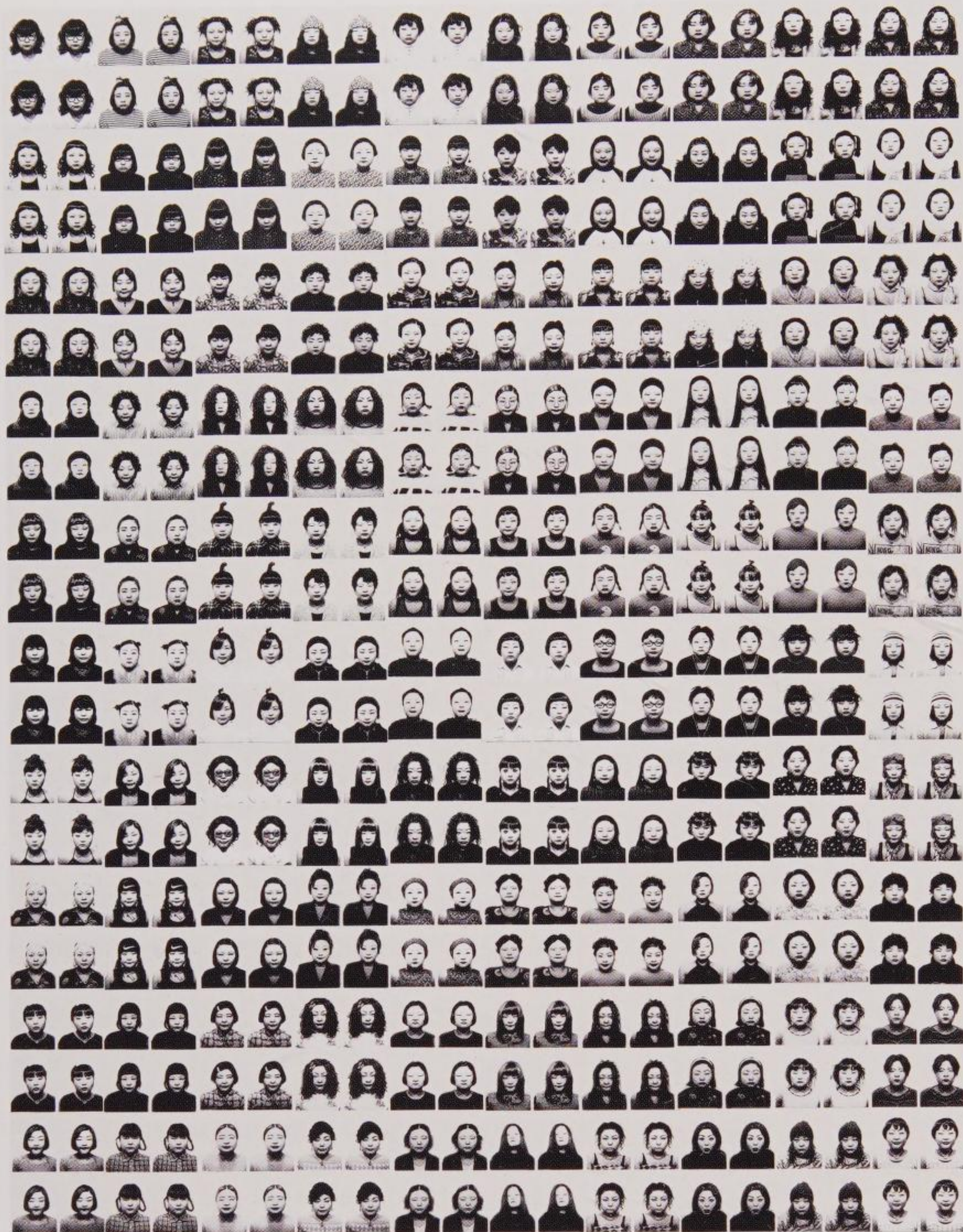


Fig. 38

Tomoko Sawada (Japan, b. 1977). *ID400* (#201–300), 1998–2001. One hundred gelatin silver prints, each $4\frac{5}{8} \times 3\frac{1}{2}$ " (11.7 × 8.9 cm). Zabriskie Gallery, New York. (Photo: courtesy of Zabriskie Gallery, New York, and MEM, Inc., Osaka)

the role of the passionate flamenco singer (who ultimately stabs herself in the belly in a wild frenzy of exuberant *duende*), and then transforms herself into a housewife who literally takes the clothes off her back to create her perfectly cooked frittata (page 171). Is the self in a self-portrait singular or plural? This is the unexpected question raised by Amy Cutler, who literalizes and proliferates Rimbaud's "Je est un autre" in her gouache *Army of Me* (page 193). In this work, the artist confronts an endless array of women just like herself—but different in pose and clothing. If "je" is really an other, why can't the "I" in question be many others, not merely one? This proposition

is staged in very different form, with different implications, in the Japanese artist Tomoko Sawada's *ID400* (#201–300) (fig. 38), a series of one hundred gelatin silver prints created between 1998 and 2001 in which the artist assumes an entirely different, and unrecognizable, identity in each little group of I.D. photos. Sawada's work suggests not so much that "I" is another but, as in the case of Cindy Sherman's many untitled images, that "I" does not exist at all, or if it does, it exists *only* as Other. Carey Young, on the other hand, suggests, tongue in cheek, that an identity can be constructed by corporate training programs. In her brilliant and frustrating video *I Am a Revolutionary*

(page 262), she attempts, unsuccessfully, it must be admitted, to repeat the words establishing her credentials as a revolutionary with sufficient conviction to please her male coach. It is clear he will never be satisfied with her performance, her “revolutionary” identity never established in the Baudrillardian world of corporate simulacra.

Yet the self-portrait of the woman artist *qua* artist is still a viable proposition. Take, for example, Elke Krystufek’s *Space Cadet* (page 213), in which the Austrian artist creates a confrontational image in acrylic on canvas, combining words and a self-image, of her situation as an artist. Eyes staring, blood trickling from her nose, her hair in wild disarray, she notes on the background of the canvas a number of contemporary paradoxes, like, “the disappearance of the body in cyberspace but in fact one is still dragging that sucker around all the same.” And to her left is inscribed the impossible question: “How can one be an artist without being an artist?” and then “the silent artist—a dinosaur in the digital age.” Or, in a very different vein, there is Angela de la Cruz’s version of the self-portrait, in which the representational aspect has disappeared in favor of the materiality of the objects of representation: paint, stretcher, canvas. Our old friend, the metonymic chair, makes its appearance once again, this time as the signifier of the artist herself, who is no longer a necessary presence. Only what the artist

produces counts, and *The Work*, independent and authoritative, hangs on the wall in its solitary splendor. In *Self* (page 190), a multipartite work, de la Cruz is metaphorically and materially asserting that the work is the self, and the self the work. She does not think it necessary to specify the gender of the self in question.

Returning to the comparison I began with, between the exhibition of thirty years ago and the one of today, I think I am entitled to use the forbidden word “progress.” To say that there has been progress in the art world is almost a kind of blasphemy. Aren’t things getting more and more commercialized, hasn’t art lost its aura completely, hasn’t art-making simply become a money-making venture like any other? I would say no to all these critiques, especially where women artists are concerned. Never before have women assumed such prominent positions in the arena of the visual arts, both as producers and as curators. Women artists can be said to have succeeded only when their presence in the art world assumes the dimensions of a critical mass, not simply a rare, if admired, aberration. Although that goal has not yet been achieved globally, there has been significant movement in that direction, including the present exhibition, to a degree never before achieved. Even if it were for just this reason alone, the Brooklyn Museum show would be an occasion of celebration.

Notes

1. Ann Sutherland Harris and Linda Nochlin, *Women Artists: 1550–1950* (Los Angeles: Los Angeles County Museum of Art; New York: Alfred A. Knopf, 1976).
2. See Robert Rosenblum, “The Origin of Painting: A Problem in the Iconography of Romantic Classicism,” *Art Bulletin* 39 (1957), pp. 279–90; George Levine, “Addenda to Robert Rosenblum’s ‘The Origin of Painting,’” *Art Bulletin* 40 (1958), pp. 329–31; and Frances Muecke, “‘Taught by Love’: The Origin of Painting Again,” *Art Bulletin* 81 (1999), pp. 297–302, for accounts of this fascinating theme. It is noteworthy, however, that according to the terms of this allegory, it was love that led a woman to create a painted image, rather than innate ability: without the guidance of Cupid, it would not have happened.
3. Kate Linker and Maurice Berger, quoted on the web page devoted to *Mary Kelly: Post-Partum Document* (Berkeley: University of California Press, 1999) on the University of California Press website, <http://www.ucpress.edu/books/pages/8495.html>
4. Robert Storr, *Elizabeth Murray* (New York: The Museum of Modern Art, 2005), p. 63.
5. Ghada Amer, quoted in Hilarie Sheets, “Stitch by Stitch, a Daughter of Islam Takes on Taboos,” *New York Times*, November 25, 2001.
6. Henriette Bessis, *Marcello Sculpteur* (Fribourg: Musée d’Art et d’Histoire de Fribourg, 1980), p. 8.
7. I have resorted to my own text of almost half a century ago on this work; see *Women Artists: 1550–1950*, cat. no. 75, p. 219.
8. Judith Butler’s *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990) is almost required reading for some of this work.

BRIGHT
DUST
CORP

Providing a Space of Freedom: Women Artists from Africa

N'Goné Fall

In the 1960s, after the achievement of independence by many African states, when attention focused on building a modern Africa, the mission of women was clearly codified. Guardians and vehicles of African identity, they had to have their “feet in tradition and their mind in modernity” (in the words of Félix Houphouët-Boigny, first president of the Ivory Coast). That is to say, women had to give birth, to ensure the survival of humankind; they had to raise children to become the next generation of leaders; they had to be good housewives, giving their children a nurturing environment in which to develop; and they had to submit to their husbands, the providers for bodily needs and guardians of the tribe. Women’s destiny in Africa? A long life of such responsibilities. Did they have any rights? Certainly: the right to be seen as a model mother and wife. And, yes, they could have ambitions: to find a good husband and see their children succeed in life. Of course, women could pursue professional careers, so long as this did not interfere with their duties as mothers and wives. The unspoken pact between women and society was the guarantee of a sustainable stability, a society in which every person knew his or her role and place. Maintaining this status quo was women’s responsibility.

Apparently, the waves of Western feminist demands in the 1960s and 1970s had little impact on Africa. The social balance continued for the most part unchanged, and feminist theories remained faraway whispers. Women had too much to do in modern Africa to listen to their Western “sisters.” There was little time to step back and take a critical look at their situation. When I ask my mother and others of her age group where they were in those stirring days when Western women were throwing away their rolling pins and their bras, they stare at me strangely and shrug their shoulders. From Cairo to Cape Town, Dakar to Djibouti, women lived in a male-dominated society and learned how to deal with it. “A lion does not need to roar to keep the crowd in awe.” This proverb has been transmitted by word of mouth

by generations of African women who did not march in the streets but gained their freedom bit by bit, in a largely invisible struggle.

It is not always easy to identify feminist movements in Africa, but this does not mean there have been none. Quietness does not always mean submission; silence does not always mean approval. In the mid-1970s and 1980s, some African female intellectuals did recognize the restricted roles of women and decided it was time to change the social rules. Their first victories came in the area of economic independence. Becoming financially autonomous was the best way for women to gain control of their destiny and prove their importance to the local economy. Pioneers in this regard were the “Mama Benz” from West and Central Africa, prosperous female fabric traders who controlled the markets and characteristically drove Mercedes-Benz autos. Persuading governments to change family laws was the next step. But if novelists such as Mariama Bâ, with her masterpiece *Une si longue lettre* (Such a Long Letter) of 1979, did shake up society and draw attention to women’s condition in Africa, in the visual arts nearly everybody was apparently still asleep.

Until the late 1980s, being a female artist was supposed to be a part-time diversion. Women were allowed to be involved in such areas as craft, home décor, fashion, and hairstyle. And when they did paint, they were supposed to produce pretty canvases to be hung in the homes of the local bourgeoisie. No questions, no provocations. They were expected to create decorative beauty, not deal with intellectual theories. By confining them in that narrow role, African societies were in effect denying that a woman could be a full-time artist who addressed challenging conceptual issues.

In the mid-1990s, however, some female African artists did sporadically achieve recognition. But except for Sue Williamson (South Africa, b. 1941), Sokari Douglas Camp (Nigeria, b. 1958), Jane Alexander (South Africa,



b. 1959), Ghada Amer (pages 172–73), and Marlene Dumas (South Africa, b. 1953), how many of them could one name? Wasn't there more to see?

Fortunately, the new generation that emerged in the late 1990s radically changed the landscape. Its members entered the scene creating an art of remarkable intensity, whether aesthetic, thematic, or conceptual. Exploring issues of race, gender, domestic or psychological violence, power, territory, postcolonialism, and democracy, their works ranged widely over an array of contemporary subjects and concerns. This committed generation raised questions about male versus female, submission versus control, tradition versus modernity, and the local versus the global. They took on the challenge of questioning their society—how they fit into it as women, and how they relate to the world as Africans.

Being born female in Africa is a disadvantage, and all the voluntarist measures toward gender parity still do not make a significant difference. Women are still treated like merchandise, passing from a father's to a husband's stewardship, and their voices do not always count. So how do they get what they want from their husbands or end a domestic quarrel? Sometimes through the power of seduction; their bodies will seal peace on the pillow. Using flesh as a weapon, the woman attains a few hours of dominance, while the male lowers his guard. In Africa, everything is negotiable. Women know that their body is a perpetual object of desire, fantasy, and submission—like a parcel of land that men feel free to own and explore, sometimes without permission. As the exercise of violence to conquer a land or to possess a body, war and rape share a long history. The act of rape leaves a mark on the mind, as, in olden days, a warrior might plant a flag in the land to mark it as his own (an

image that harks back to an animal pissing to mark its territory). A woman will always be a good war trophy.

It is such acts of debasement that Bill Kouelani (Congo, b. 1965) makes visible when she presents bloodstained vaginas as so many relics of the forgotten ones of a civil war. Some of her paintings were removed from a group exhibition in 1997 in Brazzaville, Republic of the Congo, because local politicians and the French president were attending the opening. Some felt that it was time to leave the war behind and avoid speaking about an accursed story. The artworks were censored because they exposed the apathy of a society that no longer respects women. Kouelani gave horror a face, voiceless.

Growing up female could become a malediction in a country where, by some estimates, a rape took place

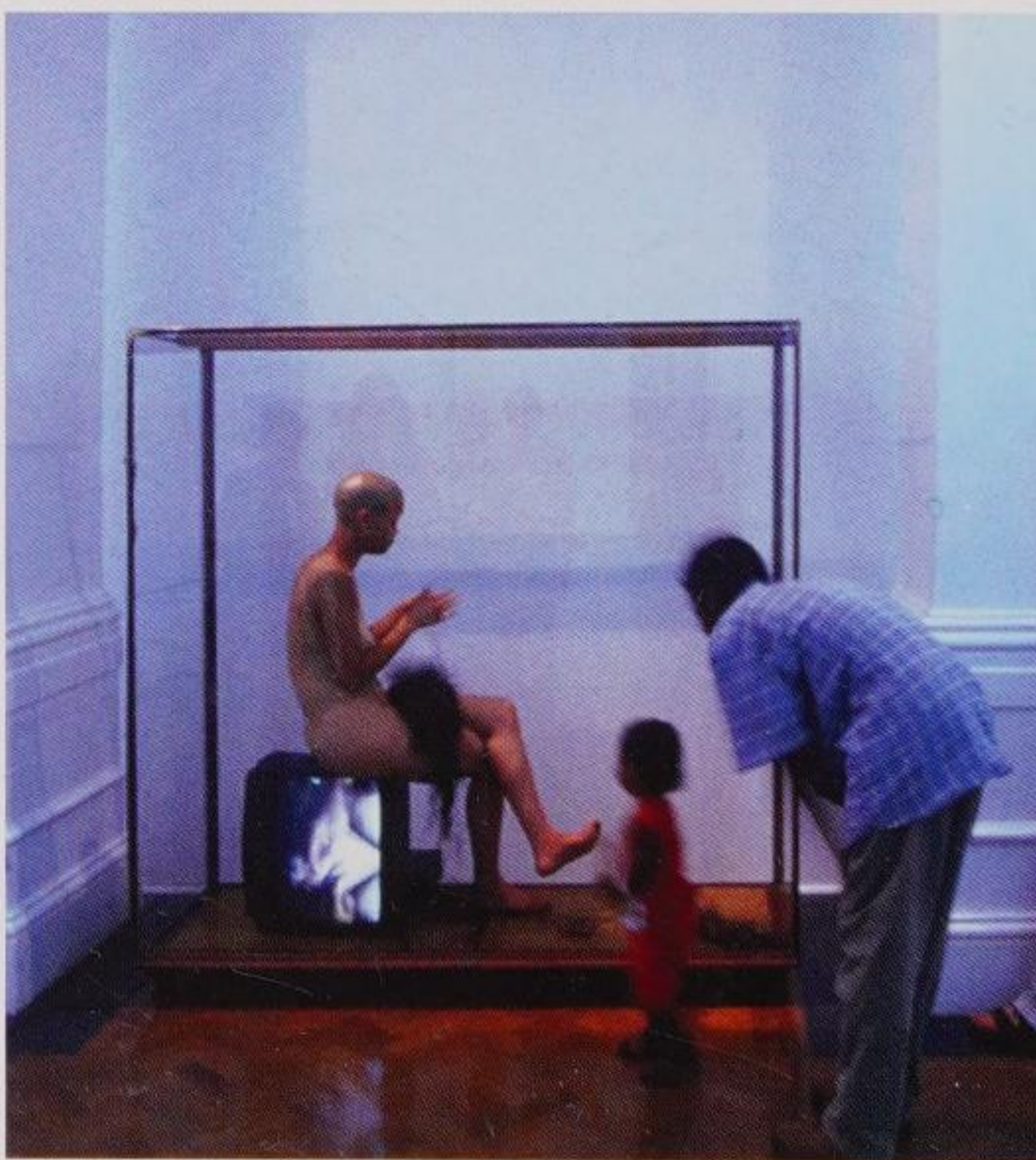


Fig. 1

Tracey Rose (South Africa, b. 1974). *Untitled (Ongetiteld)*, 1997. Single-channel video installation with television monitor turned on its side, black and white, sound, dimensions variable. Courtesy of the artist

Fig. 2

Tracey Rose (South Africa, b. 1974). *Span II*, 1997. Performance with video installation, dimensions variable. Courtesy of the artist and The Project, New York

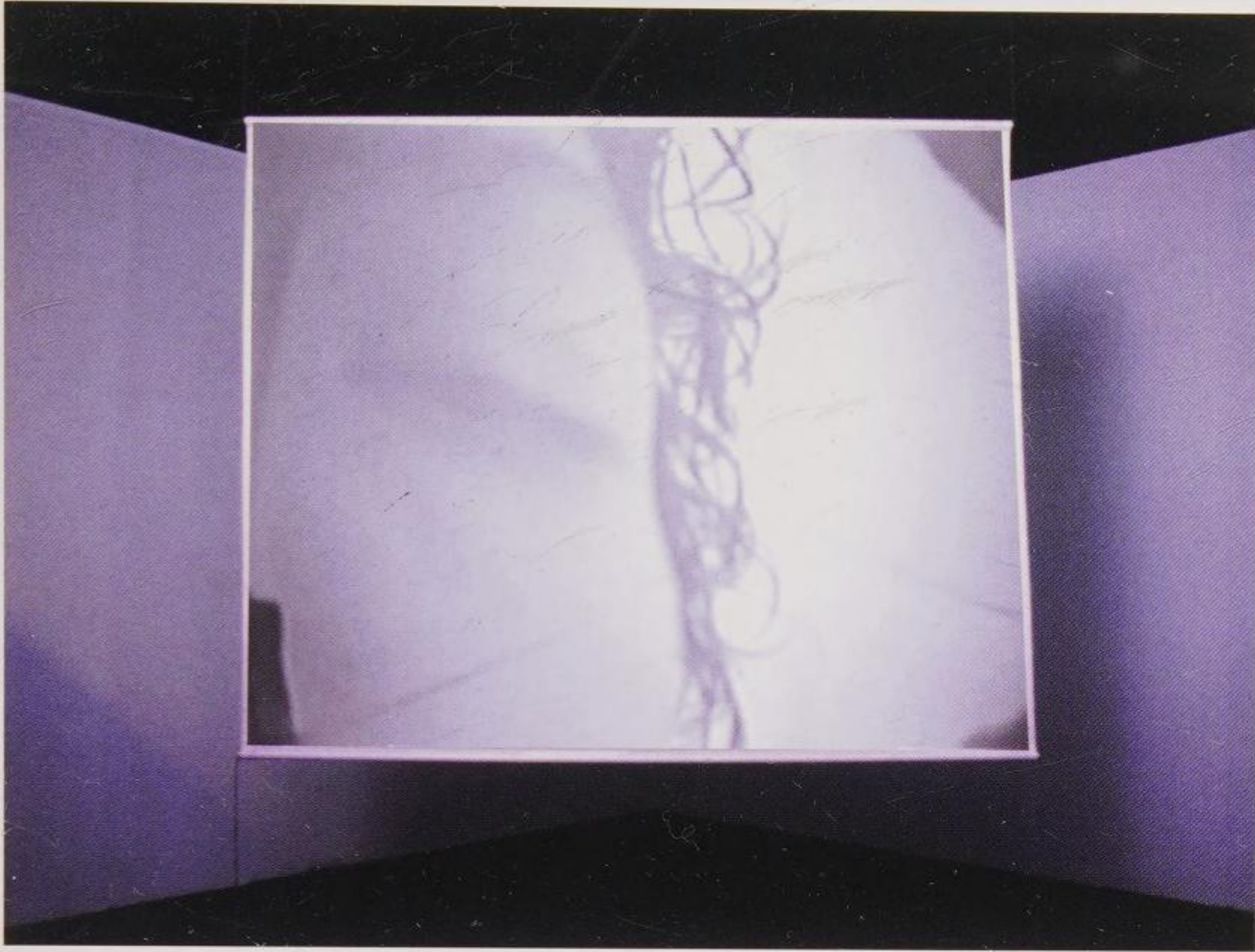


Fig. 3 (above)
Tracey Rose (South Africa, b. 1974). *T.K.O.*, 2000. Single-channel DVD projection with scrim, loop, black and white, sound, 5 min. 54 sec. Courtesy of the artist and The Goodman Gallery, Johannesburg

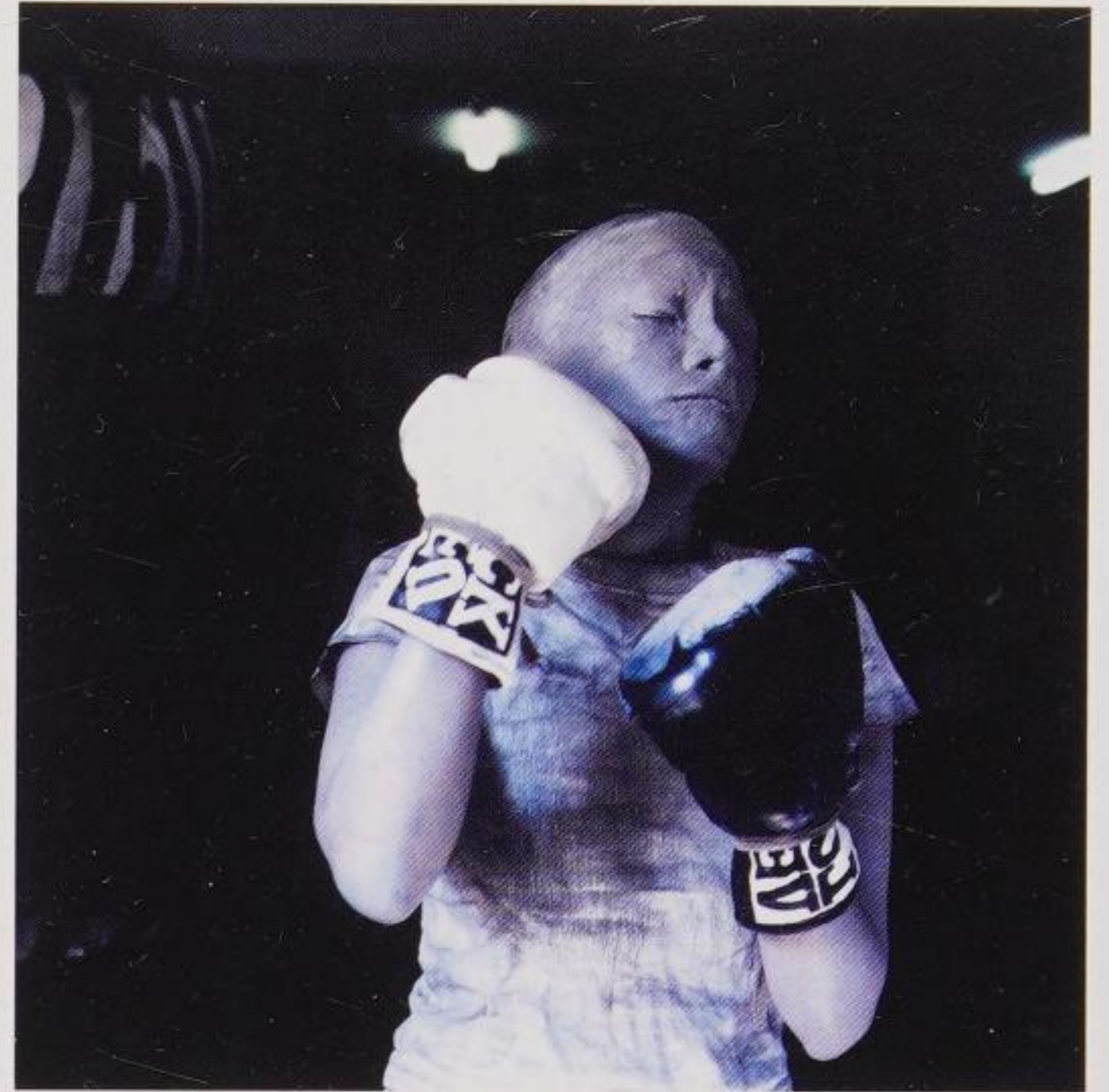


Fig. 4 (above right)
Tracey Rose (South Africa, b. 1974). *Love Me, Fuck Me*, 2001. Lambda print, 47 x 47" (119.4 x 119.4 cm). Courtesy of The Kosmin Collection, New York, and The Project, New York

Fig. 5 (right)
Tracey Rose (South Africa, b. 1974). *The Kiss*, 2001. Lambda print, 49 x 50" (124.5 x 127 cm). Courtesy of the artist and The Project, New York

every eighty-three seconds. South Africa was sick and perhaps only a deep shock to the system could save it. Provocation was therefore the option Tracey Rose chose in her early works, in which she used her body as a symbol of oppression, taking the body itself as both subject and medium. She shaves herself, naked, in the video *Untitled* (fig. 1), and is naked again, in a glass case, knitting lengths of her hair, in *Span II* (fig. 2). Using nudity, intimacy, and voyeurism, Rose staged her body to address the inequitable status of women in her society, their precarious standing, their physical and mental isolation. In *T.K.O.* (fig. 3), vulnerable but determined, she fights an invisible adversary, and the fact that the evil one cannot be seen adds to the terror. An allegory of alienation is played out in *Love Me, Fuck Me* (fig. 4), with its explicit reference to extreme forms of persecution. With lucidity and humor, Rose becomes an iconoclast with *The Kiss* (fig. 5) and with *Venus Baartman* (part of the *Ciao Bella* series of 2001), in which she sublimates stereotypes and treats symbols with derision. At the turn of the millennium, the conceptual work of Tracey Rose was a radical political and social statement—a scream of rage against the condition of women of color in South Africa.

Women are without a voice in many societies. Denied the power of the word, they are rendered invisible by their silence. Yet a mysterious, hidden female universe





is made tangible in the creative process of Ghada Amer (pages 172–73); she reveals parts of hidden reveries, almost a secret garden, if we are ready to take the time to look long and closely. Some female North African artists invite us beyond the decorum to watch the scene. *Cairoscapes* (fig. 6) by Maha Maamoun captures cross-sections of city life that convey a fresh feeling of independence and self-determination in the sprawling urban scene. With these photographs, Maamoun contradicts the familiar imagery depicting the unenviable fate of Arab women and makes us wonder what their lives are really like.

What if the Islamic woman's veil, stigmatized by the West, were not the emblem of submission but rather a tenuous wall protecting women's freedom? A protection against the lustful stares of men, or a flowing envelope holding women's dreams. And what if the veil, though accused of being a modern evil, were first and foremost a symbol of cultural resistance, a barrier against Western hegemony? These thoughts can be found between the lines in the work of Zineb Sedira (page 246), when she uses women's memory to address injuries to her Algerian culture and its colonial history.

The colonial legacy is like a thorn in the flesh for both sides. Colonialism brought in its wake a host of other "isms": primitivism, exoticism, racism, imperialism, totalitarianism, traumatism. Moving beyond the isms is the challenge that the new generation of female artists is taking up. They ask questions about what happens when two cultures meet. For example, in *Let's Dance* (page 182) by Zoulikha Bouabdellah, the cultural encounter takes the form of a female body belly dancing to the French national anthem. What is being subverted here, the French flag, the "Marseillaise," or Arab dance? Perhaps none of these: brought together, these symbols are simply another instance of the unlikely cohabitation of different values, here highlighting the failure of integration policies in France. *Let's Dance* makes us wonder: can any culture remain "pure"? Can a country celebrate its diversity and

at the same time ask new citizens to leave their culture at the gates? For which is more absurd, belly dancing to a revolutionary anthem or denying the consequences of colonial history? With a flag hallowed by the grace of a curved hip, Bouabdellah unsettles a collective legacy: instead of "Liberty, Equality, Fraternity," the motto of the French Republic, she gives us Liberty, Equality, Sensuality.

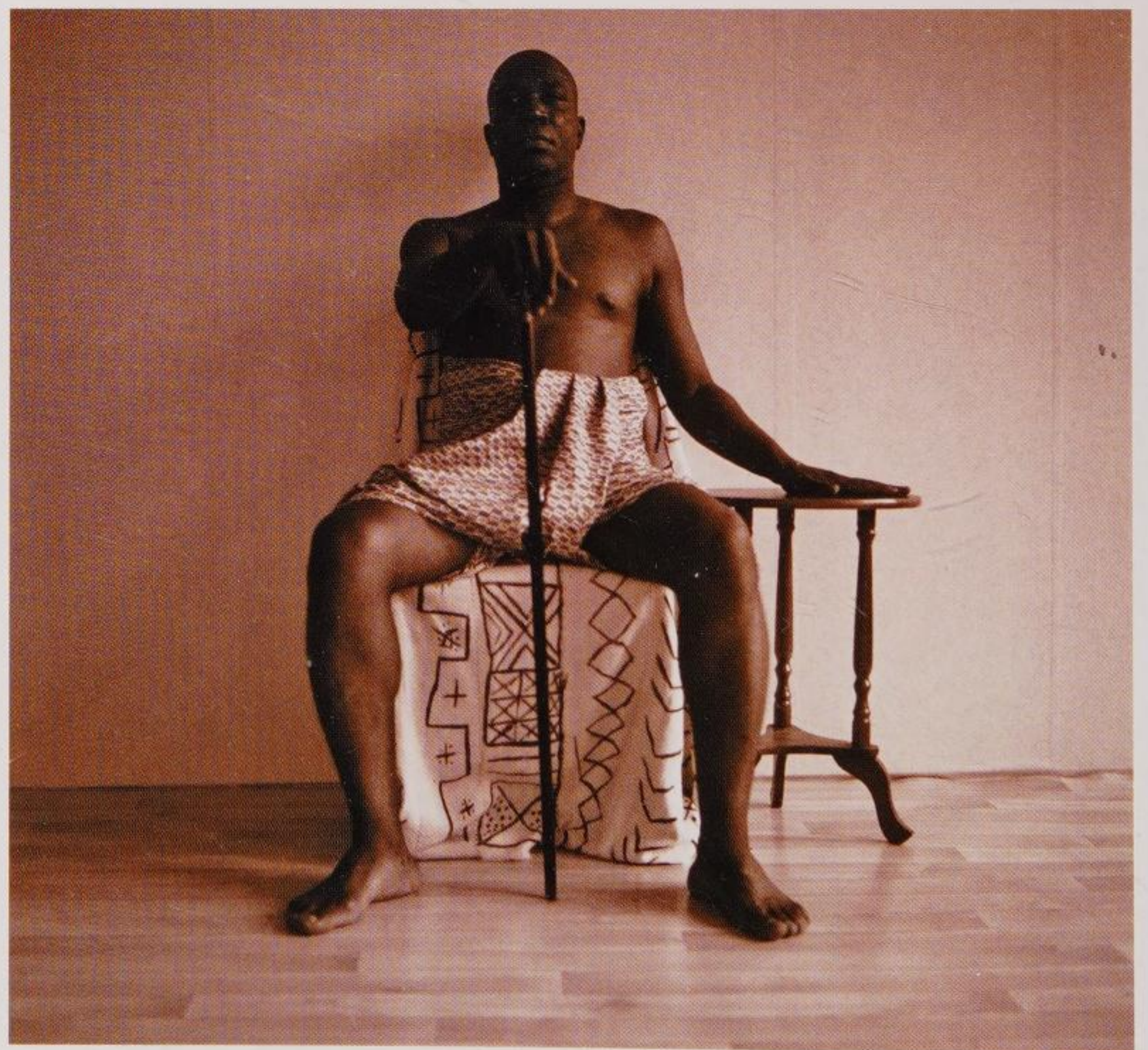
Themes related to issues of nationalism pervade the work of other artists as well. In *Oyé Oyé* (page 220), Michèle Magema deals with the memory of her father and of an entire generation of men and women who were eager to achieve a modern Africa. *Oyé Oyé* is about nation-building, a stop on the journey to a so-called "Utopialand." It is the raving story of a man who seized power and perverted history, Mobutu Sese Seko, who

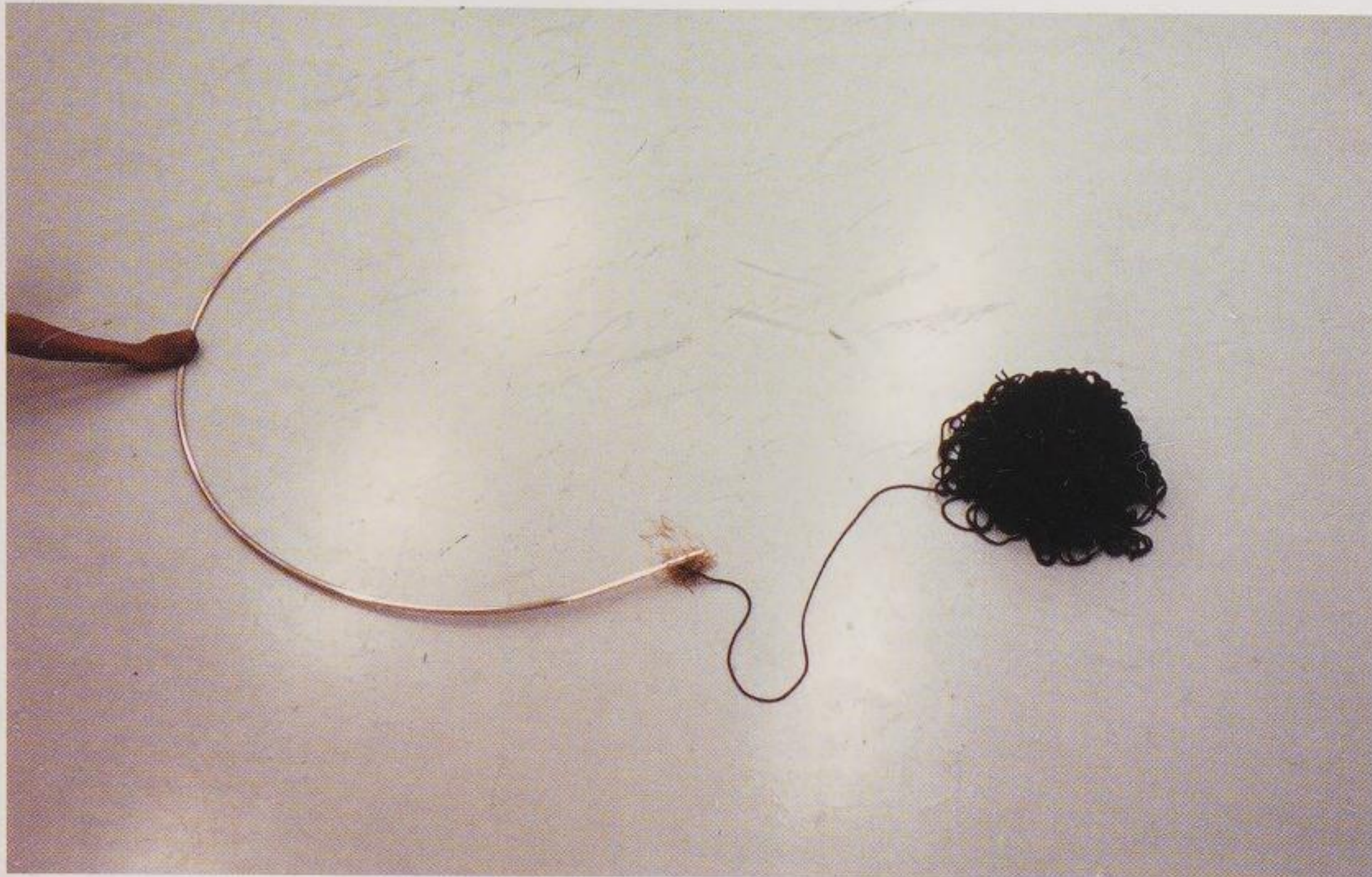
Fig. 6 (above)

Maha Maamoun (Egypt, b. 1972). *Cairoscapes 06*, from the *Cairoscapes* series, 2001–3. Seven digital prints on photographic paper, each 19¾ × 118⅞" (50 × 300 cm). Part of *Going Places: A Project for Public Buses*, Cairo, 2003–4. Courtesy of the artist

Fig. 7 (below)

Michèle Magema (Democratic Republic of Congo, b. 1977). *Les hommes d'état* (detail), 2004. Photograph, 8' 1½" × 9' 9" (2.48 × 2.97 m). Courtesy of the artist. © Michèle Magema. (Photo: © 2006 Artists Rights Society [ARS], New York/ADAGP, Paris)





the African female body is shown as an instrument of propaganda. By parodying the political concept of identity, Magema forces us to reconsider a country's past. The idea of reinterpreting history is also seen in *Les hommes d'état* (fig. 7), life-size photographs in which Magema re-creates the bearing, dress, and accoutrements of African dignitaries, as if to summon up her father's memory, blurred by exile.



Exile can produce a sense of dislocation, attenuating the notion of belonging and enhancing the self-definition of cultural values. The individual becomes multiple, a mosaic of possibilities. In her videos, performances, and photo works (page 228), Ingrid Mwangi projects this fractured perception, in which we see ourselves through the eyes of others. In such a case, our own sense of identity defines the borders of a continually shifting process of self-protection, responding, for instance, to globalization. Mwangi's *Wild Life* (1999) is about the impossibility of getting rid of racial preconceptions. A reference to exclusion is also obvious in *Neger* (1999), *Neger, negro, savage, or wild*. Different words for the same concept: when the African, not so long ago, was a threat because black referred to dirty, dark, devil; and it scared white children. Mwangi transforms her art into an armed response in *Dressed like Queens* (2003), in which she uses female bodies and voices to articulate African experiences and stories. The body contains the concepts of both selfhood and otherness. It is the thread connecting misunderstanding and ideas. The impossibility of anonymity transforms the body into a receptacle of codified gestures; the voice becomes a stream of metaphorical concepts.

In another approach to the meanings of the body, in *Surgical Hits (The Needle)* (fig. 8) the performance artist Otobong Nkanga plays with exhibitionism and voyeurism, immersing us in an intimate world of freedom. In *Awaiting Pleasures* (fig. 9), she moves in a space dedicated to the worship of her own body, tirelessly repeating the same

Fig. 8 (top)
Otobong Nkanga (Nigeria, b. 1974). *Surgical Hits (The Needle)*, 2004. Multimedia installation and performance, dimensions variable. Courtesy of the artist

Fig. 9 (above)
Otobong Nkanga (Nigeria, b. 1974). *Awaiting Pleasures*, 2002. Installation and performance, dimensions variable. Courtesy of the artist

ruled Zaire (now Democratic Republic of Congo) from 1965 to 1997. Mobutu pursued a phantasmagorical vision of an "authentic" Africa. ("Authenticity" was a political, social, economic, and cultural ideology implemented in 1970 with the goal of shaking off all colonial influence, to the point of banning Western products and prohibiting Christian names.) Magema's *Oyé Oyé* is a two-channel video installation; on one side the artist, shown without a head, mimes a military march; on the other are public images from the Mobutu era, such as parades. In both,



Fig. 10

Berni Searle (South Africa, b. 1964), *Half Light*, from the *Vapor* series, 2004. Lambda print, 47 $\frac{1}{4}$ × 93 $\frac{3}{4}$ " (120 × 238 cm); single-channel video projection, color, 16 mm film transfer to DVD, 4 min. 9 sec., edition of 3, plus 1 artist's proof. Courtesy of the artist and Michael Stevenson Gallery, Cape Town. (Photo: Jean Brundrit)

simple movements in a story without beginning or end, transforming herself to control her image. A pretty woman has to be strong. Acting as narcissist and focus of devotion, Nkanga converts her body into a machine propelling both perfection and desire. With artists such as Mwangi and Nkanga, the body is no longer a proof of racial or social discrimination; it is an armor that protects memory and transcends history.

The body is often a core element in the work of Berni Searle (pages 244–45). Her *Vapor* series (fig. 10), however, built on subjectivity, appeals to our imagination as well as to our senses, like an invitation to meditation and communion. In it, the meaning of rituals identifying and cementing together the members of a group is made tangible.

A similar concept is obvious in the work of Berry Bickle. She uses salt and ashes, two fundamental elements of Zimbabwean culture (the salt that preserves, associated with life; the ashes of the deceased, associated with death), to suggest that in a nation, the people, no matter their color or gender, all inherit the same history. In *Writtenonskin* (fig. 11), images and data of the slave trade are projected onto a body, in part as a reference to body painting and scarification, but also as a way to register how the past and its traumas remain, in a sense, inscribed on the flesh forever, their memory conditioning social behavior. Bickle's *Book of Lost Pages* photographs (fig. 12) look back to the era of Portuguese seafaring and reuse the imagery of colonial kitsch to

construct an ambiguous narrative about modern African societies. Searle and Bickle both address the soul and spirit of their societies, transforming social codes into allegories of a shared memory, as if this process were a way to beseech a fading history.

Each of them the product of a society and of a history, female African artists are not, however, the prisoners of a collective destiny or limited to a seducing global discourse about gender balance. Despite difficult circumstances, African women have been able, throughout the ages, to maintain a space of freedom for themselves. Today, art is the new weapon for preserving and enlarging that free zone. Female African artists explore the challenges of the world without complaisance. Vigilant, they exhume demons, hunt down preconceptions, scatter taboos, and are unafraid to reveal our darker fears. Their art is a metaphor, an ongoing transgression of all that is forbidden. And even when lyrical or delicate, it marks a radical rupture with the idea of an African "feminine" art supposed to be "pretty" and never disturbing or challenging.

These female African artists masterfully bring the debate about contemporary art production from Africa to a higher level. In this way, they pay tribute to the memory of the lost battles and miscarried dreams of generations of African women sacrificed, in the name of social stability, on the altar of national priorities.

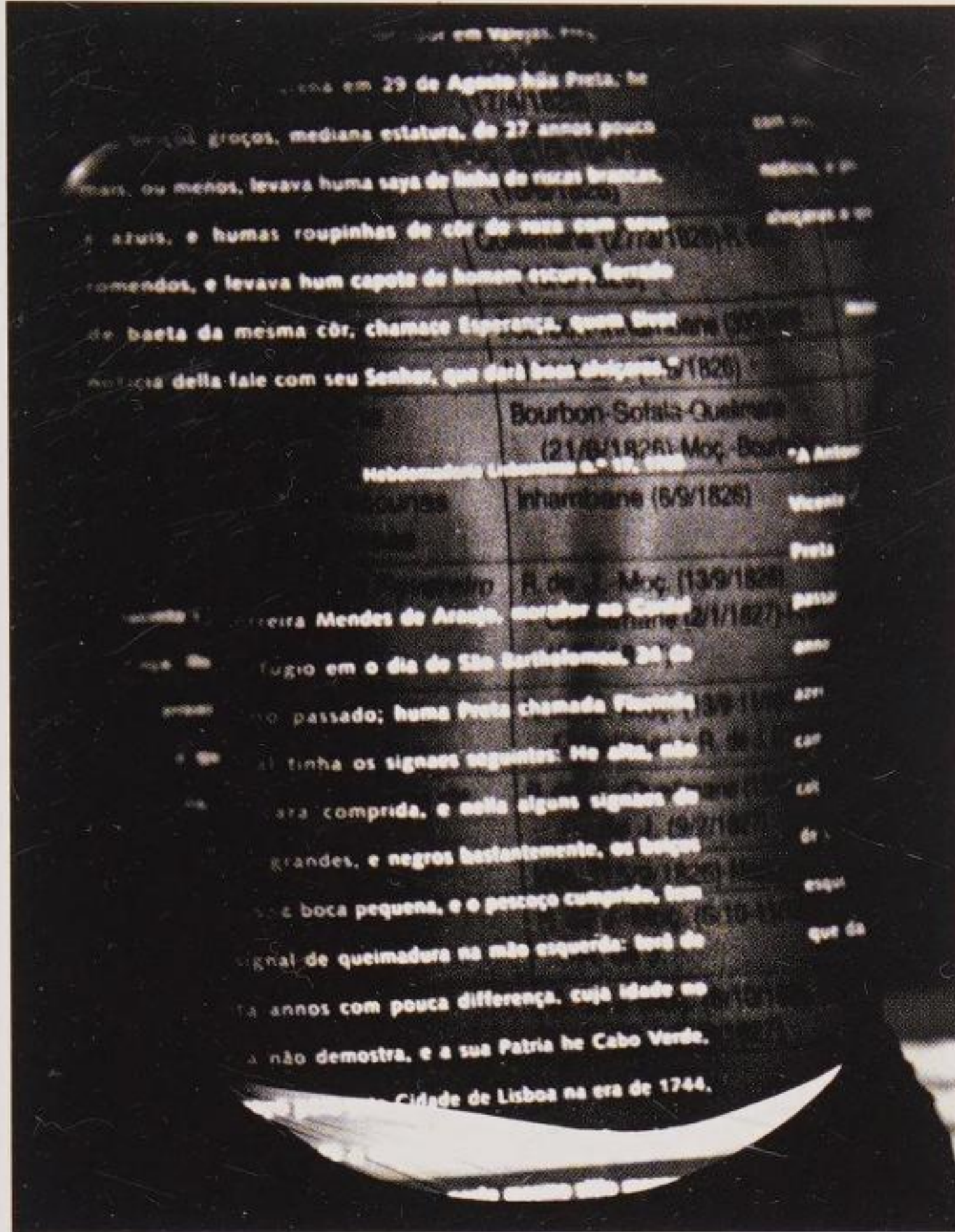


Fig. 11
Berry Bickle (Zimbabwe, b. 1959). *Writtenonskin 1*, 2005. Gelatin silver print, 20 1/8 x 15 3/4" (51 x 40 cm). Courtesy of the artist and Exit 11, Contemporary Art Space, Grand-Leez, Belgium



Fig. 12.
Berry Bickle (Zimbabwe, b. 1959). *Book of Lost Pages 2* (detail), 2005. Photographic print, 15 3/4 x 11 1/4" (40 x 28.5 cm). Courtesy of the artist and Exit 11, Contemporary Art Space, Grand-Leez, Belgium



Gender Mobility: Through the Lens of Five Women Artists in India

Geeta Kapur

Feminist practice is, in its radical definition, provocative; in its more reflexive aspect it complicates the otherness of gendered sexuality, taking it beyond the narrow historicity of sexual antinomies—and toward a calibrated and critical account of “difference.” Female artists have devised means materially to transfigure sanctioned notions of identity, to push corporeality into interpretative possibilities at once nurturing and uncanny, to test the paradox of “mimesis and alterity”¹ by a theatrical rendering of gender. Often compelled by the lure (and revulsion) of beauty, these artists play on the polyvalence of masquerade—from a wounding narcissism to fetishist forms of cross-gender sexuality, to a performativity that mocks the politics of representation.

If we understand that art and culture in the cosmopolitan contemporary are driven by forms of representation that are as often simulacral as they are authentic, then feminists are often the ones to read either aspect of representation against the grain. Working against or beyond the universality presumed by phallogocentric authority, they bring to the condition of oppression something more than ideological identification based on binary categories. The battle against binaries is above all against the primal binary of male and female (man and woman), the premise of which must be questioned in order to demolish the metaphysics that surmounts it and dominates all existential questions. Feminist consciousness reduplicates the experience of loss in order to gain a contrary mandate: for a promise of survival incarnating, in the form of a witness, the pain and desire, the abjection and refusal, of otherness.

Feminism is a discourse against power; feminist artists, refusing to accept the formal closure of (late) modernist art, translate feminism’s deconstructive “genius” along an itinerary of subversions; along such reconstitutive hypotheses that address the issue of power conceptually, retroactively. The questions investigated by the vast body of feminist literature rotate around representation as a psychosocial act. However,

it is by complicating these into semiotic conundrums that meaning is elicited. Rosalind Krauss’s warning, not to take the signified as a given, not to lunge for it in an interpretative overkill,² is crucial in understanding the strategy and ethics of representation. It is not enough to work a critique of “woman as image”; we should have to chase after the signifiers and arrive at indirect (allegorical?) reconfigurations that lead beyond the image to the limit of formlessness. Further, the very category of woman and, therefore, of sex and gender, suggests a juridical redefinition such as Judith Butler offers and contests. Asking for a deconstruction of the very terms of discourse on which gendered existence is premised, Butler promotes the ironies at play in the *performance* of gender.³

With the sign—visual, performative, discursive⁴—under scrutiny, the questions relevant to aesthetics come to the fore: fetishism⁵ in the exchange-driven economies of commodity and spectacle; contrariwise, the restorative possibilities of beauty and also those of mourning.⁶ Some of these modalities within feminism are direct provocations for the practice of art. In the present essay, I take the example of five women artists working in India with lens-based images (Nalini Malani, Pushpamala N., Dayanita Singh, Sonia Khurana, Tejal Shah), seeing how each of them addresses core questions about gender and representation, and how they open up detours specific to the Indian context. For this purpose, the framework implies cultural configurations that articulate gender according to certain customs and protocols. But the detours also crisscross into more individual versions where artists with distinct sexual attitudes can inscribe their practice, tendentiously, within the ongoing movement of global feminisms.

Remythologizing

How shall we conduct a transaction between the *victim* and the *witness*, between these two key signs, where the one verges on mortality and the other serves for a living

Opposite:
Detail of Pushpamala N. and Clare
Arni, *Yogini*, 2000–4 (see fig. 11)

testimony, and both together establish a large part of the iconography of twentieth-century art? The two designations have been especially important within feminist and postcolonial discourses and, in both cases, the stereotype has been activated to conduct that transaction. There is the stereotype imposed in the act of othering; there is also the stereotype construed like an artifice by the subject herself, garnering attributes, mimicking the iconic—and averting the temptation to cast these ironies into instrumentalized iconographies. This opens up a debate on what an ethics of self-representation might be; specifically, on how the female “self,” identified in all its contestations, might be figured within the extended discourse of representational politics.⁷

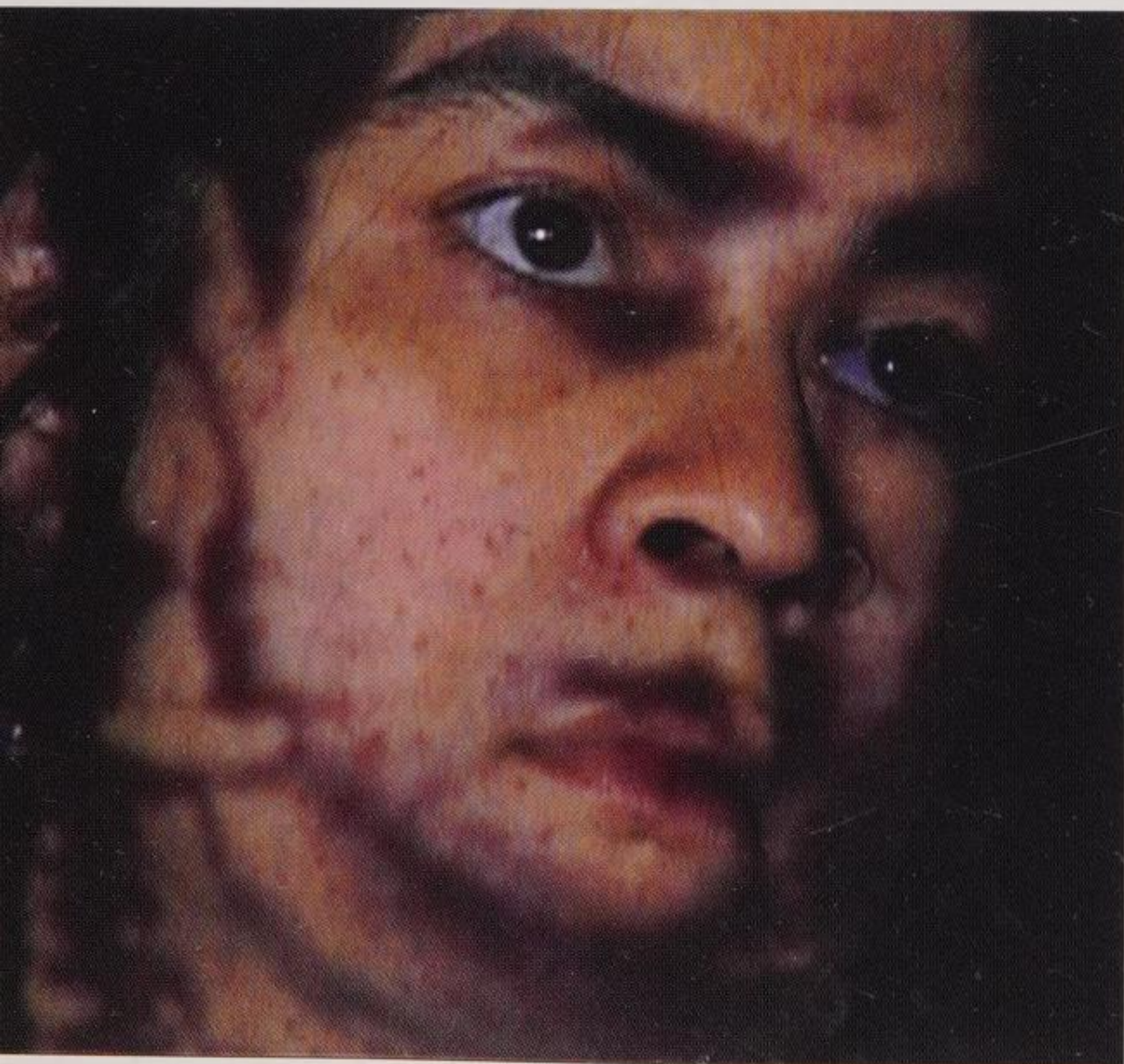
Both Nalini Malani and Pushpamala, borrowing stereotypes of Indian women from the nineteenth and twentieth centuries and bringing them up to date, prod the questions posed above. Believing themselves to inhabit what is now called a postnational society, they

address the national nevertheless. On site in the painting or photograph or video are female preceptors who act out meek or divine stereotypes, or stereotypes of the female grotesque; but who can, on reflection, be recast as the (dissembling) interlocutors of those more grand identities that characterize the national.

Malani’s video-narratives are frequently based on well-known plays, stories, and social critiques.⁸ She chooses texts that embody dispossession, that allegorize the nation’s betrayal of its citizenry, that index the level of loss entailed by the populace in relation to the state. In inverse proportion to the developmental ambitions of the nation-state, Malani tries to materialize through image what Veena Das calls *social suffering*,⁹ and her choice of mode for this purpose is almost always tragic.

In the single-channel video installation titled *Unity in Diversity* (figs. 1–4), Nalini Malani animates a nineteenth-century oil painting (Ravi Varma’s *Galaxy of Musicians*, c. 1889)¹⁰ in which a tiered group-portrait of Indian

Figs. 1–4 (left to right)
Nalini Malani (India, b. 1946).
Unity in Diversity, 2003. Single-channel video installation, color, sound, 7 min.; crimson room, framed black-and-white photograph, video set in picture frame, 12 × 12' (3.65 × 3.65 m).
 Courtesy of the artist



women, holding musical instruments and costumed according to ethnic type and region, serves as a tableau allegorizing the diverse and unified nation, the civilizational slogan Indians repeat in the hope of sustaining a secular, multireligious, multiethnic, and democratically structured polity. Malani's galaxy mutates through a painterly rendering of video animation: a flesh-and-blood actor underwrites the images of her painted sisters, and the surface shudders with the uncanny overlapping of dead and alive women. The screen replicates an "Old Master" painting encased in a frame, and the pleasure of its pictorial imagery—blooming, twitching, dissolving—is shot through with omens. A gunshot causes us to regain consciousness in an India rent by religious violence.¹¹ The screen breaks into palpitating viscera—an intrusion, a probing that might, in a Surrealist take on body metaphors, stand for rape. The short narrative closes with insurgent women wearing head scarves and carrying guns; a voiceover sees the transfiguration support the

right of representation—urging us to name by whom, and how, this right may be elaborated.

Malani has always worked through certain psychoanalytic tropes: with neurosis that virtually forms the iconography of "woman"; and with the wounded female body—a personification of "lack," fetishized through the masculinist gaze. Staking her artist's chance on finding a way out of a corrupted condition, Malani messes with the glutinous accretions that adhere to the "real," and melds into this matter her painter's voracity for blood and gore from the victim's body. In the very process, her female figures, mutilated by war and violation and other, more invisible metonymies of patriarchal violence, take repossession of themselves and, grabbing what is not-yet-language, work with gestures that are at once raw and reparative, and always also cathartic, in the *expressionist* sense of that word.¹²

Malani's multiscreen video installations are directly political and even topical, elaborately narrativizing war,





Fig. 5
Pushpamala N. (India, b. 1956).
Dressing-Table Sequence, from
Phantom Lady or Kismet, 1996–98.
 Gelatin silver print, edition of 10,
 16 × 20" (40.6 × 50.8 cm).
 Courtesy of the artist



Fig. 6 (far left)
Pushpamala N. (India, b. 1956).
Jumping Sequence, from *Phantom
 Lady or Kismet*, 1996–98. Gelatin
 silver print, edition of 10, 20 × 16"
 (50.8 × 40.6 cm). Courtesy of
 the artist

Fig. 7 (left)
Pushpamala N. (India, b. 1956).
Hunterwali Sequence, from
Phantom Lady or Kismet, 1996–98.
 Gelatin silver print, edition of 10,
 20 × 16" (50.8 × 40.6 cm).
 Courtesy of the artist

bombings, ethnic cleansing, civil conflict, public murder;¹³ her “shadow-plays” are, on the other hand, sublimated into room-size chimeras echoing with cosmic demonology, human desire.¹⁴ Hosts of “figures” (shot, scribbled, animated) pass through the world as through scrim (screens, Mylar, walls) and crowd the threshold in surreal mutations. With these veiled icons, reality cedes to a charade of representation. Shadows and echoes, a chorus of lament rewinds itself again and again as in Malani’s early rendition of the Medea myth.¹⁵ Meanings chase themselves into an abyss, and Malani plucks out female stereotypes, shattered and bereft, pleading the need for a definitive *dis*-closure. In continuing to offer tales of terror and pity, her work becomes complicit with fate: are her maneuvers already, as it were, cursed, and therefore swept into hermeneutic closure?

Malani belongs to a generation, and a tradition, that does not shy from producing replete imagery that still seeks to enrich secular culture with an image-code. And so it may be correct to say that her iconographical aim is to remythologize representation.¹⁶ Seeing the mythical figure as a powerful precursor of the abject stereotype, she makes a bid for recycling this hybrid, high/low resource into a cunning redeployment of the symbolic. She takes recourse to the (anti)canons that feminist investigation of representational norms continues to yield, and these help her achieve her sustained project: to condense social suffering into the task of mourning, into that particular form of expressivity attributable to women in which the process of healing, of bringing back a sense of belonging—to family and community and even perhaps to the nation—is simultaneously prefigured and critiqued.

Grounded in this aesthetic of expressivity, Malani projects the sense of oppression outward, into a pyramidal structure, where power is homogenized and hierarchical, and within which the female subject is, as it were, incarcerated. At the same time, like her feminist counterparts all over the world, she understands the need to lever this pyramid, to destabilize it and open up the

established institutions of which it is composed—not least, nation, culture, art—that pass too easily as benign.

Mimesis

Pushpamala both “directs” and acts as the principal protagonist in the several sets of photographs she has co-produced with professional photographers. There is the kitsch elegance of melodrama in the cinematic *mise-en-scène* of *Phantom Lady or Kismet* (figs. 5–7).¹⁷ This was followed, among other smaller sets of photographs, by the *Navarasa Suite* (2000), in which the artist depicts “moods” and emotions enshrined in Indian aesthetics through pictures composed in the manner of stills from Indian film “classics,” her images suitably shot in black and white at the vintage India Photo Studio, Mumbai.¹⁸ With the more recent series, titled *Native Women of South India—Manners and Customs* (figs. 8–11), Pushpamala works through a set of stereotypes depicting south Indian women in the national imagination, where she brings into play an excess, a surfeit of representation, in what otherwise appears to be an exercise in plain mimesis.¹⁹

Proffered with obliging intensity by the self-same performer, the serial account of feminine images is based on a popular rendition of Indian aesthetics; on variable rules of ethnographic conduct (from brahmin “belle” to a “primitive type,” from medieval sorceress to a black nun); and, more elaborately, on shifting codes of iconography. Indian culture is notated in full irony through art-historical and popular typologies of female images, and it is through this classificatory game that Pushpamala touches certain nodes within the social contemporary. To put it differently, it is through an indulgent iconophilia that she acquires the sanction for a conceptually iconoclastic—and political—form of alterity.²⁰

By tarrying with the commonplace, Pushpamala displaces the privileged position of individuality assumed by elite selves; she covers over the existential resource and elaborates instead on the body-surface. That is to

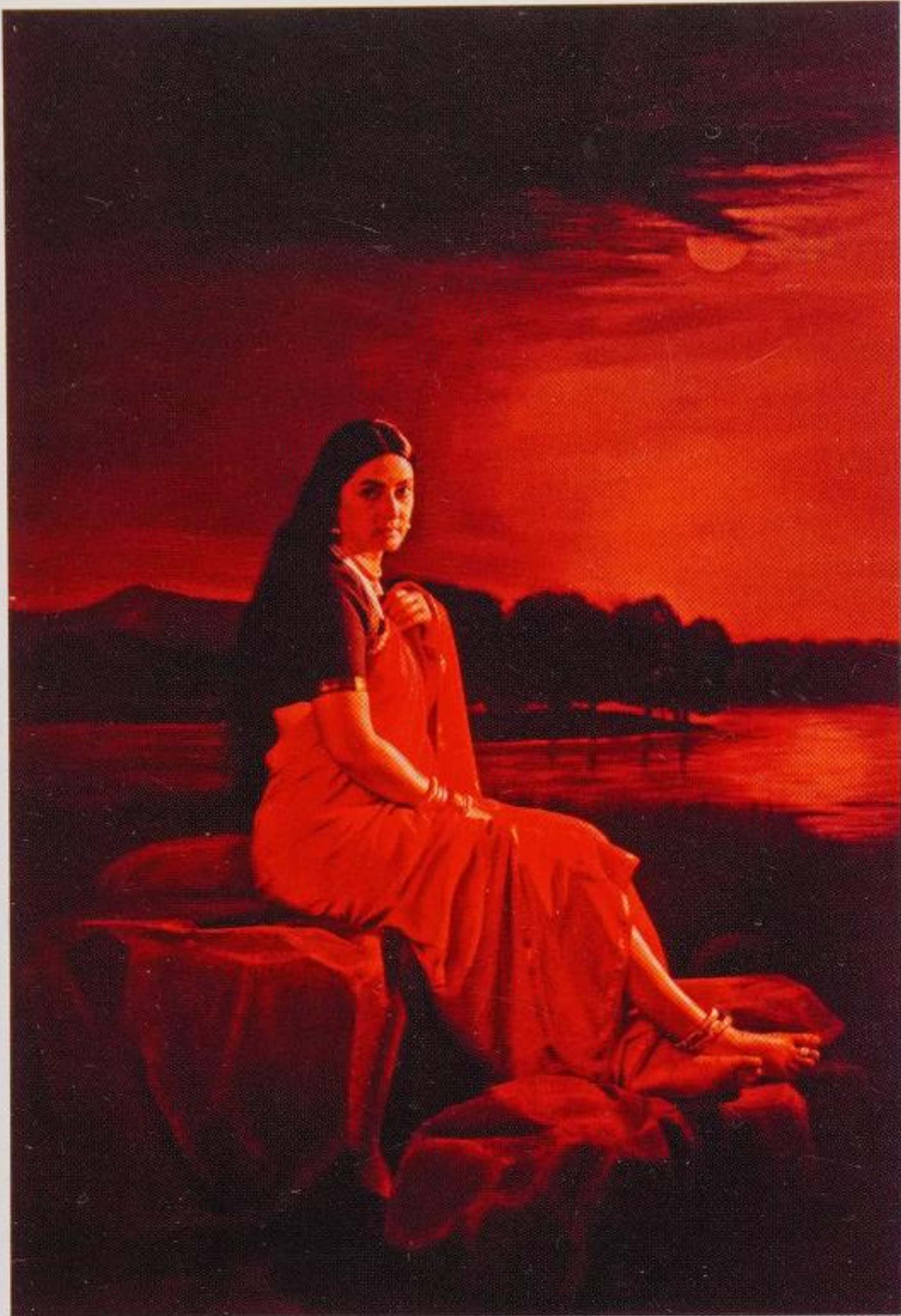


Fig. 8 (far left)

Pushpamala N. (India, b. 1956) and **Clare Arni** (U.K., b. 1962). *Lady in Moonlight*, from *Native Women of South India—Manners and Customs*, 2000–4. Color print on metallic paper, edition of 20, 24 × 20" (61 × 50.8 cm). Courtesy of the artists



Fig. 9 (left)

Pushpamala N. (India, b. 1956) and **Clare Arni** (U.K., b. 1962). *Toda*, from *Native Women of South India—Manners and Customs*, 2000–4. Sepia-toned gelatin silver print, edition of 20, 24 × 20" (61 × 50.8 cm). Courtesy of the artists

say, she “writes” the body with a readily available visual language and turns this scripted body into a performative agent. In her many capricious avatars, Pushpamala performs a cultural act: with fetishistic care for detail (involving elaborate costuming, stage props, accessories, and painted backdrops exactly matching the popular sources), she creates before our very eyes the object she wishes to investigate. The referents are largely popular images of sacred and profane icons, interspersed with stock audacities hawked in the way of penny-prints. The overall project has to do with an artisan-like preparation of the complete artifice, and the vivid photographic outcome approximates to an archive of images annotated in the manner of an anthropological study.

The artifice that accrues—the photo-image—offers an amiable aspect of what may be designated as “cheaply” negotiated selves that serious representation disdains. Selves that are inside/outside anthropology as well as inside/outside modernity, and which, in our quest for authoritative identities, we designate as banal and fabulous—both at once. This makes kitsch suitable for appropriation by an artist wanting to deflate foresworn commitments to selfhood. Indeed, the key

to Pushpamala’s irony lies in the fact that these elaborate image-suites lead not to a plenitude of presence but to a disorienting negation, even, arguably, to a virtual ciphering of the artist’s self-identity.

Based on masquerade, Pushpamala’s images are conceived and presented to be definitely counter-substantive and do not follow the anguished course of (female) de-selfing. An ontological (originary) paradigm of “being” is not offered by Pushpamala; not even in the subversive manner of Cindy Sherman, who, even in a purely semiotic reading, will be seen to invoke forebodings of violence and entropy. I refer to the way Sherman moves from images of cinematic melodrama—such as the melancholic beloved—to hideous impersonations quoting canonical art history, to enactments of self-destruction in which a body fitted with prosthetics, a puppet recalling Surrealist misogyny, generates and then dumps the fetishist pact of pleasure and death. By courting states of formlessness, Sherman takes her images (as if) beyond representation, beyond mourning.

Unlike Sherman, Pushpamala’s choice appears as flat as the image-sign she produces to “win” the identity of, say, a mother goddess, who rules the imaginary in her

Fig. 10 (below right)
Pushpamala N. (India, b. 1956)
 and **Clare Arni** (U.K., b. 1962).
Our Lady of Velankanni, from *Native Women of South India—Manners and Customs*, 2000–4. Color print on metallic paper, edition of 20, 24 × 20" (61 × 50.8 cm). Courtesy of the artists

plenary form but shares the score with film star, circus girl, housewife, and artist, all returned to the zero-sum of representational meaning. Yet there are similarities. Like Cindy Sherman, Pushpamala poses the question of indexicality, and of the original as referent, every which way—as in the staging of an abandoned heroine in a film-noir narrative who is herself part of a generic fantasy. There is, similarly, an ambivalence about whether, indeed, the image is only a simulacral “presence” with no signified: a copy of that which is and that which is not, since in some cases there is no earlier representation at all but only the desire for it.

An obsessive mimesis can render the repetition in mimicry a measure of calibrated *difference*—visual,

cultural, anthropological—mocking yet enhancing representation. Not based on existential intransigence, or on sexual difference alone, Pushpamala’s cultural stretch yields other kinds of alterity: of class, caste, sexuality, gender, and other more clearly socialized categories. Pushpamala uses the woman’s image as a handy excuse for a studio frolic, for acting out, but equally for a visual transcription of critical clues on identity formation.

Semiotic queries on the business of identity, followed by a mocking investigation of “woman-as-image,” lead Pushpamala to an unrelenting irony of “being.” On the other hand, the continually processed “becoming” yielded by this hyper-representation builds up a sense of absence, as if every new artifice, meticulously crafted,

Fig. 11 (below far right)
Pushpamala N. (India, b. 1956)
 and **Clare Arni** (U.K., b. 1962).
Yogini, from *Native Women of South India—Manners and Customs*, 2000–4. Color print on metallic paper, edition of 20, 24 × 20" (61 × 50.8 cm). Courtesy of the artists



reproduced, and performed, was an index of loss rather than of iconic gain. I glean this from the actual phenomenology that Pushpamala's exhibited work creates: a diffuse emptiness produced by mimetic enervation condenses into a reified image at certain points in the semiotic grid. Does she suggest that the existential equation of "being and becoming" is now wholly exhausted? Did it, perchance, abide in a male-identified "soul" now up for scrutiny? Is it fear, is it disregard, or is it liberation from a unitary axis of self that prods her to circumvent the dire test of representational veracity?

What is gained by the female subject through this (de)legitimization of type/stereotype, and of all such classificatory forms of identity that Pushpamala

impersonates/investigates—including that curiously de-gendered "dummy" costumed to kill? By filling out the contours of an anthropological cartography and ever-wider options for "otherness," she can be said to infiltrate the symbolic domain. She undermines the sign as linguistically structured within the phallogocentric/identitarian/aggrandized domain of the symbolic; she also, therefore, undermines the (perverse) logic of the "feminine as masquerade," based as that is on a fetishistic displacement of the phallus. Indeed, Pushpamala is a feminist almost entirely to the extent that she produces a mimesis wherein desire is not cathected onto the object (of desire) but persistently prodded. We know that if desire is conventionally



Fig. 12 (top left)

Dayanita Singh (India, b. 1961). *Mona with Gurus*, 1991. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Courtesy of the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)

Fig. 13 (top right)

Dayanita Singh (India, b. 1961). *Mona with Ayesha*, 1992. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Courtesy of the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)

Fig. 14 (bottom left)

Dayanita Singh (India, b. 1961). *Mona and Pet Shabnam*, 1999. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Courtesy of the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)

Fig. 15 (bottom right)

Dayanita Singh (India, b. 1961). *Mona in Graveyard*, 1998. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Courtesy of the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)

Fig. 16 (right)

Dayanita Singh (India, b. 1961). *Mona in Her House in the Graveyard*, 2000. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Courtesy of the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)

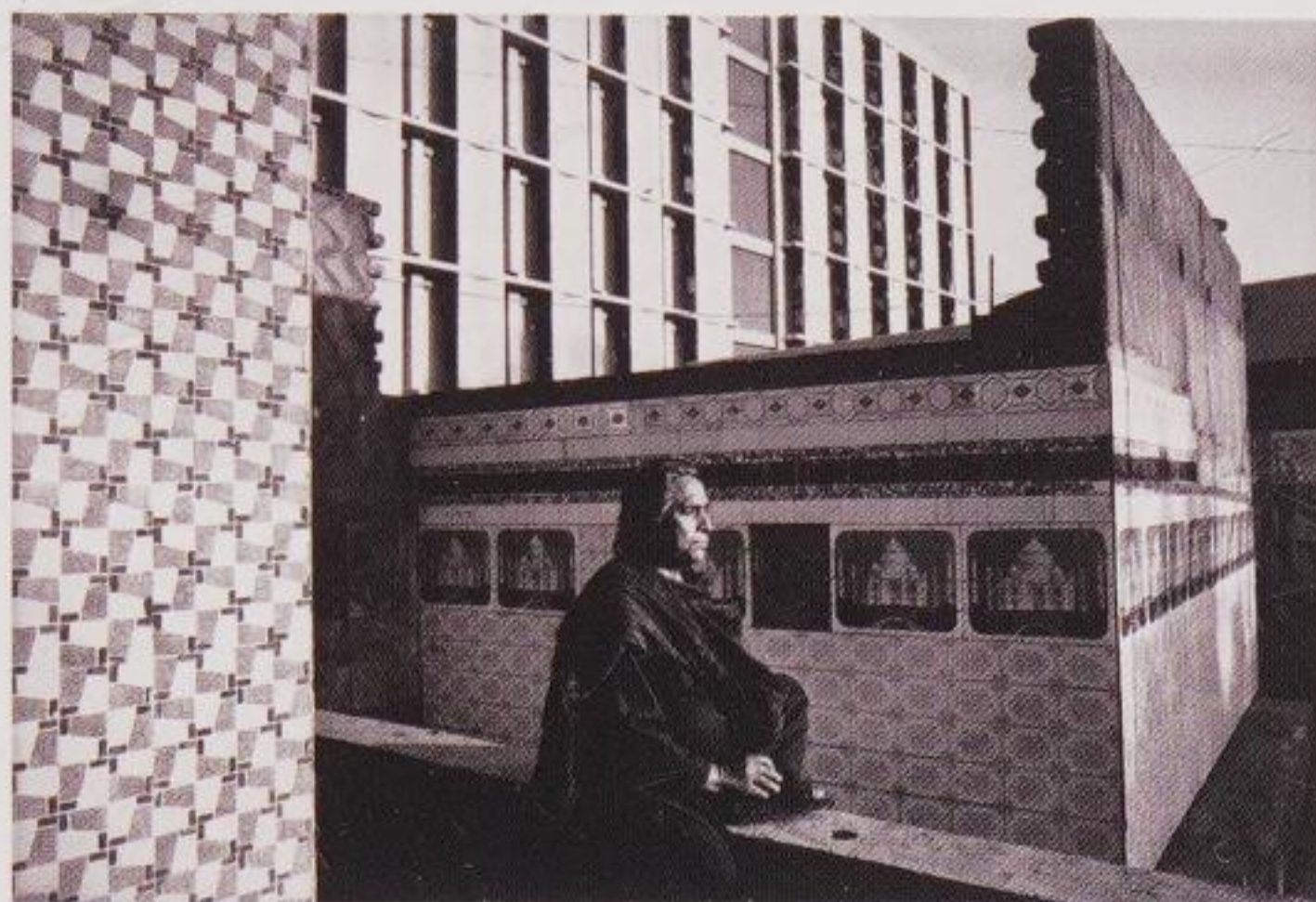
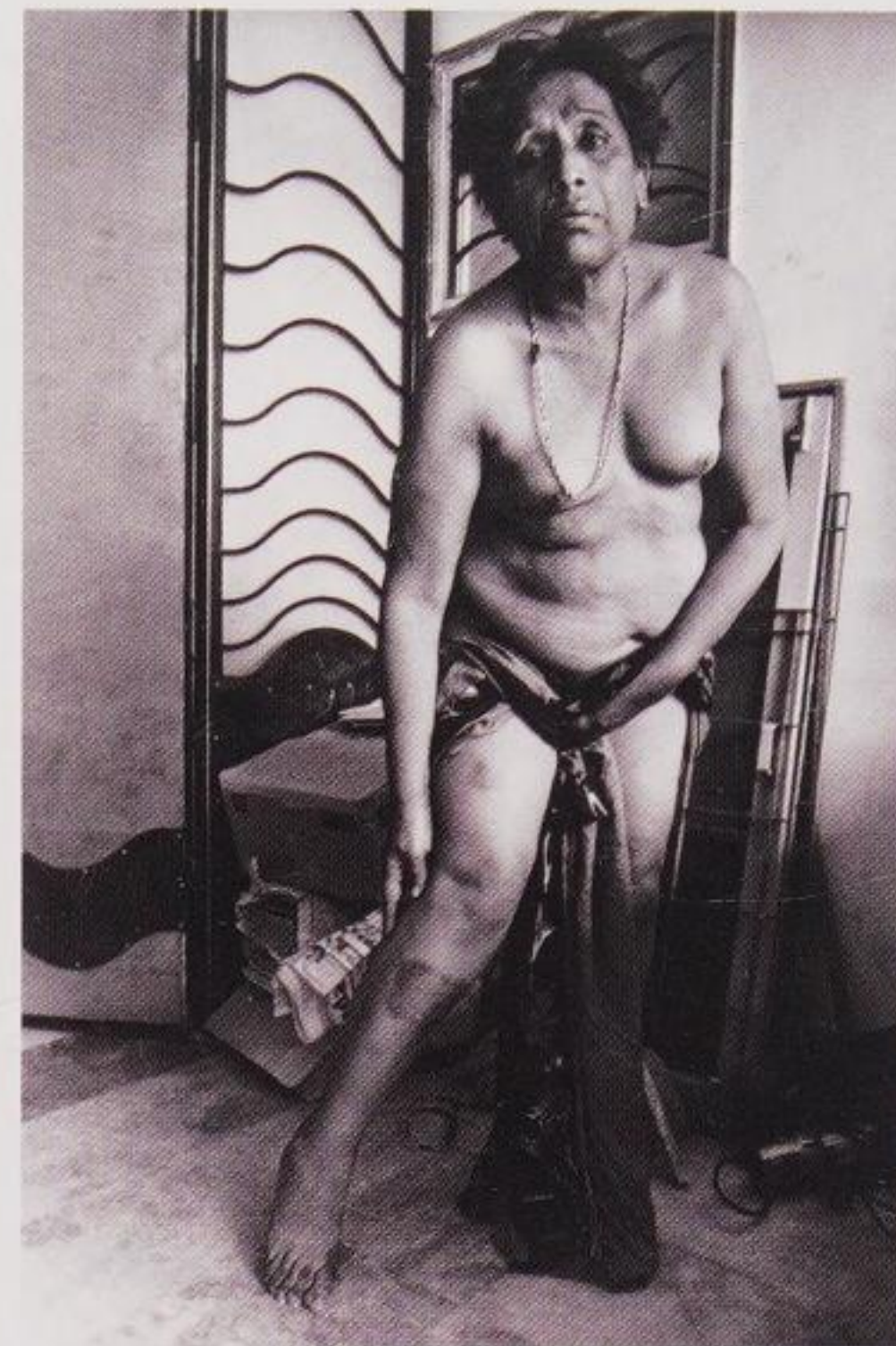


Fig. 17 (far right)

Dayanita Singh (India, b. 1961). *Mona Beaten by the Police*, 1998. Gelatin silver print, 18 × 12" (46 × 30.5 cm). Courtesy of the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)



conveyed as pleasure culled from the “depths” of a replete sexuality, then the feminist critique of desire downsizes the integral subject and sees gender as a go-between for negotiating the terms of becoming.

Once the (infantile) narcissism that fixates the artist to her image is transcended, a critique of representational politics surfaces in Pushpamala’s oeuvre. And transcendence occurs through a mobility offered by the contract of performance, by the almost fatal attraction of *body to farce*. Pushpamala’s work—sculptural, photographic, performance, and video—is hinged on the high key of farce. And the feminist angle on this is poignant: it springs from self-doubt and anxiety, from a desublimated form of mimesis, a rude stance on existence that covers over the vulnerabilities entailed when she “becomes a woman”—in Simone de Beauvoir’s sense of that phrase.²¹ And when she becomes, in addition, an artist, mandating herself to transfigure the confounding domain of the symbolic.

Sex, Gender, Abjection

I move on to the encounter between a female photographer and a self-castrated eunuch, Mona Ahmed (see figs. 12–17 and page 251). The scopic narrative begins with Dayanita Singh entering a life-world removed from her own by class, gender, religion, age, circumstance, and *destiny*—to use a metaphysical term peculiarly suited to Mona Ahmed’s condition of being/not-being a woman and, even more, the mother that she so decidedly wants to become. Predicated on a

classically voyeuristic set-up, the terms are, however, repudiated in the extended suite of black-and-white images taken over ten years: the photographer’s awe, compassion, and enchantment provide a foil for the photographic subject’s profound passion, the sequenced images recalling the Stations of the Cross.

Overlaid with performative excess, the images ask to be viewed as a charade in which this paradoxical protagonist, Mona Ahmed, mired in the gender dilemma, takes center stage; a dilemma that is, for the eunuch, “absolute” in that s/he must live with a gender that is materially overdetermined by the act of castration (figuratively speaking, the wound inflicted by the act never ceases to bleed) and, yet existentially unresolved in that s/he never achieves relational ease within any social order.

It is in such a context that the two persons involved, Dayanita Singh and Mona Ahmed, insist that we recognize the existential bind in their collaborative project.²² Not only are we led to regard (literally, see and respect) a friendship between the photographer and her subject; in addition, the indexical record of a *life* materializes through the photographer’s lens (*objectif* in French), and the protagonist (providing an epistolary text) claims it as a mock-autobiography tellingly titled *Myself Mona Ahmed*.²³

In the early part of the story, Mona Ahmed enjoys glory as a powerful eunuch in a tight-knit and hierarchical community of eunuchs. Singh photographs Mona in celebrative sequences, her audacious body along with those of her companions virtually pressed against the

surface and filling the picture-frame with frontal close-ups (fig. 12). The photo-narrative of Mona with the beautiful Ayesha, her adopted baby daughter, is different; during Mona's ecstatic years of motherhood, Singh enters the bedroom like an auntie with a magic lens breaking the seduction-and-voyeurism lock (fig. 13 and page 251, top left). With mid-shot realism, the photographs achieve a degree of objectivity depictive of a familiar, familial relationship, and also the subsequent estrangement, when the miasma of sentiment ruptures and the mother-daughter relationship falls apart.

While Mona is bringing up Ayesha, she is expelled from the eunuch community and from her home for "insubordination" of various kinds—among other things, she drinks too much. Mona squats in a graveyard in defiance and is further ostracized. The punishment is nearly fatal; the daughter is taken away by her eunuch gurus. Mona begs and connives for the return of the child, fails, and accepts her loss as part of the affliction she believes God confers upon those born as a third sex (page 251, top right). Marked by the unremitting sorrow of unbelonging, her heavy face crumbles into ruin before the camera's increasingly compassionate gaze. She slowly sets up home among the graves of her dead ancestors, as illegal occupant, as exile, and, by the mercy of Allah, as a reigning eccentric in her new domain. She starts a menagerie and lavishes her animal companions with love (fig. 14).

With clues drawn from the compact of friendship, Singh takes Mona now like a Beckettian figure at home in desolation, now again like a Brechtian character who never loses the power of irony, the force of a performative gesture, and the affirmative cunning whereby she survives, at once devastated and grand (fig. 15 and page 251, bottom left). In the carefully composed pictures of Mona-in-wilderness, the stance and style are theatrical but the spatialization is spare, the photographer having pulled back to a long shot in order to amplify her protagonist's solitude (fig. 16). Singh frames her—rough

and misshapen—in that still-baffling ability to seduce, in her gracious ability to reflect and to dream—and then she "leaves" her, judiciously, letting be the old actor in a *mise-en-scène* that both have together constructed for the purpose of a lived narrative over those ten years.

Throughout, the protagonist offers herself as a unique person, even already a developed persona, elaborated in and through a series of well-appointed tableaux of home, street, graveyard. But we also know that this persona could only ever have been developed through the pursuit of *this* photographer, by Singh's selection of the near-cinematographic *mise-en-scène*, the lensing, framing, and stylistics matching this passionate poseur (page 251, bottom right).

As recipients of this life-through-image, we need to come to terms with the deep sensuousness encoded in the encounter. Mona Ahmed displays what one may call the plenitude of "perversion," in the sense that the eunuch suffers a double castration: a possible hermaphrodite endowed with an undeveloped or incomplete penis, s/he is castrated by choice to assume a female body that is already always seen, in psychoanalytic terms, to be characterized by "lack." Based on an exaggerated and "unnatural" vulnerability, the capture of Mona's performative skills becomes crucial. When her fetishized body takes on aspects of (self)flagellation, as in the picture in which Mona displays the bruises from the beating she receives from the police (fig. 17), the lens becomes the mirror, and the very ontology of the photographic image, its irreducible "realism," becomes available. But the eunuch teases the other's desire for a sexuality that is at the same time ostentatious and ambivalent—so also Mona: because she acts out an erotic fantasy from within a double and indeterminate gender, the image swells into a melodramatic mode and becomes larger than life.²⁴

In performing gender, or what she calls the third sex, Mona subverts the camera's claim of *vérité* in favor of a symbolic self endowed with the significance of deep

affinities (not least between a eunuch mother and an adopted daughter, as well as between herself and her photographer-friend). The actual photographs raise further questions. Is Mona Ahmed given over to a mortal foreboding that needs to be masked, if not also shrouded? Is there a point at which too much knowing supplants representational “veracity”; where the unrepresentable “real” is glimpsed through a form of abomination or, indeed, of the “obscene”?²⁵ Is it this photographer’s task *not* to allow a farce to develop within the drama enacted by a person/performer valorized but also a priori abused? Is there in the personification of the third sex an obdurate metaphor for transgression that it is the photographer’s task both to expose and veil?

If the narrative build-up on an intersubjective basis between the biographer and the subject is the only true exchange, it is a fact that no criterion of truth about the subject, let us say this subject, can actually ever suffice. This paradox is fully played out as theater between the photographer and protagonist, and in a manner similar to the transactions around the body that an actor and a director will conduct in full protocol. The actor will offer the gesture on a sliding scale of performative uncertainties, but even while the material (and phantasmal) body of the actor mimics the self in extremis, the director will know how to subvert unwanted identification and thwart the seeming fullness of representation.²⁶

The photo-narrative starts with the friend-photographer’s awe for an outcast life that is pre-scripted according to the belief that unresolved gender is tragic. The photographic act, addressed with full mannerist excess and then flipped to a monumental emptiness, recuperates—as in projective mourning—the majesty of the *tragédienne*. A deeply cathected image is elicited by Dayanita Singh from the materiality associated with such grossly social (and oddly sovereign) abjection, and it is an image of Mona Ahmed that overwhelmingly transcends the routine round of issues about sex, gender, and identity.

“Trans”

Transgender enactments can be differently pitched: they lean toward the fulfillment of some immanent (though contradictory) desire, or, on the other hand, they privilege a deconstruction that almost certainly leads to an anti-aesthetic.

Conducted in a minor key, Tejal Shah’s work hinges on the mobilizing prefix “trans.” The term swivels to engage several concerns, notably, the cross-gender wager from a lesbian vantage point, positioning itself against all monological identifications within the social. When Shah performs gender, aggressively, as in *Stinging Kiss (Chungari Chumma)* (2000), she takes you over and across (and even, maybe, beyond) the binaries of male and female.

Assuming that the (easy) answer to metaphysics is masquerade, we must see the mutational aspect involved. In the two-channel video titled *Trans-* (page 248), Shah and the Brazilian performance artist Marco Paulo Rolla stage a makeover by (simply) looking into the video camera: they *mutate* from girl to boy (with a magical appearance of beard) and from boy to girl (with cosmetic care), and they claim thereby the (non)identity of a “mutant.” Because the camera is directly the mirror into which both of them looks, all the associations with the mirror are invoked: from mortal attraction to the tropes of (mis)recognition, identification, and alienation, to the responsibility that is locked in the bond between mimicry and representation.

As against the frisson created by the drag queen strolling in public spaces, a transgender enactment within a gallery, a performance video (or theatrical impersonation) is likely to meet spectators already prepared to gloss the effect. What does the preparedness of the spectator do? It drains the provocation, but signifies the act and turns it into a readable text that is, in one way or another, *about* the aesthetic. When, for example, Tejal Shah and Marco Paulo Rolla invent styles of adornment that are outcrops of the body (hair) or

instruments of abuse (whip) or trinkets to attract (nail polish, jewelry), the mannerist excess shifts from the domain of transvestite erotics to that of the object fetish. This is a compact with reified beauty, found to be part of all aesthetics; an obsessional pursuit that takes on a strangely sanguine effect, whereby the act of looking is somehow redeemed of the gross bits of curiosity. A transgender performance, acutely fascinating as it is, helps in fact to defetishize the gaze and to make transgressive sexuality accessible, the larger feminist meanings of which are in continual interpretation. Among other things, it leads one to surrender the tension of maintaining binaries, and opens out multifocal apprehensions of subjectivity.

This brings me to Tejal Shah's performance (at a Khoj workshop in Delhi), titled *Sleep* (2004), in which she strings herself on a hammock outside the window of a two-storey building and "sleeps" into the twilight, only half-visible and misrecognized, as to gender, by the crowd in the street below. The body slung at a height of about twelve feet is "secured" by the set-up inside the room, where a twin hammock swings empty, inviting a "partner" to come and lie down, to come and rock the body lying out in the cold with a cord that attaches the two swings to each other. Offering a statement about singularity, liminality, and the (im)possibility of companionship, Shah becomes, in a way, an outsider to the art community; she becomes something like a homeless street urchin, closer to the strangely sympathetic, near-lumpen crowd below. In a Brechtian act, she offers a lesson about the more public forms of transfiguration—to degender and declass(ify) herself—whereby the social or, even more specifically, the *egalitarian* consequences of performance begin to be tested.

Performing Selves

The long history of molding the "base" material of one's own body to make art took a definite turn in the 1970s when feminism, breaking taboos about the female body,



produced cutting-edge work through performance art.²⁷ Regarding body and self, subjectivity and desire, from outside the conventions of metaphysics, outside the canons of beauty as these have been received and renewed in (Western) aesthetics, and also outside the fixed definitions of gender, female performance is often out on a limb and even somewhat beyond the classic fetish/reification debate.

When the female body—the material object of denial, desire, possession—springs into theatrical effect, there may be good reason to believe that the frequently thematized "return of the repressed" is somewhere at stake. That is to say, the feminine as masquerade is now acted out as a game spiked by inputs from transgender/

Fig. 18–22 (opposite and right)
Sonia Khurana (India, b. 1968).
Closet, 2002 (composite,
 installation view, and stills).
 Two-channel video installation,
 loop, color, stereo sound, 9 min.,
 dimensions variable. Courtesy
 of the artist



transvestite bodies whose performative presence “denaturalizes” the criteria determining the sex-gender equation. These enactments make vivid claims for a transactional economy of gender signs, the better to evolve non-identitarian personifications whose existential status is as discursive as it is materially affective, as provocative as it is gracefully polymorphous. A spiritual agency, if there still be such a possibility, is signaled through a recursive masquerade.²⁸

Sonia Khurana is part of the lineage of women working through the body into a space of erotic efflorescence recognized/shown to be (almost definitively) blocked, thwarted, problematized, and therefore won, if ever, by searing forms of self-exposure.²⁹ Can she, with controlled states of neurosis, turn irony into gravitas? I refer to her performance video *Bird* (page 210), in which the artist as dancer, awkwardly naked, rolls, jumps, beats her arms, and tries to take off, holding the camera close to her flesh. As a dancer she fails to fly, but as the artist—modulating the speed, editing the choreography into staccato-style balletic parody—she, Chaplin-like, succeeds. The brief black-and-white video provides a kind of autographical trace of self-propelled liberation, but through a teasing travesty of formulaic autonomy. *Bird* is ironical for being embarrassing, and, being so classically antisublime, it is paradoxically *iconic*.

Khurana then makes a two-screen video installation that acts out female neurosis: she packs *Closet* (figs. 18–22) with an overspill of clothing and performs a state of “hysteria” to circumvent, as it were, the (disciplining task of the) symbolic, always too closely aligned to male art and metaphysics. She tests “styles of the flesh,”³⁰ but fails again (and again) to complete her excessive costuming. Even as she collapses on the bed, expended, a claim is staked on the imaginary, where the subject remains, even in dire circumstance, unexhausted. Can she redeem female narcissism reduced to abjection? Is it a redemption she might mock, realizing that plenitude itself can swell into redundancy?



As a pendant to these two works, there is Khurana's single-channel, black-and-white video *Mona's Song* (fig. 23). Mona Ahmed (the long-sustained figure in the oeuvre of Dayanita Singh) features briefly as a Brechtian "good woman," ready to appease the ambivalent gods into complicity as a tactic of survival. In this one-on-one performance, the song of the aged siren is sung in tuneless repetition. Yet Mona is induced in her "cameo" performance to prove that a condition of locked desire can be condensed in the base note and a compelling look to achieve an imaginary exchange with the desiring spectator—and, indeed, Mona, undeterred by "divine betrayal," still radiates an aura. Khurana, on her part, confirms Mona in the status of a monumental fetish. Then, somewhat gratuitously, she impresses Mona on herself. In the detail of a separate work-in-progress (*Skin*, 2005–6), Khurana's face, tight within a monitor, lip-synchs Mona's song in drowsy consanguinity. She sinks into sleep, satiated by the melancholy of a unique, mixed-gender "identity" that yields her a deeper dreaming or, perhaps, the pure profit of her own (spent) repose.

As if to check her self-indulgences, Khurana, in a brief, single-channel work, uses her intelligence like a scalpel to defetishize the body, but polemically: freeing it both from the malign-male-gaze syndrome and from the sincerity of female protagonists bent on seizing the supposed moment of metaphysical evacuation to foreground female desire. Does the ungainly little hand of the fair-skinned artist in *Head-Hand* (fig. 24) seduce or soothe or appropriate or love the Brancusi-like head of the black man "asleep"—and does he, indifferent to the tricks of the naked hand, claim her, however gratuitously?

Is there in the drama of subtle cruelties entailing the erotic some form of sexual reparation? The single-channel, silent loop plays the mute action in close-up, the hand strokes and pinches, reading the skull in braille. There is the fetish and there is the play of curiosity—and who wins love?

In all such acts the self is, ironically, already always dismantled, and not only by literal and metaphorical stripping but by a simultaneous discourse around (un)belonging. Khurana's video installation titled *The World* (page 211) narrates, through image and voice-over, her grandmother's dislocation from Lahore (referring to the territorial partition in 1947 of India that gave rise to the new nation of Pakistan). Screened in quasi-documentary style, *The World* is synchronized with five light boxes showing the grandmother in tight close-up—the portraits coming alive at the end of the video. The story is about setting up home "nowhere" in a partitioned nation; and for the younger woman, the granddaughter, it is about translation: from refugee to "global" nomad, and the spiraling forms of *containment* this requires. The Vietnamese/American writer and filmmaker Trinh T. Minh-ha, in a 16 mm film, *Naked Spaces: Living Is Round* (1985), explores through the mobility of the camera a poetics of dwelling, a sensuous apprehension of spaces and habitats in specific cultures (in her film, West Africa). I see Sonia Khurana take off from there: the world is round, living is round, and, metaphorically, phenomenologically, roundness can nurture an allegory about dispossession in which belonging will feature but as a claim she will herself dump—tenderly enough, but so as to dismantle the norms of protected life.

Fig. 23 (above left)
Sonia Khurana (India, b. 1968).
Mona's Song, 2003. Single-channel video, black and white, stereo sound, 4 min. 40 sec., dimensions variable. Courtesy of the artist

Fig. 24 (above)
Sonia Khurana (India, b. 1968).
Head-Hand, 2004. Single-channel video, color, silent, 7 min., dimensions variable. Courtesy of the artist

Here is where Khurana's interest in leaving behind an overdetermined feminist discourse on the body emerges, her discomfort also with the scopic regime the camera always puts in place. Also, her growing interest in the pedagogies of the social, deconstructed into communities and partnerships where the sex-gender-identity questions can be asked again, but alongside others that require fresh interpretative skills to negotiate what have begun to be called transcultural transactions within the global.

Contexts

What is the context for women working with (lens-based) images in India? The first major woman painter in India, Amrita Sher-Gil (1913–1941), appears in the 1930s, her youthful iconicity overlapping, as it happens, with Mexico's Frida Kahlo. During the emergence of the women's movement in the 1970s everywhere in the world including India, another kind of attention was gained by women artists; and through their subsequent identification with feminist discourse, several of these artists have been placed at the cutting edge of art practice. In India this occurred noticeably in the 1990s. The painters among them can be seen to have reversed the gestalt for female visibility and, with that, the focus on the erotic; they have created a fresh poetics of materiality while simultaneously repositioning bodies in allegorical narratives.³¹ Installation and video artists, active since the 1990s, have broken received avant-garde codes to realign the conceptual with tropes of memory; and infused the phenomenology of site with the effect of loss, with the ritual of love, with the reification of desire, thus turning the spatial encounter into a paradox of "living" mortality.³² Photographers, and especially women documentarists, have achieved an important position in recent years. Addressing gender/history as a compound problematic, they have articulated nationhood, sovereignty, and communitarian identities in terms of the antinomies within the social, not to speak of the subtle and gross forms of violence into which these translate in the everyday lives of women.³³

The very conceptualizing of the gender question, and certainly its enactment, require that the ethics of representation emerging from it be seen as a *regulatory construct*.³⁴ A dense grid of transactional "laws" bleeds into the existential contracts with which we negotiate gendered subjectivity. Thus feminist discourse is skeptical of the ontological approach—where the self is seen as anchored in "being"—preferring what may be called a more epistemic framework for hermeneutic inquiry. This, as it happens, corresponds to the spirit of aesthetic inquiry: the artist gauges, and thus structures, the experience of abjection, pain, desire, *jouissance*; her acts of mourning probe social suffering, leading her to make sense of the world through the hermeneutic of doubt. What is retrieved is a vulnerable "truth," a reparative "object" in proxy—upon which the paradoxes of self are appropriately cathected. What is retrieved through self-construal is a *polyvalent artifice*, crucial to contemporary aesthetics: it refracts the promise of representation and gives it an ironical profile. Whether through masquerade or through conceptual inquiry into institutions of patriarchy and state, the artifice—in discourse, writing, performing, filmmaking, and art—can be made to undo overdetermined claims to sovereignty, and to undo, also, any likely recourse to a "substantial" subject. By compounding ethical resistance with intentional disavowal of essence, feminists pose awkward questions to (male) metaphysics.

Thus, rather than an assured format for a politics of representation, advocated too often as the prime (and primary) agenda of feminist practices, we can identify female agency as one that permits a continual rearticulation of the gender question on the basis of putative identities. Further: if the crucible of state, civil society, and the public sphere is where representational politics is tested, this premise itself may be dislodged through feminist discourse and practice. In this context, I refer especially to the representational fallacy in the discourse of the nation; for the woman is, as it were,

“before” the law, trapped in the lacunae of parliamentary and juridical reforms, dragged through the exhausted trope of male anxiety. When Gayatri Spivak interpolates the writer Mahasweta Devi’s³⁵ characters from the “subaltern” strata into the space of national sovereignty, she introduces a daring dialectic; pivoted on the “poorest woman from the south,” Mahasweta Devi’s female protagonists from “tribal” and other lower-caste communities, inscribed into debates within civil society, are by definition disruptive—whereby Spivak can index a series of unstable subject-positions along the contour of citizenship. A critical rendering of representational politics sees the public sphere as determinedly exclusionary, and Spivak places what is designated as the subpolitical within the empowering category of *political* society—using here a concept projected by Partha Chatterjee to reckon how constrained access within the liberal regime of (bourgeois) civil society can be, must be, overcome.³⁶

I suggest that both the discourse and practice of feminism, as of other radical movements, are always already situated, whether the locations are regions or nations, or social groups and communities that subsist

despite and beyond nationality. It is precisely the historical imperative of socialism, and the politics of decolonization/postcoloniality, that make the question of location understood in nonhierarchical terms. Once understood, racial, religious, ethnic, and national “identities,” that is to say, life-worlds in their secular aspects, become pressing concerns for the theory and practice of feminism.

Drawing the argument to a conclusion: how is the gender issue imbricated in specific strategies of governance, and in the particular deployment of civil and state apparatuses; how is it impacted by economic coercions of a neoliberal discourse implicating the nation-state within a new global empire? If the curatorial intention of the exhibition *Global Feminisms* is to undo the myth of “hegemonic feminism,” it points not only to the necessity of drawing theory from a practice that is close to the ground—the practice of art as of social transformation. It points further toward the necessity of unraveling alternatives that struggle against the instrumentalization of radical culture; alternatives that repudiate in big and little ways Western capitalist regimes programmed to violate and hegemonize the globe.

Notes

- This phrase derives from Michael Taussig's *Mimesis and Alterity: A Particular History of the Senses* (New York and London: Routledge, 1993), and refers to an anthropological view of performativity in the semiotics of a given culture.
- See Rosalind Krauss, "Cindy Sherman: Untitled," in her *Bachelors* (Cambridge, Mass.: MIT Press, 1999).
- See Judith Butler, "Subjects of Sex/Gender/Desire" and "Subversive Bodily Acts," in *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990).
- Among the avant-garde (now canonical) conveyors of these signs are artists Frida Kahlo and Lygia Clark, Mary Kelly and Cindy Sherman.
- See Laura Mulvey, "Introduction: Fetishisms," in *Fetishism and Curiosity* (Bloomington: Indiana University Press; London: British Film Institute, 1996).
- The "structure of feeling" embedded in female genealogies has been foregrounded especially by French feminists; see, for example, Julia Kristeva, "Beauty: The Depressive's Other Realm," in *Black Sun: Depression and Melancholia* (New York: Columbia University Press, 1989); and Luce Irigaray, "How Can We Create Our Beauty?," in *Je, tu, nous: Towards a Culture of Difference* (New York and London: Routledge, 1993).
- The political implications of this debate are well developed by Indian feminists. Here I simply notate some important authors and texts: Gayatri Chakravorty Spivak, "A Literary Representation of the Subaltern: A Woman's Text from the Third World," in *In Other Worlds: Essays in Cultural Politics* (New York and London: Methuen, 1987); Susie Tharu and Tejaswini Niranjana, "Problems for a Contemporary Theory of Gender," in Shahid Amin and Dipesh Chakrabarty, eds., *Subaltern Studies 9: Writings on South Asian History and Society* (Delhi: Oxford University Press, 1996); Veena Das, "National Honour and Practical Kinship: Of Unwanted Women and Children," in *Critical Events: An Anthropological Perspective on Contemporary India* (Delhi: Oxford University Press, 1995); and Kumkum Sangari, "Consent, Agency, and Rhetorics of Incitement," in *Politics of the Possible: Essays on Gender, History, Narrative, Colonial English* (Delhi: Tulika Books, 1999).
- In 1993, Nalini Malani produced a theatrical mise-en-scène for Heiner Müller's *Medeamaterial*; in 1996, she installed a set for the enactment of Brecht's story "The Job," and made a video titled *Memory: Record/Erase*; in 1998, she mounted an elaborate video installation, *Remembering Toba Tek Singh*, based on Sa'adat Hasan Manto's famous story "Toba Tek Singh," set during the partition of India; and in 2000 she worked on a multiscreen video installation based on Heiner Müller's *Hamletmaschine*.
- See Veena Das, "Language and Body: Transactions in the Construction of Pain," *Daedalus* 125 (Winter 1996), pp. 67–92.
- Ravi Varma painted in a style that may be called, in shorthand, a colonially derived salon-realism. See Geeta Kapur, "Representational Dilemmas of a Nineteenth-Century Painter: Raja Ravi Varma," in *When Was Modernism: Essays in Contemporary Cultural Practice in India* (New Delhi: Tulika Books, 2000).
- The video installation was made in response to the 2002 massacre of Muslims in Gujarat, India.
- See Geeta Kapur, "Body as Gesture: Women Artists at Work," in *When Was Modernism*.
- See Ashish Rajadhyaksha, "Spilling Out: Nalini's Recent Video Installations," *Third Text* 17 (March 2003), pp. 53–61.
- See Rhana Davenport, "Phantasmagoria and the Lanternist: The Video/Shadow Plays of Nalini Malani," in the exhibition catalogue *Nalini Malani: Stories Retold* (New York: BusePacia, 2004).
- See Kamala Kapoor and Amita Desai, eds., *Nalini Malani: Medea projekt* (Mumbai: Max Mueller Bhavan, 1996).
- See Chaitanya Sambrani, "Apocalypse Recalled: The Historical Discourse of Nalini Malani," in *Nalini Malani: Stories Retold*.
- A photoromance directed and acted by Pushpamala, *Phantom Lady or Kismet* is a set of black-and-white images photographed by Meenal Agarwal. Pushpamala plays twin roles, costuming herself after the 1930s Anglo-Indian actress "Fearless" Nadia.
- See M. Madhava Prasad, "The Last Remake of Indian Modernity?," in the exhibition catalogue *Pushpamala N.: Indian Lady* (New York: BusePacia, 2004).
- Ten female stereotypes, enacted by Pushpamala herself (and supporting characters), make up the core of the project. Carried out in collaboration with the photographer Clare Arni, the four thousand photographs, edited down to two hundred prints, are divided, in a faux-ethnographic mode, into *The Native Types*, *The Ethnographic Series*, *The Process Photographs*, and *The Popular Series*. The last, spoofing Bombay film stars, are framed like cheap penny-prints available in the bazaars. The entire project is consolidated in the manner of an anthropological record, tabulating research, preparation, and the fourteen "shoots" into a Report (unpublished).
- See Christopher Pinney, *Photos of the Gods: The Printed Image and Political Struggle in India* (New Delhi: Oxford University Press, 2004).
- See Simone de Beauvoir, "Introduction to *The Second Sex*" (1952), in Anne E. Cudd and Robin O. Andreasen, eds., *Feminist Theory: A Philosophic Anthology* (Oxford: Blackwell, 2005), p. 35. Reprinted from Simone de Beauvoir, *The Second Sex* (New York: Vintage Books, 1952; New York: Alfred A. Knopf, 1980).
- The level of Dayanita Singh's collaboration in her other sets of photographs is of variable intensity: she has photographed metropolitan sex workers, the Bollywood choreographer Saroj Khan in rehearsal with stars, the Parsi bourgeoisie of Bombay and western India, the quasi-feudal generation in Calcutta, and, more broadly, upper-middle-class families in contemporary India, most of which require a degree of trust but not the sustained intersubjectivity that characterizes the Mona Ahmed project.
- Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001); the book of photographs contains a series of letters e-mailed by Mona Ahmed to Walter Keller, Singh's friend and publisher; the letters are an (auto)biographical artifice and, like Mona, vulnerable, true, and dissembling all at once.
- See Shohini Ghosh, "The Sameness of Queer" (review of *Myself Mona Ahmed: Dayanita Singh*), *Biblio 7* (May–June 2002), for a filmmaker's view of the indexical image and the framing of subjectivity.
- Abomination and obscenity can, like the taboo, act as sublimating strategies, as precursors of ecstasy; Nan Goldin's photographs, for example, exhibit the affiliational impulses nurtured in the libidinal economy of the body. In a close contrast to Goldin, Dayanita Singh's images of Mona Ahmed signal an erotics of mortality grounded in the "real," and are the more inexorable for it.
- Anuradha Kapur's plays (and director's texts) on the theme of female impersonation in Indian theatrical traditions are important; also her dramaturgical expositions on the compelling androgyny of the actor's body, and the stakes placed on transgender "grace" at the heart of performance. See her "Actors Prepare," in Indira Chandrasekhar and Peter C. Seel, eds., *Body City: Siting Contemporary Culture in India* (Berlin: Haus der Kulturen der Welt; Delhi: Tulika Books, 2003).
- As a quick reminder: breakthrough performances by Carolee Schneemann and Hannah Wilke, and the dancers Yvonne Rainer, Trisha Brown, and Pina Bausch enriched the vocabulary of performance art; Laurie Anderson's music and multimedia performances became legend; Bobby Baker revisited the absurd as female comic; Marina Abramovic's conceptually framed performance projects brought extraordinary courage and endurance to the performance act.
- I mention here four among a growing number of Asian women artists devising performative means to occupy and then dramatize the space of liminality: Araya Rasdjarmrearnsook, Arahmaiani, Kimssooja, and Maya Krishna Rao.
- See Leon Wainwright, "A Phenomenology of Origins: Artist Sonia Khurana," in the exhibition catalogue *Lone Women Don't Lie: Sonia Khurana* (Delhi: Max Mueller Bhavan and The British Council; Calcutta: Oxford Book Store, 2000).
- See Butler, "Subversive Bodily Acts," p. 139.
- I refer to the painters Arpita Singh and Nilima Sheikh.
- I refer to the work of Rummana Hussain, Sheela Gowda, Navjot Altaf, Sheba Chhachhi, and Anita Dube.
- Among photographers, I refer to Ketaki Sheth, Sheba Chhachhi, and Anita Khemka. The women's movement has provided the groundwork for a number of feminist films; I mention a series of short videos that exemplify the "deconstructive" nature of the new documentary: Madhushree Dutta's *I Live in Behrampada* (1993), plunging the camera, vérité-style, into the Hindu-Muslim riots in Bombay in 1992–93; Deepa Dhanraj's film against brutal, nationwide state policy on family planning, *Something Like a War* (1991); and Surabhi Sharma's *Jari Mari: Of Cloth and Other Stories* (2001), an exploration of the unorganized sector in small-scale industry (Bombay/Mumbai), where women's labor still earns them no working-class rights. Concerning women and sexuality, there is Reena Mohan's film *Skin Deep* (1998), dealing with anxieties and bad faith around female beauty; Shohini Ghosh's *Tales of the Night Fairies* (2002), an edgy articulation of and by the female sex-workers of Calcutta; and Paromita Vohra's take on the pop-pedagogy of a postfeminist feminism, *Unlimited Girls* (2002). And, bringing the documentary full circle into urgent politics, there is Iffat Fatima's investigatory documentary on Sri Lanka's civil war, *Lanka: The Other Side of War and Peace* (2005).
- See Judith Butler, "Identity, Sex, and the Metaphysics of Substance," in *Gender Trouble*, p. 16.
- See "'Draupadi' by Mahasweta Devi," and "'Breast-Giver' by Mahasweta Devi," in Spivak, *In Other Worlds*.
- See Partha Chatterjee, "Beyond the Nation, or Within?," in Carolyn M. Elliott, ed., *Civil Society and Democracy: A Reader* (New Delhi: Oxford University Press, 2003).

In addition to the information included in the captions, the following credits apply to works cited in this essay:

Sonia Khurana, *Closet*

Camera credit: Sarbjeet Sandhu
Image credits: the artist, and Illya

Sonia Khurana, *Mona's Song*

Image credits: Ravi Agarwal
Grateful acknowledgment: Mona Ahmed

Sonia Khurana, *Head-Hand*

Grateful acknowledgment: David

Sonia Khurana, *The World*

Grateful acknowledgment: Yashodha Arya;
Nanima

Nalini Malani, *Unity in Diversity*

Direction: Nalini Malani
Camera and editing: Avijit Mukul Kishore
Performance: Mishka Sinha
Voices: Alaknanda Samarth, Alifiya Khumri,
Avijit Mukul Kishore
Sound editing: Mohandas V.P.
Text excerpt from Heiner Müller's play
Der Auftrag (The Mission)
Music sourced from Malini Rajurkar
Acknowledgments: Sakshi Gallery,
Mumbai, Johan Pijnappel
Commissioned by Kala Ghoda Festival,
Mumbai

Pushpamala N., *Phantom Lady or Kismet*

Concept, direction, and performance:
Pushpamala N.
Photography: Meenal Agarwal

Pushpamala N., *Native Women of South India*

Performance: Pushpamala N.
and supporting cast
Photography: Clare Arni
Production, sets, and costume design:
Pushpamala N. in collaboration
with artisans and technicians
Project supported by India Foundation
for the Arts, Bangalore

Dayanita Singh

Photographs from the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001)



Contemporary Japanese Women's Self-Awareness

Michiko Kasahara

Although often misunderstood, the ideology of gender within contemporary Japanese art is not something that has been borrowed from Western Europe. Instead, its roots go back to the 1880s and the Movement for Civic Rights and Freedom in Japan and Hiratsuka Raichō's crusade for women's rights through the formation of the Seitō-sha, the first Japanese feminist group, in 1911. These developments were followed by the movement to gain the right to participate in politics and by the maternal welfare debate in the early twentieth century, the gaining of the right to vote after World War II, and later by women's liberation in the 1970s, second-wave feminism, and so on. In other words, it has been a continuous movement that sprang from the compelling needs of women in Japan.

Looking specifically at the field of art-making: even in the period before and during the war the patriarchal system excluded women from art schools, painting lessons, and art organizations. Despite the difficulty of obtaining an art education, however, quite a number of women still struggled under these adverse circumstances to carry on their work. Their effort was re-created in the 2001 exhibition *Japanese Women Artists Before and After World War II, 1930s–1950s*,¹ organized by Kokatsu Reiko. Kokatsu also organized what could be called a sequel, *Japanese Women Artists in Avant-Garde Movements, 1950–1975*,² of 2005, in which she traced the work of subsequent women artists in great detail.

With the advent of mixed education after the war, the doors were opened for women to study art, and “large numbers of accomplished women became members of art societies,”³ while many women artists took an active role in the various movements of the time, such as Gutai or Neo-Dada. However, the fact that people did not hesitate to place the word “woman” before “artist” when describing their work demonstrates that they were considered only peripheral.

In the postwar era, university professors, major artists, critics, and even the mass media—those at the center of

the art world—were still all men, and in preserving the old system they insisted on using the same hackneyed, patronizing expressions, such as beginning a sentence with a phrase like “unusually for a woman,” in describing a female artist, or referring to “a woman's unique touch,” or some such phrase, in describing her sensibility, thereby judging these artists only in terms of their “femininity.” A few women artists gained popularity as “exceptional talents,” but the vast majority were forced to wait for exhibitions such as those mentioned above in order to have their work fairly judged. The two landmark exhibitions organized by Kokatsu demonstrated that the discrimination suffered by Japanese women artists was not a result of their being few in number, as was widely believed; nor was it due to inferior talent. Rather, the system through which artists received recognition and had their work displayed was structurally biased against them. That it should have been a museum that drew attention to this fact was a revolutionary development.

What is the situation today? The majority of students attending art or photographic schools, or studying art history or visual representation, are women, and it would be unthinkable to hold an exhibition of contemporary art in Japan or abroad without including women artists. Although there are still not enough, women are moving into universities, museums, and the mass media, becoming part of the establishment in ever-increasing numbers. But does this mean that the situation has completely changed? I believe that if confronted by this question, the majority of women artists, curators, and researchers would be hard-pressed to say yes.

Nonetheless, artworks created from the viewpoint of gender, or research into past works and exhibitions that dealt with the subject, became significantly more successful after about 1990. Even from memory I can name many artists, from different age groups and working from diverse perspectives, who devote themselves to

Opposite:
Detail of Miwa Yanagi, *Yuka*, 2000
(see page 260)



raising awareness of gender issues. For instance, Miyako Ishiuchi's *Mother's* (fig. 1), shown in the Japanese Pavilion at the 2005 Venice Biennale, presented photographs of her mother's personal items, such as a chemise, a girdle, or used lipstick, as well as close-ups of her mother's body shortly before her death. Created at a time of imminent loss, the series attempted to reassess Ishiuchi's mother by capturing images of her possessions, looking upon her not only as the artist's mother, but also as an individual woman; the series uses her personal history to create a credible picture of the change in self-awareness that women have undergone in postwar Japan. This technique of exposing the superficiality of postwar Japan by focusing on the personal memories of an individual is one that runs through all Ishiuchi's works.

The work of the pioneering media artist Mako Idemitsu (b. 1940) deals with the problem of the modern family system, which has served to oppress women in their lives and careers. In her latest work, *The Past Ahead* (2004), she combines references to the patriarchal family in which she was brought up with news film from World War II, producing a visual representation of the violence inherent

in both the patriarchal and the national systems. Another artist who deals with war is Yoshiko Shimada. She reveals the way in which Japanese women, who are invariably depicted as victims of the war, easily slid into the role of cheerleaders, egging on the men, while helping to oppress the native populations in the colonies (fig. 2). Neither Idemitsu nor Shimada depicts the official histories that have been produced by politicians. Instead, they pick up the memories hidden in people's hearts, the small, individual histories, and by accumulating these, they try to establish the truth of war and politics.

Hiroko Okada (b. 1970) produces fantasies about male pregnancy or housewives' suicides, making humorous yet acerbic comments on the sexual roles of mothers and fathers while debunking the illusion of the "family." Tomoko Sawada (b. 1977), Ryoko Suzuki (b. 1970), and Yurie Nagashima (b. 1973) present images of contemporary Japanese women through various forms of self-portraiture, dressing up as marriageable young women in order to illustrate how women are driven by the fact that they have a "sell by" date, so to speak, and are judged according to external appearances only. Their works present caricatures that ridicule the superficiality of contemporary society, while exploring the exterior and interior lives of the artists themselves, as members of this society, making the images very personal.

Shizuka Yokomizo captures private spaces and moments of time in the lives of complete strangers, creating photographs that depict chance encounters between contemporary urban dwellers (fig. 3). BuBu de la Madeleine's work deals with female sexual ecstasy, a theme that has been largely ignored in the past. In Japan, the subject of sex had hitherto been depicted solely from the male viewpoint, but she presents a humorous interpretation of women's sexual pleasure. Of course, the treatment of this subject, once broached, does not remain confined to women: self-portraits by Yasumasa Morimura do not deal solely with the asymmetry of gender or sexuality; they also negate

Fig. 1

Miyako Ishiuchi (Japan, b. 1947). *Mother's #49*, from the *Mother's* series, 2002. Gelatin silver print, 59 1/8 x 39 3/8" (150 x 100 cm). The Third Gallery Aya, Osaka

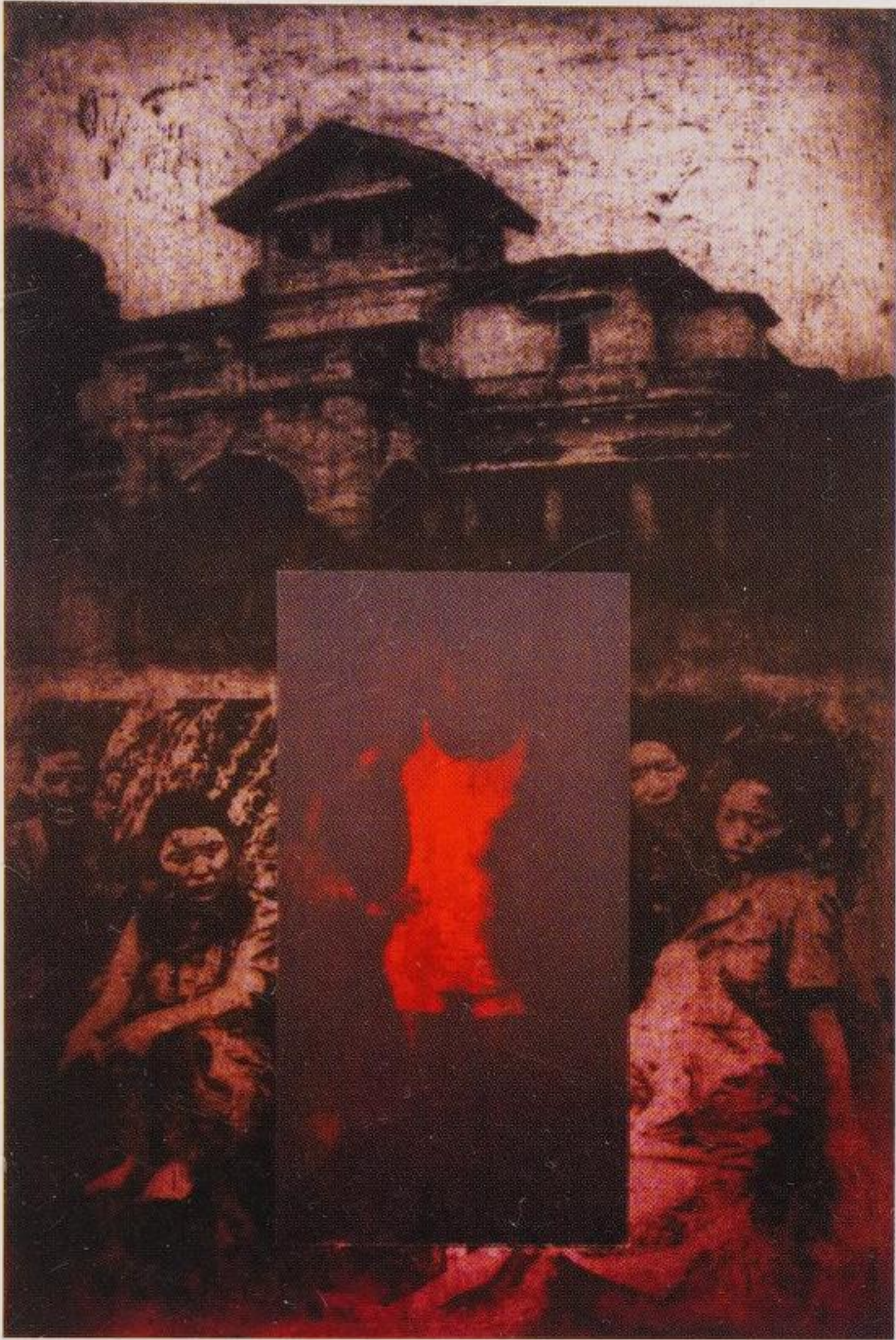


Fig. 2 (above)
Yoshiko Shimada (Japan, b. 1959). *A House of Comfort*, 1993. Etching, 23 $\frac{5}{8}$ x 17 $\frac{3}{4}$ " (60 x 45 cm). Ota Fine Arts, Tokyo, courtesy of the artist



Fig. 3 (above right)
Shizuka Yokomizo (Japan, b. 1966). *Stranger (1)*, from the *Stranger* series, 1998. Chromogenic print, 31 $\frac{1}{8}$ x 31 $\frac{1}{8}$ " (79 x 79 cm). Cohan and Leslie, New York, and Wako Works of Art, Tokyo

the discriminatory hierarchies evident in race, age, or class distinctions, treating everything as equal (fig. 4). And Ryudai Takano's work exposes the arbitrary nature of the designations gay, bisexual, and heterosexual through the depiction of ordinary men's bodies (fig. 5). The work of many other artists could be cited in this connection.

In addition to the activities of contemporary artists, today we also see great advances in the academic field. We see, for example, the rediscovery of artists from the past and their reappraisal. In addition, scholars and critics are presenting a fresh elucidation of the ways in which existing art and photographic history have been produced for, and consumed by, men within a patriarchal society, and have gone on to pursue a new art and photographic history based on a feminist viewpoint⁴—a new appraisal of art, aiming at the deconstruction of gender. As part of such efforts, some have focused especially on the analysis of images of authority and gender as depicted in time of war, or on sexuality, or on the representation of the body. In these ways, the study of gender within visual representation in Japan has passed beyond a basic,

general level of discussion, grown deeper, and matured in both the quality and quantity of analyses, as can be seen in the broad range of themes and applications.⁵

However, it must be noted that this achievement has met with a severe, sometimes emotional, backlash.⁶ This started in the nineties but appears to have become even more pronounced in recent years under the reactionary government of Prime Minister Junichiro Koizumi, which favors a return to traditional family values and abhors the very word gender. Before the philosophy of feminism and the discipline of gender studies had a chance to be widely considered in society, distorted images of them in the mass media as frightening, inflexible doctrines took on a life of their own and repelled the general population. Under these circumstances, an increasing number of Japanese women artists, although their work deals with the subject, avoid using the words feminism or gender to describe their art or their position. As a result, feminist thought is now expressed, sometimes consciously, sometimes subconsciously, within works that do not explicitly acknowledge such an ideology, thereby creating a typically Japanese ambiguity.



Miwa Yanagi is one of the representative artists exemplifying this trend in contemporary Japan. The theme of the self-awareness of women within Japan's mass-consumer society runs through her work, creating a powerful impression of women's ambivalence toward their situation.

The work that first brought Yanagi to the public's attention was the *Elevator Girl* series, which began in 1993 and marked a spectacular debut in the art world. The series presents images of women who clothe themselves in the trappings of youth and beauty, as if these were standard items that can be reproduced and multiplied.

The women that Yanagi presents all wear the dark red suits, green hats, and white gloves that make up an elevator operator's uniform. In one work, we see neat rows of cut flowers, complete with price tags, in window displays bordering a moving pathway that carries large numbers of young women wearing uniforms with the same dark red mini-dresses, white gloves, and bright green hats, sometimes lying, sometimes sitting with their long, slim legs folded back to one side as they gaze into the distance (fig. 6, left). The image to the right of that

one shows a display window with the girls standing inside in poses reminiscent of mannequins (fig. 6, right). Yanagi uses the elevator uniforms very artfully as a symbol of standardized and confining space, producing an endless repetition of seemingly artificial, beautiful young women.

The expressionless young women in their elegant uniforms certainly create a symbolic image of the women who live in the highly developed capitalistic society of contemporary Japan, where "individuality is suppressed and intentionally encoded."⁷ Yanagi's works despair of an oppressive consumer society in which the only values are material objects, physical appearance, and the pursuit of wealth. This is certainly the world inhabited by contemporary Japanese women. They see the hypocrisy of Japan's patriarchal society, with its talk of prizing individuality and humanity, but they know that for women, when it comes to employment or interpersonal relationships, much will depend on mere youth and outward appearance. At the mercy of a double standard, women may find that their individual personalities or thoughts actually form obstacles to success. In order to get by in this strict, inhospitable society, women paste a smile on their faces, like those of the elevator girls, and conform to the accepted social image of beauty.

Fig. 4 (above left)
Yasumasa Morimura (Japan, b. 1951). *Portrait (Futago)*, 1988. Color photograph, edition of 3, 7' 10½" × 11' 1¾" (2.4 × 3.43 m). Courtesy of the artist and Luhring Augustine, New York

Fig. 5 (above)
Ryudai Takano (Japan, b. 1963). *Wearing a Black Brassière*, from the *In My Room* series, 2002. Chromogenic print, 45 × 41" (114 × 104 cm). Zeit-Foto Salon, Tokyo, and Yumiko Chiba Associates, Tokyo

Fig. 6

Miwa Yanagi (Japan, b. 1967).

Elevator Girl House 1F, 1997.

Two chromogenic prints, each

8' 1/2" x 6' 6 3/4" (2.45 x 2 m).

© Miwa Yanagi. Courtesy of the artist

As Yanagi says, the achievement of this worldly wisdom, consisting of both resignation and shrewdness, at such an early age is “a symbol of severing ties with society.”⁸ To defend themselves, the women appear to adopt the values of society, enjoying its benefits while pretending to do what they are told, when in fact they reject those values and seek a haven within a tiny world of their own. These women who give “first priority to self-interest”⁹ are the driving force behind Japan’s falling birthrate and the growing phenomenon of late marriage,¹⁰ appearing outwardly compliant as their way of dealing with their society when actually they are voiding its values.

The image of these contemporary Japanese women is depicted even more clearly in Yanagi’s next series, *My Grandmothers*, first shown in 2000. Here, she visualizes what the young woman who acts as the model will become in fifty years’ time. In preparing each work,

she discussed the image in detail with her subject, the two of them made a detailed outline of the model’s aspirations, then used this to create an image of the model and the world she expects to live in half a century later. The final work consists of a single moment that characterizes the kind of life the model hopes to enjoy when she becomes her “ideal” grandmother, and it is combined with a quotation attributed to her at that time.

For instance, in *Yuka* (page 96), we see the model laughing wholeheartedly as she rides in a motorcycle sidecar, driven across the Golden Gate Bridge by her young lover. Her hair is dyed bright red and streams behind her in the wind; she wears a lace blouse with a plunging neckline, the nail polish on the hand holding a cigarette is also bright red, and we can see a gold tooth in her mouth. The text that goes with the picture says: “After taking lots of little trips, solo, I met my current lover



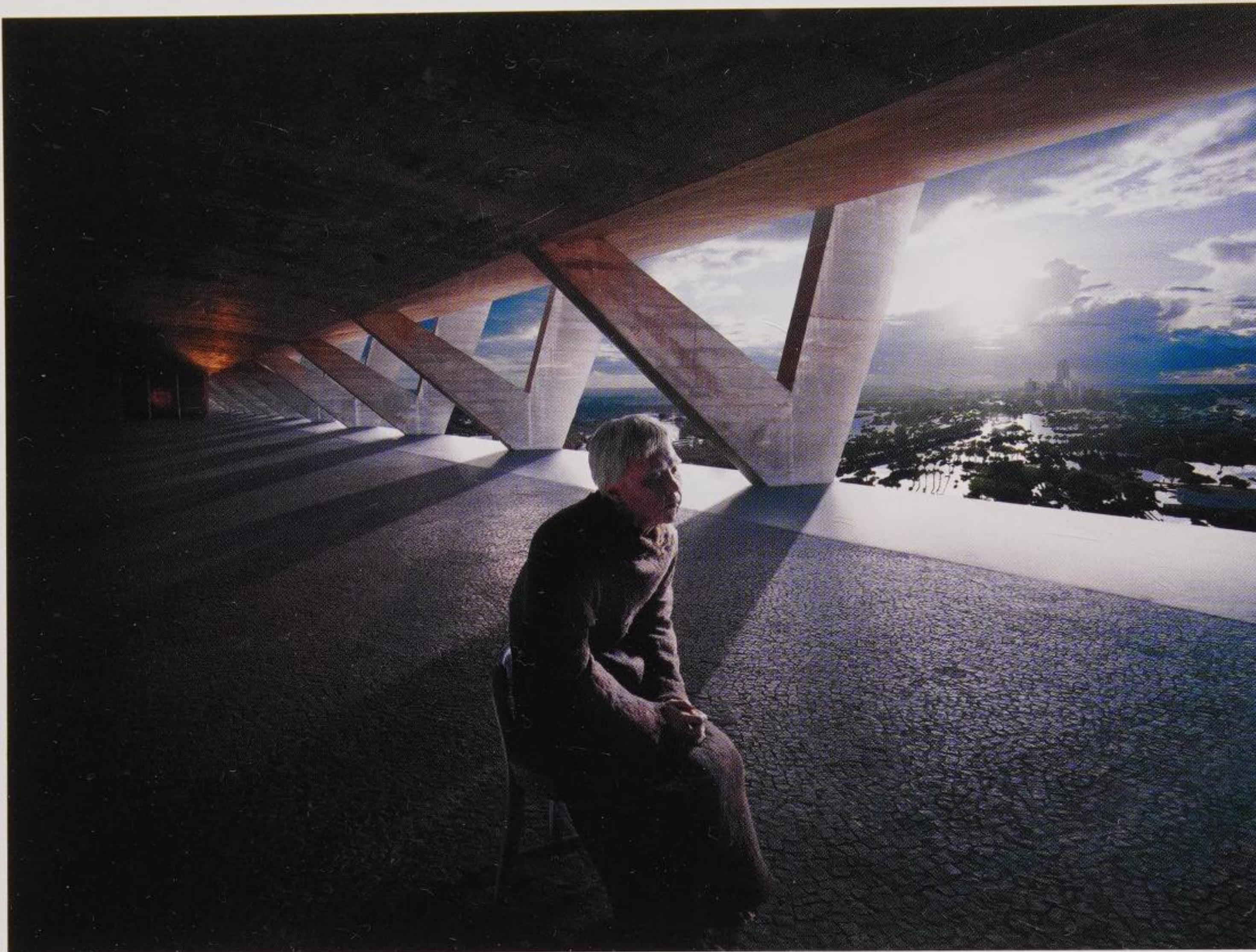


Fig. 7

Miwa Yanagi (Japan, b. 1967).
Mie, from the *My Grandmothers*
 series, 2000. Lightjet print,
 47 1/4 × 63" (120 × 160 cm).
 © Miwa Yanagi. Courtesy
 of the artist

(a spoiled rich kid, I hear). All of a sudden, I ended up being taken across the U.S. in search of ‘black gold’—another one of his ridiculous dreams. Indeed, I’ve had to turn down his marriage proposals, but he’s obviously not giving up.” In *Mie* (fig. 7), we see the model sitting quietly after a catastrophe that has killed a large percentage of the world’s population. The accompanying text says: “This is not about lamenting over death, nor is it a blessing in the form of new life—in fact, it’s not even something that we can pursue. It is, however, about sharing what little remaining food we have left, and should we become unable to carry out our given role, it is simply about choosing death for ourselves as a race. And yet, we survive. This is the place where perfect harmony and equality dwell.”

As many commentators have pointed out, in these photographs of women imagined fifty years hence we see little trace of their families. They are utterly different from the kind of “ideal” grandmother heralded by society, an old woman surrounded by her children and grandchildren or standing by the spouse with whom she has shared the

joys and sorrows of life. The artist’s grandmothers are self-assertive; they do not care what society may think, devoting themselves instead to their own passions. They never settle down, and live for the moment. They cannot deny that they will lose their looks and figures with age, but they have established their own style, being chic and gracious.

In her *Granddaughters* series of 2004 (fig. 8), which is in some ways the opposite of *My Grandmothers*, Yanagi expresses the truth of old age through video and audio. In this series, her subjects are women from various countries and aged in their seventies to nineties. They are placed in front of views of the cities in which they are said to live, shot face on and taking up the whole screen while they speak in their own languages about their grandmothers. Yanagi comments: “If they are Europeans, you may think they are talking about the Second World War, but then suddenly it is the First.”¹¹ The women’s monologues are filled with embellishments and misconceptions. However, they can remember with great clarity such details as the style of their grandmother’s

Fig. 8 (opposite)

Miwa Yanagi (Japan, b. 1967).
Granddaughters, 2004. Video
 installation, Lille, France, 2004.
 © Miwa Yanagi. Courtesy of the
 artist. (Photo: Jean-Pierre Duplan)



dress, or the way she wore her kimono, the fact that she plaited her granddaughter's hair or gave her a pearl necklace, just as they can remember more dramatic events, such as going to an air-raid shelter together. The fascinating thing about this series is the way in which, by coming into contact with a fragment of the life of an unknown woman, who lived in a distant time and place, we are able to feel the reality of her existence. There is also the paradox that these women are talking about their grandmothers at a time when they themselves are now their remembered grandmothers' ages. The paradox of time is also felt in the way the women appear before the camera, meticulously made up, wearing a carefully chosen outfit and some item of jewelry: they look so young and lively that one almost hesitates to call them grandmothers. Their strong presence allows them to surpass the ideal projected in the *My Grandmothers* series. Far removed from the stereotype of a contented, gray-haired grandmother, they possess their own identity and independent existence.

In Yanagi's next series, the *Fairy Tale* series (figs. 9–12), the grandmother and the young girl exchange roles. Each photograph features a single scene representative of one of the fairy tales recorded by the Brothers Grimm or Hans Christian Andersen. When the series was first shown, Yanagi gave the exhibition the title *The Incredible Tale of the Innocent Old Lady and the Heartless Young Girl*,¹² taking her inspiration from a famous short story by Gabriel García Márquez.¹³ The original story was a cruel fairy tale for adults, in which the old lady sells her young granddaughter's sexual favors to earn great wealth, the young woman complying submissively until the end of the story, when she has her lover kill the old lady and then deserts him. In Yanagi's work titled *Eréndira* (fig. 12), we see a vast, barren landscape painted on the wall, a four-poster bed, from a brothel, with black lace curtains before it. A young girl with undeveloped breasts is lying naked on the bed looking exhausted, perhaps having just had sex with a man. Sprawled in an extravagantly carved



chair, her legs crossed and wearing a gorgeous tiara and necklaces, is an old woman with blonde hair who holds a tall, hooked staff. The thing that makes this image so eerie is not merely the incongruity of the scene or the unfairness of the story upon which it is based, but the contrast between the old age of the woman's face and the youth of her body. Next to the photograph are the words, "Lord, dear Lord, please forgive me. I who was once pure at heart, let me know such a love once more," but is it the young girl or the old woman who is speaking?

Yanagi's *Fairy Tale* series emancipates women from the undercurrent of misogyny found in the stories by Hans Christian Andersen and the Brothers Grimm. For example, in *Sleeping Beauty* (fig. 9) we see a witch with the body of a young girl brandishing a distaff while being held down: the picture shows a *Sleeping Beauty* who is not going to be put to sleep for a hundred years without a fight.¹⁴ Or, if *Snow White* realizes in advance that her

stepmother is what she will become in the future, she can avoid the intervening events in her life—such as being bossed around, working as a maid to seven dwarfs, eating the poison apple, or even receiving happiness from the prince.

The women in Yanagi's *Fairy Tale* series break away from the passive image of women waiting to receive happiness from others, which is apparent in the original stories, and do not allow themselves to be trapped in the old patriarchal fallacy that women's worst enemies are other women. They realize that the stylized old women, witches, and stepmothers in these stories have become the way they are because they waited their whole lives for somebody else—a prince, a king—to come along and make them happy. In their newfound freedom from such illusions, they have achieved something like the self-awareness sought by many women in contemporary Japan.

Fig. 9 (above left)
Miwa Yanagi (Japan, b. 1967).
Sleeping Beauty, from the *Fairy Tale* series, 2004. Gelatin silver print, 39³/₈ × 39³/₈" (100 × 100 cm). © Miwa Yanagi. Courtesy of the artist

Fig. 10 (above)
Miwa Yanagi (Japan, b. 1967).
Untitled I, from the *Fairy Tale* series, 2004. Gelatin silver print, 55¹/₈ × 39³/₈" (140 × 100 cm). © Miwa Yanagi. Courtesy of the artist

Fig. 11 (opposite left)
Miwa Yanagi (Japan, b. 1967).
Untitled IV, from the *Fairy Tale* series, 2005. Gelatin silver print, 55¹/₈ × 39³/₈" (140 × 100 cm). © Miwa Yanagi. Courtesy of the artist

Fig. 12 (opposite right)
Miwa Yanagi (Japan, b. 1967).
Eréndira, from the *Fairy Tale* series, 2004. Gelatin silver print, 39³/₈ × 39³/₈" (100 × 100 cm). © Miwa Yanagi. Courtesy of the artist



Notes

1. The exhibition *Japanese Women Artists Before and After World War II, 1930s–1950s* was held at the Tochigi Prefectural Museum of Fine Arts, October 21–December 9, 2001.
2. The exhibition *Japanese Women Artists in Avant-Garde Movements, 1950–1975* was held at the Tochigi Prefectural Museum of Fine Arts, July 24–September 11, 2005.
3. See Kokatsu Reiko, "Postwar Avant-Garde Movements and Women Artists, 1950–1960," in the catalogue *Japanese Women Artists in Avant-Garde Movements, 1950–1975* (Tochigi: Tochigi Prefectural Museum of Fine Arts, 2005), p. 9.
4. See Wakakuwa Midori, "Bijutsu to jendā" (Art and Gender), in Inoue Teruko, Ueno Chizuko, Ehara Yumiko, Osawa Mari, and Kanō Mikiyo, eds., *Iwanami joseigaku jiten* (Iwanami Women's Studies Encyclopedia), (Tokyo: Iwanami Shoten, 2002), pp. 386–87.
5. See *Image and Gender*, the official organ of the Image and Gender Research Group, where the results of its research into "gender in Japanese visual presentation" are published; Saijusha pub., vols. 1–5 (1999, 2001, 2002, 2003, 2005).
6. See Chino Kaori, "Jendā hihiyō no mirai e" (Toward the Future of Gender Criticism), in Kumakura Takaaki and Chino Kaori, eds., *Onna? Nippon? Bi? (Women? Japan? Beauty?)*, (Fujiwara: Keio University Press, 1999), p. 301.
7. Uematsu Yuka, "Miwa Yanagi: Her Journey in Search of Herself," in *Yanagi Miwa: Darkness of Girlhood and Lightness of Aging* (Marugame, Japan: Marugame Genichiro-Inokuma Museum of Contemporary Art, 2004), pp. 25, 43.
8. Miwa Yanagi, "Top Creator Interview 024: Yanagi Miwa/Artist," posted on the website <http://www.canon.co.jp/cdoc/interview/24/index.htm>
9. Ueno Chizuko and Ogura Chikako, *Za Feminizumu* (Feminism), (Tokyo: Chikuma Shobo, 2002), p. 191.
10. Finding themselves trapped in this situation, Japanese women have expressed their dissatisfaction by not marrying or by having fewer children. Japan now leads the world for late marriages (see Ogura Chikako, *Kekkon no jōken* [Conditions of Marriage], Asahi Shimbun, 2003, p. 14). In 1970, only 18 percent of women remained unmarried into their late twenties, but by 2000 this had tripled to 54 percent, while 27 percent of those in their early thirties remained unmarried (according to the Ministry of Internal Affairs and Communications' National Tax Survey). This trend toward later marriage was accompanied by a corresponding drop in the birthrate, total fertility continuing to drop from 2.05 children in 1974 to 1.34 in 1999 and 1.29 in 2004 (according to the Health, Labor, and Welfare Ministry's Review of Vital Statistics for 2004), and this would appear to indicate that the tendency to marry late has continued to grow since 2000. In fact, it is expected that an increasing number of people will choose not to marry at all. The sociologist Ueno Chizuko sees the failure to marry and the reduced birthrate as representing women's "answer" to "this kind of society," saying that "women as a group have made an unconscious decision not to bear or raise children in such a place; it is an historical answer" (Ueno Chizuko, "Shirizu [genzai] e no toi: dai 4 bu sōzōryoku no yukue [4] Feminizumu wa doko e mukau no ka?" [Series: Questioning the Present, Section 4, The Direction of Creativity {4}, Where Is Feminism Heading?], *Mainichi Shimbun*, October 31, 2005, evening edition, p. 6).
11. "Yanagi Miwa x Washida Kiyokazu," in *Yanagi Miwa: Darkness of Girlhood and Lightness of Aging*, pp. 25, 117.
12. The exhibition *Miwa Yanagi: The Incredible Tale of the Innocent Old Lady and the Heartless Young Girl* was held at the Hara Museum of Contemporary Art, August 13–November 6, 2005.
13. See Gabriel Garcia Márquez, *Innocent Eréndira, and Other Stories*, trans. Gregory Rabassa (New York: Harper & Row, 1978; Pan Books, 1981). Translation of *La increíble y triste historia de la cándida Eréndira y de su abuela desalmada* (Barcelona: Barral, 1972).
14. See Wakakuwa Midori, *Ohime-sama to jendā anime de manabu otoko to onna no jendā nyūmon* (The Princess and Gender: An Introduction to Gender Studies for Men and Women Through Animation), (Tokyo: Chikuma Shinsho, Chikuma Shobo, 2003), p. 139.

What Is Feminist About Contemporary Asian Women's Art?

Joan Kee

Is the notion of a "contemporary Asian women's art" necessarily feminist in nature? The question is not whether women artists from Asian countries identify themselves as feminists, or whether their works impart feminist messages. Instead, the issue concerns the logic of interpretation. The notion of a contemporary Asian women's art provides a way to approach the interpretation of artworks affiliated with a specific time (the contemporary), space (the geographical region designated as "Asia"), and gender. Yet there are questions to be explored about the possible implications embedded in each of these lines of critical inquiry, and in particular about the relationship of contemporary Asian women's art to feminist objectives.

Frameworks of Interpretation

The idea that there is a "contemporary Asian women's art" is relatively new, although the presence of women artists is not. Dating from approximately the mid-1990s, when pan-Asian texts such as *Asian Women Artists* and exhibitions such as *Text and Subtext: Contemporary Art and Asian Women* were in their planning stages,¹ and international artist exchanges such as Womanifesto in Bangkok first took place, contemporary Asian women's art has been implicitly defined as a loose confederation of artworks whose producers are women from any country affiliated with the geopolitical construct known as Asia.

In part, the concept was a counter to the general lack of attention to women artists. Influential historical narratives omitted their works and activities, preferring instead to identify those movements and communities that were the alleged exemplars of a particular period. These narratives glossed over the activities of women artists, particularly the proliferation of artists' groups formed in specific response to the dearth of professional opportunities and community-building for women. Such groups included the P'yohyŏn (or Expression) group active in Seoul in 1971, and the Josei gaka kyōkai (Women Artists' Association) in Japan, created in 1947 and still in existence today.²

The notion of a contemporary Asian women's art attempted to recuperate these activities, as well as artists and works of the present, by unifying artists under the rubric of common geographical affiliation, on the one hand, and by emphasizing their cultural differences on the other. In texts and exhibitions subscribing to the idea of a contemporary Asian women's art, the notion of "Asia" served to differentiate these artists from their Western counterparts. At the same time, the idea of the nation-state was used as an organizational principle or framework, distinguishing groups of Asian artists from each other by nationality, a problematic endeavor that often circumvented the individuality of the artists involved.

Simultaneously grounded in the artist's general geographical location as well as her national origin (or ethnic origin reinscribed as national origin), texts and exhibitions revolving around contemporary Asian women's art addressed two different audiences. The first consisted of those for whom markers of ethnicity or nationality figured as signs of cultural diversity, or assured the viewer of his or her cultural sophistication. The second, and not always unrelated, audience consisted of those for whom markers of ethnicity or nationality applied to social groups other than themselves. It should come as no surprise, then, that the exhibition *Text and Subtext* and its accompanying catalogue appeared in Singapore, or that the book *Asian Women Artists* was published in Australia, both countries in which policies of multiculturalism were deeply embedded in the strategies used to maintain and increase the state's power.³

Even more unsurprising is the strong correlation between the notion of a contemporary Asian women's art and the increasing number of women artists from the geographical region designated as "Asia" who have risen to prominence in the international art world within the last fifteen years. Both reflect an overdependence on the concept of the nation-state, an overdependence that only confirms the nation-state's authority as an ideological framework. For women artists living, working, or born in

Opposite:
Detail of Lin Tianmiao,
Self-Portrait, 2001 (see page 216)

an Asian country, inclusion in the international art world is largely calibrated upon national origins.

Consider patterns of inclusion in the biennales, the large-scale exhibitions purportedly representative of what is to be found in the international art world. Even the Venice Biennale, the largest of them in terms of the number of artists, nations, themes, and artworks, has included but a handful of women from Asian countries. The number of male artists from Asian countries, and of women artists from outside of Asia, has increased at a steady pace.⁴ In contrast, however, the total number of women artists from Asian countries included in all editions of the Venice Biennale between 1970 and 1995 amounted to fewer than fifteen.⁵

Looking back over these exhibitions, it probably seemed at the time that having *some* Asian artists (as well as others from outside the United States and Europe) and *some* women artists was sufficient to justify the global biennales' claims to comprehensiveness. Curators had, and continue to have, neither an obligation nor an incentive to attend to the overlaps between nationality and gender when they make selection decisions. To be sure, the very lack of obligation or incentive to examine the troublesome intersections between already-protected categories such as "Asian artist" or "woman artist" offers the curator a good deal of freedom of choice. It also, however, leaves the goal of inclusiveness vulnerable to cooptation.

Faced with such a predicament, the immediately apparent solution would be to add "Asian woman artist" to the list of protected categories. But this generates two problems. First, it plays into the hands of the inclusion-versus-exclusion binary opposition long associated with patriarchal and Eurocentric attitudes. Second, adding yet another protected category fails to address the underlying inadequacy of interpretations that are based upon an elaborate framework of such categories—that is, upon the presumed identity-category of the artist. While the desire to reframe the entire contemporary art world as

a democracy of peoples is well intentioned, a conscious and repeated emphasis on identity politics is actually detrimental to the goal of achieving real parity for artists "excluded" from both the domain of the European and U.S. art worlds and from the domain of men.

This predicament recalls similar impasses built on the dichotomy of inclusion and exclusion. In the late 1960s and early 1970s, the biennales were seen by several non-Western states, critics, and artists as a significant means for non-Western art to gain entrée into the international art world. From 1952, Japan began to participate actively in the Venice Biennale. Its participation served as a backdrop to a number of at-home biennales aimed at showcasing avant-garde contemporary art. These included the Tokyo biennale, beginning in 1954, and the Tokyo international print biennale, which began in 1958.⁶ (It can be noted that such exhibitions within Japan themselves relied on the concept of the nation [*koku*]; the 1974 Tokyo biennale, for instance, had both a "foreign" section [*gaikoku*, or "outside of the nation"], featuring non-Japanese artists, and a "domestic" [*kokunai*, or "inside the nation"] one.) Other countries hosted similar initiatives: 1968 was the year of the first Triennial India, while in 1974 the first Seoul biennale was organized by a group of artists and critics who named themselves the A.G. (or "Avant-Garde") group.

At the same time, overseas biennales attempted to include artists working outside the boundaries of Europe and the U.S. European curators of international affairs such as the Paris biennale and Documenta, for example, selected the works of the Japan-based South Korean painter Lee Ufan in 1971 and 1977 respectively. Yet this seeming expansion of the international art world obscured the hierarchical lens through which European curators perceived non-Western art. Thus, European critics frequently read the works of Asian artists as "Oriental," a term that Lee later criticized as being a mere designation of taste, and which declares the artist unworthy of being a "serious adversary on the level battlefield of contemporary art."⁷

Many Asian artists invested considerable time and effort in addressing the presumed cultural disparity between the so-called “West” and its counterparts in the alleged “East.” Among the most profoundly influential critics and artists working in Asia, Lee Ufan sought to undermine such hierarchical frameworks by focusing on the definition of the artwork. As a critic active from the late 1960s, Lee provided the ideological core for a group of artists that loosely identified itself by its fidelity to the world “as it is.”⁸ Joining together under the rubric of Mono-ha (literally, the Things group), the group’s members attempted to draw out the true nature of the “world” (*sekaï*) by focusing upon the physical properties of commonly found, non-exemplary materials such as stone, wood, and cotton. In Lee’s view, emphasizing the most fundamental material qualities of a given object would allow the world to be seen “as it is” by anyone making full use of his or her sensory faculties, without having to appeal to special mediating concepts that are often hierarchical in nature.

The resonance of this position was significant, especially in light of the efforts of the Japanese and South Korean nation-states to gain access to, and acknowledgment from, the European and U.S. centers of art-making and, more important, art criticism. Instead of seeking inclusion in these presumed centers of the art world, Lee saw the work of art as a world with its own center, able to receive and initiate connections with other artworks and other visual phenomena in a larger field of activity that might be described as a social domain.

The Situation of the Artwork Replaced by the Artwork as a Situation

Although Lee’s approach was limited by its metaphysical nature, reframing the predicament of the artist as a predicament of interpreting the artwork merits further consideration. For if the notion of a “contemporary Asian women’s art” has failed seriously to challenge the shortcomings of the discursive contexts in which women

artists and their works are located, much of it has to do with the ways in which artworks—rather than artists—are discussed. Since approximately the mid-1990s, two ways of interpretation have been particularly dominant. Both presume the artwork as a passive presence that can be inserted or omitted from the historical record at will. The first construes the artwork by way of its convergence with an avant-garde style. The second locates the artwork as a dependent variable produced exclusively by a particular set of social, political, and historical contingencies.

Looking first at artworks convergent with vanguard styles: works dating from the relatively recent past, such as the oil paintings of Na Hye-sök (Korea, 1896–1948) or the ink and gouache paintings of Chen Chin (Taiwan, 1907–1998), are distinguished for their positions within their local avant-garde communities. In 1921, Na Hye-sök had one of the first solo exhibitions in Seoul, an event that was quickly followed by her inclusion in the *Sönjön*, the annual nationwide exhibition sponsored and juried by the Japanese colonial regime.⁹ Much of the critical excitement surrounding Na’s work in the 1920s came out of the artist’s depiction—and, more important, public display—of the nude figure. At approximately the same time, Chen Chin saw a comparable level of critical success in the Taipei art world, winning a prize in the first Taiten, the Taiwanese counterpart to the *Sönjön*, in 1927. Although some attention has been paid to Chen’s technical prowess, it is primarily her professional accomplishments and the period in which they took place that have legitimated Chen’s historical position.¹⁰

Even more celebrated as objects of a vanguard style, and an equally vanguard identity, are the works of a number of Japanese women artists such as Yayoi Kusama, Atsuko Tanaka (1932–2005), and Yoko Ono (b. 1933). Such works have been closely associated with those art worlds perceived as avant-garde by European and U.S. critics, art historians, curators, and collectors. The relatively recent spate of critical interpretation focuses squarely on the artists, in terms of both their artistic

practices and their biographies. Yet the initial stimulus for such revisionist commentary still arises out of the artists' association with groups, movements, or male artists already ordained into the avant-garde.

The works of Tanaka, for example, have attracted critical attention as part of a larger wave of interest in the Gutai group, whose own celebrity was founded on their works' alleged formal and structural similarity to the action paintings of Jackson Pollock and the happenings of Allan Kaprow.¹¹ When the significance of Kusama's work (fig. 1) was first acknowledged by her contemporaries in the 1960s, they validated the work almost in spite of her identity as a Japanese woman: Kusama, as Donald Judd wrote in 1959, had the ability "to transcend the question of whether [the art] is Oriental or American."¹² More recent interpretation has recast Kusama's works, especially her phallus-covered sculptures, as critiques of contemporaneous styles and the attitudes underlying their perpetuation.¹³ Yet in reinterpreting her works according to style, they are seen as a unified and, in some ways, a totalized, body of expression attributable to the hand of a particular individual. The dangers of such an interpretation are well known: as the Hong Kong-based artist Phoebe Man implicitly observes, trying to define style, and particularly the style of "feminist" or "feminine" art, only reinforces a kind of authoritarian logic that does not always change the way people think.¹⁴

In Ono's case, however, as much attention has been lavished on the capacity of her works to evoke social meaning as on her connections with the Fluxus group.¹⁵ The recuperation of Ono actively coincides with a much broader concern, among critics, curators, and art historians, with women artists from Asia. In this case, exemplifying the second kind of interpretation mentioned above, the focus is on excavating and, in many instances, attributing a social, political, or historical meaning to the artwork, rather than on the evidence of an established vanguard style. In this way too, the activities of women artists tend to be marginalized.

Central to these interpretations based on social, political, or historical meaning are three tropes, or themes, all of which are regularly summoned by works of more recent vintage. One trope concerns the artwork as an object whose most immediately discernible capacity is to delineate a problem having broad social implications. An example is Skowmon Hastanan's series of inkjet prints titled *Fever* (fig. 2). The series illustrates the problem of Asian women and their commodification in a larger capitalist world order. Each work in the series depicts female Thai flight attendants grouped together in a configuration reminiscent of slave ships used to transport African bodies to the New World. The parallels are clear: the plight of Asian women transported to various parts of the world as objects of desire or capital echoes the past of Africans forcibly brought to the Americas. Representation of the body as an object is abetted

Fig. 1
Yayoi Kusama (Japan, b. 1929).
Yellow Net, from the *Infinity Nets*
series, 1960. Oil on canvas,
7' 10½" × 9' 8" (2.4 × 2.95 m).
National Gallery of Art,
Washington, D.C. © Yayoi
Kusama. (Photo: courtesy
of the artist)

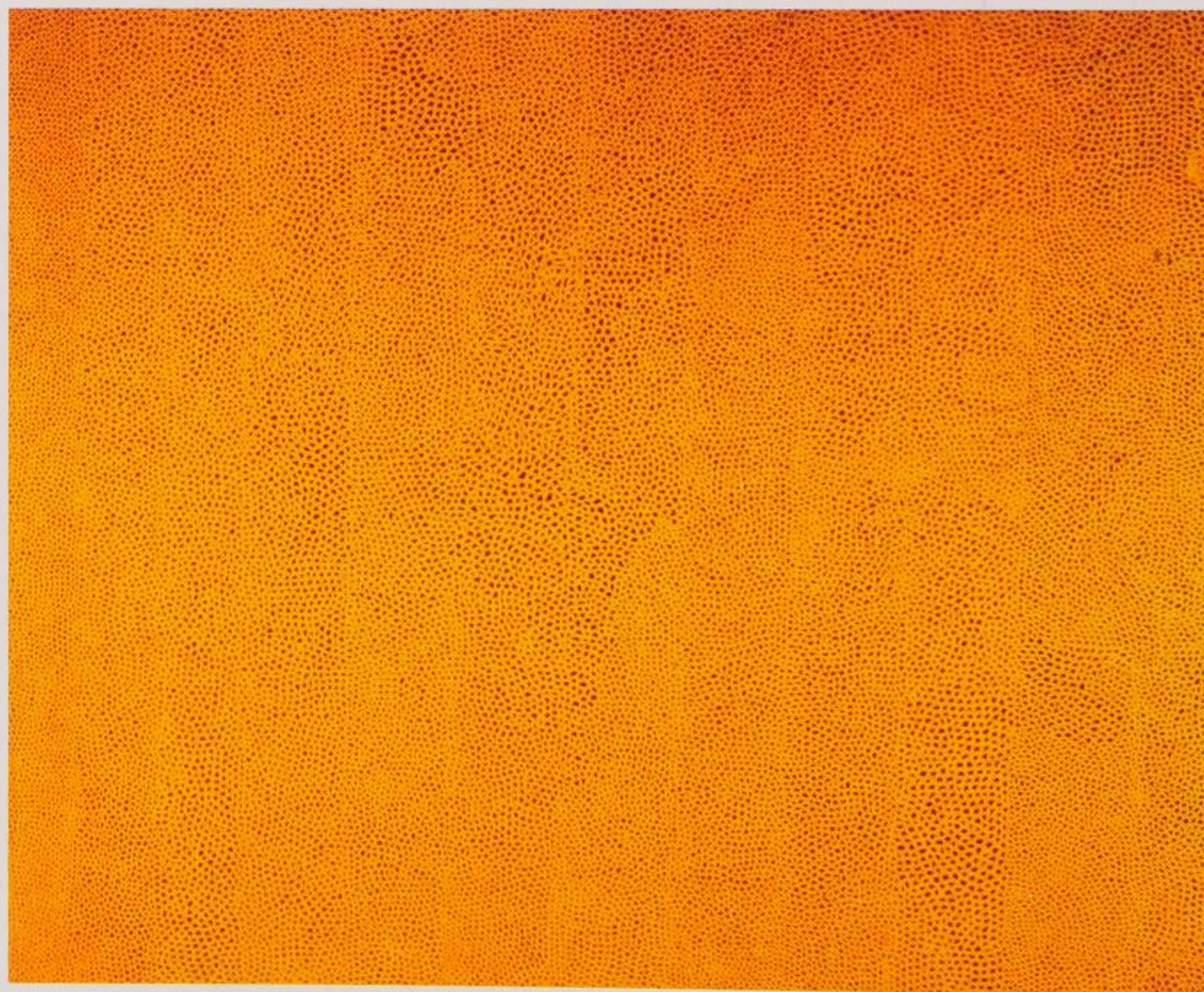


Fig. 2
Skowmon Hastanan (Thailand, b. 1961). *Red Fever*, from the *Fever* series, 2000. Inkjet print, dimensions variable. Courtesy of the artist. (Photo: courtesy of the artist)

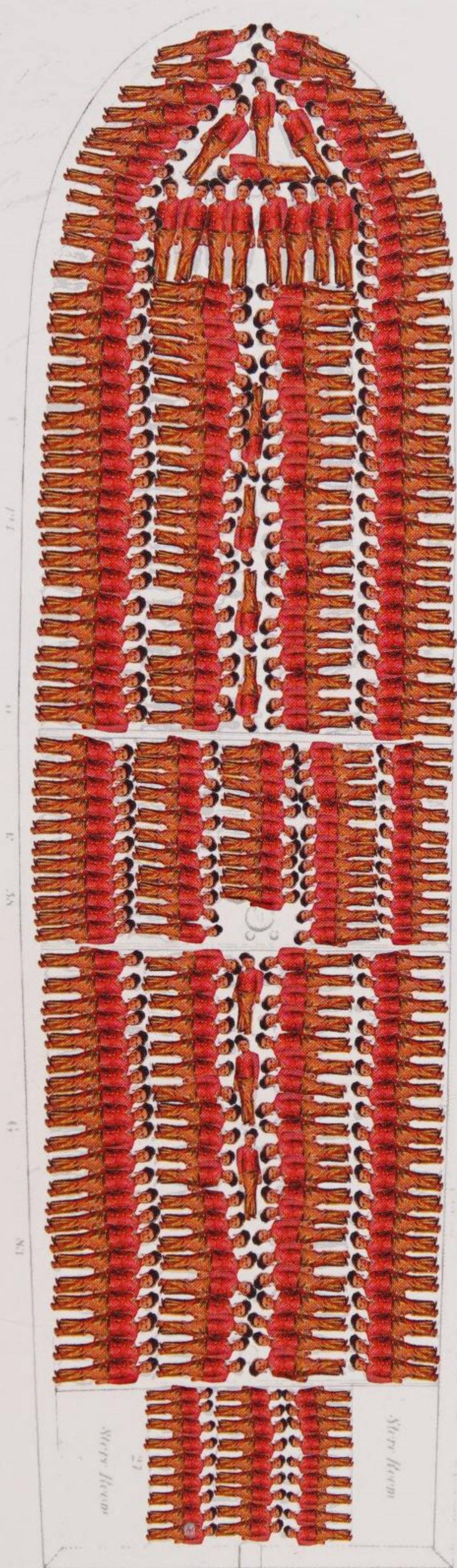
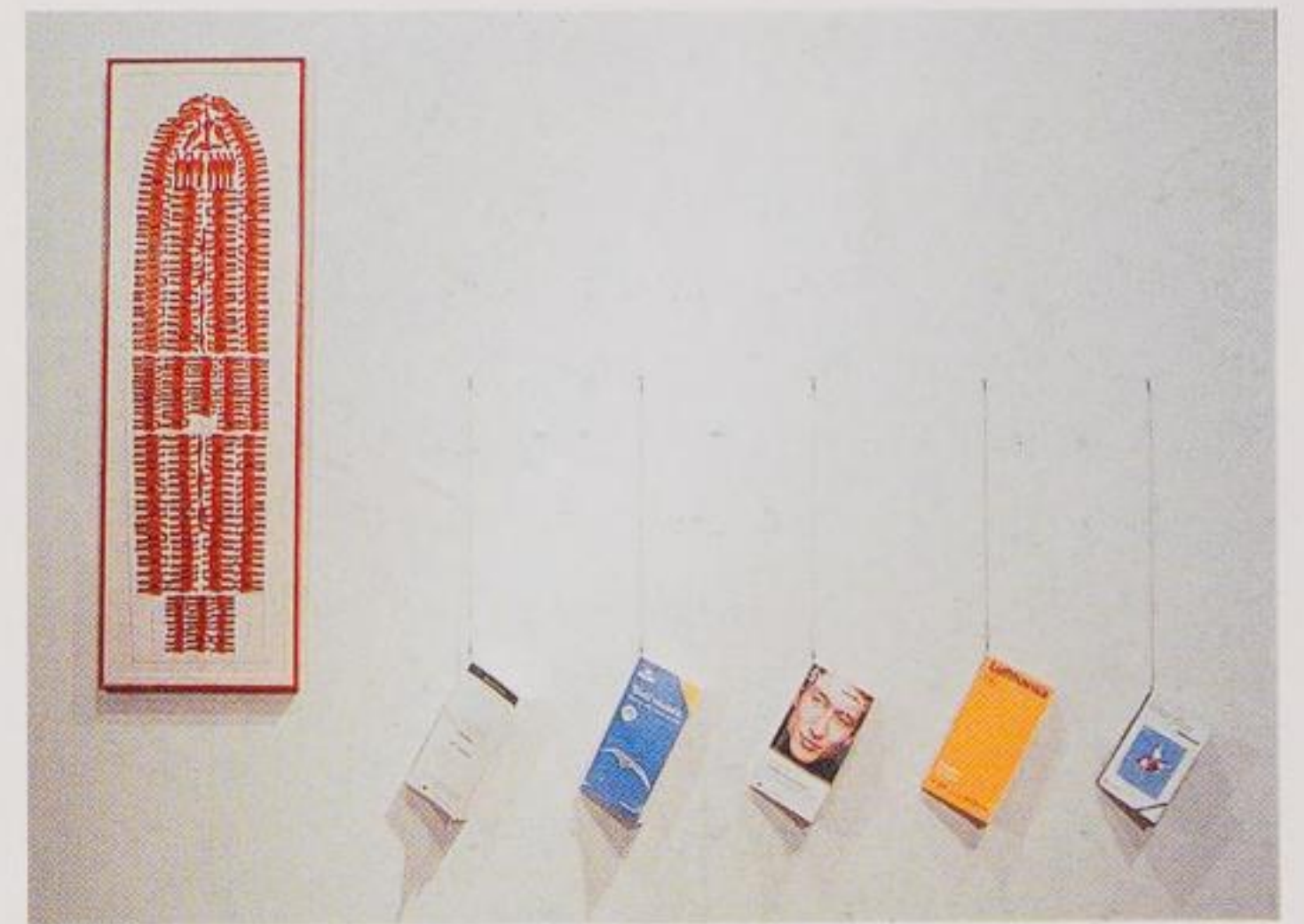


Fig. 3
Skowmon Hastanan (Thailand, b. 1961). Installation view of *Red Fever*, from the *Fever* series, 2000. Inkjet print, airline pamphlets, dimensions variable; overall: 36 x 60" (91.4 x 152.4 cm). Courtesy of the artist. (Photo: courtesy of the artist)

by the presence of commercial pamphlets issued by airline companies (fig. 3).

The second trope concerns the artwork as a challenge to the systems that attempt to order women according to imposed agendas. Artworks are judged to be especially successful when they are able to reveal how such orderings have been carried out. In this regard, the media of performance and photography offer special opportunities. Performance enables artists such as Arahmaiani viscerally to incorporate the viewer into her world, albeit for a brief time. In *Offerings from A to Z* (fig. 4), black-and-white photographic images of heterosexual couples in various amorous poses both surround and challenge the seemingly lifeless body of the artist, lying on a stone plinth situated deep inside a square open pit. Standing at ground level and looking down at her body, the viewer unwittingly becomes complicit in the death of the artist. The subsequent documentary photograph, the main source of evidence attesting to the performance's occurrence, only confirms the centrality of sacrifice. It neither offers nor corroborates other interpretative possibilities.¹⁶

The third trope concerns the artwork as an object that physically intervenes in the world beyond the parameters of the work's conception, execution, and display. For example, the cyborg works of Lee Bul



(page 62), begun in 1997, wreak violence on the exhibition spaces by means of contradiction and disjunction: the eye registers the image of the cyborg as incomplete—a fragment detached from a whole body—yet the high degree of finish and the plenitude of surface detail seem to contradict this perception. The scale of Lee’s installations forces another disjunctive moment: though many of the works are human-scaled and few exceed an average adult’s height, the way that they are suspended from the ceiling, out of the viewer’s grasp, signals a denial of human possession.

How these tropes came to prominence correlates with a number of contextual currents. In the case of artists whose careers unfolded in the U.S., part of the importance accorded to the artwork as an object comes from the curious situation of the 1980s through the early 1990s. Though the rubric of “identity” gained momentary acceptance, artists of color often found themselves outside the doors of the mainstream art world. Several of the artists took matters into their own hands by reifying the concept of an Asian American art through such groups as the New York-based Godzilla and exhibitions such as *Asia/America: Identities in Contemporary Asian American Art*, organized by the painter Margo Machida in 1993 and initially mounted at the Asia Society in New York.¹⁷ Other examples include the projects of Hastanan, who co-curated a number of shows focused on the theme of Asian American art from 1990 to 2001, both as a member of Godzilla and as part of the curatorial staff at the Queens Museum of Art.¹⁸

Yet the constant premium placed on the artwork as a vehicle for representing the artist’s identity grated on those who saw a need to distinguish between an art world centered on the artwork and one that privileged the artist. In 1993, the critic and curator Alice Yang asked whether “the link between race and artistic practice [can] be conceived beyond the logic of simple negation or illustration?”¹⁹ Some artists heeded Yang’s challenge. In Hastanan’s *Fever* series, mentioned earlier, the work’s



capacity for illustration depends on its manipulation of the relationships between visual forms. The images of women, identical in size, costume, and facial expression, combine at larger scale to form a capsule-shape distinguished by alternating rows of brown-ochre and magenta-scarlet (fig. 2). Now in the realm of the aesthetic, the work fully acquiesces to its objecthood: the picture’s rigid conformity to principles of regularity and symmetry deliberately deprives it of immediate emotive impact.

Fig. 4
Arahmaiani (Indonesia, b. 1961).
Offerings from A to Z, 1996.
 Installation and performance
 in a Buddhist crematorium in
 Chiang Mai, Thailand. Courtesy
 of the artist

Fig. 5

Kimsooja (South Korea, b. 1957).
Deductive Object, 1994. Korean
bedcovers, dimensions variable.
Installation as seen at Yangdong
Village, South Korea. © Kimsooja.
(Photo: Ju Myung Duk, courtesy of
the artist and Art & Public, Geneva)

Artists of Asian nationality who reside, or exhibit frequently, in Europe or the United States have themselves been implicated within a broader discussion of transnational movement, a conversation conducted symbiotically by artists, curators, and critics. The work of the artist Kimsooja provides an example. In 1992, Kimsooja began a series based on the *bottari*, a Korean word referring to the bundles, made from old bedspreads, that are used to carry belongings from one place to another. The term bears multiple meanings, figuring heavily in idiomatic Korean speech. The phrase “to pack one’s *bottari*” could refer simply to a temporary move away, or a move out of the family home, or out of the home country. The ambiguity of the term became especially significant for Kimsooja, who moved from

Seoul to New York yet still returned frequently to Korea to visit her family.

Seen in various forms in Kimsooja’s work, the *bottari* reveals itself to be a structure whose various transformations remain topologically equivalent to each other (that is, the *bottari* retains its material properties even as it changes shape). For example, the *bottari* in works such as *Deductive Object* (fig. 5) is in bundled form, in contrast to Kimsooja’s earlier and later works utilizing flat planes of silk and cotton. In the later work *A Mirror Woman* (fig. 6), the *bottari* unwraps itself. Large, rectangular planes of bright, jewel-toned bedcovers hang together in successive rows. The strong, clear hues of the fabric provide the most convincing index to the work’s capacity to function as a metaphor for Kimsooja’s Korean





Fig. 6

Kimsooja (South Korea, b. 1957). *A Mirror Woman*, 2002. Korean bedcovers, mirrored walls, aluminum cables, ceiling fans, clothespins, and a recording of a Tibetan monk's chant, dimensions variable. Installation as seen at Peter Blum, New York. Musée d'Art Moderne Grand-Duc Jean, Luxembourg. © Kimsooja. (Photo: Bill Orcutt, courtesy of the artist and Peter Blum, New York)

identity. The colors combined here—bright emerald, gold, and magenta—are often used for women's *hanbok*, the traditional Korean costume. Indeed, the colors, patterns, and textures work all too effectively as signifiers. In the sanitized, even clinical environments of the New York art galleries and major international museums that, since the mid-1990s, have served as the primary venues for Kimsooja's work, the contrast between the vivid presence of the fabrics and the blankness of the gallery environment is at its most intense. The patterns embroidered or, in some cases, printed onto the fabrics exist in a mutually reaffirming relationship with the unmarked supporting surface of the silk: the largely monochrome ground of the fabric contrasts with the patterns sewn into it with metallic or semimetallic thread.

Encouraged by the paradoxical nature of the shimmering, reflective surfaces of the fabric, which want to deny their own materiality, the eye prolongs its encounter. Over time, the viewer begins to register the embroidered patterns as a contingent presence,

dependent upon nothing more substantial than the evanescent sheen of the silk. Duration thus helps transform the status of the work from an object to an occurrence.

Similar in operation is Lin Tianmiao's *Braiding* (fig. 7), which demands to be both seen and felt. Initially, the viewer encounters a twelve-foot-tall photograph suspended from the gallery ceiling, and at first the experience is visual. Behind the photograph, however, tiny threads have been braided together, and the viewer who walks from the front to the back must now attend to the tactility of the braid's cotton strings. Another shift in attention occurs as the viewer follows the braid, which leads to a video showing the artist weaving the threads together, and the work returns to its previous status as an optical presence.

The marked shift at each successive transition—from photograph to braid to video, or the other way around—causes the viewer to consider both the new material form encountered and the previous one just left behind. At a

Fig. 7 (opposite)

Lin Tianmiao (China, b. 1961). *Braiding*, 1998. Installation with cotton thread, video, and photograph, dimensions variable. Private collection. (Photo: courtesy of the artist and Pekin Fine Arts, Beijing)





Fig. 8

Simryn Gill (Malaysia/Australia, b. 1959). *Dalam* #223, 2001. Chromogenic print, from a series of 258, 9¼ × 9¼" (23.5 × 23.5 cm). Courtesy of the artist

certain moment, the knots punctuating the back of the photograph replace the pictorial image with a new sense of the material warp and weft of the physical canvas. The primary subject of the encounter is in fact this moment of shift. The artwork moves from one state to another, precipitating an understanding of it not as an object of meaning or style alone but as a present-tense, non-narrative occurrence without a definite beginning or end. The situation of the artwork has been replaced by the artwork as a changing situation.

Value Judgments

How one chooses to consider the artwork goes beyond the matter of declaring an approach. It also concerns the judgment of value. If we interpret the artwork as an object whose function mainly lies in its amenability to systemization, then we prioritize the proprietary claims of systems that foreclose the autonomy of artists and artworks. They might not own the artwork outright, but the artwork is subject to their rule. If, on the other hand, we accept the artwork as a situation, we are endorsing the value of its capacity to function within a network of connections to other artworks.

Valuing the work's connectivity sometimes comes at the price of the artist's intentions. Like many artists who witnessed feminism's rise as an art-historical discourse in Europe and the U.S. as well as its subsequent emergence in various Asian countries, the Singapore-born Malaysian citizen and Australian resident Simryn Gill does not regularly align herself with particular ideologies, nor does she even represent herself as being "public-engaged."²⁰ Her photographs do not work as signs of a particular situation affecting women, though the *Dalam* series (2001) retains an oblique connection in its scrutiny of Malaysian homes. Yet in this series of 258 photographs, several instances occur in which the work reveals its own transparency as a node of connections.

In *Dalam* #223 (fig. 8), the picture arranges a room's luxurious furnishings according to the dual principles of

doubling and interspersal. Absent from the work is any discernible narrative or formal center. The eye and mind of the viewer must look elsewhere to rationalize the work's parts. In so doing, the viewer might initially look to the intentions of the artist or the process of the work's creation. The viewer might be inclined to read the work as a commentary on the disparity of wealth in Malaysia.

Looking at the image a second time, the viewer sees it anew, this time as a carefully arranged matrix of forms. The viewer may then go on to perceive these forms as a sign of a given household's taste, or as a counterpart to Candida Höfer's contemporaneous photographs of uninhabited, semi-public interiors whose frames cause the picture to disperse into forms organized along the rational lines of the grid. It is the artwork that remains as the constant, a point of recursion in the viewer's cyclical interaction with both the imagined world of the artwork itself and the external one in which he or she dwells.

The artwork's function as a dynamic situation, however, continues to be obscured by the worth accorded to the individual's potential for singular action. This potential touches upon both the myth of artistic genius and the relentless focus on the identity of the non-Western artist in the U.S. and European art worlds. For women artists from Asia who exhibit in the U.S. and Europe, the emphasis on the individual also results in the subordination of the work to a host of other concerns. Many of these concerns are extra-artistic, as the critic Kobena Mercer wrote more than ten years ago in reference to the visibility of black artists in a predominantly white art world, and many of them also involve the exercise of power over the artist.²¹

If the viewer persists in prioritizing the individuality of the artist at the expense of the artwork, works such as those made by Kimsooja and Lin Tianmiao become reduced as static signs of Korean, Chinese, or even a non-specific "Asian" culture. The international art world still uses identity as a means of judging the works made by artists from outside the political borders of

Euro-America, although artists such as Kimsooja insist that the Korean and feminist implications of the *bottari* “are but one of many factors” to be considered.²² Kimsooja’s pleas are overpowered, however, by a preponderant demand for both cultural difference and originality of form and concept.

Similarly unilateral and closed in nature are some of the common discursive frameworks circulating in the art centers of East and Southeast Asia. The undue emphasis on an artwork’s capacity for representing social predicaments coincides with a number of contextual factors. One is the turn from style-based art histories to those emphasizing social context and social meanings and addressing the problematic nature of representation in the fields of art history and art criticism. Included in the latter approach are feminist art histories introduced by mostly women art historians and artists, many of whom had studied or conducted research outside their homelands in the late 1980s and early 1990s.²³ The turn toward social context was not as radical in the academies of places such as Taiwan, Japan, and Korea as it was in Great Britain and the United States. In the former, the notion of art history as a grand Hegelian teleology of unified styles survived intact from the first half of the twentieth century.²⁴ Still, the perception of art history, and art interpretation, began to change in the 1980s with increased access to and discussion of texts on postmodern and post-structuralist thought.

A related, and perhaps more important, factor is the implicit change in the standards for assessing quality—in other words, a change in the parameters of connoisseurship. In rising to power, certain art groups were able to promote, or even impose, different standards for assessing works of art. To take one example, artists affiliated with the Minjung (literally, people’s) cultural movement in Korea were eventually successful in establishing socially conscious, imagistic representations that could be easily understood by the nonspecialist viewer as an important condition for “good” art. Part

of a larger cultural movement initially predicated on addressing the economic and social hardships of the greater public, the Minjung artists throughout the 1980s produced works that tried to give visual form to the anguish of the Korean people.²⁵

By the mid-1990s, many former Minjung artists, almost all of whom were men, came to occupy positions of institutional power as university professors.²⁶ Their works were also shown and collected by government institutions like the National Museum of Contemporary Art, a museum that had been commissioned by an individual the Minjung artists considered Public Enemy Number One, the dictator Chun Doo-hwan.²⁷ After the former political dissident Kim Dae-jung was elected president in 1998, several of the Minjung artists, critics, and affiliates came to wield even more influence within the Korean art world.

Many artists born in the late 1960s and after, who attended art school or began their artistic careers in the 1990s, saw the artwork’s capacity for politicized representation become a significant criterion for evaluating quality. In particular, works making specific reference to local Korean histories or situations drew favorable attention from many curators and critics. Exhibition spaces or, more accurately, organizations like the alternative art space Pool with ties to the Minjung artists promoted artists such as Sanghee Song. Song’s 2004 video *The National Theater* (page 253) attracted critical attention precisely for its capacity to transmit social and political content.

This capacity was, however, construed exclusively in terms of its narrative. First presented in November 2004 at the government-sponsored Insa Art Space in Seoul, *The National Theater* features Song masquerading as the wife of former South Korean dictator Park Chung Hee.²⁸ The video reenacted the attempted assassination of Park at Seoul’s National Theater in 1974. The work, with Song bearing an uncanny resemblance to Park’s wife, Yook Young-soo, brought to light the paradoxical power and

Fig. 9

Nikki S. Lee (South Korea, b. 1970). *The Schoolgirls Project* (22), 2000. Fujiflex print, edition of 5, 21¼ × 28¼" (54 × 71.8 cm); edition of 3, 30 × 40" (76.2 × 101.6 cm). © Nikki S. Lee. (Photo: courtesy of Leslie Tonkonow Artworks + Projects, New York)

powerlessness of Yook. On the one hand, Yook was a victim: not only was Park a womanizer who often took to beating her at home, but Yook's death was all the more tragic for being an unintended result of a botched assassination attempt on her husband. On the other hand, as an idealized figure of female modesty and resilience, Yook retained a strong hold over Koreans both past and present.²⁹

Yet, as one critic observed, Song's self-conscious representation of the now-beatified figure of Yook signals an attempt by the artist to overcome such accepted structures of meaning.³⁰ Song's work sharply differs from the works made by other artists of her generation, such as lum (South Korea, b. 1971), Nikki S. Lee (fig. 9), and Mariko Mori (Japan, b. 1967), which take as their subject

the complete visual transformation of the artist into another being. In contrast, *The National Theater* heavily concerns itself with precisely the failure of transformation, and focuses instead on revealing the artifice invested in the act of producing certain representations. The shift from what initially appears as an emotionally charged, convincing representation to what instead becomes a low-budget reenactment is made clear at the end of the staged assassination. At that point, the actors immediately prepare to go back and replicate the tableau from its start: they rise to their feet, straighten their costumes in a matter-of-fact way, and resume their original positions, all without fanfare or self-consciousness. And so while the narrative of *The National Theater* links it to a local Korean network of deeply politicized art that



uses historical icons and events to generate much of its ideological zeal, at the same time the emphatic shift in the course of the piece points to another concern. In other words, Song's work turns on recognizing the two distinct kinds of functions that an image might fulfill: an image can be narrowly indexical, exclusively intended to represent a certain moment in history; or an image can be nonindexical, referring to nothing more than what is shown on the screen.

Recognition of this distinction, which is in practice somewhat permeable, ties the entire work into other networks of artworks—those based on concerns different from political redemption or historical resuscitation. Among these concerns are the processes by which meaning is generated and the implications of the masquerade. The relationships that draw Song's work into these other networks can be oppositional in nature. For instance, *The National Theater* resonates against other artworks dealing with masquerade, such as those by Lum, Lee, and Mori, precisely because it refuses to affirm the power of masquerade to transform the self completely. That is to say, an artwork's entry into other networks depends on the degree to which the work appears to engage with, rather than confirm, a particular organizing concern or theme.

Sometimes the identification of the possible networks in which an artwork might take part results in interpretations not in accord with the artist's intention. This might seem counterproductive to a long-iterated feminist goal of letting women's voices be heard. But true inclusiveness, in which women artists have a real parity, both among each other and with their male counterparts, depends on recognizing the wide latitude of relationships

that an artwork might have, both to other artworks and to the larger social field with which they engage.

Fundamentally, the question of whether contemporary Asian women's art is necessarily a feminist idea entails larger questions about the nature and goals of interpretation. Do current modes of critical investigation advance concepts valued in a feminist worldview? Inextricably linked to dichotomies of inclusion and exclusion born of an objectified understanding of gender and nationality, the idea of a contemporary Asian women's art only confirms what it sets out to refuse. To recall, in somewhat altered form, the words of the critic Patrick Flores: how can women's art be deterred from reiterating the logic of objectification, if it is to change it by reiterating its subjectivities?³¹

At the same time, the idea of contemporary Asian women's art asks its audiences to map their own values. In foregrounding national origin, for instance, are we willing to undermine efforts at achieving parity among artworks and artists by divorcing them from other groupings in which they play an integral role? Will we deem affiliations of nation, race, ethnicity, and even gender more important than those chosen by the artist or her work, even to the point where the latter is displaced by the former? The notion of contemporary Asian women's art asks audiences whether the attitudes, conceptions, and practices of interpretation can actually sustain values crucial to one's perception of feminism, or whether some of these values will have to be compromised to preserve others that we are not so willing to relinquish. It asks, what will be the net outcome of our interpretations?

Notes

- Edited by Dinah Dysart and Hannah Fink, two former editors of the journal *Art Asia Pacific*, the book *Asian Women Artists* was published in Sydney in 1996 (An Art AsiaPacific Book, distributed by Craftsman House in association with G+B Arts International). *Text and Subtext: Contemporary Art and Asian Women* was curated by Binghui Huangfu for the Earl Lu Gallery at the LaSalle-SIA College of the Arts in Singapore in 1999. The exhibition was accompanied by a catalogue of the same title, edited by Binghui Huangfu.
- Formed by a group of young women artists frustrated with the discrimination they encountered in the Seoul art world, the P'yohyŏn group encouraged the exploration of themes that its members perceived as critical to the lived experiences of Korean women. Many of the group's works illustrated or reflected women in their socially constructed roles as mothers and housewives. See Kim Hong-hee, "Misulesŏ ūi p'eminijŭm kwa han'gukŭi yŏsŏngjuŭi misul" (Feminism in Art and Korean Feminist Art), in *Yŏsŏng kŭ tarŭm kwa him* (Woman, the Difference, and the Power), (Seoul: Samsingak, 1994), pp. 200–1.
Following the promulgation of gender equality in Japan's constitution, the Japan Women Artists' Association attempted to unify all women artists in a consolidated organization. Prior to its formation, many women artists formed their own small groups. See Kokatsu Reiko, "1930 nendai – 1950 nendai no Nihon no josei gaka o megutte – seido to hyōka" (About Japanese Women Artists: Policies and Evaluations), in *Hanil kŭn-hyŏndae misul kwa yŏsŏng* (Korean–Japanese Modern and Contemporary Art and Women), (Seoul: Ewha Women's University Museum, 2002), pp. 168–69.
- The Australian cultural theorists Ien Ang and John Stratton write extensively on the relationship between multiculturalism and the interests of the state in both Australia and Singapore. The collapse of Singapore's multiracialism into the state's efforts at promoting an Asian nativism deliberately distinct from the West is addressed in "The Singapore Way of Multiculturalism: Western Concepts/Asian Cultures," *Sojourn: Journal of Social Issues in Southeast Asia* 10 (April 1995), pp. 65–89.
Many of Ang's and Stratton's writings are intended for readers in the art world and are published in art journals. (Ien Ang's brother, incidentally, is Tiong Ang, a well-known photographer and installation artist.) For a discussion of the tensions generated by Australia's economic dependence on Asia and its cultural dependence on the "West," see "The Asian Turn," *Art + Text* 50 (January 1995), pp. 28–30.
- Unsurprisingly, particularly sharp spikes coincided with the years featuring thematic exhibitions focused on Asian artists, such as *Passage to the Orient* in 1993, as well as the 1999 Biennale, which featured twenty Chinese artists, almost all of whom were from the mainland. Regarding the changing status of women in the Biennale, note that the 1976 Biennale featured works by thirty-four women artists, while in 1993 this number had risen to seventy-seven.
- No women artists from Asian countries were included in the 1970, 1976, 1980, 1982, and 1988 Biennales. Note too, however, that biennales held in Asian countries have demonstrated similar tendencies. In the main exhibition of the 2004 Gwangju biennale, for example, there were eight Asian women, nineteen non-Asian women, and twenty-five Asian male artists out of a total of ninety-two participants (artists' groups were counted as single participants). The main exhibition of the 2002 biennale (*P_A_U_S_E*) included six Asian women and five non-Asian women among a total of ninety-four artists. Of approximately ninety artists included in the main exhibition of the 2000 biennale (*Man + Space*), there were six women from Asia (or eight, if one were to include U.S.-based Nikki S. Lee and Su-en Wong), and twenty-two other women from other parts of the world. In 2004 (*A Grain of Dust, a Drop of Water*), there were nineteen non-Asian women artists, twenty-five Asian male artists, and eight Asian women artists.
- On the history of the biennale, see the exhibition catalogue *Tokyōto bijutsukan no jidai 1926–1970* (The Age of the Tokyo Metropolitan Art Museum, 1926–1970), (Tokyo: Museum of Contemporary Art Tokyo, 2005).
- Lee Ufan, "The Word 'Oriental,'" in *The Art of Encounter*, trans. Stanley N. Anderson (London: Lisson Gallery, 2004), p. 140.
- Lee Ufan, "Sekai to kōzō" (World and Structure), *Dezain hihyō* 9 (December 1969), p. 132.
- Na Hye-sŏk also qualifies as one of the earliest feminist literary critics in Korea, having published numerous tracts on the subject of women's intellectual equality with men. A detailed account of her career can be found in Yung-Hee Kim, "Creating New Paradigms of Womanhood in Modern Korean Literature: Na Hye-sŏk's Kyŏnghŭi," *Korean Studies* 26, no. 1 (2002), pp. 6–15.
- The contextual significance of gender has also become a significant factor in confirming Chen's canonical position in Taiwanese art. See Victoria Lu, *Taiwan (dangdai) nŭxing yishushi* (History of Contemporary Taiwan Women Artists), (Taipei: Yishujia Chubanshe, 2002), pp. 49–51. What remain to be studied, however, are the effects of socio-economic class; like Na Hye-sŏk, Chen Chin came from an affluent and socially elite family. This allowed her, as it did Na, to study at the Tokyo Fine Arts Girls' School.
- For a discussion of this interpretative predicament, see Joan Kee, "Situating a Singular Kind of 'Action': Early Gutai Painting, 1954–1957," *Oxford Art Journal* 26 (October 2003), pp. 121–40.
- Donald Judd, "Reviews and Previews," *Art News* 58 (October 1959), p. 17.
- Kusama's works of the 1960s have been singled out particularly as objects of resistance against, or made in spite of, artistic currents such as Pop art and Abstract Expressionism. See the essays by Lynn Zelevansky, Laura Hoptman, and Tatehata Akira in *Love Forever: Yayoi Kusama, 1958–1968* (Los Angeles: Los Angeles County Museum of Art, 1998). See also Matsumoto Tohru, "Chinkon to saisei: Kusama Yayoi no geijutsu" (Requiem and Resurrection: The Art of Kusama Yayoi), in *Yayoi Kusama* (Tokyo: National Museum of Modern Art; Hiroshima: Hiroshima City Museum of Contemporary Art; Kumamoto: Contemporary Art Museum of Kumamoto; Matsumoto: Matsumoto City Museum of Art, 2004), pp. 18–20.
- Phoebe Man, "Huiying 'nūye' zhande yixie piping" (Response to Certain Comments on the "Wo...Man – Feminine Art Exhibition"), *PS* 17 (Summer 2002), pp. 8–9.
- For an account of Ono's connection to Fluxus, see Jon Hendricks, "Yoko Ono and Fluxus," in *Yes Yoko Ono* (New York: Japan Society and Harry N. Abrams, 2000), pp. 38–49. A reading of Ono's work as a generator of social meaning in multiple cultural contexts can be found in Jieun Rhee, "Performing the Other: Yoko Ono's *Cut Piece*," *Art History* 28 (February 2005), pp. 96–118.
- Many of Arahmaiani's works, including *Offerings from A to Z*, were documented by the Thai photographer Manit Sriwanichpoom (Thailand, b. 1961). He is known for his series *Pink Man*. Begun in 1997, the series features an image of a man wearing a garish pink suit inserted into various photographic scenes depicting destructive excess of varying degrees: the infamous 1976 massacre of pro-democracy students at Thammasat University in Bangkok or conspicuous material consumption through the form of a man eating a gigantic ice-cream cone.
- After being formed in 1990, one of Godzilla's first projects was to protest the absence of Asian American artists from the 1991 Whitney Biennial. See Margo Machida, "A Question of Inclusivity," *Godzilla* 1 (Winter 1991), pp. 1–2.
- Hastanan was a co-curator of "Why Asia, Art in General on Canal," a 2001 project memorializing Godzilla member Alice Yang, who died in 1997.
- Alice Yang, cited in *Godzilla* 3 (Fall 1993), p. 5.
- Quoted in Ashley Carruthers, "Simryn Gill, *Dalam*," *FOCAS: Forum on Contemporary Art and Society* 4 (2002), p. 250.
- Kobena Mercer, "Black Art and the Burden of Representation," in *Welcome to the Jungle: New Positions in Black Cultural Studies* (New York: Routledge, 1994), p. 240. These extra-artistic concerns also entail the artist's involuntary acceptance of someone else's authority, as Olu Oguibe invokes in his imagined description of an exchange between Ivory Coast-born artist Ouattara and the critic Thomas McEvilley. See Oguibe, "Art, Identity, Boundaries: Postmodernism and Contemporary African Art" (1995), in *The Culture Game* (Minneapolis: University of Minnesota Press, 2004), pp. 10–17.
- Kimsooja, quoted in Pak Yŏng-t'aek, "Kim Su-ja: p'yŏngmyŏn esŏ ipch'ero ūi chŏpgŭn, pottari" (Kimsooja: *Bottari*, the Approach to Volume from Surface), *Space*, June 1996, p. 116.
- Some examples include Kim Hong-hee, one of the earliest, and perhaps most active, of writers on women's art in Korea, who attended Hunter College and later received a master's degree in art history from Concordia University in 1992. Victoria Lu, author of the first book on Taiwanese women's art history, graduated from California State University at Fullerton in 1989. Japan's preeminent feminist art historian, Chino Kaori, recanted her faith in universal standards of art history based on the values of white, middle-class men during her sojourn in the U.S. in 1992; Chino Kaori, "Gender in Japanese Art," trans. Ikumi Kaminishi, *Aesthetics* 7 (March 1996), pp. 49–51.
- Ideas of style as articulated by Heinrich Wölfflin became especially popular in Japan and Korea in the 1920s and 1930s. Brought back by scholars such as Ueno Naoteru, who had studied at the University of Berlin, many of these ideas were later transmitted to Japan's colonies, as scholars such as Ueno went to teach in schools set up by colonial governments.
- A particular impetus for the Minjung artists was the Gwangju Massacre, which began on May 18, 1980. Paratroopers, sent by the South Korean military regime, moved in to brutalize and arrest unarmed students protesting the imposition of martial law. This sparked an even larger demonstration consisting of ordinary citizens as well as student activists. At this point, the paratroopers fired into the unarmed crowd of demonstrators, killing and injuring hundreds.
- In the mid-1980s, a women's group of artists, the Yŏsŏng misul yŏnghuŏe (Women's Art Research Group, commonly abbreviated as Yŏmiyŏn), formed under the auspices of the larger Minjung group. However, the works of women artists have been noticeably omitted or marginalized in general accounts of the Minjung cultural collective. Even Tomiyama Taeko (Japan, b. 1921), whose black-and-white woodcut prints were among the first artistic responses to the Gwangju Massacre, have not been given due attention in most art-historical accounts, although Tomiyama's status as a Japanese national may have been seen as incongruous to the fervently nationalistic and ethnocentric sentiments harbored by the Minjung artists and Minjung-affiliated critics. A brief exception to the male-dominated narrative of Minjung art is found in the discussion of Yun Suk Nam and Kyung Soo Lee in Lee Young Chul, "Chubyŏnbu munhwa wa han'guk hyŏndae misulŭi aident'it'i" (The Culture of the Periphery and the Identity of Contemporary Korean Art), in *Sanghwang kwa insik* (Situation and Consciousness), (Seoul: Sigak kwa ŏnŏ, 1993), p. 30.
- Held at the National Museum of Contemporary Art, *Fifteen Years of Minjung Art, 1980–1994* was one of the most popular exhibitions ever held in Korea, attracting over 70,000 viewers. See Frank Hoffmann, "Images of Dissent: Transformations in Korean Minjung Art," *Harvard Asia Pacific Review* 1 (Summer 1997), p. 4.
- One of the most controversial figures in modern Korean history, Park Chung Hee was the leader, and later dictator, of South Korea from 1961 to 1979. Though his policies catalyzed the South Korean economic miracle, his will for economic success frequently resulted in serious and extensive human rights violations and the abortion of democratic forms of government. Basic examples of the latter are detailed by the Han'guk chŏngch'i yŏngu hakhoe (Korean Political Science Research Association) in *Pak Chŏng Hi rŭl nŏmŏsŏ* (Overcoming Park Chung Hee), (Seoul: P'urŭn sup, 1998). Park was assassinated in 1979.
- Yook is still heavily idealized today; see such books as Hong Ha Sang, *Taehan min'guk p'ŏsŭt'ŭ reidi Yuk Yŏng Su* (The First Lady of Korea, Yook Young Soo), (Seoul: Chagŭn k'i namu, 2005); and *Na ūi ŏmŏni Yuk Yŏng Su* (My Mother, Yook Young Soo), (Seoul: Saram gwa saram, 2000), written by Park Geun-hye, a major political figure in South Korea who often emulates her mother's dress and hairstyle.
- See Kim Chang-ŏn, "Kŭndaesŏng ūi kyŏnghŏm e taehan punyŏljŏk chinghudŭl: Song Sang-hi" (The Divisive Symptoms of Experiences of Modernity: Song Sang-hee), *Space* 447 (February 2005), pp. 168–73.
- Channeling the writings of Amelia Jones and Donna Haraway, Flores writes: "[C]an the body be deterred from reiterating the logic of capital, if it is to change it by re-performing its subjectivities?" See Patrick Flores, "Renewing the Contemporary," in *Under Construction: New Dimensions of Asian Art* (Tokyo: Japan Foundation Art Center, 2002), p. 38.



Central American Women Artists in a Global Age

Virginia Pérez-Ratton

The feminist movements that took place in North America and Europe in the sixties and seventies affected regions like Central America only to a degree at that time, and proved to be of a different character. In large part, this is because those years coincided with intensifying political unrest and armed conflict in several Central American countries, circumstances that conditioned life in general and the position of women along with it.¹ It should be understood, for example, that even women who directly participated in the region's wars and fought in guerrilla movements did not do so in conditions of equality, but often suffered mistreatment and abuse from their male comrades in arms, and in fact mirrored the general situation of women in society, particularly in rural areas. Change came about in a different, more evolutionary way in countries like Chile, Argentina, and Uruguay, probably due to the existence there of a larger, more urban middle class with access to education. The Chilean writer Diamela Eltit could therefore write that, at the time, "woman's body broke its prolonged cultural status of physical inferiority, to become identical to that of men, in the name of the construction of a collective egalitarian future."² But in Central America, urbanization arrived later, and the very notion of feminism—as a movement, as a way of confronting inequality—was known mainly to those women with access to higher education or the ability to travel. And even in those cases, the idea of feminism was absorbed in particular ways, due to the differing social pressures and political structures in each country. Women in developed countries had expectations very different from those of women in the developing world, where inequality is flagrant, not only in questions of gender, but also in economic, educational, ethnic, and social matters, and where injustice involves entire communities of men, women, and children.

There has been a tendency in Latin America to consider feminism a foreign ideology. It is useful to recall, however, that as long ago as the seventeenth century, the Mexican poet, nun, and woman of genius Sor Juana Inés

de la Cruz (1651–1695), born in San Miguel Nepantla, in speaking about the condition of womanhood became a major inspirational figure, an intellectual of such prowess that she is considered a "Tenth Muse" by literary scholars. Still, though gender issues have only recently become a central subject in most fields of study (particularly insofar as they are linked to the new global economies),³ gender theory has become an important way of critically reading artistic practice and cultural production, which have changed so drastically in Central America in our time.

In recent years, Central America has witnessed a surge of work by dynamic new figures who operate on the margins of the old patriarchal or hegemonic discourse that certain interests still try to impose. In cultural production and management, we have seen not only the growing, active presence of women on the artistic scene in these transitional times—as curators, artists, cultural agents, and heads of institutions—in addition to their roles as professionals in many other fields, but also women's transformation of the nature of the regional artistic landscape, changing its languages, scope, and meaning, as well as how art is read and interpreted.⁴ Their work, which often turned to nontraditional media even as it spoke about the veiled dramas of everyday life, has also been important as a source for the renewal of painting since 1999 (in which young male artists have been particularly active).

Indeed, as Rosina Cazali rightly notes,⁵ it is interesting to consider how the women's movement in Latin America has manifested itself as a parallel revolution to the region's political revolutions. Like any grassroots movement, the feminist movement in the region has built revolutionary change out of the texture of everyday life. That is to say, in Central America, the laws made by men were in day-to-day practice formerly transmitted by women, who, as heads of family in a metaphorically fatherless society, play a key role in perpetuating existing systems. However, the very substantial changes, in thinking and in practice, associated with the feminism of the younger generations

Opposite:
Detail of Regina José Galindo,
Who Can Erase the Traces?, 2003
(see page 201)

have found in this same “maternal” culture the anchor for their assertion of redefined, even revolutionary, identities. Indeed, it is through practice more than theory that this redefinition takes place: it would seem that the former guardians of the status quo have become the real agents of change.⁶

Changes of Status

To assess how the landscape has changed, we have only to review briefly the ubiquitous presence of women in Central American art. At the first sculpture biennale in Costa Rica in 1994, the three prizes all went to women artists, for works that departed from traditional media.⁷ Of these artists, Marisel Jiménez is probably the most important sculptor in the second half of the twentieth century in Costa Rica; her prize-winning installation, a series of carved polychromed wood figures hanging from steel rods, depicts the artist’s dysfunctional family, with her father displaying a crow where his heart should be, and her mother completely overcome by the scene (fig. 1). Moreover, a large percentage of film production has been done by women, as well as most of the research in performance art. And between 1994 and 1998, twenty-seven out of twenty-nine directors of cultural institutions in Costa Rica were women. Women in Arts, based in Tegucigalpa, Honduras, a city practically devoid of cultural infrastructure, was one of the first independent regional collective projects, founded in 1998.

The efforts of several individuals in creating new initiatives in Central America have been especially noteworthy. In about 2000, Rosina Cazali, then an independent curator in Guatemala and collaborator on the feminist journal *La cuerda*,⁸ founded La Curandería, a one-woman curatorial project that has organized two large events in Guatemala City. In El Salvador, people like Beatriz Alcaine have been key figures in establishing alternative spaces since the war there ended.⁹ In Panama, Adrienne Samos created *Talingo* (fig. 2), the leading cultural journal in Central America, and directed it for





Fig. 2
Cover of the journal *Talingo*.
From *La prensa* (Panama), no. 361,
April 23, 2000. (Photo: courtesy of
www.talingo.com and TEOR/ética,
San José, Costa Rica)

several years (it was distributed as an insert in the Sunday paper *La prensa* until the newspaper cut its funding). Mónica Kupfer, an art historian, writer, and curator, together with Irene Escoffery¹⁰ founded the Panama biennale in 1992; the seventh biennale took place in 2005 under the curatorial direction of Rosina Cazali. Throughout the war years, Janine Janowski, founder of the Galería Laberinto in El Salvador, supported the most recent art production, mainly of Salvadorian and Guatemalan artists, among them several women. Patricia Belli, an outstanding artist from Nicaragua, had a workshop, called TaJO, for about two years, during 2002–4, and from it emerged a new generation of young artists; she is now opening an art school in Managua.¹¹ In Honduras, the sculptor Regina Aguilar started an ambitious project in the nineties in San Juancito, a mostly abandoned mining town, converting an old building into a large workshop where she trained local people in craft techniques: the town is now repopulating, its economy prospering as a production center for decorative elements, which are sold in Tegucigalpa or exported.

These initiatives are not simply local phenomena. Rather, the activity in Central America (a bit belatedly, perhaps) reflects a worldwide development. If women artists in the acknowledged centers of Europe and North America have often felt marginalized, then the women working in the so-called peripheries, such as Central

America, might be considered doubly peripheral by some. Yet the fracturing of the rigid strictures of modernism and a definite change in attitude on the part of women have modified this state of affairs. Central American women, out of many “others,” have in recent years taken more control of their endeavors, though within a still very conservative social structure, creating work that goes beyond mere protest. In much the same way that many curators and cultural agents have started to act from their own space and time—anchoring their view of the world in their own situation—women artists have taken a critical position from their own gender. They seek to generate a discourse from their daily life and personal history, working from within their specific social, economic, and political context, rather than from a more transnational feminist stance. It is also about seeking out the “otherness” even among women themselves: that is to say, many of the artists explore conditions of women who are very different from themselves, and they look not only to their own experience, but also to the experience of being another woman, in a situation perhaps worse than their own. For such artists, it is no longer a question of finding a starting point for a minority, but of developing a full awareness of the self as a complex, contradictory identity among a community of others.

The present exhibition seeks to demonstrate the connections that contemporary women artists share in the world, in a complex entanglement of identities and ways of dealing with particular contexts. But mainly it seeks to show their awareness of having brought into being a different kind of space for artistic creation. Such a significant change has consequences for how we study, circulate, and give meaning to works of art.

A Turning Point

The first contemporary Central American art exhibition, called *MESÓTICA II: Centroamérica/Re-generación*, which opened at the Museo de Arte y Diseño Contemporáneo in San José, Costa Rica, in 1996, marked a turning point for

Fig. 1 (opposite)
Marisel Jiménez (Costa Rica,
b. 1947). *Altarpiece of the Court
of Carlos Jiménez (Retablo de la
corte de Carlos Jiménez)*, 1993.
Carved wooden figures on steel
rods with wooden platform and
cabinet with carved wooden
heart, 7' 5/8" x 9' 10 1/8" x 9' 10 1/8"
(2.15 x 3 x 3 m) overall. Installation
as seen at Museo de Arte
Costarricense, San José, Costa
Rica. Courtesy of the artist.
(Photo: courtesy of Museo de
Arte Costarricense, San José,
Costa Rica)

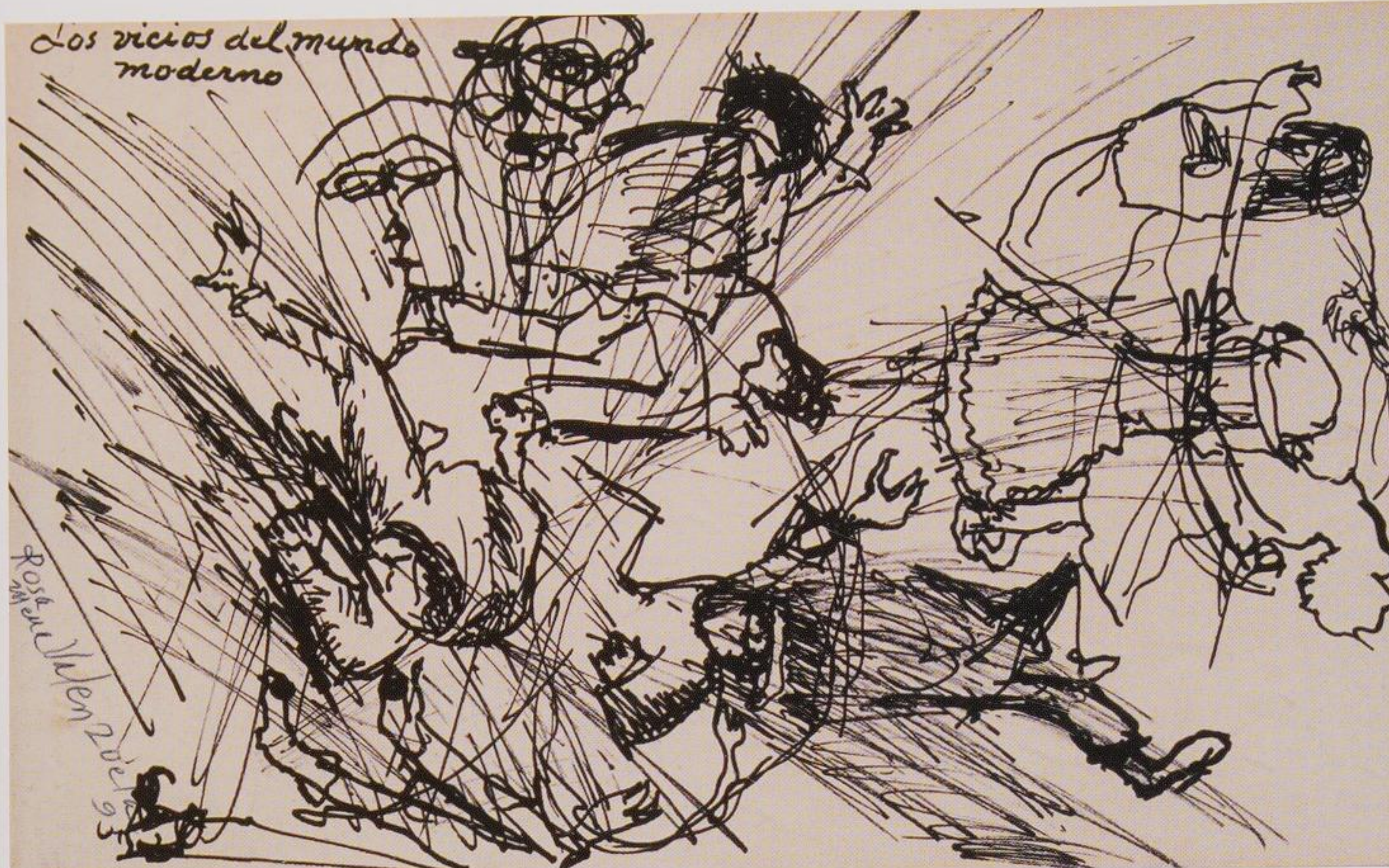


Fig. 3 (left)

Rosa Mena Valenzuela (El Salvador, 1913–2004). *III: Vices of the Modern World (III: Los vicios del mundo moderno)*, 1985. Ink on paper, 7 1/4 x 11 3/4" (18.5 x 30 cm). MARTE, Museo de Arte de El Salvador, San Salvador. Bequest of the artist

Fig. 4 (below)

Rosa Mena Valenzuela (El Salvador, 1913–2004). *Self-Portrait (Autorretrato)*, 1970. Mixed media with collage on paper, 23 1/4 x 22 1/2" (59 x 57 cm). MARTE, Museo de Arte de El Salvador, San Salvador. Bequest of the artist

exhibitions in the region: over half of the selected artists were women.¹² Yet the primary organizing principle of the exhibition, which I co-curated, was neither thematic nor gender-oriented: it was too soon after the end of the Central American wars for such a specific approach. Instead, the main intention was to organize the first show of regional contemporary art curated "from within," so to speak, so that artists could present themselves from their own point of view; we wanted to challenge the stereotypes about the artistic practice of the region by installing compelling works that made sense in the "postwar" context of each country. We also hoped to avoid the familiar kind of survey exhibition that had plagued the regional art scene over the years. As there was very little documentation available of recent work and practically no circulation of contemporary art within the region, the exhibition was also meant to facilitate collaboration and promote mutual knowledge.

Having a majority of women, then, was not the result of a specific program, but rather the evidence of a reality: more women than ever before were indeed proposing interesting work, many of them successfully investigating media other than painting.¹³ Up to the decade of the eighties, though perhaps to a lesser extent than in the main centers, art in Central America had been for the

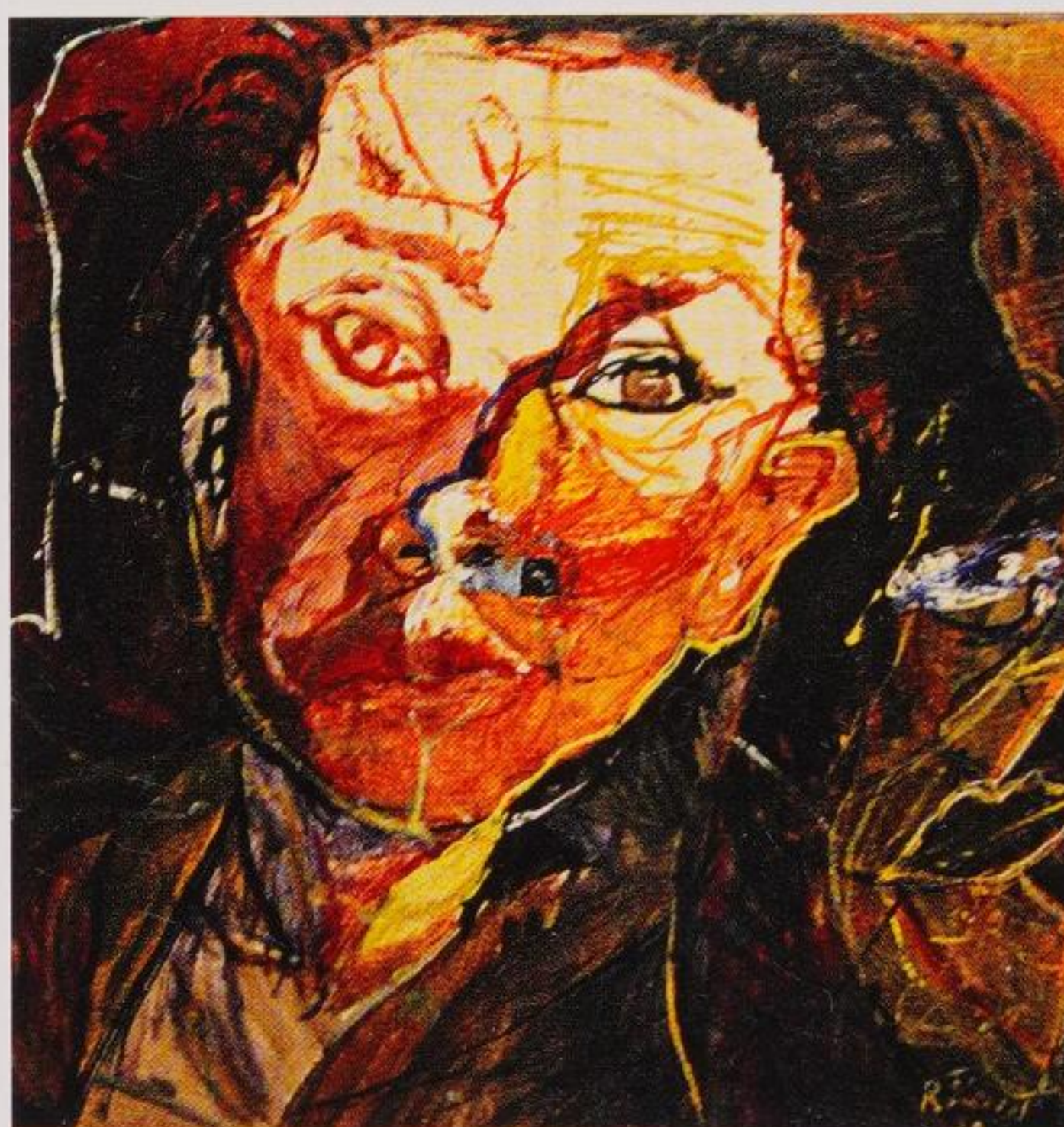


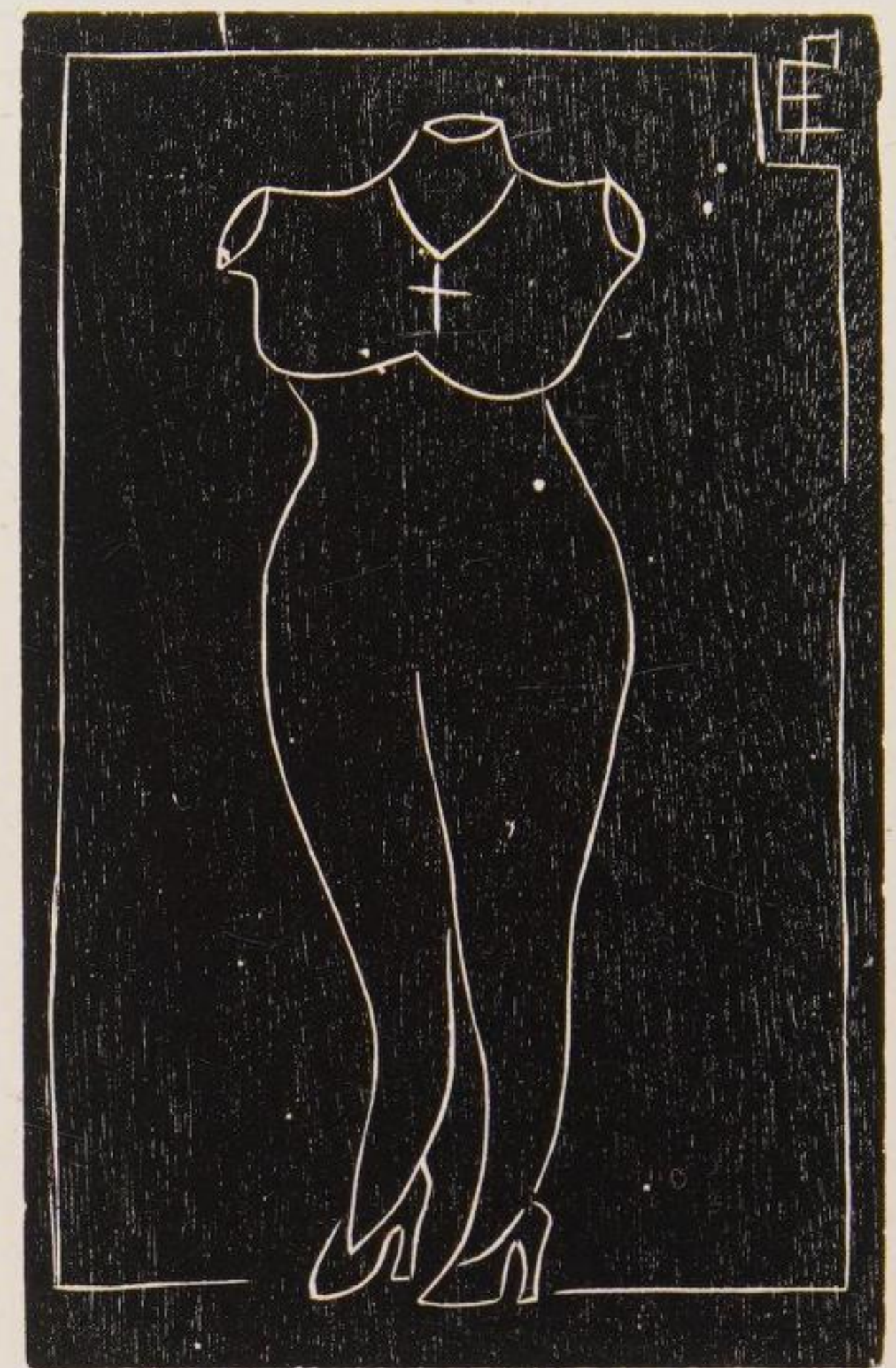
Fig. 5

Emilia Prieto (Costa Rica, 1902–1986). *Body Woman (Mujer cuerpo)*, c. 1934. Woodcut, 7 × 4" (18 × 10 cm). Courtesy of Virginia Pérez-Ratton. (Photo: courtesy of Carolina Córdoba and Sila Chanto)

most part a world of male painters. The nineties, however, were witnessing the emergence of powerful work done mostly by women artists. It could be said that their work differed from that of their male peers for a number of reasons: because, for instance, women were simply ready to take greater risks; or they had experienced the region's conflicts differently, whether enduring the local consequences of conflict or going into exile; or they reacted against the traditional "macho" society; or they adopted a more analytical approach to conducting themselves and their lives. But perhaps most important, they had established a completely different relation to power than men had. It is this kind of new practice, this nonviolent revolution, that effectively inserted women in the social fabric—as decision-makers, and not only as perpetrators of a male-designed world.

There are precedents for the emergence of these artists. A number of women in Central America in earlier times had also been pioneers for their generations, but for many reasons those individuals were not sufficiently acknowledged during their lifetimes and were known to relatively few people. One such artist was Margarita Azurdia, known for some time as Margot Fanjul (Guatemala, 1931–1998),¹⁴ who won an honorable mention at the São Paulo biennale of 1969 and, after a period of geometric and then organic abstraction inspired by the indigenous textile designs of Guatemala and mandalas, became the first artist in the region to create objects and installations using elements of popular culture, to engage in music and performance, and to write about feminine issues.

Another pioneer was Rosa Mena Valenzuela, who created an extensive body of work mainly on paper and cardboard (fig. 3), producing a very personal kind of collage. Her works are often given fluidity by an overlay of lines and scribbles even as the image seems to struggle against an underlying chaos. Her self-portraits are extremely gestural, even violent (fig. 4), while some of her large compositions and triptychs convey a sense



of the mystical. Some of her works suggest certain affinities with the kind of self-perception that Semihä Berksoy shows in her own portraits,¹⁵ though Valenzuela's are realized in a more frontal and direct way.

Julia Díaz (El Salvador, 1917–1999), an artist herself, though more modest in development and aesthetic scope, is another figure of note, recognized particularly as the founder of the first gallery in El Salvador,¹⁶ and of the first museum to house a collection surveying Salvadorian art of the twentieth century. The collection, which Díaz had assembled over the years, was bequeathed to a foundation in her name, and is now on long-term loan to the newly built Museo de Arte de El Salvador (MARTE).

Another predecessor was Emilia Prieto, mostly known as an icon of popular culture and banner of the Left, but never recognized as one of the most important political artists of her time. She turned her small, fine woodcuts of the thirties into instruments of ideological struggle and social critique, while also reflecting on sexuality; she spoke of the female body as a dominated space and a territory of protest (fig. 5).¹⁷ The irony in her work, however, saved it from the Social Realism influence common to those years and keeps it valid to the present

day. Prieto's participation in local art events in Costa Rica was met with scorn by most of her male contemporaries, although many of her works were published in the *Repertorio Americano*, one of the leading cultural journals of the Americas, edited in Costa Rica from 1919 to 1959 by its founder, the eminent scholar Joaquín García Monge.

More recently, Victoria Cabezas (Costa Rica, b. 1950) produced, as early as 1971, two sardonic and quite funny floor pieces inspired by bananas—by their status as Costa Rica's major export at that time, as well as by their sexual connotation. One of the works, *The Garden of Delights*, was a square of about three feet a side, in which the artist had inserted into a geometric grid formation a series of stuffed bananas, covered in sexy, shiny, or velvety materials of all colors and textures. The other work was a large-scale, stuffed banana standing by itself, upholstered in beautiful bird feathers to create an extremely sensual effect; in keeping with the work's rather kitschy aesthetic, however, the feathers entail an ironic reference to the "peacock" attitude of certain males.

The women in the *MESÓTICA* exhibition, like these predecessors, approached their artistic practice from many different angles. Isabel Ruiz, one of the more mature artists in the show, who experienced persecution and repression in Guatemala, presented an overtly political installation: a funeral tableau related to the burning of Indian villages (fig. 6).¹⁸ One of the youngest artists, Irene Torrebiarte, a member of a prominent family, had experienced the harshness of human relations in Guatemala in a personal way, and her photos reflect private pain (fig. 7). Priscilla Monge, probably the artist who has done the most extensive work in examining patterns of subordination and manipulation, presented *Death Sentences* (fig. 8), a polyptych of embroidery on linen, inspired by texts concerning the nineteenth-century penal code in Costa Rica. Xenia Mejía, trained in Germany, produced an installation linked to urban decay, poverty, and malnutrition (fig. 9); she has since continued to work in urban themes, as in her watercolors related to the

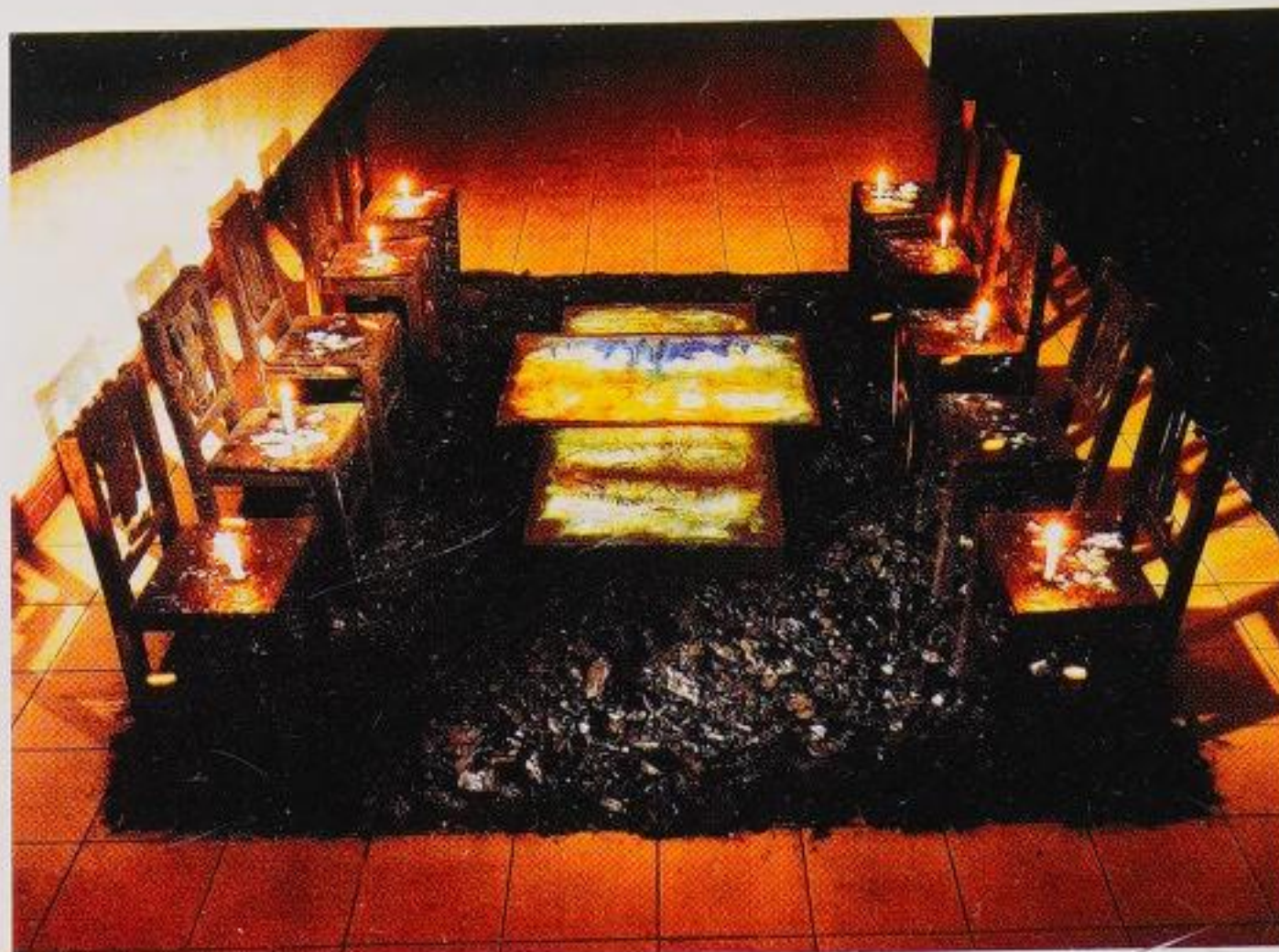


Fig. 6 (left)
Isabel Ruiz (Guatemala, b. 1945). *Besieged History (Historia sitiada)*, 1996. Installation with charred wooden chairs, charcoal, candles, and watercolor on light boxes, dimensions variable. Courtesy of the artist. (Photo: from the catalogue *MESÓTICA II: Centroamérica/re-generación* [San José, Costa Rica: Museo de Arte y Diseño Contemporáneo, 1996])

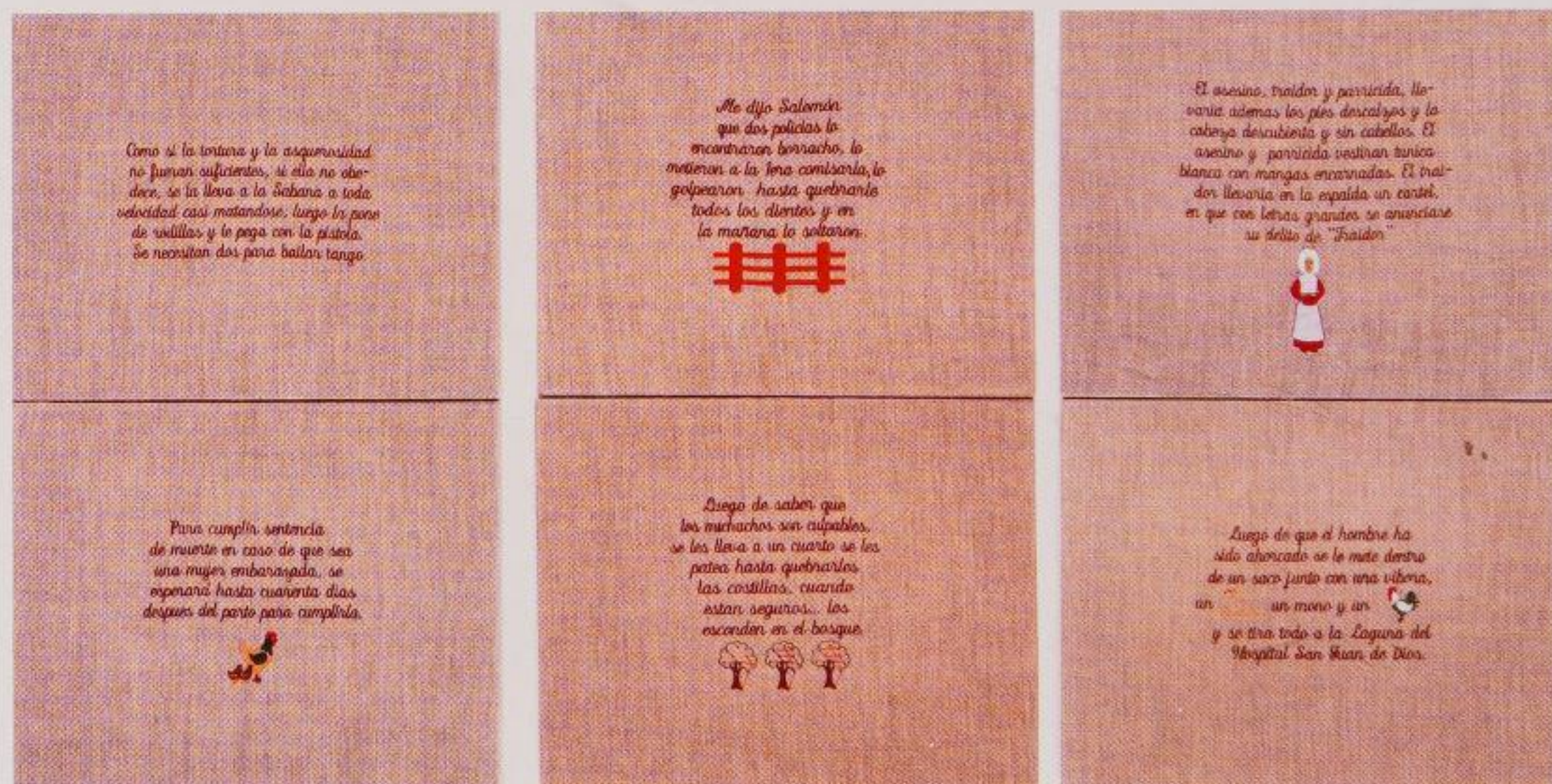
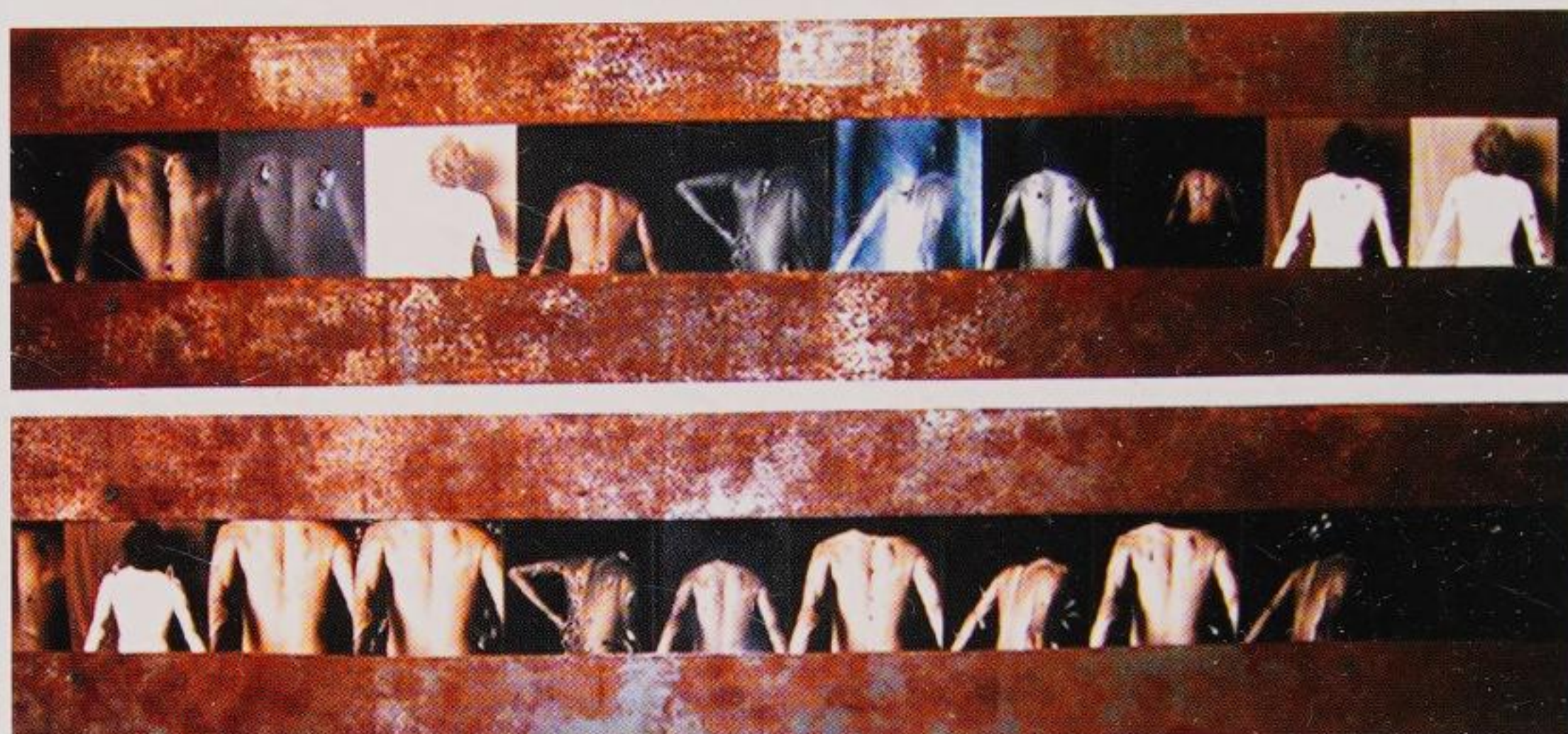


Fig. 7 (above center)
Irene Torrebiarte (Guatemala, b. 1970). *Life on Your Back (Vida a espaldas)*, 1996. Gelatin silver prints with inserted rose thorns on 2 panels, 7 $\frac{3}{4}$ x 118 $\frac{1}{8}$ " (20 x 300 cm) overall. Private collection, Costa Rica. (Photo: from the catalogue *MESÓTICA II*, 1996)

Fig. 8 (above)
Priscilla Monge (Costa Rica, b. 1968). *Death Sentences (Sentencias de muerte)*, 1994. Embroidered linen on stretchers, 6 panels, each 14 $\frac{1}{2}$ x 17 $\frac{1}{2}$ " (37 x 45 cm). Private collection, Costa Rica. (Photo: from the catalogue *MESÓTICA II*, 1996)

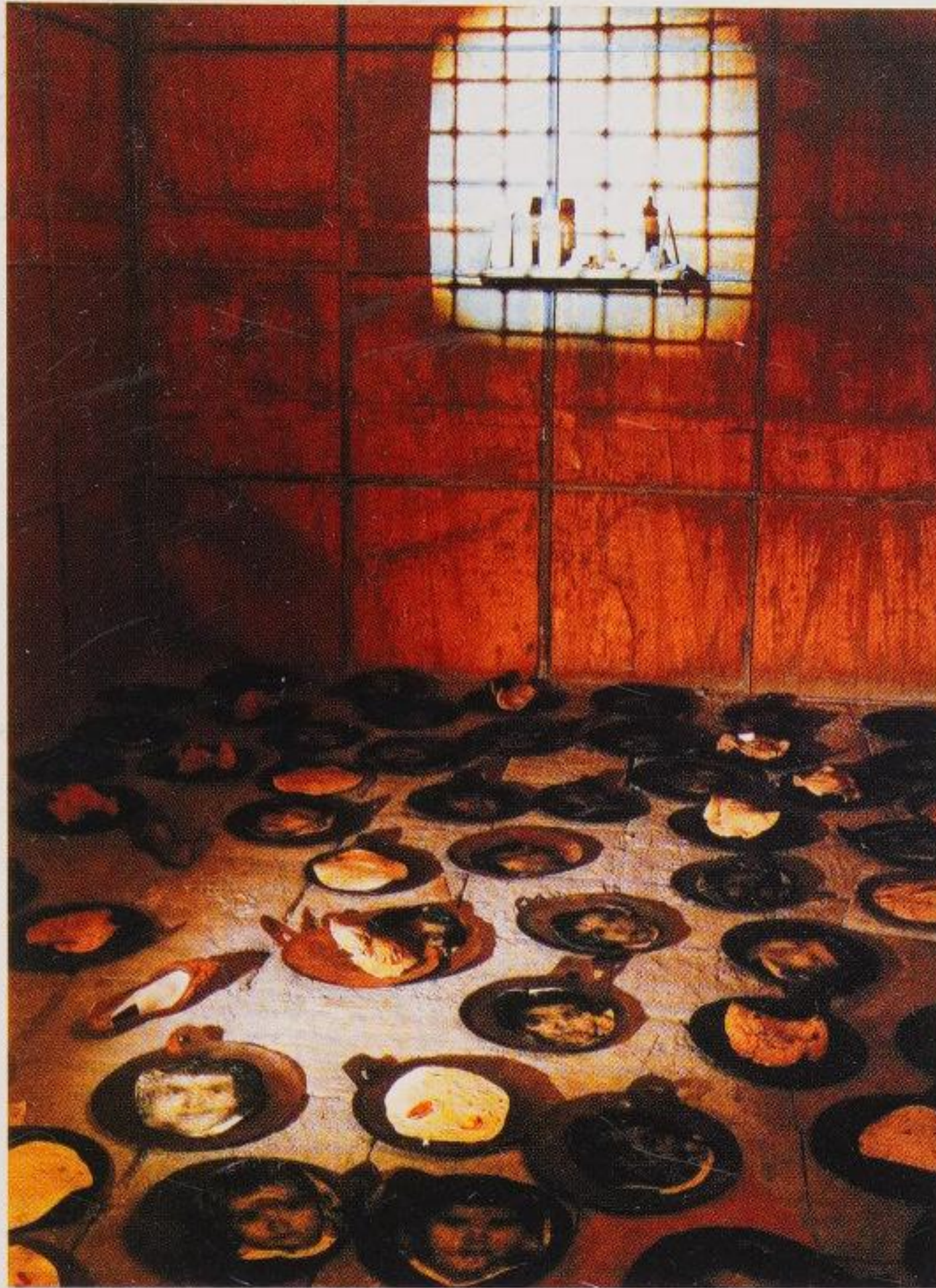


Fig. 9 (right)
Xenia Mejía (Honduras, b. 1958).
Memories (Memorias), 1996.
 Installation with tortillas
 silkscreened with images of
 homeless children and placed on
 skillets, baby bottles on a shelf,
 and a projection of a cell window;
 dimensions variable. Courtesy
 of the artist. (Photo: from the
 catalogue *MESÓTICA II*, 1996)



Fig. 10 (far right)
Karla Solano (Costa Rica,
 b. 1971). *Internal Mirror (Espejo
 interior)*, 1996. Photographic
 images and reproductions on
 acrylic, 3 panels, each approx.
 72 x 34" (183 x 86 cm). Courtesy
 of the artist; on long-term loan
 to Museo de Arte Costarricense,
 San José, Costa Rica. (Photo: from
 the catalogue *MESÓTICA II*, 1996)

Fig. 11 (right)
Patricia Belli (Nicaragua,
 b. 1964). *Femalia*, 1996. Textile
 assemblage on stretcher,
 39³/₈ x 29⁷/₈" (100 x 76 cm).
 Courtesy of the artist. (Photo: from
 the catalogue *MESÓTICA II*, 1996)



disastrous consequences of Hurricane Mitch, which struck the Caribbean in 1998. Karla Solano created work based on her own body, examining it in layers, with a life-size nude self-portrait, printed on acetate, placed in between two other plates of muscles and circulation systems (fig. 10). Patricia Belli took second-hand women's clothes found in Managua, usually out-of-fashion or worn-out fancy outfits, treated them as if they were remnants of lost dreams, and mounted them on stretchers (fig. 11). (I will return to Belli's clothing-related work later on.) Patricia Villalobos (U.S.A., b. 1965), born of Nicaraguan/Salvadorian parents, has lived most of her life outside Central America, but tries to address her mixed identity in many works; her participation here took the form of an audio piece in which her voice seemed to tell a story in English, Spanish, and Náhuatl, in continuous, overlapping, prayer-like sequences. Rosina Cazali has said that many regional artists are indeed



engaged in a soliloquy—a dialogue with their own inner selves.¹⁹ Such a soliloquy can be seen as a way to question a subordinate position and survive daily life.

Gender issues were mostly addressed in a tangential way at the end of the nineties, so the piece by Regina Aguilar was therefore somewhat unusual in its directness. In an installation related to the hand-grinding of corn, she pointed up the arduous domestic tasks that indigenous women must accomplish daily (fig. 12).

Subsequent Developments

Since the late nineties, younger generations have benefited from more open communication as well as an increased mobility, leading them to approach issues of gender from a different angle; they are less reticent in their proposals and more global in their concerns. Lucía Madriz, for instance, openly states that her intention is to examine “symbolic constructions of women and the subtle social practices that perpetuate gender inequity.”²⁰ Not surprisingly, this has led her toward themes of consumerism, globalization, and the abuse of economic power. Her early works include feminist-oriented photography, painting, and video. Among her video pieces, *Stigmata* is of particular interest: hair grows out of her hands, referring at once to the social stigma placed on female bodily hair and to a male martyrdom—the bleeding marks, displayed by St. Francis of Assisi and others, that resemble Christ’s wounds on the Cross. Less directly, the video also suggests the natural return of stigmatized features, whether the continuous regrowing of removed bodily hair or the periodic flowing of menstrual blood. Madriz has also recently produced installation works that

refer directly to other aspects of subalternity and which have a wider significance throughout the region, involving issues such as intellectual property rights, copyright, and free-trade agreements (fig. 13). These installations combine an extremely sophisticated design (through a technique perhaps inspired by the traditional Guatemalan street carpets, made of colored sawdust and seeds, for religious processions) with humble materials (rice, beans, corn) linked to the basic diet of regional populations, pointing as well as to the danger of subsidized imports of these crops in future trade agreements.

Sandra Monterroso has also spoken directly about male/female power structures using images related to food and its daily preparation, usually a woman’s task. Probably her most accomplished work, *Your Tortillas, Darling* (2004), is a video in which she prepares cornmeal—not by grinding it, in the traditional manner (a process referenced in the piece by Aguilar mentioned earlier [see fig. 12])—but rather by chewing it (following the ancestral custom in preparing ritual *chicha*, a fermented corn drink), spitting it out to make tortillas, and then decorating the product with her own blood. One of her first performances, in 1999, called *Ave fénix* (fig. 14), reflected the realities of the peace agreements signed in 1996 in Guatemala, and included photographic images on red gelatin, one of them being a partial view of a naked woman. When the piece was censored at the exhibition venue, a local bank, the artist did part of the planned performance in the street. Nudity continues to be a controversial issue and a statement on the part of artists in Guatemala, particularly Regina José Galindo, but also María Adela Díaz (Guatemala, b. 1970). During an exhibition event in a public space,

Fig. 12

Regina Aguilar (Honduras, b. 1954). *Daily Bread (El pan de cada día)*, 1999. Mixed media with sculpted volcanic rock, metal, oil paint, cast lead crystal, and mortar and pestle, 118 × 157 × 24" (300 × 400 × 61 cm). Courtesy of the artist

Fig. 13

Lucía Madriz (Costa Rica, b. 1973). *Money Talks*, 2003. Floor piece with rice and black beans, approx. 8' 1" x 8' 1" (2.5 x 2.5 m). Courtesy of the artist



Fig. 14

Sandra Monterroso (Guatemala, b. 1974). *Phoenix Bird (Ave fénix)* (detail), 1999. Installation with gelatin silver prints and performance. Courtesy of the artist



organized by Rosina Cazali in Guatemala in 2000, Díaz sat naked inside a large window, in view of passersby, while plucking the eyes out of fish from a pail and putting them in a jar, as a reflection of the violence of her country.

Lezlie Milson, whose gathering of groups of objects into assembled sculptures is her trademark, seems to refer in them to the dynamics of human social groups.²¹ Gender issues are at the core of her discourse; she approaches sexuality by dismembering the female body, reducing its complexity to the sexual organs, isolating them as symbols of desire. For example, she elaborates plaster breasts with lipstick-colored nipples—assembling them as trophies on the wall, or hanging them on strings like puppets (fig. 15), or inserting them into a flower- and ivy-covered night table.

Though the female body in Central America is frequently a site of pain, it can also be associated with contemplation, as in the work of artist Karla Solano, whose more anatomically based work we saw earlier. Solano takes herself as the subject for most of her photos and installations, and in them she has also reflected poetically



Fig. 15
Lezlie Milson (Panama, b. 1958).
Of Tits and Puppets (De tetas y títeres), 1998. Installation with mixed media and monofilament iron, dimensions variable. Private collection. (Photo: courtesy of the artist and Mónica Kupfer)

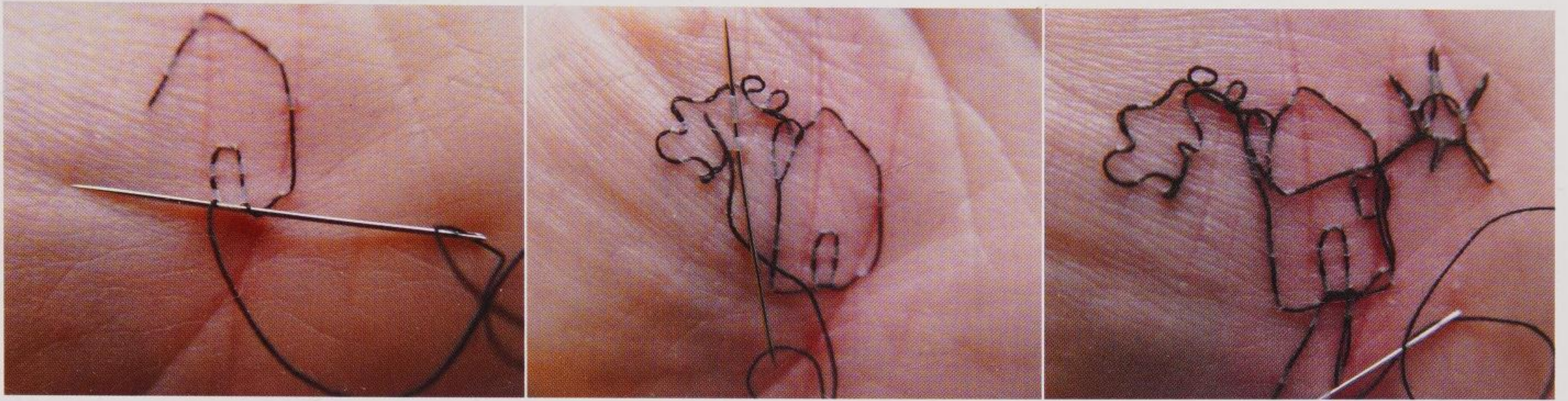
on the passage of time in the lives of her mother, herself, and her two little daughters. A video called *Home* (fig. 16) shows her embroidering her own hand (“skin stitching” used to be a girls’ game in grammar schools in the 1960s in Costa Rica); with a needle and black thread, she creates a childish image of a home, or writes words dealing with creation and destruction, in a soft, nonaggressive way. And she has used her body as a painted surface, filming herself with a camera in one hand while she makes up or cleans up with the other. More recently, Solano has covered gallery spaces or the facades of buildings with blown-up photo details of parts of her own body, concentrating on the aesthetic quality of skin as it creases, bends, and folds, and of hair, never showing the full body, but working with it as a surface. Her project in May 2006 for a group show called *Three: Focus on Feminine Bodies* involved covering the entire facade of the exhibition venue with a gigantic reclining nude portrait of herself (fig. 17); although a house usually

encloses a woman, here a woman encloses a house, giving it a new skin.

Some artists question the parameters of traditional female beauty by addressing the topic of make-up. Jessica Lagunas (b. 1971), a Guatemalan artist now living in New York, has engaged in several performances documented in video. In two separate videos that are a bit reminiscent of Priscilla Monge’s *Make-Up Lessons*—a 1998 video dealing with the relations between seduction and aggression—Lagunas shows herself compulsively applying make-up. In one of them, the camera focuses on her lips, smothered in layer upon layer of bright red lipstick; in the other, the artist is doing her nails, painting them over and over with red polish until her fingers are also covered in it. Other aspects of feminine beauty are addressed in the work of Ana Urquilla (El Salvador, b. 1979), in which nail biting and loss of hair are used to protest against a conservative society that imposes its prescriptions on women.

Fig. 16 (opposite top)
Karla Solano (Costa Rica, b. 1971). *Home (Hogar)*, 2004. DVD projection, color, sound, 10 min. 20 sec. Courtesy of the artist

Fig. 17 (opposite bottom)
Karla Solano (Costa Rica, b. 1971). *Sleeping (En mis laureles)*, 2006. Digital print on vinyl in several sections, length 65' 5/8" (20 m) overall. Mural installation at TEOR/ÉTICA, San José, Costa Rica, May 2006. (Photo: courtesy of the artist)





It is interesting to note various artists' reference to household objects, such as domestic utensils, tableware, and appliances, as well as to children's toys and puppets, as if they wished to insist, ironically, paradoxically, on elements of the supposed female universe. Paintings by the Panamanian artist Haydée Victoria Suescum (resident in the United States, b. 1961) are done in bright colors that recall popular ads for electrical appliances. In Lezlie Milson's *Twins* of 2003 (fig. 18), household shoebrushes are deployed to resemble female genitalia. Such a work is close to Lucía Madriz's *Multifunctional* (fig. 19) of the same year: a floor polisher hung on the wall, its two round brushes turned outward (a latex baby-bottle nipple in the center of each), ready to be activated by a button.

These last two works relate to one of Priscilla Monge's major pieces, *Ballerina* of 1999–2000 (fig. 20), in which an electric drill is mounted on a pedestal, the bit replaced by a silver ballerina who turns when the viewer touches a pedal. It has been observed that "*Ballerina* poses a settling of scores, ironic and retroactive, both in relation to the obsession of the avant-garde with movement and velocity, as with the sexual fantasies of modernity.... Beauty under pressure: the drill ... describes on another level the same situation of permanent aggression."²² Of all the contemporary women artists in the region, Monge has probably been one of the most



consistent in developing her discourse, even while working in many media.

As Monge's work has developed since the early nineties, it has gone back and forth from painting to video, from photography to objects, drawings, and installations. However, there is a thematic consistency to her work. From the beginning, it has been concerned with themes of the hidden life, initially as experienced in Costa Rica, but subsequently going beyond the local dimension to speak about human behavior in general. *Room for Isolation and Restraint* (page 225) is one of Monge's more mature and complex pieces. First selected by Harald Szeemann for the 2001 Venice Biennale, it acquired a deeper resonance when it was installed in two later exhibitions.²³ With this eight-foot-square cubicle, completely upholstered with sanitary napkins and lit by a dim bulb hanging from the ceiling, Monge invites the spectator to enter and meditate. The implications of the title reflect the negative mental states that males, and society in general, associate with menstruation (madness, hysteria, dirtiness, impurity), which are held to require both isolation and restraint for those who experience them. Yet, viewed in a different light, the piece evokes not only the vulnerability but also the creative power linked to the cycle. There is a latent visual power as well, for the piece, immaculately white, is also a statement of

Fig. 18 (far left)

Lezlie Milson (Panama, b. 1958). *Twins (Mellizas)*, 2003. Two brushes; iron, wood, and wax, each 8 x 2 x 2" (20.3 x 5 x 5 cm). Courtesy of David de Castro, Panama City, Panama. (Photo: courtesy of the artist and Mónica Kupfer)

Fig. 19 (left)

Lucía Madriz (Costa Rica, b. 1973). *Multifunctional (Multifuncional)*, 2003. Electric polisher and latex teats. Courtesy of the artist. (Photo: from the catalogue *Tecnológico 2, espadas de doble filo* [San José, Costa Rica: TEOR/ética, 2003])

Fig. 20 (opposite)

Priscilla Monge (Costa Rica, b. 1968). *Ballerina (Bailarina)*, 1999–2000. Electric drill, activating pedal, and rotating silver ballerina, 13³/₄ x 5⁷/₈ x 2" (35 x 15 x 5 cm). Private collection. (Photo: courtesy of Galería Luis Adelantado, Valencia, Spain)



chromatic potential, since it is composed of material that could eventually become completely red with blood. That much is clear from a solo performance of Monge's in the city of San José several years before: using a pair of her custom-made trousers of sewn sanitary napkins, she carried out several errands walking through town during one of her periods, staining the pants with her own blood as she strolled among the crowds. The power of showing what is seldom if ever allowed to be seen openly is an essential aspect of all Monge's work, which unveils many of the repressed desires and the phobias of an overly conventional society. It is a feature of her work that has greatly influenced artistic practice in the last fifteen years in Central America.

In this context, let me return to the work of another major figure, Patricia Belli. Belli makes work that speaks from the specific perspective of a woman struggling with her own sense of self. For instance, in one of Belli's strongest videos, a blonde woman is filmed from the back while she arranges and caresses her beautiful hair; at one point, a certain movement unrolls what the spectator discovers is in fact a wig, and we suddenly recognize the bald head of the artist (fig. 21). Belli has in addition produced both sculptures and anthropomorphic furniture.

Yet Belli's work does not refer so much to gender itself as to the idea of marginality. Pursuing the political implications of craft and manual work, Belli contrasts the handwork of the underdeveloped world with the industrialized nations' access to technology. Thus her installation *The Circus* (fig. 22), presented at the Havana

biennale of 2000, mixed a mechanical pulley system, made of stainless-steel cables, with the craft of sewn and stuffed acrobats, or parts of them. Belli chooses the simple, common materials associated with traditional female occupations, making "paintings" out of stitched pieces of colored rags on canvas, or mounting second-hand clothing on a stretcher, like a canvas, also often piercing it with sewn twigs and thorny branches. Such works, which suggest a very intimate discourse, project a kind of reconciliation of her political and her poetical concerns. Through these objects, Belli conveys the burdens of the people, even as she exorcises her own childhood experience as a little girl suffering from congenital alopecia.

As I have written in other essays about Patricia Belli,²⁴ the practice of reconstruction and recycling in her works functions like a metaphor for local political systems. However, there is undeniably a strong personal component in these works, whether of artists like Belli or like the Brazilian Nazareth Pacheco. A thalidomide child, Pacheco underwent reconstructive surgery during most of her early years. The aggressive language of her strictly unusable clothing and jewelry works, from the late nineties, made of sharp, cutting objects such as shaving blades, evidences her intense surgical experience but also the power of fashion in general to confine, reshape, and in a sense even dismember the body. In 2002, Pacheco showed a series of impeccable aseptic shackles, for hands, arms, neck, legs, and feet, custom-made of acrylic and stainless steel to her own measurements—as if her own body were her prison (fig. 23).

Fig. 21
Patricia Belli (Nicaragua, b. 1964). *Hair (El pelo)*, 2003. Video installation, 3 min., edition of 5. Courtesy of the artist



Fig. 22

Patricia Belli (Nicaragua, b. 1964). *The Circus (El circo)*, 2000. Installation of handmade stuffed and decorated figures with pulleys and stainless-steel cables, dimensions variable. Courtesy of the artist. (Photo: courtesy of TEOR/ética, San José, Costa Rica)



Fig. 23

Nazareth Pacheco (Brazil, b. 1961). *Untitled (Sem título)*, 2001. Acrylic and stainless steel, $7\frac{7}{8} \times 27\frac{5}{8} \times 8\frac{3}{4}$ " ($20 \times 70 \times 22$ cm). Courtesy of the artist. (Photo: Romulo Fialdini)

Themes of Violence

A lengthy discussion took place at a symposium organized in San José by TEOR/ética in 2000.²⁵ Two Guatemalan women scholars, Aida Toledo and Anabella Acevedo, had presented papers dealing with the aesthetics of violence in women's art in Guatemala, and several artists protested vehemently against the papers, which they felt misrepresented the broader artistic practice. They argued that the kind of works the two scholars were citing formed only a part of what women artists were producing, and that more intimate, less violent work was ignored. The issues raised by such a discussion have implications for the work of a number of artists.

Some artists have indeed been drawn more toward questions of intimacy, or understanding their personal history, than toward issues of violence. Muriel Hasbun (El Salvador, b. 1961) has tried to understand her own complex roots through works in which family photo-album pictures of her mother's Polish/French/Jewish and her father's Christian/Palestinian/Salvadoran ancestry appear superimposed on images of the volcanic land in which she was born. Diana de Solares has determinedly



defended her right to a work stemming from concerns with personal intimacy more than from a political situation. Solares has done extensive conceptual work, mainly in painting and photography, in which investigations of the self are conducted in an extremely discreet, restrained manner—through veiled self-portraits, printed in soft grays; or through objects related to everyday life and childhood memories; or, more recently, through cutout photo-assemblages concerning the institution of marriage (figs. 24, 25). A younger artist from Panama, Rachelle Mozman (b. 1972), works around the idea of "ex-urbia," the suburban world as familiar in Panama City as in New

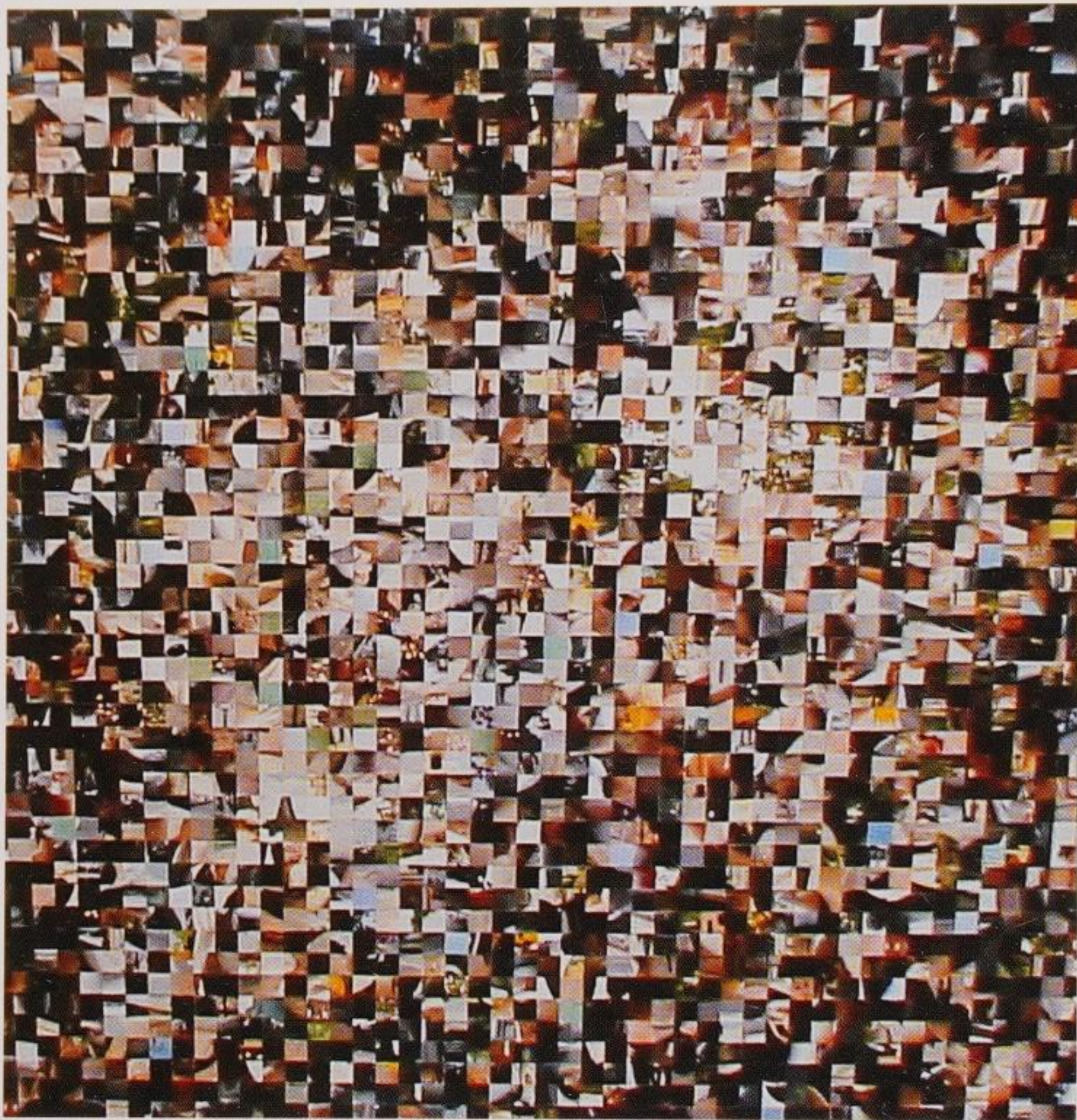


Fig. 24 (top left)

Diana de Solares (Guatemala, b. 1951). *Concentration of Feelings Caused by Doubt (Concentración de los sentimientos provocados por la duda)*, 2005. Photo assemblage, 48 x 48" (122 x 122 cm). Courtesy of the artist. (Photo: courtesy of the artist and Arte La Fábrica, Guatemala)



Fig. 25 (bottom left)

Diana de Solares (Guatemala, b. 1951). *The Vanishing of Lilith (La desaparición de Lilith)*, 2005. Photo assemblage, 48 x 48" (122 x 122 cm). Courtesy of the artist. (Photo: courtesy of the artist and Arte La Fábrica, Guatemala)

Fig. 26 (right)

Regina José Galindo

(Guatemala, b. 1974). *Throwing My Words into the Wind (Lo voy a gritar al viento)*, 1999. Photo documentation of performance at the archway of the National Post Office Building, Guatemala City, Guatemala. Courtesy of the artist

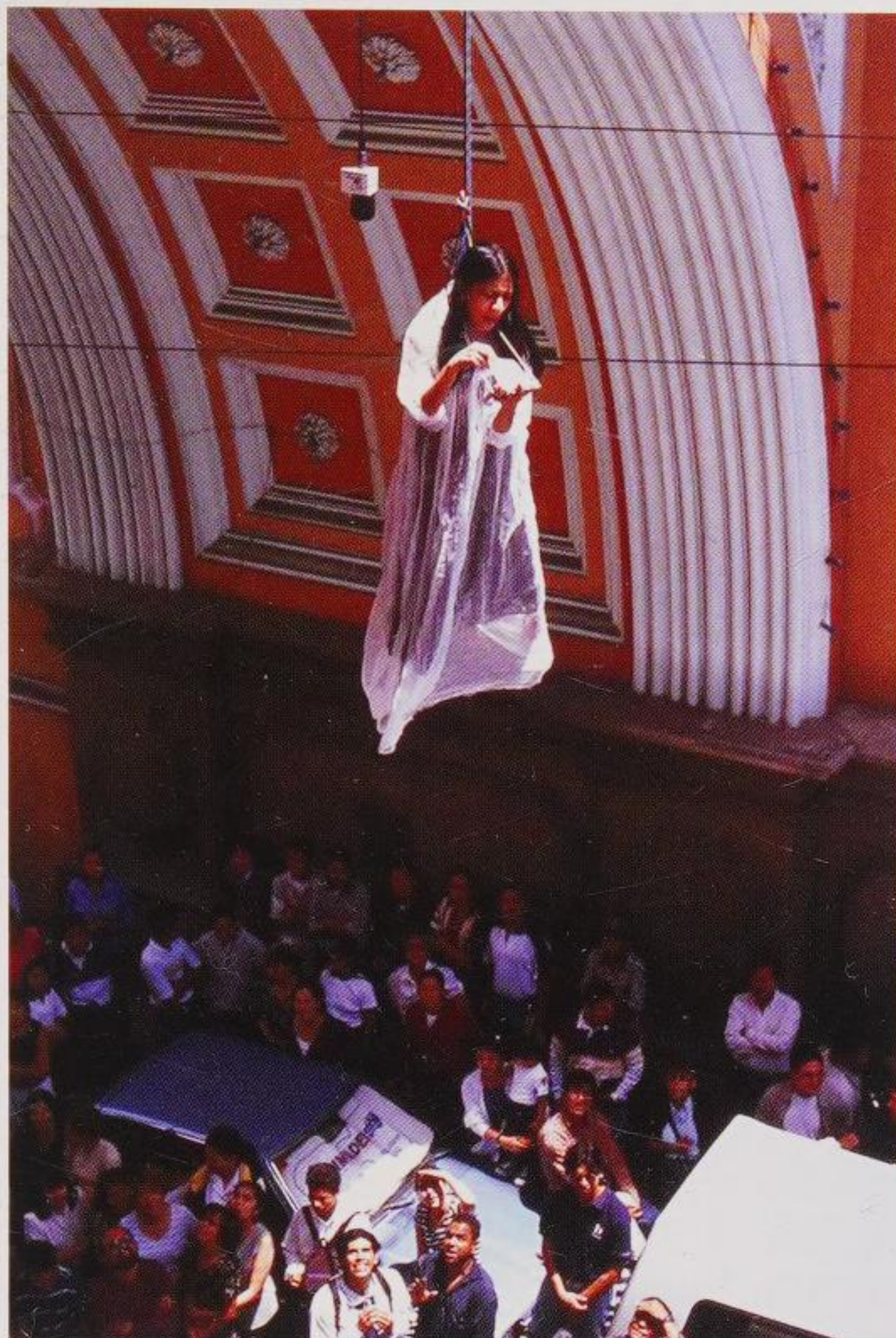


Fig. 27 (right)

Regina José Galindo

(Guatemala, b. 1974). *We Don't Lose Anything by Being Born (No perdemos nada con nacer)*, 2000. Photo documentation of a performance for the exhibition *Blue October*, Municipal Dump of Guatemala City, Guatemala. Courtesy of the artist. (Photo: courtesy of the artist and Belia de Vico, Guatemala)



Jersey; she portrays young girls posing in their homes, with their own clothes, preparing themselves for their expected female adulthood, and produces intriguing, disquieting photographs. Cecilia Paredes (Peru, b. 1950), who lived for twenty years in Costa Rica and is now based in Philadelphia, has also developed her work through personal expression of difference. Her work seeks order in the teeming complexity of the world around her. Obsessively organizing seashells, seeds, twigs, feathers, and other natural artifacts, Paredes

inscribes the corporeal poetics of woman onto objects from the landscape.

Despite such approaches, however, violence, in one way or another, is tacitly, perhaps unconsciously, present in most of the recent work in the area. It is a violence that no longer arises from political upheaval but rather from the daily struggle for space and respect. Here we see effective use of irony and humor, as in Leda Astorga's (Costa Rica, b. 1957) work of the nineties: resin sculptures of overweight women wearing ridiculous clothing, rollers in their hair, smoking, all the while talking on their cell phones. Other examples include Florencia Urbina's (Costa Rica, b. 1964) cartoon- or Pop art-like paintings that ridicule society's foibles or the tourism industry in Costa Rica. In a different vein, Monge suggests the violence and aggression lying beneath the surface of the everyday.

Perhaps Regina José Galindo, who started working around 1999 and has become the outstanding performance artist in the region, is the one who most cogently reflects on the effects of violence, whether political or criminal, public or private. One of her first performances, however, was of a more poetic register, and created an unusual situation that took passersby out of their routine: she suspended herself, with a harness, from the archway of the National Post Office Building in downtown Guatemala City and read her poems, before letting the handwritten sheets of paper fall (fig. 26); turmoil followed, as people below scrambled to pick up the poems. Some time later, for the exhibition *Blue October*,²⁶ she sedated herself, was put in a body bag, and was thrown onto the municipal dump (fig. 27). The title of the piece, *We Don't Lose Anything by Being Born*, related to the loss of life in Guatemala.

Galindo's recent performances have been more overtly political. When General Efraín Ríos Montt, tainted by the massacres carried out by the military regime in the early eighties, ran for the presidency of Guatemala in 2003, Galindo performed *Who Can Erase the Traces?* (pages 122 and 201). Barefoot, dressed in black, holding

a basin of human blood, she walked from the Palacio Nacional to the Corte Constitucional building in Guatemala City, several blocks away, putting her feet in the basin as she walked. Dipping her feet in blood to leave marks on the streets of the city, like the writer who dips a pen into an inkwell, became a poetic metaphor for the act of inscribing unerasable memories—in this case, memories of those killed by the military. In 2005, Galindo's performance at the Venice Biennale (witnessed only by those present on the preview days) took place inside a closed wooden structure equipped with a loudspeaker. There she whipped herself 279 times with a man's belt, one lash for each of the 279 women murdered in Guatemala from January 1 of that year until her arrival in Venice on June 9.²⁷

Similarly, Teresa Margolles has addressed the widely publicized murders of women committed in Ciudad Juárez, Mexico, since 1993, by traveling to the area and producing a video of the road where many of the victims were abducted; her 2005 video includes no images of women, just the eerie silence of an empty road cutting through the flat land at dusk. Yet Margolles has also developed her work by using the judicial morgue in Mexico City as a studio (page 222). Amid that endless source of visual material, she mixes a strangely maternal attitude toward the dead bodies with a powerful indictment of the kind of corruption that allows her own work to be produced.

Galindo addresses issues that concern women, but her statements are not specifically feminist in origin: her position stems from general politics, which obviously include feminism. The video *Hymenoplastia* (2004), which documents the hymenoplasty, or surgical reattachment of the hymen, undergone by Galindo, was wrongly interpreted by several visitors to the Venice Biennale as being related to the work of the French performance artist Orlan.²⁸ But it has nothing to do with an aesthetic of bodily intervention. It reflects, instead, a personal decision by the artist to undergo a procedure that many young

women in Guatemala are having performed in clandestine clinics. They are responding to intense social pressure to marry as virgins, pressure heightened by the presence in Guatemala of religious groups with ties to the United States promoting a Bush-era conservative morality. Galindo's action is not only a feminist tract: it is a political statement in which a woman risks her own body, in order to bring out into the open the clandestine practices that other women are led into by social pressure.

Galindo's most recent work at the time of writing is the action at Le Plateau, in Paris. In response to the immigrant uprisings of November 2005, she chose to be placed in solitary confinement upon arrival in France, voluntarily renouncing the freedom to walk about in Paris—a confinement related to the loss of liberty felt by an outsider. Ideas of confinement were previously present in her performance at the Lima biennale in 2002: covering her eyes at the airport in Guatemala, she flew blindfolded to Peru and stayed that way all the time she was there, until she returned home. During the opening days of the biennale, she sat alone, in silence, in a bedroom installed in her exhibition space in the main venue, and spoke only to her curator, who also accompanied her back to the hotel every night and helped her to eat, wash, and dress. Galindo's work is not only about the artist's particular act of endurance but, more important, about how much the individual spectators in their own right come to understand, and even endure, a violent reality through the performance.

A Changing Practice

There are many more women artists in the region who work from the perspective of feminism and gender issues, as well as other kinds of thematics. Most of them are active in video, photography, and photo-based work. Donna Conlon (b. 1965), who lives and works in Panama, is among the most compelling video artists. Her work does not stem from feminism per se but instead concerns conservation, with a subtle yet powerful critique of the consumer world. Her *Coexistence* (2003), shown at the

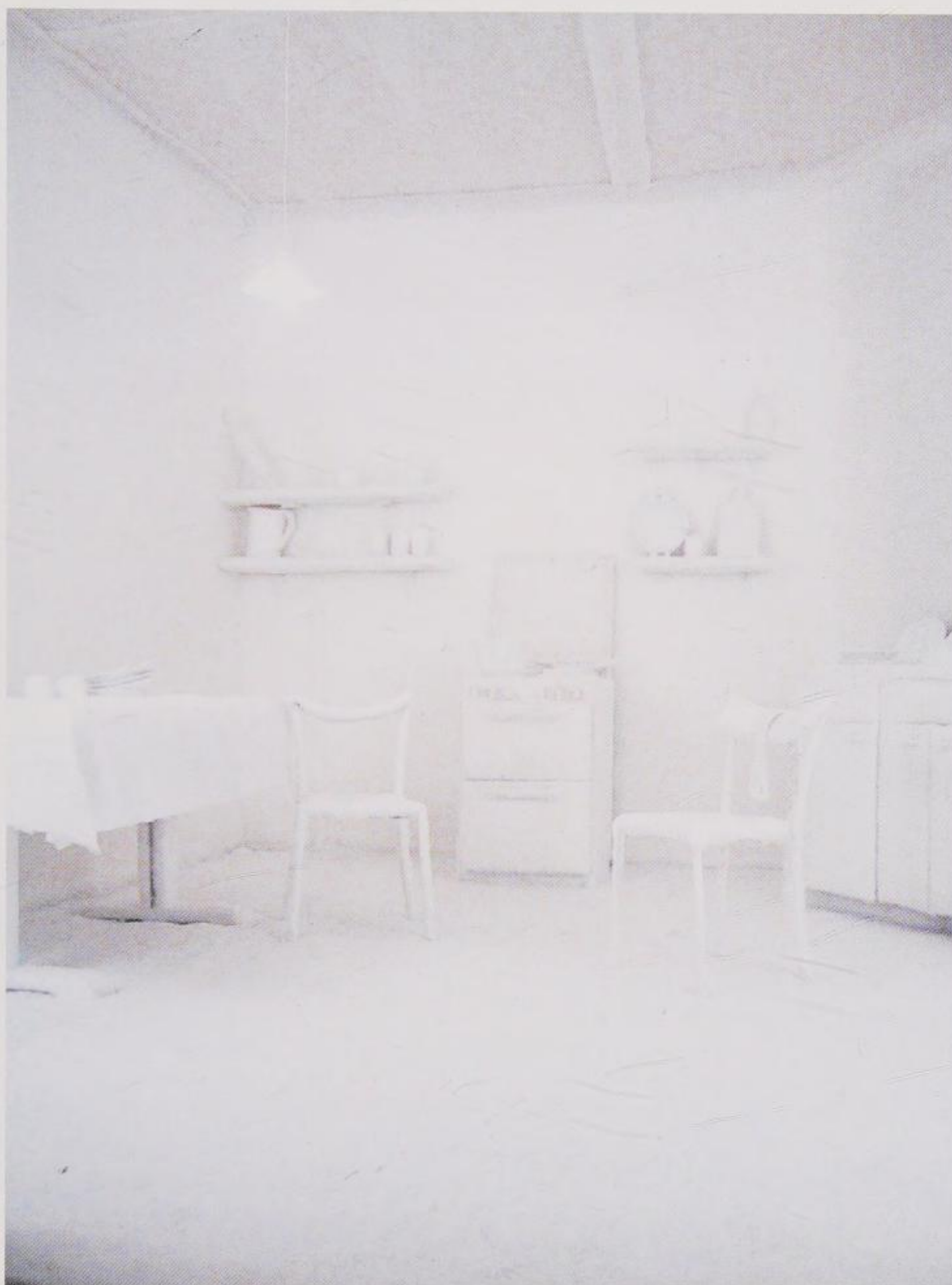


Fig. 28

Ronald Morán (El Salvador, b. 1972). *Home Sweet Home* (*Hogar dulce hogar*), 2004.

Installation with cotton-covered domestic objects, furniture, and utensils, dimensions variable.

Courtesy of Martin Margulis, Miami.

(Photo: courtesy of the artist and TEOR/ÉTica, San José, Costa Rica)

Latin American Pavilion at the 2005 Venice Biennale, shows a parade of leaf-cutter ants that have picked up small papers left in their path by the artist—drawings of the flags of United Nations member countries. Conlon says that her work is a socio-archaeological exploration of her immediate surroundings, where the objects, images, and actions she encounters are reconfigured into videos that comment on human idiosyncrasy and the contradictions of contemporary society.²⁹

Installation work also seems to be a medium favored by women, perhaps pursuing Belli's idea that installation is "a corporeal medium that subverts the stereotype of woman as skin and man as gaze; it subverts it in the sense that women use it to talk from there, with a consciousness of the self."³⁰

While the nineties witnessed the emergence of many women artists, the pendulum has swung back and the younger generations of artists, under thirty, are mostly men. Ronald Morán is an installation artist who deals with the issue of domestic violence (fig. 28), a theme that no man of the previous generation had addressed. Most aggressive acts in family life take place in the household kitchen, where any object—a pan, a rolling pin—can be used to injure women or children. The artist presents this scene completely upholstered in a sort of cotton wool, as if this wrapping would silence the violence present in these lives. Many of the younger male artists, though, have returned to painting. Federico Herrero, invited by Harald Szeemann to participate in several exhibitions and winner of the young-artist prize at the 2001 Venice Biennale, has become a successful painter at a very young age (fig. 29). Rather than exclusively making canvases that can be sold in the art marketplace, however, he continues to engage in ephemeral work that functions almost as a public service. A different kind of sensibility informs his series of so-called found images, photographs taken by Herrero around the city of San José that seek to capture the most banal scenes, rendered absurd or surprising through some detail observed by the artist.

For example, he photographs the grass that grows around the manhole covers of the sewage system, thus creating an abstract work on the sidewalk or street; or empty billboards awaiting new ads and looking like large white monochrome abstractions (fig. 30).

Why speak of these artists in the present context? Feminism does not concern only the work of women themselves, but also a generation of young men, affected by the influence of the 1990s, who are unafraid of allowing themselves a different kind of gaze. They deal with everyday matters, instead of searching for some messianic dimension, and thus let a hidden part of their psyche come forth. This is something rather different from gay discourse, which, in the face of social repression, has come into its own only in Costa Rica and Panama, and much less so in the other countries of the area. It represents, nonetheless, a deep change of attitude on the part of male artists—toward power, gender, and politics.

One of the few positive aspects of globalization is the increased access to information it provides, which allows for a greater awareness of the different conditions in which women live, work, and produce in different cultures, in faraway parts of the world, even as they share certain similar circumstances. This has contributed to more understanding, to a growing sense of gender solidarity, not only regarding the position of women in society, but also, and in particular, regarding the ways in which women assume any kind of work they engage in: whether in art, politics, or any professional field, their gaze and their minds can interpret reality and read a situation through the glass of a more complex, less linear, stream of thought. In a way, women pick up the instruments that exist to produce what they do, but at the same time they accomplish a reformulation, and the permission to use “feminine” languages is used exactly to the contrary: to interrogate the very definition of the feminine.



Fig. 29 (top)
Federico Herrero (Costa Rica, b. 1978). *Painting on a Tree* (*Pintura en un árbol*), 2000. Oil on canvas, 19 3/4 x 31 1/2" (50 x 80 cm), San José, Costa Rica. Courtesy of the artist

Fig. 30 (above)
Federico Herrero (Costa Rica, b. 1978). *Untitled*, from the *Found Painting* series, 2006. 35 mm slide photograph, San José, Costa Rica. Courtesy of the artist

Notes

- Central America suffered three decades of conflict, beginning in the 1950s. In Guatemala in 1954, the democratically elected president, Jacobo Arbenz, was deposed in a coup linked to the C.I.A., leading to an era of repression in that country. In Nicaragua in the 1970s, the Sandinista rebels intensified their struggle to end the Somoza dictatorship, which was ousted in 1979. And in El Salvador in the 1980s, several factions entered into an open civil war against the right-wing parties that lasted for twelve years. This widespread bloodshed cost hundreds of thousands of dead and "disappeared." It also provoked emigration that split some populations in half and further devastated the region. This era can be said to have drawn to a close only relatively recently, with the peace talks in Nicaragua that began in 1987 or, even later, with the signing of the last peace treaty in 1996.
- Quoted in Gabriela Sapriza, "Palabras a pesar de todo" (Words in Spite of Everything), in *Lab.05/Género* (Montevideo: Centro Cultural de España, 2006), p. 86.
- For a discussion, see Saskia Sassen, *Globalization and Its Discontents* (New York: The New Press, 1998).
- The leadership roles that women have taken in the art world might be considered alongside the roles that women often take as the heads of migrant families, or as local leaders in many fields of labor.
- Rosina Cazali, "Desde la intimidad y más allá. Políticas a partir de las vidas y el arte de las mujeres" (Intimacy and Beyond: Policies from the Lives and Art of Women), in Santiago Olmo and Virginia Pérez-Ratton, eds., *Entre líneas* (Madrid: La Casa Encendida, 2003).
- See *Lab.05/Género*.
- Marisel Jiménez (b. 1947) and Leda Astorga (b. 1957), trained as sculptors, won first and second prize at the Invitational: Jiménez with the installation of carved wood figures representing her family (fig. 1); and Astorga with a resin sculpture of a middle-aged, gowned socialite, with the title *The Museum Is Divine!* The last prize of the open salon went to me, for an iron bed with a glass mattress and pillow. The prizes awarded at this biennale were extremely controversial, and male artists who worked in traditional media accused the jury of conspiring against true art.
- The journal *La cuerda* was for a time inserted weekly in the daily *El periódico* and edited by Anamaria Cofiño (who founded the publishing house and bookshop El Pensativo) and several other intellectuals in Guatemala.
- Alcaine left her country after being kidnapped by the army during the armed conflict when she was only seventeen years old, and returned around 1993 when the war ended, to find the remnants of her childhood home. There she opened La Luna, a bar-restaurant that became a meeting place, not only for cultural exchanges but also as the venue for a dialogue between the former guerrilla front Farabundo Martí and the right-wing Arena during the peace process.
- Irene Escoffery died in Panama a few years ago.
- The project is called Espora. Belli is seeking international support for the school, which has already begun operation.
- This exhibition was curated in 1995–96 by Rolando Castellón, head curator, and me, as director of the Museo de Arte y Diseño Contemporáneo in Costa Rica, founded in 1994. It was shown in San José in November 1996 and traveled to Spain, Italy, France, and The Netherlands in 1997–98.
- In fact, painting was mainly represented by male artists.
- Originally known as Margarita Azurdiá, she adopted her married name, Fanjul, for some time, and finally went back to her maiden name later in life.
- A Turkish artist (1910–2004) selected by Rosa Martínez for the 2005 Venice Biennale.
- The Galeria Forma was inaugurated in the late 1950s and the Museo Forma, San Salvador, a few years later, as a private institution.
- Prieto's work was given an exhibition, titled *The Elm's Pears: Graphic Works of Emilia Prieto (Las peras del olmo, obra gráfica de Emilia Prieto)*, at the Museo de Arte Costarricense in 2004. The exhibition was curated by two young artists, Sila Chanto and Carolina Córdoba. An accompanying brochure was printed.
- The burning of villages was a government policy put into practice in the early eighties by General Efraín Ríos Montt, then president of Guatemala, as an anti-guerrilla strategy. More than four hundred villages were destroyed and their populations massacred.
- See Rosina Cazali, "Laonceava grande," *La cuerda* (Guatemala), 2 (August 1999), pp. 8–9.
- E-mail to the author, October 2005.
- Mónica Kupfer speaks about "human tribes" in *De realidades y ausencias: tres artistas de Panamá en la Bienal de Cuenca* (Panama: Fundación Arte y Cultura, 2001).
- Cuahtémoc Medina, "Beyond the Ballet Mécanique," in *Priscilla Monge: Equivocal Weapons* (San José, Costa Rica: TEOR/éTica, 2002), pp. 14–16.
- The room was installed in the walkway of the Arsenale, which did not allow for sufficient intimacy upon entering, but at the Museo Tamayo in Mexico City (2002) and at the Museo de Arte Costarricense, San José, Costa Rica (2003), it was placed in such a way as to create the intended atmosphere of silent reflection.
- See the artist's entry in Thomas Riggs, ed., *St. James Guide to Hispanic Artists: Profiles of Latino and Latin American Artists* (Detroit: St. James Press, 2002); and *El circo* (San José, Costa Rica: TEOR/éTica, 2001), pub. no. 12.
- TEOR/éTica is a private, non-profit project dedicated to the study and dissemination of the art practices of Central America and the Caribbean area and to the establishment of links with the rest of the world. The heavily attended symposium, called Central Themes (Temas centrales), was organized with the Gate Foundation in 2000 in order to discuss recent art practice and curatorial possibilities in the area. The moderator was Cuahtémoc Medina. A publication was produced.
- The exhibition *Blue October (Octubre azul)*, curated by Rosina Cazali, was held in the public space and resumed an idea of the project *To Live Here*, an exhibition by the same curator at the Ixchel Museum of Indian Textiles in April of that same year, in which artists were asked to produce work reflecting what it meant to live in Guatemala. There was no catalogue for either exhibition. *Blue October* took place October 1–31, 2000, and Galindo's *We Don't Lose Anything by Being Born* was the closing piece, performed on October 31.
- At the time of writing (December 2005), more than five hundred women have been viciously murdered in Guatemala this year, their bodies dismembered and left in cardboard boxes and knapsacks around the city. The murders have not fit a definite pattern, except the victims are women and usually found in pieces. Age, race, and socio-economic background do not seem to be issues, however, unlike the series of murders committed in Ciudad Juárez, Mexico, in which all victims are young mestiza, poor women, usually under thirty, with long hair, and who have arrived looking for work or for immigration to the U.S.
- See Maria E. Vetrocq, "Venice Biennale: Be Careful What You Wish For," *Art in America* 93 (September 2005), p. 111.
- See the artist statement in the brochure accompanying *7 Bienal de Arte Panama* (Panama City: Museo de Arte Contemporáneo, 2005), p. 4.
- A statement once posted on the artist's website, www.patriciabelli.com



Western European Women Artists: Speaking in a Minor Voice

Elisabeth Lebovici

In September 2005, at the opening of the biennale in Lyon, France, the artist Agnès Thurnauer handed out a number of buttons bearing the names Annie Warhol, Joséphine Beuys, Alberte Dürer, Juliette le Greco, Eugénie Delacroix, Marcelle Duchamp, Nicole Poussin, Francine Picabia, and Martine Kippenberger, of which she also painted a large mural (fig. 1). Feminizing the first names of these canonical artists gave rise to hilarity and yielded a dose of vengeful pleasure. But the delight one felt also lay in the promise these badges held out of a fundamental change of status—an art world in which women assumed an equal position.

Such a change remains far away for women artists in Western Europe. Looking back over the artists' groups

or aesthetic movements that define art history throughout Europe during the course of the twentieth century, we find that the number of women within them has always been quite limited. Nowadays we give a little more weight to the work of Alice Bailly, María Blanchard, or Alice Halicka within the Cubist movement. The importance for Dada of Sophie Taeuber-Arp, Hannah Höch, Juliette Roche, Suzanne Duchamp-Crotti, or Elsa von Freytag-Loringhoven has also been brought out, as has the role of women in late Surrealism. The rediscovery of Marlow Moss and Katarzyna Kobro has meant that new questions can be asked about the "gender" of abstract art. And Claude Cahun's self-portraits have provided a perfect role model for gender performance in the visual arts. But we must note that women have not been integrated, to any greater extent, into formalized aesthetic movements emerging in Europe in the second half of the twentieth century: Niki de Saint Phalle is the only woman in New Realism; Sonia Ferlov Mencoba is all alone in CoBrA; Bridget Riley, the only exponent of Op art; Carla Accardi, and then Marisa Merz, the only female names in Arte Povera; Valie Export the only woman around Viennese Actionism. Joan Mitchell, the American expatriate who lived for many years in France, described the often exclusionary world of American art in the 1950s in words that could just as soon be applied to the situation in Europe: "A very small world for women, and they are at daggers drawn with one another. At the time, the galleries took no more than, say, two women; it was a quota system."¹

As a consequence, the isolation of women artists could be challenged only by another notion of what a group means (that is to say, another way of signifying relationships of power)—a notion reflecting the discourse of feminist movements in Europe. But in practice, feminist artists in Europe had very limited opportunities to exhibit together, despite the existence of collectives and discussion groups at a local level. (In France, in particular, where women must constitute a political "minority,"

Opposite:
Detail of Aude du Pasquier Grall,
Male Cycle #4: Thirteen Meetings,
1998–2007 (see page 232)

Fig. 1 (below)
Agnès Thurnauer (France,
b. 1962). *XX Story*, 2004. Wall
painting installation at *Expérience
de la Durée*, Biennale d'Art
Contemporain de Lyon,
Institut d'Art Contemporain
de Villeurbanne, 2005,
9' 10 1/8" x 6' 6 3/4" (3 x 2 m).
Ghislaine Hussenot, Paris.
(Photo: © Blaise Adilon)



une minorité, in order to claim universal rights, breaking with a culture of universalist republicanism that goes back to the French Revolution in 1789 was—and still is—especially difficult.) Significantly, it was in the United States, at A.I.R. Gallery in New York in 1976, that one of the only group shows by Parisian artists that attempted to give feminist artworks visibility was put on; it was organized under the direction of the French critic Aline Dallier and was titled *Combative Acts: Profiles and Voices*.² But initiatives that encouraged a pooling of practices, like the present *Global Feminisms*, have, by and large, been rare in Europe. Three principal examples can be mentioned here: in Vienna in 1975, Valie Export organized *Magna Feminismus: Kunst und Kreativität*, a project for women artists in which Carolee Schneemann, Rebecca Horn, Lucy Lippard, and Meret Oppenheim took part either directly or, for want of funds, indirectly through texts or lectures. In 1980, the exhibition *The Other Half of the Avant-Garde, 1910–1940* traveled from Milan to Rome, Naples, Amsterdam, and Stockholm at the initiative of Lea Vergine. Also in 1980, Lippard presented *Issue: Social Strategies by Women Artists* at the Institute of Contemporary Arts in London.

More than a decade later, in response to the scarcity of visibility of this kind, a moment of militancy occurred with the *Information Service* project, an archive of contemporary women artists that was installed for viewing in the Martin Schmitz Gallery in Kassel, Germany, during Documenta 9 in 1992, to compensate for the underrepresentation of women artists at that international exhibition. Augmented, it eventually traveled elsewhere in Germany as well as to venues in Switzerland, Belgium, Austria, and New York. The project, organized by Ute Meta Bauer, Tine Geissler, and Sandra Hastenteufel, was a direct way of underscoring “the absence of women in major exhibitions, on museum boards, at public lectures and at podiums in universities,”³ they explained, by presenting files on active women artists for public consultation.

Strategies of a Minority

In an article devoted retrospectively to that feminist project, Sabeth Buchmann quite rightly underlines that in the 1990s the art world was at a juncture where, “on the one hand, the self-awareness and self-confidence of women artists is growing stronger while, on the other, the category of ‘woman’ as a collective identity is losing credibility—theoretically and experimentally. It appears to have come as a relief to be able to thematize oneself, not as part of the identity community called ‘woman,’ but rather as a voluntary member of a strategic community called ‘woman artist.’”⁴

This is a key distinction. Once the political notion of a minority has been imported into the field of aesthetics, it allows artists to conceive of their role quite independently of their adherence to a given “identity” community as women, and to become instead a

Fig. 2

Clarisse Hahn (France, b. 1973). *Scouts*, from the *Boyzone* series, 1998–2000. Modular video installation, color, 6 min. © Clarisse Hahn. Galerie Jousse Entreprise, Paris. (Photo: courtesy of the artist and Galerie Jousse Entreprise, Paris)





Fig. 3
Monica Bonvicini (Italy, b. 1965).
*These Days Only a Few Men Know
 What Work Really Means*, 1999,
 as seen in the exhibition *Art
 Statements*, Art 30 Basel,
 Switzerland. Seven digital
 chromogenic prints on Scotchprint
 foil, aluminum frames, each
 94¹/₈ × 38¹/₄" (239 × 97 cm).
 © Monica Bonvicini. (Photo:
 courtesy of the artist and Galleria
 Emi Fontana, Milan, © 2006 Artists
 Rights Society [ARS], New York/
 VG Bild-Kunst, Bonn)

“strategic” community—a mobilized minority—whose aims are in part political. The idea of women as a minority, in other words, actually grants a measure of empowerment, because it amounts to a set of strategies for addressing issues of power relations and otherness. I will try to show how the strategies of a minority play out in practice by addressing the work of a number of specific artists.

A minority is always constituted in relation to a norm, an image, or code of behavior considered “normal” to which it does not conform and in which it feels compelled to recognize itself. A minority is not simply numerical. The French-American writer Monique Wittig says that “there are not two genders, there is only one: the feminine, since the masculine is not a gender. The masculine is not the masculine but the general. Which means that there is the general, and then the feminine.”⁵ Wittig thereby establishes the female gender as a minority group with regard to a male “norm,” which posits itself as an abstract universal. Wittig’s novel *Les Guérillères*, published in 1969, uses the plural personal pronoun in the feminine form (*elles*, which is not gender-differentiated in English) in order to create a collective character; the writer seeks to endow the character with a force that might enable it to strip the masculine pronoun *ils* of its

connotation of universality, at least within the space of literature. Similarly, in Béatrice Cussol’s drawings, there are only *elles*—girls (page 192). Their bodies, sites defined by the outline of the drawing, are also constituted through their relationship with the other figure. Relations of penetration are often depicted, although the penetrating organ is of no particular importance. “They penetrate each other,” explains the artist, “which is to say they invite each other round, they fuck, they communicate.”⁶ The difference between the sexes is no longer the fundamental issue. Of course it is essential on a social level to recognize inequalities between men and women, such as differences in salary or disparities in public representation, all of which are matters of social justice. However, when translated to the symbolic level, to focus on sexual difference as a fundamental issue would imply that our relationship to the other is always a relationship to the other *gender*: heterosexuality would become the defining model for this exchange. Alterity, or difference, can be understood in another way, however: Cussol’s “girls” in the plural assert it not so much through their gender per se as through their behavior.

By contrast, it is male performance that is the sole topic of Clarisse Hahn’s *Boyzone* project (fig. 2); Hahn

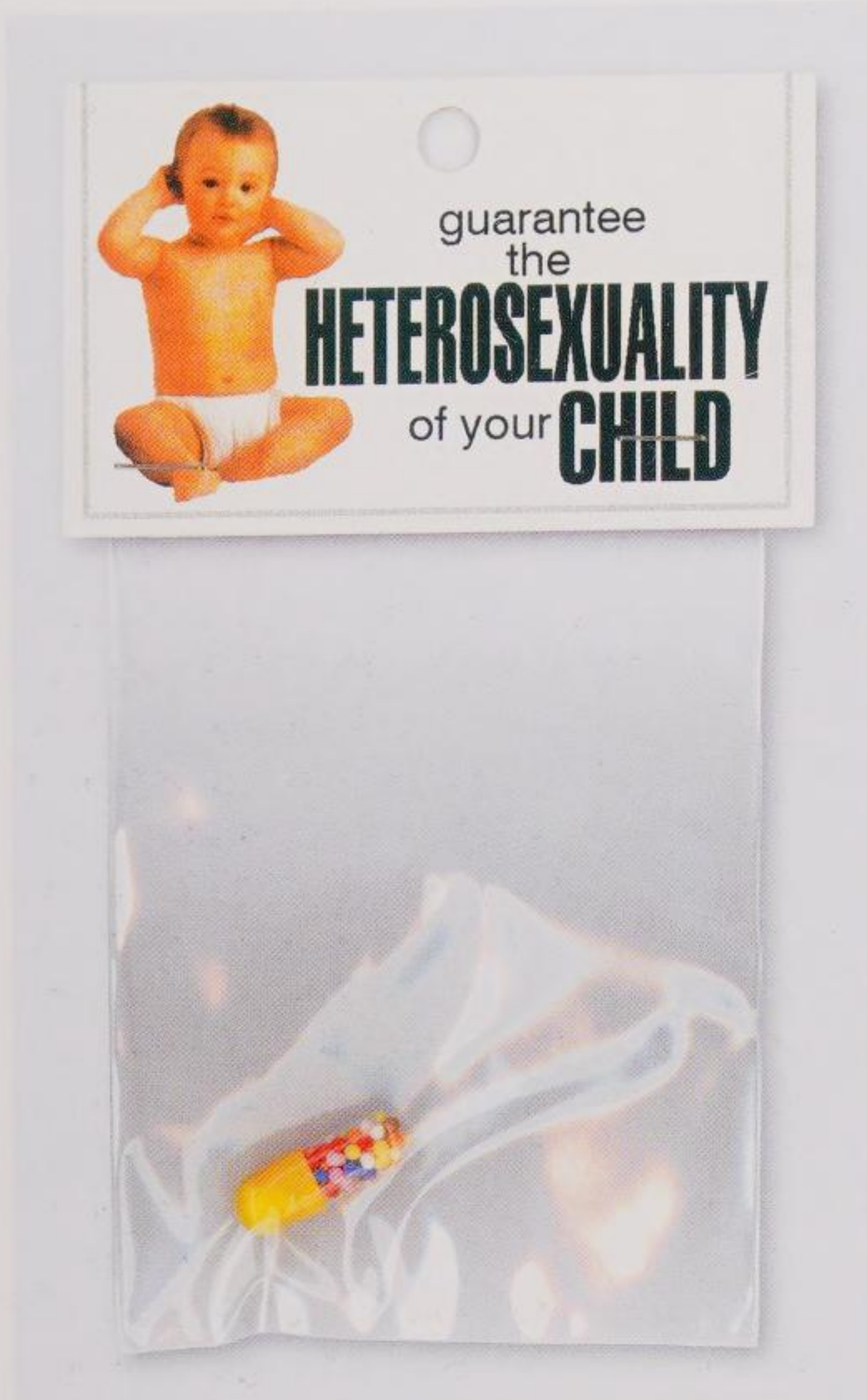


Fig. 4 (far left)
Dana Wyse (Canada, b. 1965).
Guarantee the Heterosexuality of Your Child, from the *Pills and Powders* series, 1996–2006. Pill, transparent bag, and print on cardboard, 5¼ × 3" (13.5 × 7.5 cm). Aeroplastics, Brussels. (Photo: courtesy of the artist and Aeroplastics, Brussels)

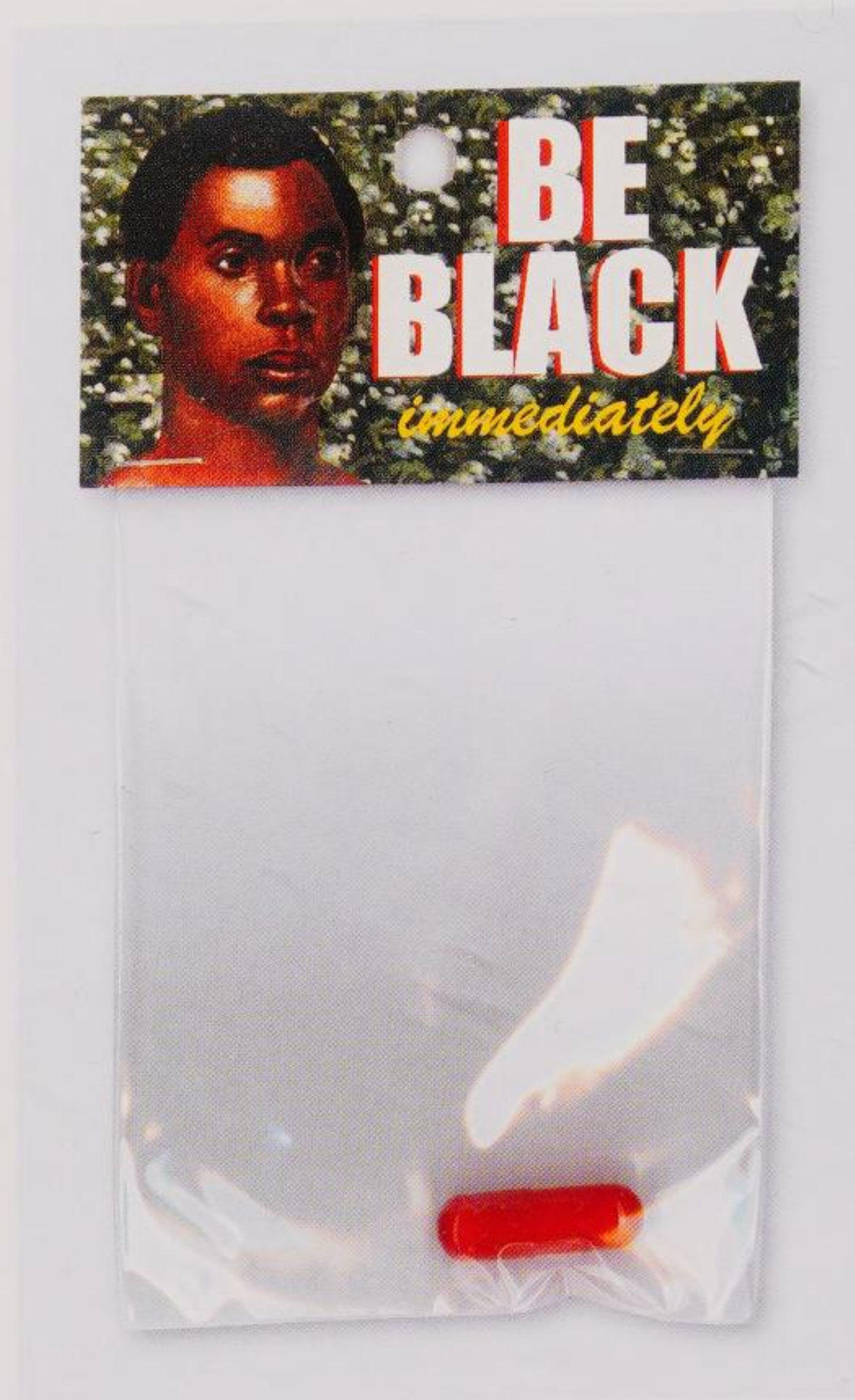


Fig. 5 (left)
Dana Wyse (Canada, b. 1965).
Be Black Immediately, from the *Pills and Powders* series, 1996–2006. Pill, transparent bag, and print on cardboard, 5¼ × 3" (13.5 × 7.5 cm). Aeroplastics, Brussels. (Photo: courtesy of the artist and Aeroplastics, Brussels)

films, from a distance, the moments and spaces in which male bodies communicate with one another, relax, or become tense: laborers during their break, boy scouts in the subway, illicit occupants of parks, Kurdish protesters, or men working out. The sequences, shown in twos or more, reveal that every last movement of these naked torsos or legs in their moments of exchange, their games of seduction or domination, is programmed by codes, languages, stagings, or rituals relating to gender—that is to say, social performance inscribed, first and foremost, within the sexed body. In her curiosity (which is served by fantasy), Hahn destroys the universalist equation that makes the masculine into a generality and gives it minority status instead.

One of the strategies of the minority is to undermine the assumptions of the authoritative majority. An establishment dominated by male authority is one of the subjects pursued by Monica Bonvicini. In her work, she has made the deployment of male codes of power in the realm of contemporary architecture plainly visible,

revealing how it works throughout the chain of production, from concept to manufacture, from designer to worker and mason. Against public images that manifest, in the words of the critic Dan Cameron, the “display of master-builder ego,”⁷⁷ that is, the triumphal show of masculine prowess, she offers *These Days Only a Few Men Know What Work Really Means* (fig. 3). This group of images focuses on the contradiction between the “macho” public image of construction workers and their popularity as subjects in gay erotica. The work’s large photographic panels show pictures from gay pornography that associate masculinity with the brawn of the workers in the construction trade; while the men hide their genitalia behind hard hats, the images are pasted with quotations from architects. Also included are photographs of two famous architects.

Other of Bonvicini’s works address notions of architectural confinement in different ways. Her rooms, as in *Plastered* (1998), endure continuous alteration throughout the duration of their presentation, while her

Fig. 6

Eija-Liisa Ahtila (Finland, b. 1959). *If 6 Was 9*, 1995. Three-channel video projection installation, 35 mm film and DVD, color, sound, 10 min., English subtitles. Marian Goodman Gallery, New York and Paris. © Crystal Eye Ltd, Helsinki. (Photos: courtesy of the artist and Marian Goodman Gallery, New York and Paris)

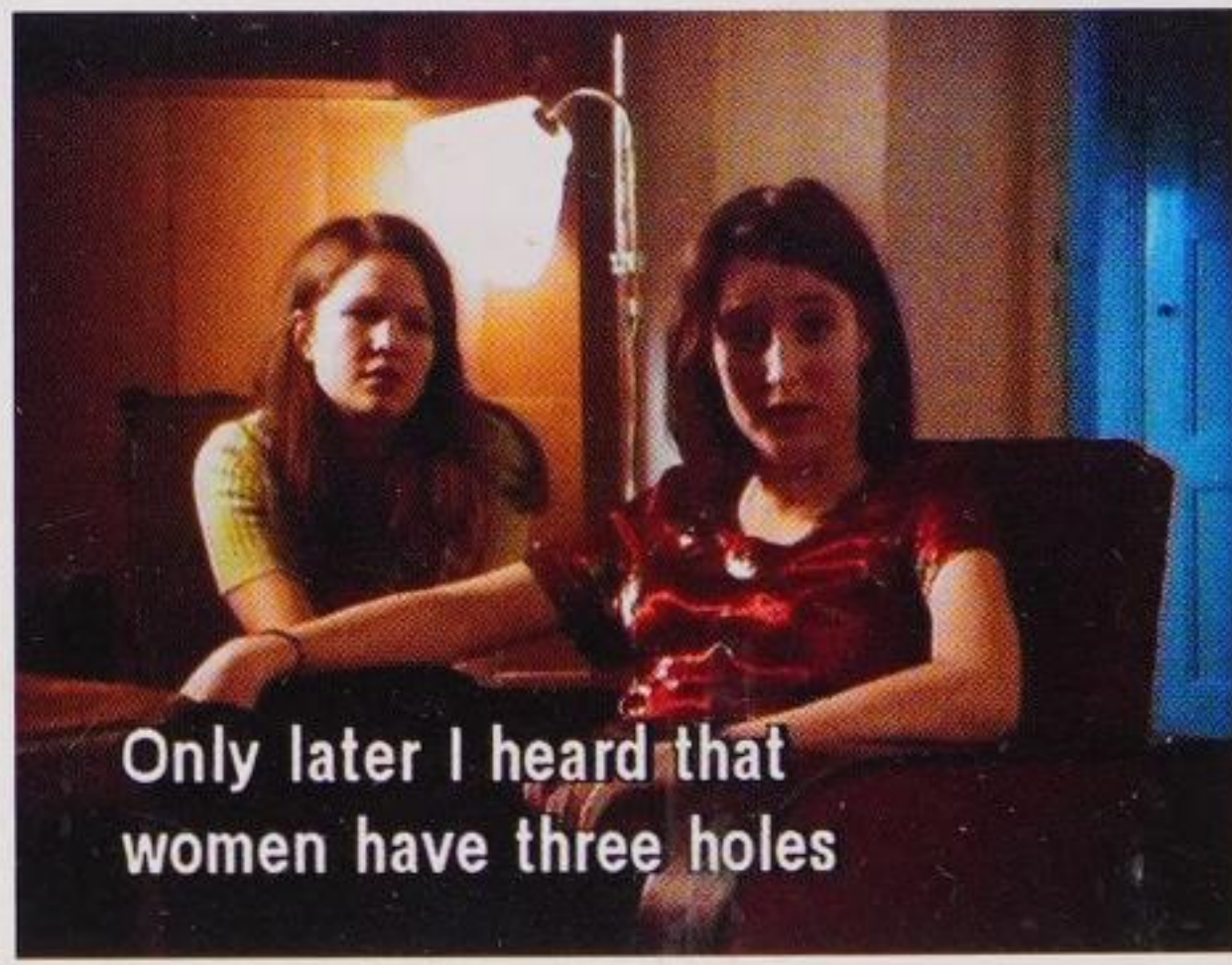
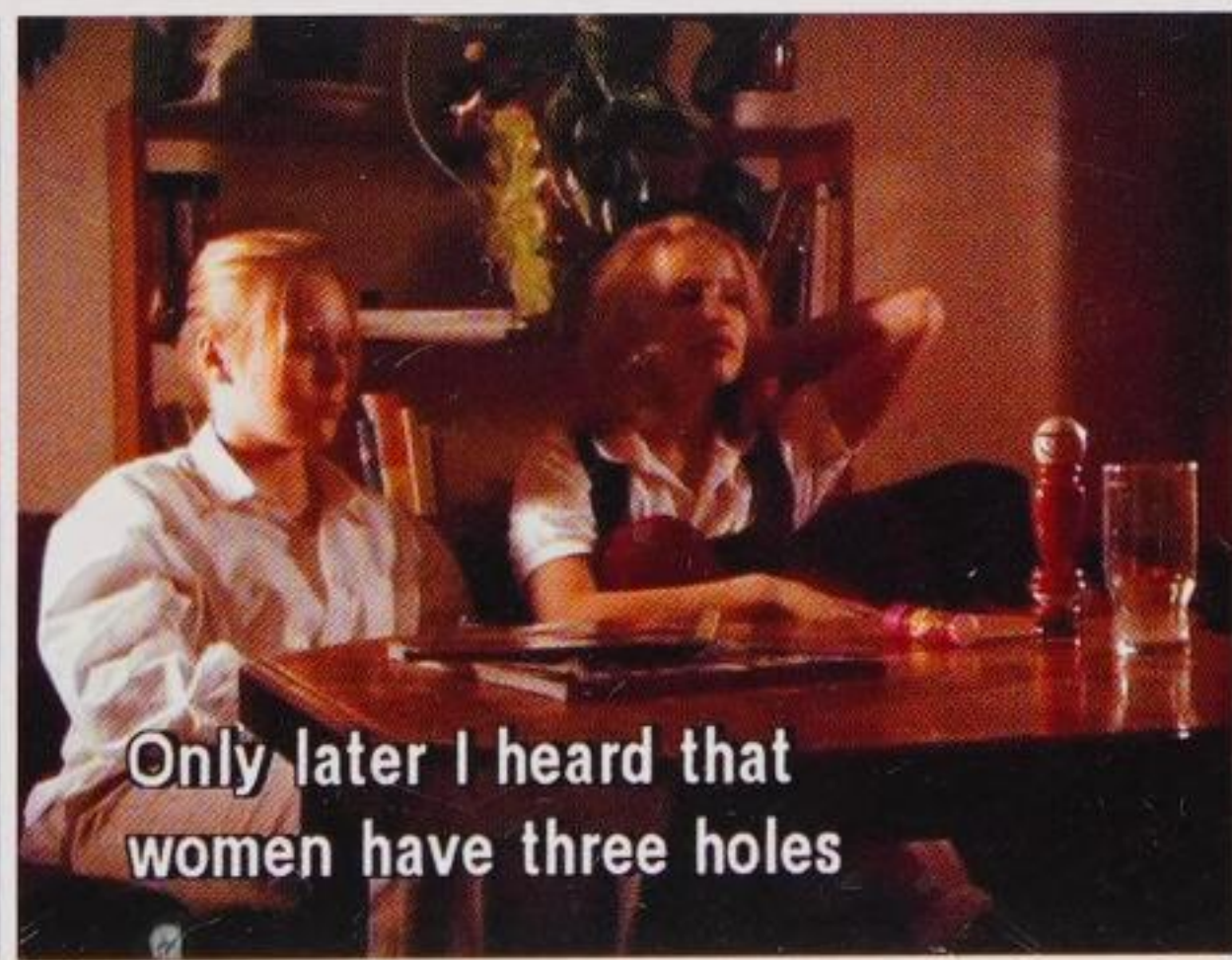
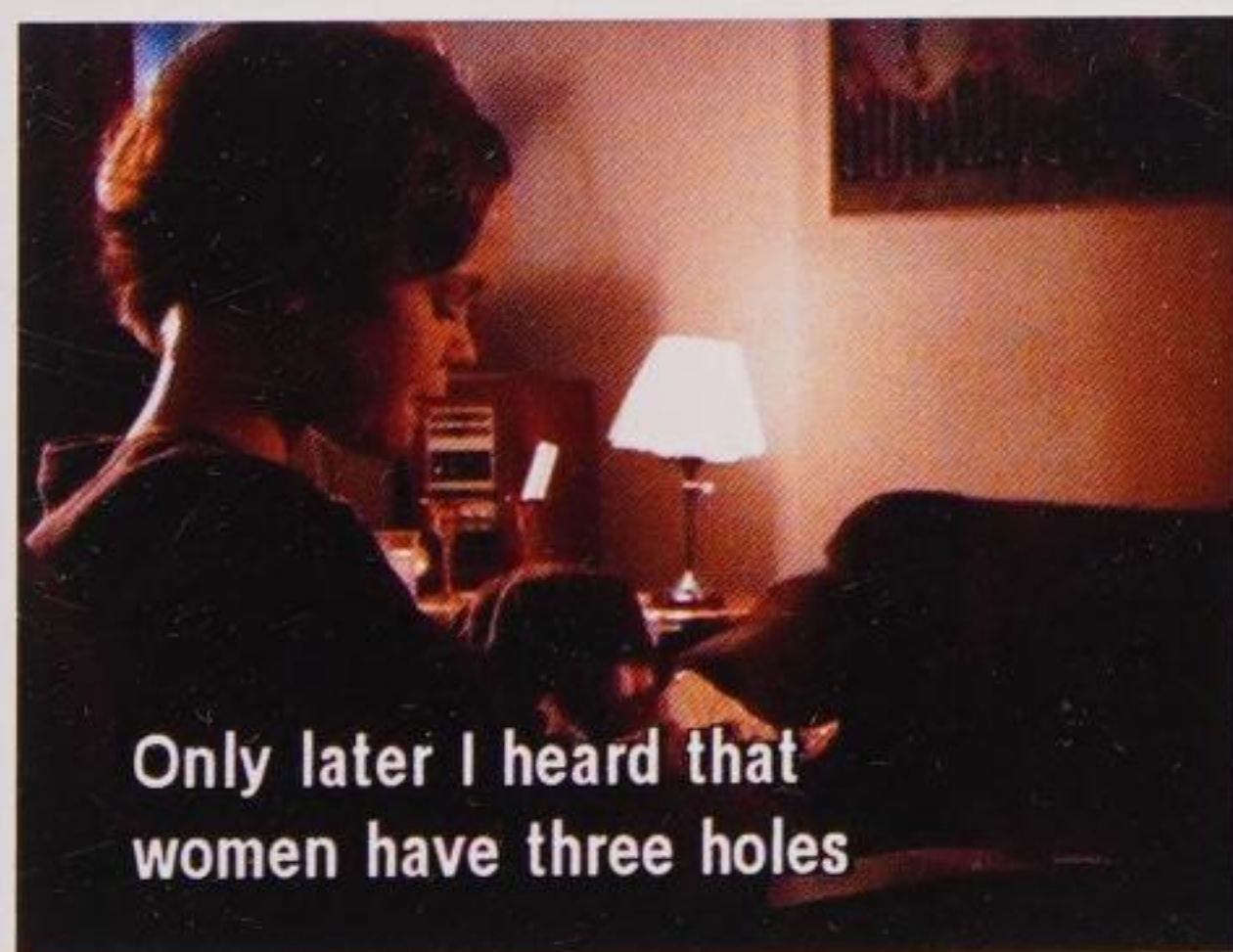
installations of drywall panels adorned with graffiti, quotes, and caricatures are among her many attempts to confront and challenge the power to enclose and to divide social and individual spaces. In her installation *Destroy, She Said* (1999), a title borrowed from the 1969 novel and film *Détruire, dit-elle* by the French author Marguerite Duras, female figures excerpted from the repertoire of the Nouvelle Vague, each projected onto detached background walls, invite the beholder to destroy, not so much the images as their separation and containment.

Blurring Boundaries

We live in a world where gender, sexuality, and race are, for the most part, still considered fixed categories. The effort to unsettle such categories finds satirical expression in the work of Dana Wyse. She has made “pill art,” the prescriptive packaging of which bears such magical injunctions as “Be white/immediately,” “Be black/immediately,” “Believe in God/instantly,” and “Guarantee the heterosexuality of your child” (figs. 4, 5). These are only a few examples of the fantasies suggesting instant transformations that would blur the boundaries between accepted groupings, and reject fixed categorizations of sex, gender, race, and sexuality in language.

If 6 Was 9 (fig. 6) by Eija-Liisa Ahtila is a video installation split across three adjacent screens. Teenage

girls express and confess their desires and sexual attractions, each narrative oscillating between a sense of childishness and a strange precocity. Giving equal value to background movements or sounds and to the story of the adolescent girls, the piece re-creates or even doubles the kind of confusion that Ahtila’s characters, all female, are both immersed in and detached from in their fictions. Eventually, a girl recounts sitting “with my legs apart, like a small girl who has not learned anything about sex, who has no idea about the fact that a woman must hide her private parts and lust. In fact, I am thirty-eight years old.” In disclosing that one of the adolescent monologues could be from a sexually mature woman, the entire video installation blurs distinctions—between child and adult, between expression and re-creation, between past experience and future expectation—finding its location in the ambiguous “middle” described by Gilles Deleuze when he says: “What’s interesting is never the way something begins or ends. The interesting part is the middle, what happens in the middle.... What counts is becoming.”⁸ Of one of her multiscreen installations called *The Present*, episodes from which have also been gathered into a 35 mm film titled *Love Is a Treasure* (2002), Ahtila says: “Everything is now simultaneous, here, being. Nothing happens before or after. Things don’t have causes. Things that occur no longer shed



light on the past. Time is random and spaces have become overlapping.”⁹

Another aspect of “what happens in the middle” can be seen in Zineb Sedira’s *Mother Tongue* (page 246), which shows three women on three screens, two at a time: mother, daughter, granddaughter, three generations descended one from another. Each one talks in her mother tongue, the Arabic-speaking mother and the English-speaking granddaughter, until communication reaches an impasse—and a strained silence. They turn to look at the artist, the mediator belonging to the middle generation (she is the daughter of one and the mother of the other), who plays the role of moderator. And for her the issue arises, in this ambiguous position, suspended between generations and between languages: how can one learn to be “bilingual” in a single language? The matter is more complicated than simply translating between two different tongues. For Deleuze points to the underlying question of what it means “to be bilingual, but in one language only, in a unique language ... to be a foreigner, but in one’s own tongue”¹⁰—in other words, to assume a minority position within one’s own language group.

As with Sedira, the works of Ghada Amer (fig. 7) likewise confront two cultures, one Eastern, one Western, and register their interaction. To show people sewn into the very fabric of the canvas and pictorial forms, to discover bodies engaged in sexual activity from within the bodily fabric of painting itself, is to institute a dialectic between the exotic and the familiar, the intimate and the foreign, the majority and the minority.

A woman’s belly encircled by three scarves, one blue, one white, one red, undulates rhythmically to the sound of the “Marseillaise”: we see an Eastern dance, with the colors of the French flag, and hear the French national anthem. The female author of this performance and of the video *Let’s Dance* (page 182), Zoulikha Bouabdellah, was struck by the fact that at the start of a soccer match between France and Algeria in 2002, interrupted when people booed the French national anthem, it was “the



Algerians” who were blamed, as a minority of “foreigners”—as if they were not actually French. Arabophobia and the latent racism of many European nations toward the so-called East—a long tradition going back to the conquest of Constantinople by the Turks in 1453—also has to do with their refusal to accept this “foreign” element in its own right. These nations have opted for the historical perspective that posits a purely external colonial past, refusing to reflect on its impact on their own national heritage.

It is minority struggles that have been fueling debate and reflection on European democracy for the past decade or so: debates over immigration and foreigners’ right to vote; over contractual unions or homosexual marriage; over medically assisted reproduction and over adoption; over the wearing of the Islamic veil at school or in public institutions. The minorities who are the underlying subjects of these debates have forced society to reconsider traditional political divides and have gone so far as to create fault lines at the very heart of feminism (notably in the case of the Islamic veil). But the art world still sticks, rather too closely, I feel, to mainstream norms.

Fig. 7

Ghada Amer (Egypt, b. 1963).
A Kiss from Alison, 2002. Acrylic,
embroidery, and gel medium on
canvas, 50 × 52" (127 × 132.1 cm).
Gagosian Gallery, London



Fig. 8

Valérie Mréjen (France, b. 1969). *Pork and Milk*, 2004. 35 mm film, color, 52 min., shot in Tel Aviv, Israel. Production: Arte France, Aurora Films, Institut National de l'Audiovisuel. (Photo: courtesy of the artist)

Crossing traditional boundaries in debates such as these can sometimes be liberating. In *Pork and Milk* (fig. 8), a film by Valérie Mréjen, people tell the camera how they have broken with fundamentalist religious practices that they had been forced to follow by their family environment. (In the event, the film looks at Orthodox Jewish communities in Israel.) The simple act of eating pork, or switching on the light on a Saturday, places them outside the age-old tradition of religious law. In consequence, it sunders these apostates—for that is the technical term—from the world and the language they were born into, without hope of return. A sundering of such proportions arouses the greatest fear: will the sky

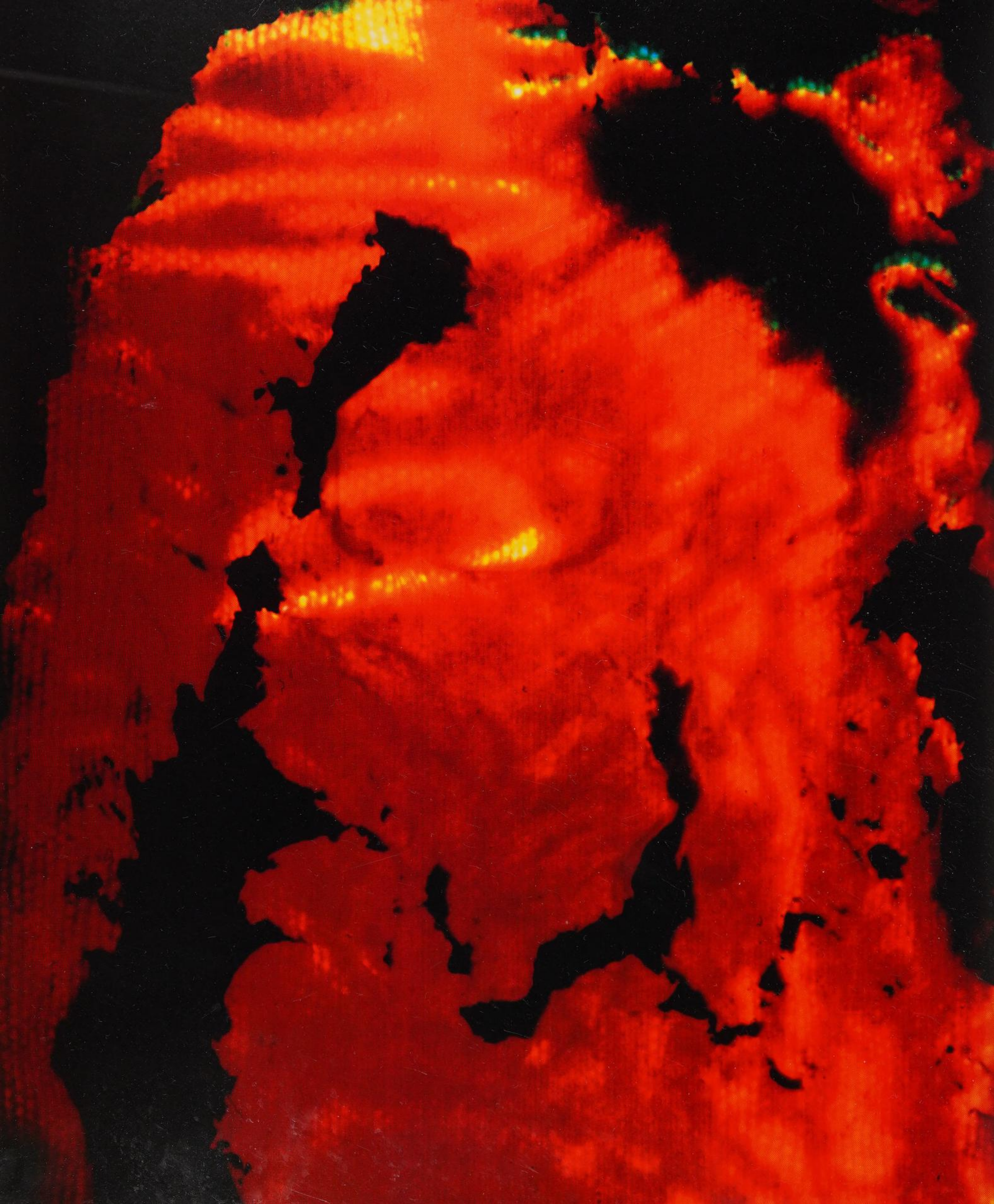
fall on their heads? Will divine punishment rain down upon them and strike them dead where they stand? Nothing of the sort. What happens, in terms of divine intervention, when a taboo is infringed is—nothing. A non-event.

Over the centuries, artists' depictions of religion have fixed on such spectacular images as the moment of conversion, translating into gesture and color the transport, the ecstasy, of the dramatic act of faith. Mréjen's film, in its presentation of a non-event, demystifies those theological themes, deflating them through its matter-of-fact gaze. Does the critical power of art thereby retain its relevance? I would dare to hope so.

Translated by Jagna Oltarzewska

Notes

1. Joan Mitchell, interview with Stephen Westfall, "Then and Now: Six of the New York School Look Back," *Art in America* 73 (June 1985), p. 114.
2. The works of Françoise Janicot, Bernadette Bour, Milvia Maglione, and the embroidery of Hessie as well as the collectively produced video *La Roquette, prison de femmes* (Judy Blum, Nicole Croiset, Mimi, Nil Yalter) were exhibited there.
3. Sabeth Buchmann, "Information Service, Info-Work," *October*, no. 71 (Winter 1995), p. 103.
4. *Ibid.* p. 106.
5. Monique Wittig, "Le point de vue, universel ou particulier," preface to *La passion de Djuna Barnes* (Paris: Flammarion, 1982); first translated as "The Point of View: Universal or Particular," *Feminist Issues* 3 (Fall 1983), p. 64.
6. The artist in conversation, June 2002.
7. Dan Cameron, "Tearing Down the Wall," in *Monica Bonvicini: Bau* (Turin: Hopefulmonster, 2000), p. 31.
8. Gilles Deleuze, "Un manifeste de moins," in *Superpositions* (Paris: Éditions de Minuit, 1979), p. 95.
9. Program notes by the artist.
10. Deleuze, "Un manifeste de moins," p. 108.



Post-Totalitarian Art: Eastern and Central Europe

Charlotta Kotík

After the fall of the Berlin Wall in 1989, the nations of Eastern and Central Europe began to dispose of their long-ailing Communist governments.¹ Every facet of life was affected by the resulting sociopolitical changes. Along with the development toward democracy came another change, no less profound: the movement from state socialism to a consumer economy. This essay aims to sketch the effect of some of these changes on the gender-oriented art produced by women in post-Communist countries.

During the long era of the Cold War, the countries behind what was then called the Iron Curtain were subject to a Communist ideology that tightly controlled every aspect of life. In the arts, this meant that the modernism that had flourished in the region well into the 1940s was gradually suppressed, replaced by Socialist Realism—a highly idealized, propagandistic way of depicting the supposed successes of the Communist order. Any form of modernism became highly suspect. And because the state owned and controlled all economic opportunities, artists were forced to choose sides: if they wanted to exhibit and sell through the state-supervised art market, they had to join the official camp and follow its ideology and visual vocabulary.

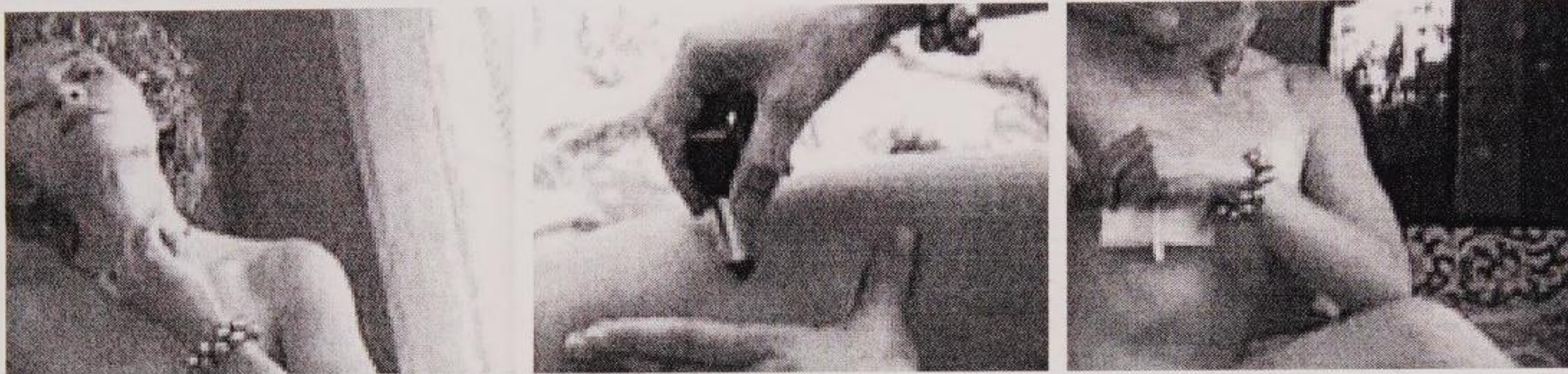
The early stages of the feminist movement in the 1960s and 1970s in the United States and Western Europe were known at the time to only a handful of Eastern European artists, owing to a severely censored and delayed flow of information. There were exceptions, however, especially in countries with a less rigid Communist regime, such as Hungary, where the innovative feminist artist Orshi Drozdik began her concentrated investigation of gender identity in the 1970s,² and in what was then Yugoslavia, where Sanja Iveković (b. 1949), from Zagreb, exposed the power of the media to create gender-specific stereotypes and influence the formation of collective memory. Both artists consistently probe the gender issue in their extensive body of multimedia work.

In general, however, despite the revolutionary political events of 1968, little attention was paid to questions of gender. Partly, this reflected the totalitarian assertion that men and women had already achieved equality as a matter of official state policy.³ In reality, however, this meant that women often had to take on the most demanding jobs while at the same time tending to their families and catering to traditional male expectations of the dutiful wife and mother. The socialist welfare states, while indeed taking care of certain basic services, such as sponsoring day-care centers and establishing maternity leave, felt no obligation to assure equality of pay or to include women in decision-making.⁴

In light of the state's hypocrisy about women's issues—granting equality with one hand while taking it away with the other—it is not surprising that before 1989 many women artists steadfastly refused to consider themselves feminists. That would have been seen as supporting the state's ideology of only nominal "equality" and therefore an unacceptable gesture for those who opposed the government machinery as a whole.⁵ Moreover, since political art was the domain of the ruling class and had been fed to generations in the form of heavy-handed propaganda, any suggestion of political content within an artwork would have been seen as defection from the principles of pure art. Therefore the tenet that "the personal is political" was rejected by those who, nonetheless, unwittingly practiced within its very spirit. A case in point is Adriena Šimotová (Czech Republic, b. 1925), who for years translated her experience as a woman, wife, and mother into expressive work of great eloquence, yet who still maintains that there is no connection to feminism in her large body of work.⁶

The feminist developments of the 1970s greatly enriched artistic practice in Western Europe, the United States, and parts of Asia, but those ideas could not be properly tested in the countries separated from the rest of Europe until 1989. Let us look at the work of some of the artists who have been active in Eastern Europe since then.

Opposite:
Detail of Iskra Dimitrova, *ContACT
Binary*, 2000 (see fig. 15)



Figs. 1, 2 (above left and right) **Boryana Rossa** (Bulgaria, b. 1972). *The Good, the Bad, and the Ugly* (*Dobrata, loszata i grozniyat*), 2001, as seen in the exhibition *The Organization of Monsters and Villains*, Sofia, 2002. Series of 5 digital color photographs on white opaque paper, edition of 5, 35 $\frac{3}{8}$ x 51 $\frac{1}{4}$ " (90 x 130 cm). Courtesy of the artist. The first image shows the model for the series, Veronika Petrova, at the exhibition opening.

Fig. 3 **Boryana Rossa** (Bulgaria, b. 1972). *The Moon and the Sunshine*, 2000. Single-channel video, color, sound, 7 min. 15 sec. Courtesy of the artist

After the collapse of Communism, a society that for decades had been deprived of material goods, and where private property was severely restricted, came increasingly under the spell of consumerism. Although most women still needed to keep their demanding jobs, now they were also expected to conform to a new doctrine tirelessly promoted by the commercial media—to be fashionably slim, youthful, and expensively attired. For example, Boryana Rossa's *The Good, the Bad, and the Ugly* (figs. 1, 2)⁷ shows a new kind of Eastern European woman: vain, marginally cynical, materialistic, interested solely in her own well being and success. Yet the images of that new woman are shown amid the dilapidated buildings associated with the decay of the old regime.

Not all of Rossa's work, however, is concerned with the ramifications of the new economic order. Performance is at the core of most of her pieces, documented in numerous videos. She explores extreme psychological and physical situations, as in *Celebrating the Next Twinkling* (page 239). Fear of the unexpected

is displayed in this video of the screaming faces of two young women. The sound component was added by scratching the image in a D.J. style, a modified soundtrack that slowly becomes independent of the image. As the artist says, "In this constant bouncing back and forth between the image and the sound, the feeling of real time is gradually lost and the next twinkling is celebrated as the true progress in time."⁸ *The Moon and the Sunshine* (fig. 3) is concerned with the endurance of pain. Here and in subsequent works the artist emphasizes the body itself. She subjects her own body to self-inflicted violence, exploring the ambiguous nature of human suffering. As she says, "Wounds and bruises are not always the result of violence; sometimes they are marks of love.... Pain (including the physical) is a part of human existence—it is part of the life of both men and women; it is part of the act of creation.... The difference is that some pains can be suffered only by women, others only by men. This is one of the reasons why I believe that the good things, too, about each of the sexes are diverse and that each has the privilege to be different."⁹ It is a

Fig. 4

Kateřina Vincourová (Czech Republic, b. 1968). *Love the Love Doll Jamie*, 2002. Inflatable sex dolls, clothing, combs, and mirrors, dimensions variable. Jiri Svestka Gallery, Prague. (Photo: Martin Polák, courtesy of Jiri Svestka Gallery, Prague)

compelling argument for respecting the complexities of gender difference.

The Communist states were known to take a rather prudish view of sex. The post-totalitarian reaction against that has been a deluge of sexually explicit merchandise, which started to pour into Central and Eastern Europe after the old regimes' demise. Artists were the first ones to evaluate this new phenomenon critically and to question its effect on society and on gender relationships.¹⁰

Kateřina Vincourová, who lives in Prague, has responded to the influx of sexual marketing. A few years ago, she was confronted by the opening of a sex boutique in her neighborhood. Its shop-window displays of large-scale sex dolls both repelled and fascinated her, and she began to contemplate a piece addressing this particular form of representation. For *Love the Love Doll Jamie* (fig. 4), Vincourová purchased several such dolls and presented them in a way that made them seem a little less like objects and a little more like human beings.





For one thing, she dressed them up in frilly garments, the choice of delicate fabrics creating a soft texture that mitigated the impression of synthetic plastic skin. Indeed, allowing the dolls to appear dressed at all endowed them with a touching degree of modesty, as if they were all too conscious of their vulnerability to our gaze. In addition, Vincourová posed the dolls so that we never see their faces directly, implying feelings of shame on their part and a wish to remain anonymous (though upon closer examination we can see a doll's face reflected in a small mirror, which may also catch our own image). Speaking of the dolls almost as if they were people, the artist says, "In the position of a voyeur we are also witnesses to the desire for change and for a return to respect, purity, and love."¹¹

Veronika Bromová belongs to the first generation of artists to use digital technology to augment their photographic work. The subject is predominantly the woman's body, frequently her own, tormented and deformed to address issues of sexual politics, exploitation, and recrimination. Bromová conceived the *Zemzoo* series (figs. 5, 6) while in New York in the International Studio and Curatorial Program in 1998; to escape the sweltering heat of the New York summer she visited the polar-bear habitat in the Central Park Zoo, and her empathy for the caged animal led to the project, which includes photographic work, video projection, and a kinetic sculpture of a polar bear. The work is aptly described by the art historian Karel Srp: "Both autonomously developing ideas—the polar bear and the female nude—attracted the artist independently of each other and were connected with her previous work which dealt with ... extreme body positions. Their simultaneous effect, enhanced by the shared space in which they were consequently installed, spoke of a dual solitude: the solitude of the woman both watching herself and throwing herself



Fig. 5

Veronika Bromová (Czech Republic, b. 1966). *Zemzoo*, 1998. Multimedia installation with kinetic object, 6 chromogenic prints with Perspex lamination, each 81⁷/₈ × 38⁵/₈" (208 × 98 cm), and single-channel video projection of performance. Courtesy of the artist. (Photo: Martin Polák, courtesy of the artist and Lukas Feichtner Gallery, Vienna)

Fig. 6

Detail of **Veronika Bromová**, *Zemzoo*. (Photo: Martin Polák, courtesy of the artist and Lukas Feichtner Gallery, Vienna)

at the mercy of other people's vision, and the solitude of the animal wrenched from his natural habitat.... The white bear has become a symbol of the innocence and purity in the world, the joys of which cannot avoid traces of cruelty."¹²

It remains true that in post-Communist societies, women are still largely objectified, sexual innuendo continues to be a conversational norm, and sex trafficking flourishes to an unprecedented extent. The situation of women in Eastern Europe in some ways resembles nothing so much as the "postcolonial" condition seen in other parts of the world. New structures have to be established to free women from economic dependence, and there is a need for increased understanding of the commonalities as well as differences in the issues affecting women from various national, racial, and cultural communities.¹³ Indeed, new organizations have been created that focus on women's issues, and gender-studies centers have been established throughout the republics. Often in connection with the larger university systems, they address all aspects of women's life through publications and international symposia.¹⁴ Feminist discourse has increasingly made itself felt in art theory and practice.¹⁵

And there are successes to be noted. The exhibition *After the Wall: Art and Culture in Post-Communist Europe* was held at the Moderna Museet, Stockholm, in the winter of 1999–2000, to celebrate the tenth anniversary of the fall of the Berlin Wall. One hundred and forty artists were included, and 40 percent of them were women—a high proportion by any standard—and the exhibition was organized by a well-known feminist curator, Bojana Pejić. Moreover, new varieties of feminism are being born in the region, creating works growing from the specific local situation and responding to local needs. The complexity of the development of feminist thinking has been assessed by Mare Tralla (Estonia, b. 1967) in her commentary on the Estonian artists who took part in the *Est.Fem* exhibition in 1995,¹⁶ an important event

in the formation of feminist consciousness in the Baltic republics.

Not only an influential writer, Tralla is also an artist who works in video, photography, and performance. It is illuminating to note that, while growing up in the Soviet era, she idolized heroic women—tractor drivers, construction workers, milkmaids—strong, muscular women who cherished being the heroines of socialist work and possessed the same physical powers as their male counterparts. Such images of robust women at work tell us something about the distinctive nature of a feminist agenda for Eastern Europe and how it differs from the West's. Though entrusted with the task of caring for family and children, in the Communist era women were not actually allowed to stay home with them past the time of a short maternity leave. Being a homemaker, rather than a laborer, was seen as parasitical and could lead to severe punishment. Thus, in Estonia the coming of "women's liberation" was in part actually about remaining at home with the children (contrary to what was seen in the West), and it was considered a victory when in 1988 women won the right to stay out of the workforce until a family's youngest child was three years old. For the women of Eastern Europe, being at home with their families was not only a practical goal but also a political statement—opposing the regimentation of women into the cadres of the Heroes of Socialist Labor.

Lenka Klodová was a driving force behind the establishment of the artists' collective called Mothers and Fathers in 2001. All of the artists in that group are from the generation born around 1970, and by 2001 nearly all of them had two or three children and were dealing with the pressures of family life amid the need to continue their art-making. They banded together to organize exhibitions and performances. They were inspired by the fundamental love between parents and children but also by the mundane household activities that they translated, in an almost Warholian manner, into



Fig. 7 (above)
Mothers and Fathers artist collective (Czech Republic, est. 2001). Installation views of the *Mothers and Fathers* exhibition at Gallery 1, Academy of Arts, Architecture, and Design, Prague, 2002. (Photos: courtesy of Lenka Klodová and Mothers and Fathers archive)



Fig. 8 (left)
Lenka Klodová (Czech Republic, b. 1969). *Winners*, 2005. Digitally altered photographs on self-adhesive material, 7' 10 1/2" x 13' 3 3/8" (2.4 x 4.05 m). Created for the Public Art Project organized by the Center for Contemporary Arts, Prague, spring–summer 2005. Sponsored by 3M, Czech Republic. (Photo: Martin Polák, courtesy of the artist)



Fig. 9 (above)
Elżbieta Jabłońska (Poland, b. 1970). *Supermother*, 2002, as seen at the Zacheta National Gallery of Art, Warsaw, 2002. Performance and installation with mixed media and color photograph (fragment), original size 7' 3³/₄" x 13' 3" (2.23 x 4.04 m), at the Zacheta National Gallery of Art, Warsaw, 2002. (Photo: Daniel Dabrowski, courtesy of the artist)



Fig. 10 (above right)
Elżbieta Jabłońska (Poland, b. 1970). *Eat Your Heart Out*, 2001. Documentation of performance at Inner Spaces Gallery, Poznań. Courtesy of the artist

art objects. At the exhibition *Mothers and Fathers* at the Academy of Arts, Architecture, and Design in Prague in 2002 (fig. 7), they shrink-wrapped sets of dirty dishes, which one could purchase in order to experience the pleasures of washing up after a family meal. One could also purchase a sleeping bag equipped with the portrait of a “wife” or a “husband,” to substitute for the real one in case of need, or buy a cast of a “father” that could fit neatly under an automobile, simulating one of men’s favored pastimes—fixing the family car. Herself a mother of three young children, Klodová continues to celebrate parenthood in her work.

Klodová’s most recent project, *Winners* (fig. 8), was installed in a prominent thoroughfare on the banks of the Vltava (Moldau) River. Created as part of the series of public art initiatives administered by the Center for Contemporary Art in Prague, it aroused controversy because of its subject and its placement. The images were inserted into niches in the retaining wall that had been constructed long ago to support a monument to Joseph Stalin, erected only two years after the dictator’s death, and torn down shortly afterward; the artist could hardly have chosen a location more burdened by history.¹⁷ The former monument to Stalin displayed a procession of heroes, personifications of the socialist work ethic, looming large over the Vltava. Klodová replaced these mythic figures with very different kinds of heroes:

photographs of famous sportswomen, their images digitally altered to make each of them appear pregnant. These pictures present the pregnant athletes at their “moments of victory, after breaking a record,” as the artist says; they were intended as “an allegory, an effort to show the similarity between motherhood and a supreme performance.”¹⁸

Similar ideas permeate the work of Elżbieta Jabłońska, who bases her art on the exploration of the mundane rituals of everyday life, such as the preparation of family meals (page 208). As Sebastian Cichocki has written of her work: “What is important to a supermother? Cooking is important. Wonderful things happen in the kitchen: peeling vegetables, counting calories, boiling rice and pasta, cracking nuts, portioning herbs, smelling, slurping (how many different terms has Jabłońska been able to find for the very action of absorbing food?), and pilfering for something delicious around the pots and pans. Motherhood is important. With all the mess, lack of sleep, and the stupidest of questions (How old is the youngest artist? Who rules the cosmos? Why is the color black sad?) Jabłońska once recapped her art in one sentence: ‘If you have a family, one with a mom, a dad, and a child, you’ll know what it’s about.’”¹⁹ She often explores the nurturing experiences of motherhood and plays with the myth of the heroic Polish mother: brave, protective, and supportive, all at once. For the

Supermother series (fig. 9), Jabłońska created color photographs of herself, dressed in different superhero costumes, with her son Antek. She set these into an installation in the Zacheta Gallery, one of the premier venues for contemporary art in Warsaw. In this series, Jabłońska and Antek appear to be sitting physically in the gallery, in front of a diorama-like photograph of their living room. In fact, however, their image is a life-size photograph set into a tableau. The characters Jabłońska assumes are iconic images of popular culture—but her poses point to the religious imagery of the Madonna and Child, highly resonant in devoutly Catholic Poland. Popular culture meets high art, profane meets sacred, which leads the viewer to acknowledge the multiple roles women have had to play. On the one hand, women must be modern and adventurous; on the other, they are expected to uphold traditional domestic ways. This latter aspect of women's activity is also featured in numerous performances in which Jabłońska prepares and serves vast amounts of food, such as *Eat Your Heart Out* (fig. 10).

Issues of statehood, in a post-Communist Europe, and their effect on personal identity are frequently explored in the work of artists from the Balkans. Tanja Ostojic began the project *Looking for a Husband with an E.U. Passport* in 2000 (page 231)²⁰ as a direct comment on the situation of women in this transitional period. Ostojic is an interdisciplinary performance artist who presently works in various European countries. She points to the inequities involved in the policies adopted by the European Union toward nonmembers. Born in Belgrade, capital of the former Yugoslavia, she witnessed the breakup of that country and the tragic consequences for the region during the rule of the notorious Serbian leader Slobodan Milošević.²¹ *Looking for a Husband with an E.U. Passport* reflects on the difficult situation of Serbian citizens, who must obtain visas, sometimes in dubious ways, to enter the wealthy European Union member countries.

In the summer of 2000, Ostojic wanted to travel to Austria to take part in an artists' gathering and workshop, but her application for a visa was denied. She turned the refusal into the creative impetus for a performance. With the help of Austrian friends, she illegally crossed the border and documented her actions. Drawing on this experience and those of countless other applicants denied free passage, she developed a complex piece that involved posting her advertisement on the Web, gathering responses, and answering some of them. It also led to her marriage to the German media artist Klemens Golf and ultimately to her residency in Germany, a member of the E.U.

Milica Tomic was born in Belgrade in 1960. The name Milica, taken from a medieval Serbian queen,²² was seen as an odd choice at a time when Yugoslavia was trying to modernize, but it was still acceptable since it was a family name. During the 1980s, however, growing nationalist feelings brought sudden importance to her name, with its connection to the most illustrious period in Serbian history. The implications of Milica's name, once only part of her intimate private identity, but later part of a national collective identity, have led her to confront the tragedy of still-reverberating Balkan ethnic conflicts. In a single-channel video by Tomic called *I Am Milica Tomic* (page 256), her identity as an individual is tied to the artificially constructed identity of a nation. In the video loop, Tomic repeats her name in different languages and takes on the corresponding nationality: "Ich bin Milica Tomic / Ich bin Deutsch; I am Milica Tomic / I am English," and so on. With each phrase, bloody wounds appear on the artist's body; ultimately, however, it is unexpectedly transformed back into the pristine image of a beautiful young woman. The way that violence sometimes accompanies identity politics could hardly be more overtly stated.

National identity, regional history, pop culture, and gender issues are intertwined in Tomic's two-channel video projection installation *Alone* (fig. 11). One part

Fig. 11
Milica Tomić (Serbia, b. 1960).
Alone, 2001. Two-channel video
 projection and installation, color,
 20 min. Charim Galerie, Vienna

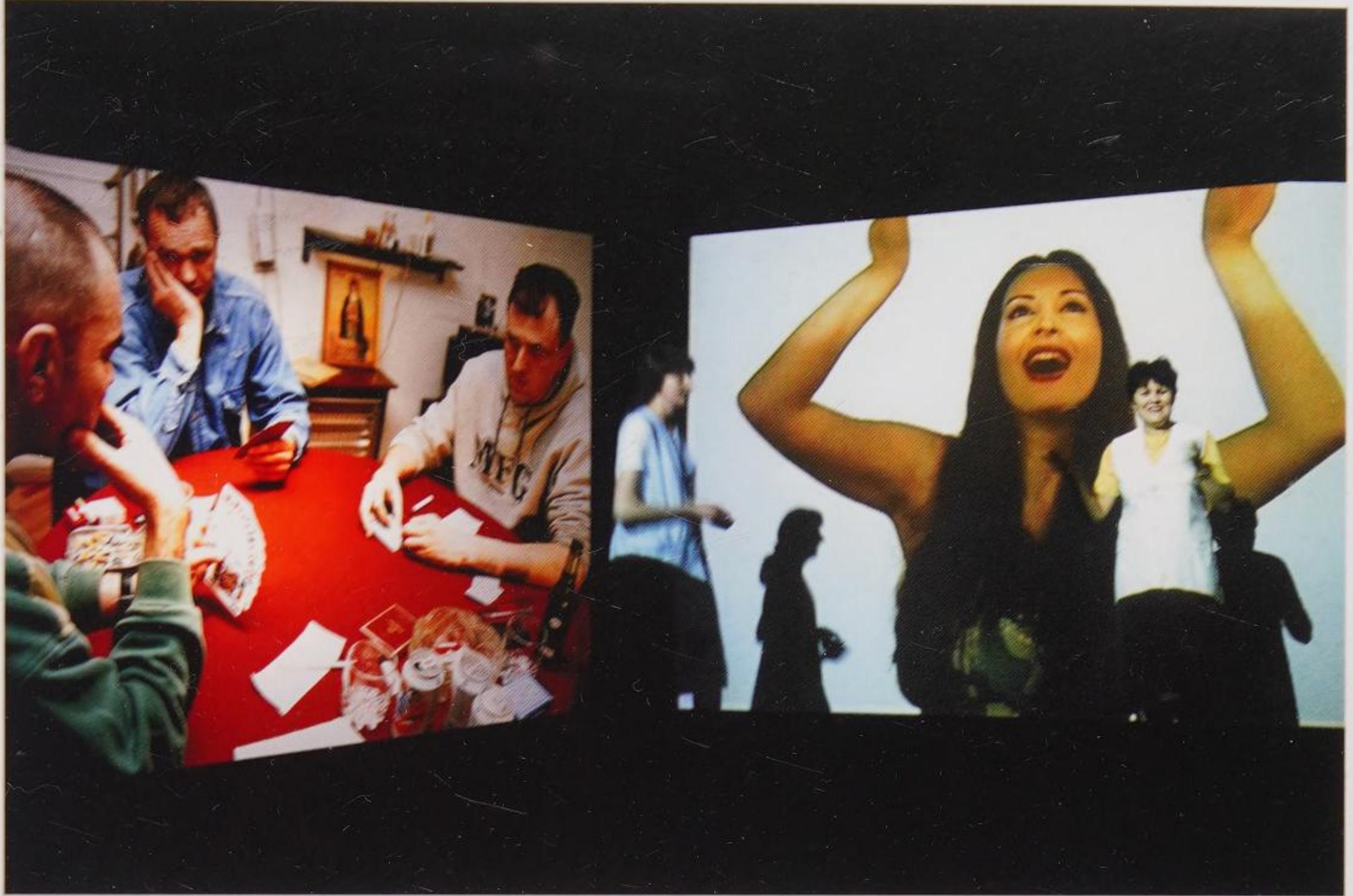


Fig. 12
Milena Dopitová (Czech
 Republic, b. 1963). *A Dance?*,
 2001. Single-channel video,
 loop, color, silent, 6 min. Ronald
 Feldman Fine Arts, New York.
 (Photo: courtesy of Ronald
 Feldman Fine Arts, New York,
 and Jiri Svestka Gallery, Prague)

shows three men playing the card game known as “preference”; this typical entertainment for male groups in the region is felt to embody such traits as fast thinking and decisiveness. Many important business and political decisions are reached while the game is being played in the secluded safety of the back rooms of cafés, social clubs, and restaurants. The other screen shows the popular singer Dragana Mirković performing the song “Alone.” Through her highly expressive rendition and the emotional content of the song, she draws the viewer’s attention away from her male counterparts on the other screen, who gaze out, as men so often do, from a position of privileged invisibility.

Mirković’s performance also takes part in the region’s newfound marketing of cultural identity: the “turbo-folk” style she is famous for is seen in Serbia and Montenegro as an important, even unique, contribution to global pop culture and as a way to enter the international music business. Extremely popular in Southeastern Europe, turbo-folk is actually a rich hybrid drawing on Serbian and Roma brass band music, Middle Eastern rhythms, North African Rai music, Turkish and Greek pop, Western rock and roll, and contemporary Western European electronic dance music.²⁹



Milena Dopitová’s *Dance* (page 195) is from a series of large-scale color photographs, accompanied by two videos, called *Sixtysomething*. One video shows a still-youthful forty-year-old artist and her twin sister being transformed, through elaborate make-up, into gray-haired matrons. In the photographs, they engage in various quiet activities, often wearing unflattering outfits that betray the economically disadvantaged socialist past. Nevertheless, there is a great deal of tenderness between the sisters as

together they cross the threshold to the later stages of life. The images suggest loneliness and melancholy, evoked here by the colorless surroundings of a deserted city park on a rainy day. A silent video projection titled *A Dance?* (fig. 12) shows older couples dancing outdoors, enjoying what time is left for little pleasures. The brevity of life is further suggested by a group of colorful, dramatically lit butterflies installed throughout the gallery. Dopitová's work deals with gender identity amid the physical and economic consequences of aging. It shows a brighter side in a recent video of middle-aged professional dancers, gracefully rehearsing in a studio. The video *I Know That You Cannot Hear This Song* (2005) is an affirmation of positive moments in aging and the serenity that grows with experience of life. The artist reminds us that aging does not need to be seen only as a continuous process of physical deterioration or as an exclusion from the beloved professions; even for dancers and those in competitive sports, for whom lessened physical ability might be most distressing, age is also a guiding spirit for attaining deeper wisdom, spiritual beauty, and dignity.²⁴

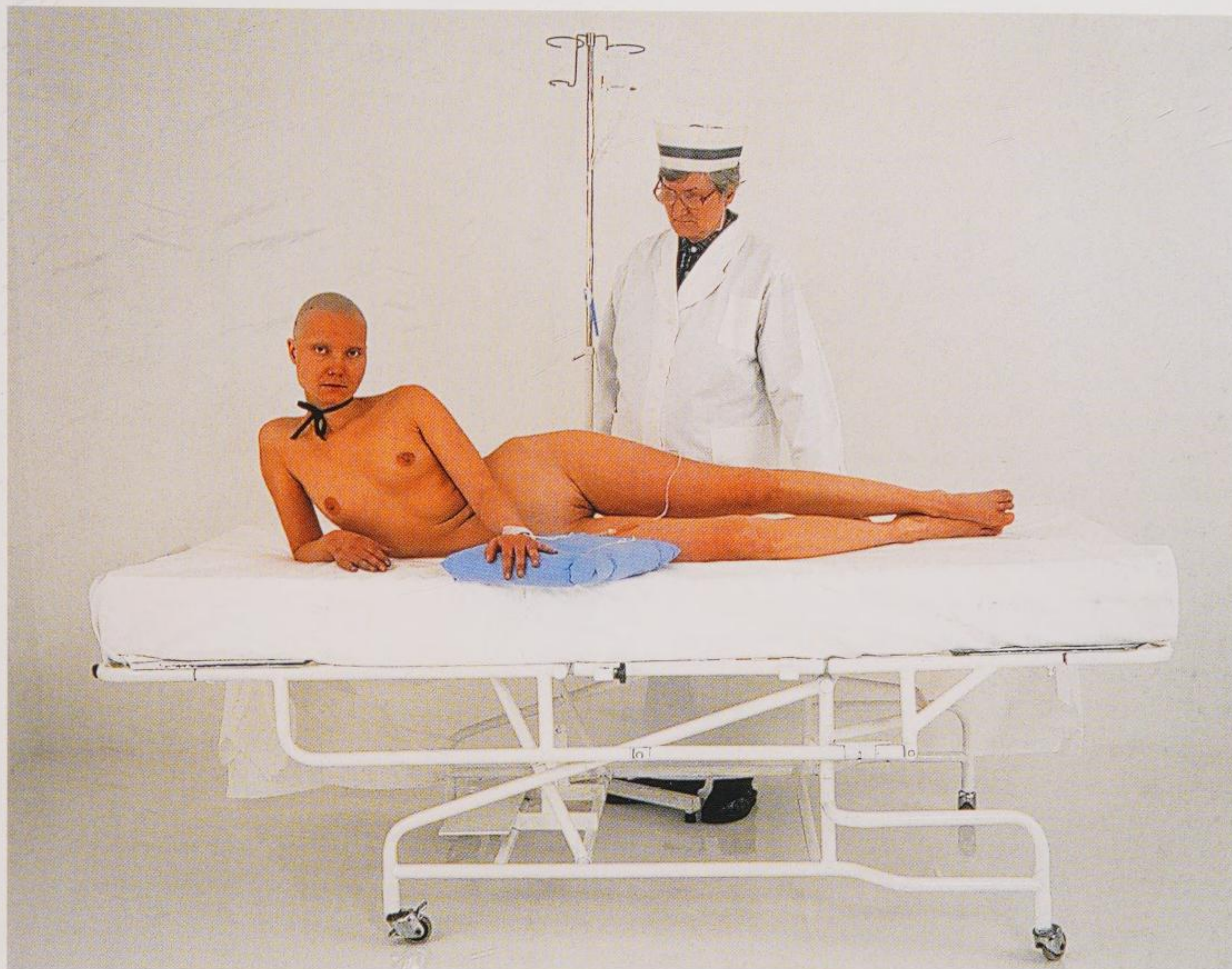
Katarzyna Kozyra is one of the most celebrated feminist artists from post-Communist Europe. She achieved notoriety with her piece *The Pyramid of Animals* (fig. 13), done as her diploma work at the Fine Art Academy in Warsaw in 1993. Loosely based on the Brothers Grimm fairytale "The Bremen Town Musicians," this work consists of a stuffed rooster, cat, dog, and horse placed one on top of the other, with video documentation and written commentary. The outcry that greeted this piece grew mainly from the video and written documentation of the death, flaying, and stuffing of the horse the artist selected for the piece.²⁵ The directness of the video—and Kozyra's matter-of-fact report of her finding of mass "graves" of animal corpses while she looked for another component for her sculpture among the hundreds of animals euthanized every day—offended the feelings of many about the ethical treatment of



Fig. 13
Katarzyna Kozyra (Poland, b. 1963). *The Pyramid of Animals*, 1993. Video installation, 47 min., with four stuffed animals and written commentary by the artist, 7' 2 5/8" x 6' 2 3/4" x 3' 11 1/4" (2.2 x 1.9 x 1.2 m). Zacheta National Gallery of Art, Warsaw

Fig. 14

Katarzyna Kozyra (Poland, b. 1963). *Olympia* (detail), 1996. Installation with three color photographs; single-channel video on separate monitor, color, sound, 12 min. 70⁷/₈ × 90⁵/₈" (180 × 230 cm). Private collection. (Photo: courtesy of the artist, Zacheta National Gallery of Art, Warsaw, and National Museum, Krakow)



animals. From then on, Kozyra's work was seen as controversial, and her presentations have generated heated discussion.

This was true of Kozyra's piece *Olympia* (fig. 14), in which she posed in a series of photographs taken while she was being treated for cancer. The work consists of three large-scale images and a video. The artist's face bespeaks the anguish of a life-threatening illness, the hairless body the effects of chemotherapy. In devising her pose, Kozyra looks back to art history, casting herself in the role of a Parisian courtesan, the model for the famous painting *Olympia* (1863) by Édouard Manet. But in this instance, the attendant figure is not the beautiful young black woman that Manet painted who presents a lounging Olympia with a bouquet of flowers from an admirer; instead, it is a mature nurse administering a life-sustaining intravenous drip in a barren hospital room.

Kozyra overcame her illness and went on to create the celebrated video installation *Women's Bathhouse* (1997),

which depicts womankind in the raw as the artist filmed clandestinely inside that Budapest women's facility; and *Men's Bathhouse* (1999), also secretly filmed, this time while Kozyra disguised herself as a man and entered hidden male territory. While gender issues occupied the artist's attention for a good part of her earlier career, Kozyra has recently turned to various aspects of performance and theater production in an extensive piece called *In Art Dreams Come True* (2005–6).²⁶

Themes of mortality can be found not only in Kozyra's self-portrait *Olympia* but also in the Macedonian artist Iskra Dimitrova's self-portrait *Thanatometamorphosis* (page 194). A life-size cast of her body floats tenuously, half-submerged in a pool of dense black liquid that seems about to consume it completely. The change from life to death is effectively conveyed. Though the perishability of one's own body is something difficult to imagine, here the inevitability of a final transformation is clearly visualized for the viewer's, and the artist's, contemplation.

Dimitrova is also interested in establishing a dialogue between her work and the audience through technology. In her interactive video installation *ContACT Binary* (fig. 15), the viewer's physical contact with the piece is essential. In the center of a darkened room a silicone membrane is placed between two sheets of glass hung from the ceiling. Visitors are asked actually to touch the piece; their physical contact activates the video and audio components of the installation. Each visitor's touch is slightly different in pressure and duration, prompting a different response from the projection and audio program. The constantly shifting nature of the piece acts out the unique identity of each individual's contact with it. The title *ContACT Binary* is borrowed from astronomy, referring to a binary star system, in which two stars, bound together by the force of gravity, orbit one another so closely that energy and particles of matter pass between them. Astrophysics thus provides a metaphor for the kind of dynamic discourse that Dimitrova establishes with her audience.

Similarly, we might also think of feminism in general as a kind of artistic "universe" in which many individual feminisms orbit one another independently, sharing and dispersing energy, re-contextualizing concepts and forging them anew. For the artists surveyed here, clearly there is no single "brand" of feminism in post-Communist Europe. Instead, the political and cultural history of each country shapes the character of local feminist projects, giving rise to a plethora of diverse voices within the multi-layered framework of global feminisms.

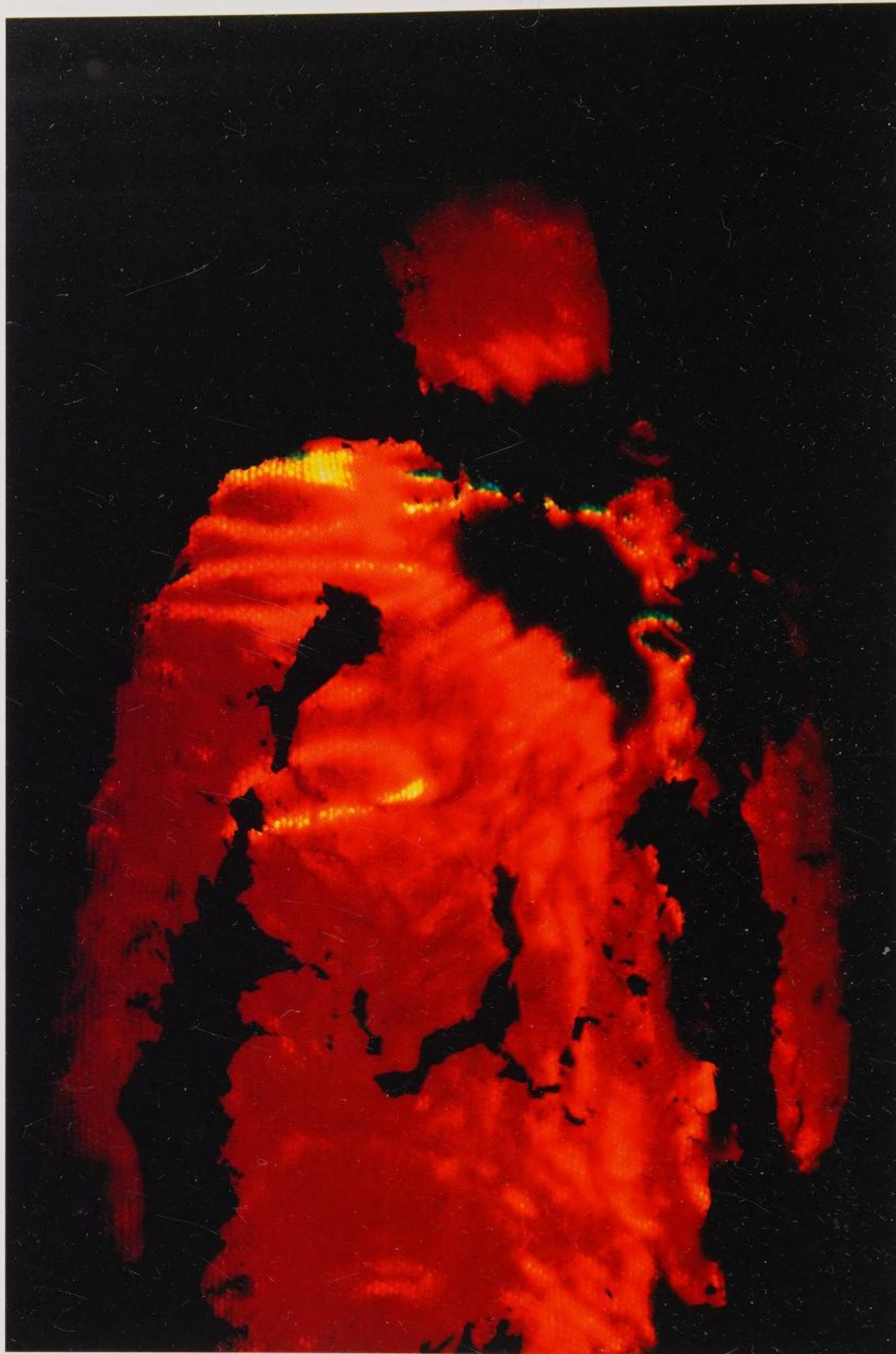


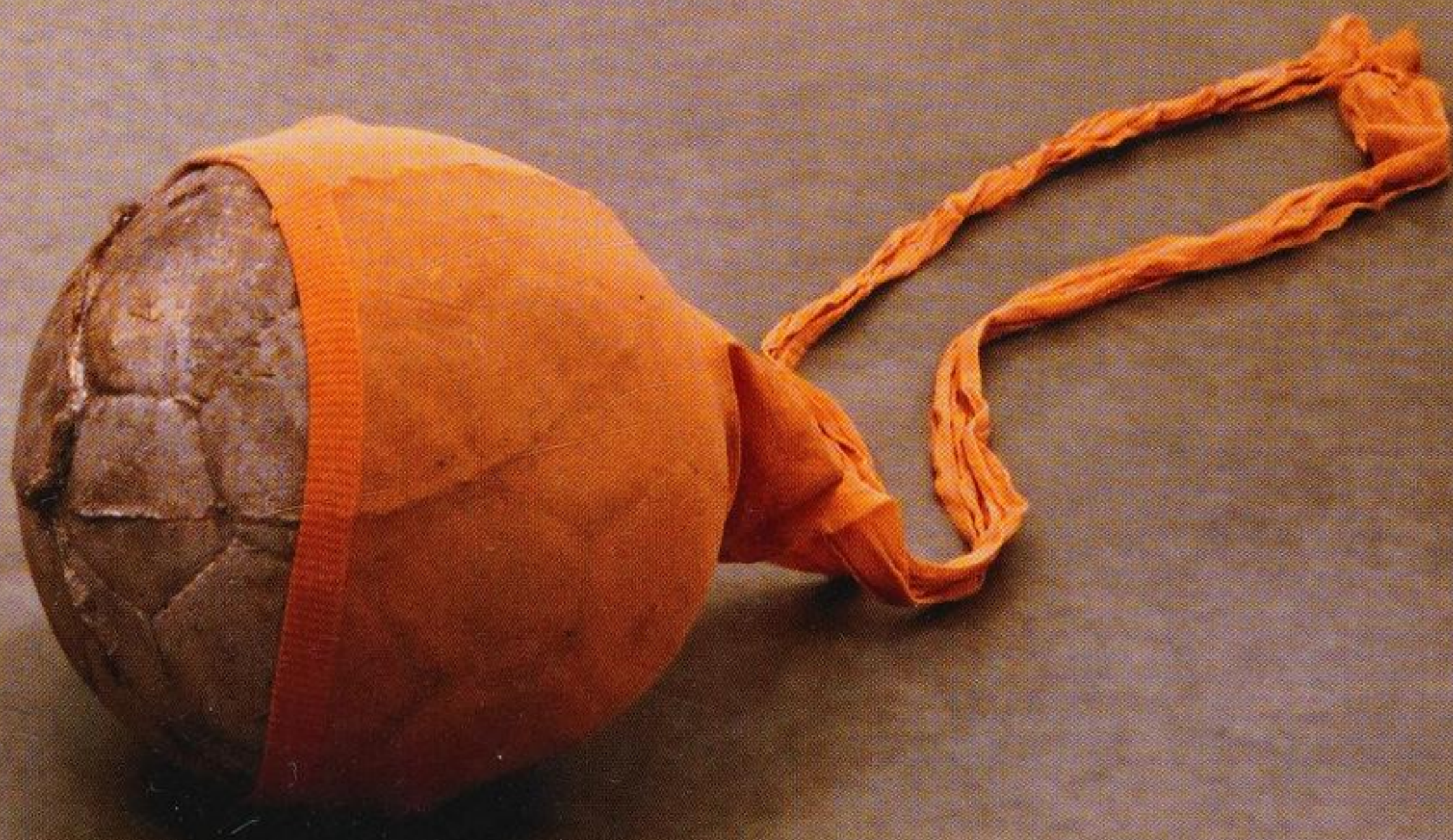
Fig. 15
Iskra Dimitrova (Macedonia, b. 1965). *ContACT Binary* (detail), 2000. Interactive video installation; video projections on silicone set between 2 touch-sensitive glass plates. Courtesy of the artist. (Photo: Elizabeta Avramovska)

Notes

- The Berlin Wall fell in November 1989. The same month saw the beginning of the so-called Velvet Revolution, which ended the Communist regime in what was then Czechoslovakia. Germany was reunited in October 1990.
- For more on Drozdik, see the catalogue of her retrospective exhibition at the Ludwig Museum, Budapest, December 2001–March 2002: Orshi Drozdik, Éva Körner, Katalin Néray, Andrea Tarczaly, and John C. Welchman, *Orshi Drozdik: Adventure and Appropriation, 1975–2001* (Budapest: Ludwig Museum Budapest, Museum of Contemporary Art, 2002).
- It was during the struggle against the oppression of Czarist Russia that many women became active revolutionaries, and their contributions were recognized by awarding women equal rights in the newly formed Soviet Union.
- See Edit Andrés, "Gender Minefield: The Heritage of the Past," a paper given at the opening symposium of the exhibition *After the Wall: Art and Culture in Post-Communist Europe*, Moderna Museet, Stockholm, October 16, 1999–January 16, 2000. Published in issue 11 (October 1999) of the international feminist art journal *n.paradoxa*, the paper is available online at <http://web.ukonline.co.uk/n.paradoxa/andras.htm>. Edit Andrés is an eminent feminist scholar living in New York and Budapest.
- See also Marianne Marchand and Anne Sisson Runyan, Introduction to *Gender and Global Restructuring: Sightings, Sites and Resistances* (London and New York: Routledge, 2000), p. 15.
- Unpublished conversation of the artist with Martina Pachmanová, dean of the Academy of Applied Art, Architecture, and Design, Prague, and preeminent force in women's studies in the Czech Republic and the region. Pachmanová organized the exhibition *The Muzzle (Náhubeč)* at the J. Fragner Gallery, Prague, in 1994. See also Zora Rusinová, "The Totalitarian Period and Latent Feminism," *praesens*, no. 4 (2003), pp. 5–12.
- Taking into account the gender specificity of the original Bulgarian, *Dobrata, loszata I grozniyat*, the title could be more literally translated as *The Good (Woman), the Bad (Woman) and the Ugly (Man)*.
- Text from a portfolio supplied by the artist.
- Ibid. Interested in the possibilities offered to artists by new digital technologies, Fossa presently studies at the Rensselaer Polytechnic Institute in upstate New York.
- Lenka Klodová has addressed issues of pornography head-on by creating erotic materials directed toward female audiences. Her probing into issues of pornography ultimately resulted in complex postgraduate work at the Academy of Applied Art, Architecture, and Design in Prague. She submitted her doctoral study, "Relationships Between Men and Women and the Imagery of Space and Action" (unpublished), to the school in 2005. The project concerned visual paraphernalia as well as research into the effects on gender relationships.
- Conversation with the artist, January 2006.
- Karel Srp, *Zemzoo: Veronika Bromová* (Prague: AHA Publishing, 1999), pp. 5–6. Published on the occasion of Bromová's exhibition at the 1999 Venice Biennale.
- In addressing women's issues in Central and especially Southeastern Europe, attention must be given to questions of Roma women. More broadly, see Chandra Talpade Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Durham, N.C., and London: Duke University Press, 2003), pp. 222–72, especially p. 242.
- The Open Society Institute, in the Soros foundations network, has established an important Women's Program that deals with many political and economic issues in the post-Communist world. Departments of gender studies have been created at the Central European University in Budapest and in the Faculty of Humanities at the Charles University in Prague, and the field of gender studies has become part of the curriculums at Warsaw, Lodz, and Krakow universities. Independent organizations have been founded in the former Yugoslav Republic, including the Union of Women's Organizations of the Republic of Macedonia and the Women's Studies Center in Belgrade.
- Important feminist papers were presented at the A.I.C.A. symposium in Bratislava, 2003; at the symposium held on the occasion of Orshi Drozdik's retrospective at the Ludwig Museum, Budapest, in 2002; and at the Conference of Czech and Slovak Feminist Studies, Faculty of Humanities, Charles University, Prague, in 2005. See also the coverage in journals such as *Focus*, *ArtMargins*, *praesens*, and *n.paradoxa*.
- Est.Fem*, the first feminist show in Estonia, opened in August 1995 in Tallinn, in several galleries through the city. It was curated by Eha Komissarov and Reet Varblane.
- Stalin died in March 1953; the monument was unveiled on May 1, 1955, but was torn down shortly after the exposure of Stalin's despotism by Nikita Khrushchev at the meeting of the Central Committee of the Communist Party in 1956. The sculptor, Otokar Švec, committed suicide.
- Conversation with the artist, November 2005.
- Sebastian Cichocki, "Three Heroes in the Kitchen, Antek Excluded: On the Art of Elżbieta Jabłońska," in *Elżbieta Jabłońska: Supermatka* (Białystok: Galeria Arsenal, 2003), p. 19.
- This piece, a work in progress, includes such diverse components as an interactive Web project, performances, and photographic documentation. The artist intends to publish a book that will document the piece's development.
- Slobodan Milošević (1941–2006) rose to power through the Yugoslav Communist Party machine. He emerged as a leading force in Serbian politics in 1987 largely by exploiting the nationalistic tendencies that later led to the massacres in Bosnia-Herzegovina, Croatia, and Kosovo during the early 1990s. Brought before the World Court in The Hague in 2001 on charges of genocide and war crimes, he died there in March 2006.
- Milica Eugenia, a queen of Serbia, was the wife of King Lazar, who died at the Battle of Kosovo in June 1389. As guardian of her son Stefan Lazarević, she prevented further destruction of Serbia by agreeing to an Ottoman vassalage, herself entering a convent in 1390.
- Rambo Amadeus is a pseudonym of Antonije Pušić (b. 1963), the popular Serbian-Montenegrin rock singer and songwriter from the former Yugoslavia who coined the term for this eclectic musical style.
- For more on Milena Dopitová, see Martina Pachmanová, "Sixty-Something: Dancing with a Twin," *praesens*, no. 4 (2003), pp. 19–26. See also Marek Pokorný, *Milena Dopitová: Sixtysomething* (Prague: Jiri Svestka Gallery, 2003).
- For more about the controversy, see Hanna Wróblewska, "Katarzyna Kozyra: In Art Dreams Come True," *Flash Art* 39 (January–February 2006), pp. 62–66.
- Ibid., p. 66.



Plates



Lida Abdul (Afghanistan, b. 1973)



White House, 2005–6. Six cibachrome prints, each 29 $\frac{5}{8}$ x 40 $\frac{1}{4}$ " (76 x 102 cm); single-channel video, color, sound, 5 min. Documentation of a performance in Afghanistan, 2005. Lent by the artist and Giorgio Persano Gallery, Turin

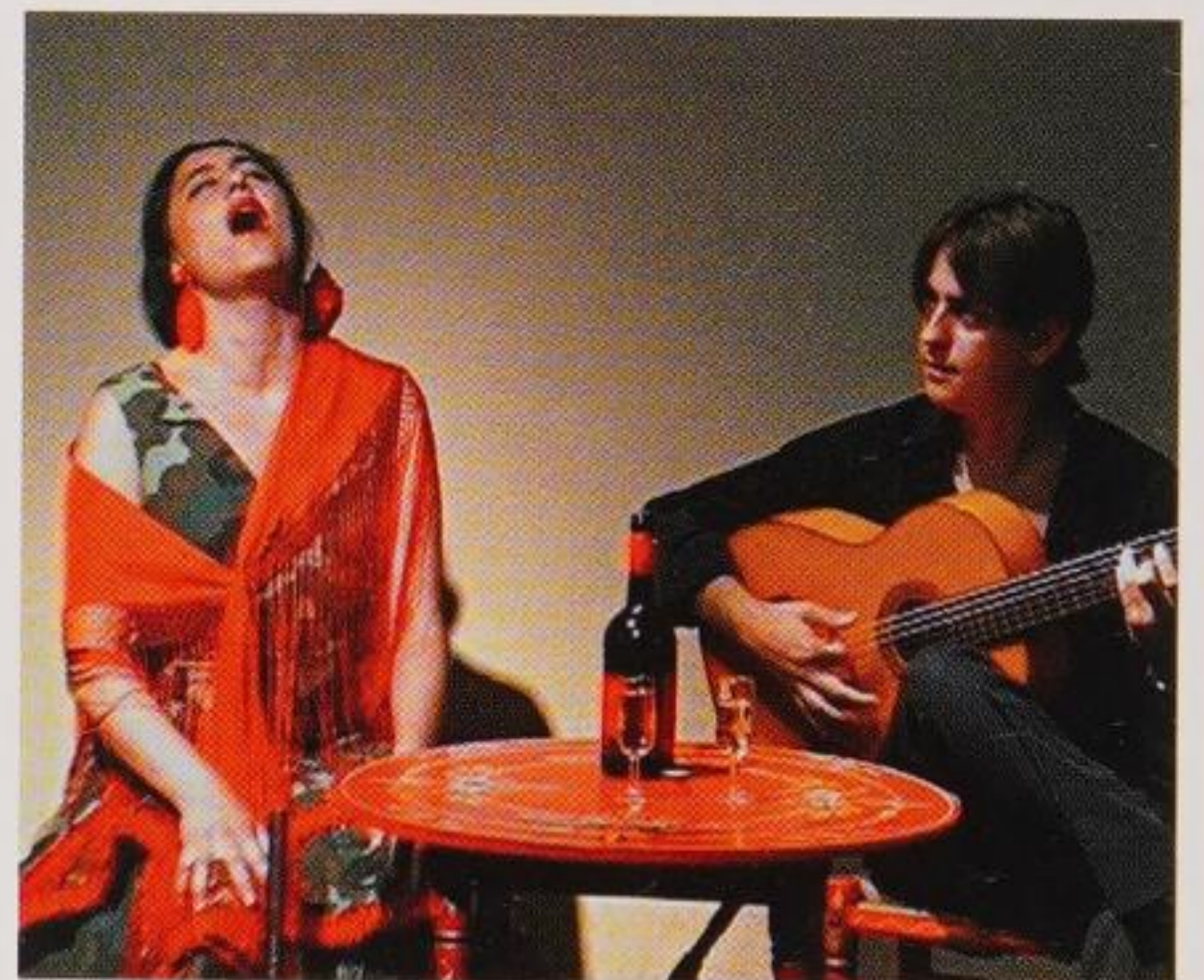
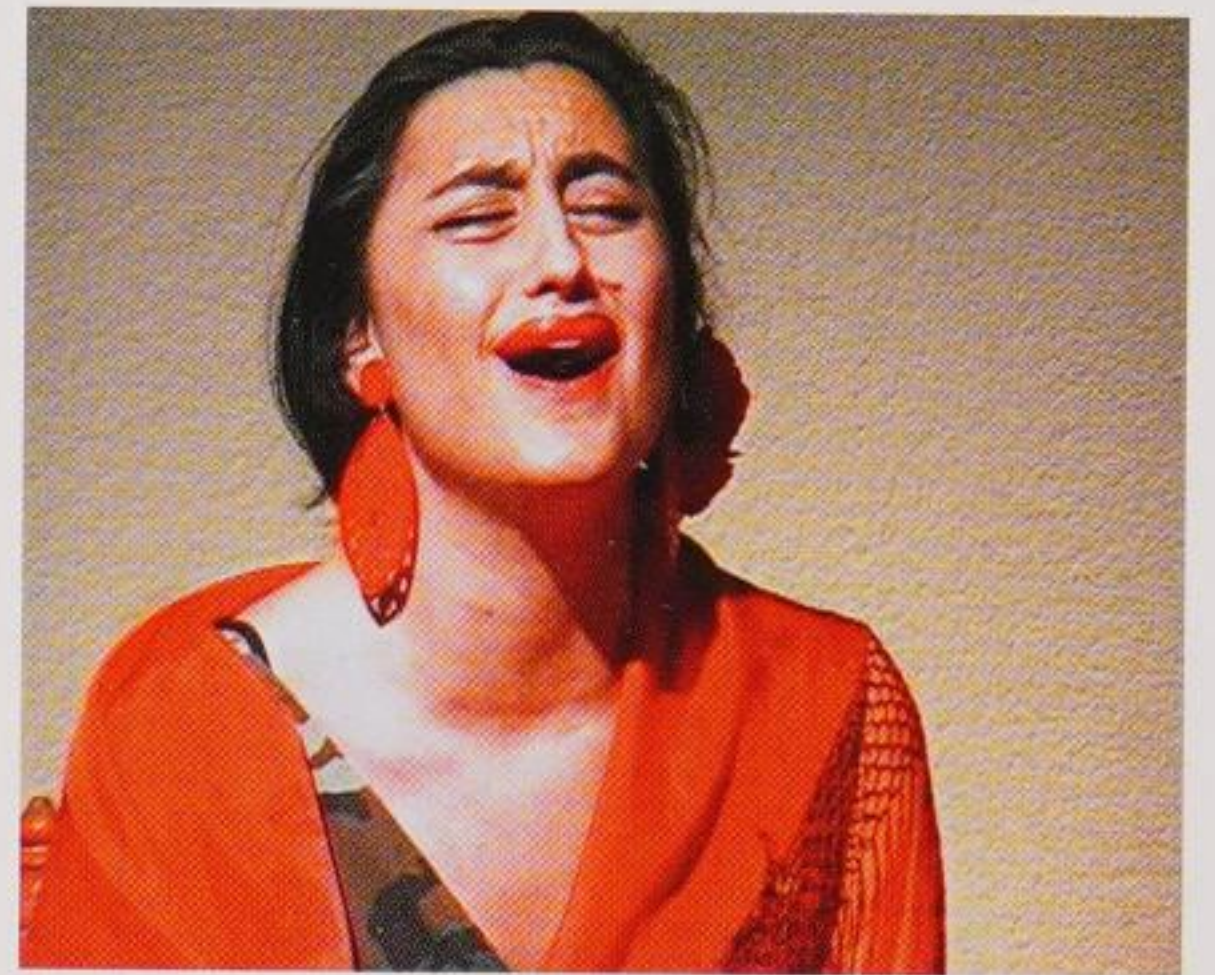


Boogie Woogie, 2005. Oil on canvas, 7' x 6' 6" (2.13 x 1.98 m). Ulrich Museum of Art, Wichita State University, Kansas. (Photo: Jim Meyer, Jim Meyer Photography, Wichita, Kansas, courtesy of Ulrich Museum of Art, Wichita State University, Kansas)

Pilar Albarracín (Spain, b. 1968)



Long Live Spain (Viva España), 2004. Production stills; video, color, sound, 3 min. 30 sec. Lent by the artist. © Pilar Albarracín



Forbidden Singing (Prohibido el cante), 2000.
Video, color, sound, 6 min. Lent by the artist.
© Pilar Albarracín

Ghada Amer (Egypt, b. 1963)

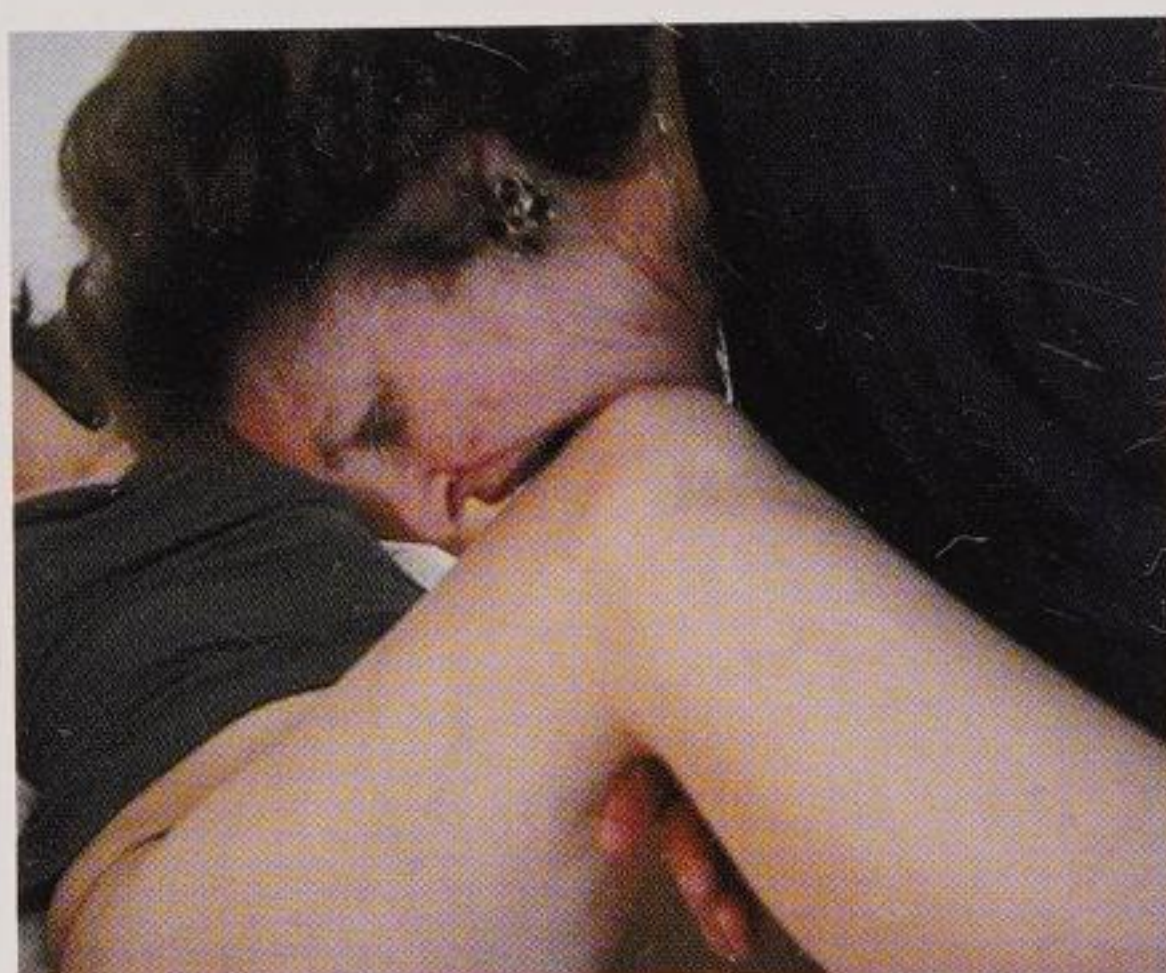


Encyclopedia of Pleasure (Gawami al Lada), 2001. Fifty-seven cardboard boxes with gold-thread embroidery on canvas, dimensions variable. Deitch Projects, New York. (Photo: courtesy of the artist and Deitch Projects, New York)



Trini, 2005. Acrylic, embroidery, and gel medium on canvas, 79 × 66" (200.7 × 167.6 cm). Gagosian Gallery, New York. (Photo: Robert McKeever, courtesy of Gagosian Gallery, New York). Not in exhibition; a work is to be created for *Global Feminisms*.

Emmanuelle Antille (Switzerland, b. 1972)



Night for Day, 2000–1. Video, color, 23 min., edition of 6. © Emmanuelle Antille. Galerie Eva Presenhuber, Zurich. (Photos: courtesy of the artist and Galerie Eva Presenhuber, Zurich)



Display Case (Etalase), 1994–2007. Display case with photograph, Buddha icon, the Qur'an, Coca-Cola bottle, fan, Patkwa mirror, drum, box of sand, and condoms, $37\frac{3}{8} \times 57\frac{5}{8} \times 25\frac{3}{4}$ " (95 x 146.5 x 65.5 cm). Installation view of the artist's solo exhibition *Sex, Religion, and Coca-Cola* at Oncor Studio, Jakarta, 1994. Lent by the artist. (Photo: © Manit Sriwanichpoom, courtesy of the artist)

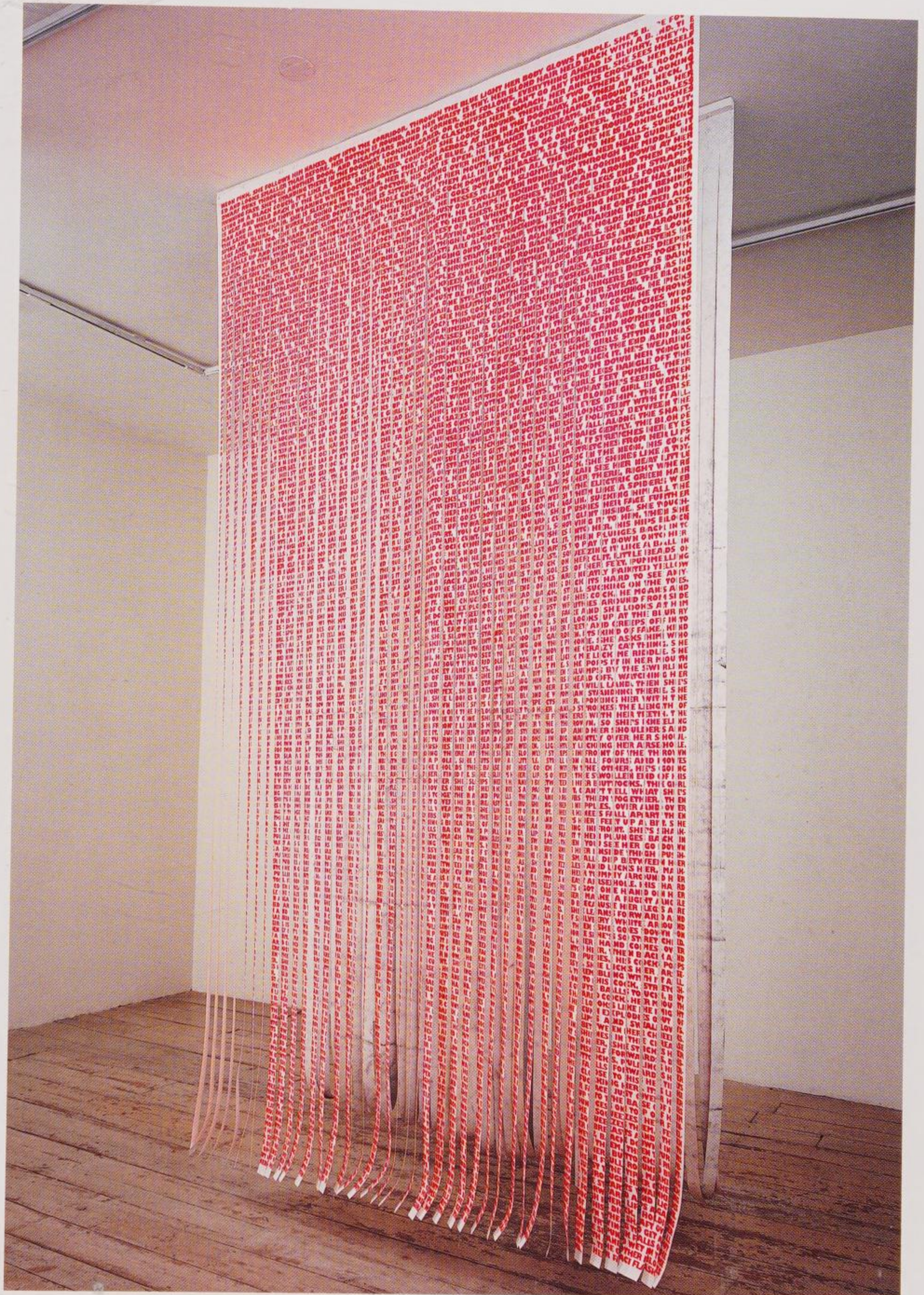
Oreet Ashery (Israel, b. 1966)



Above left: *Boy Marcus*, 2000–6, from an original 1974 Polaroid. Digital print on archival paper, edition of 7, 3 x 4 1/4" (7.5 x 11 cm). Foxy Production, New York. © Oreet Ashery. (Photo: courtesy of the artist and Foxy Production, New York)

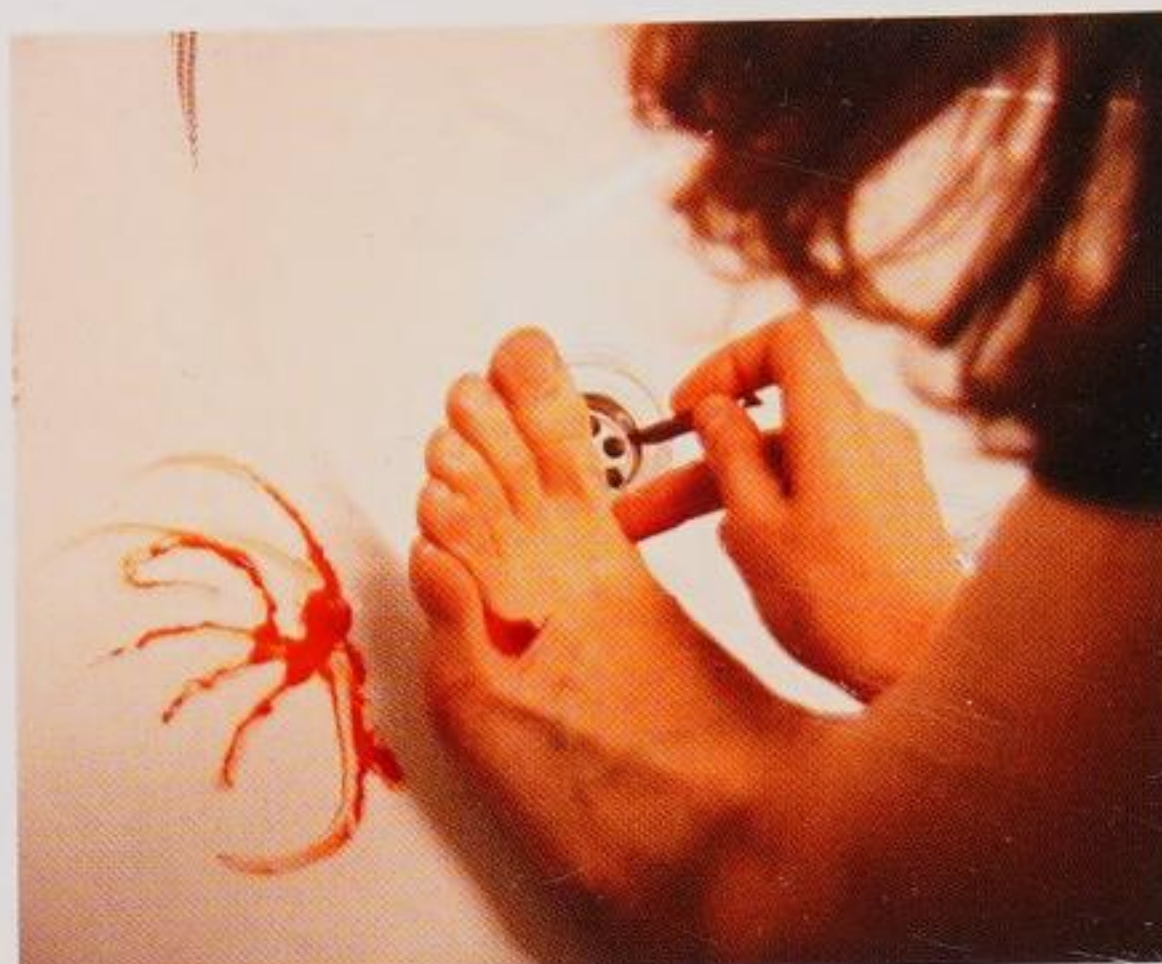
Above center: *Self-Portrait as Marcus Fisher I*, from the *Portrait of Marcus Fisher I–IV* series, 2000. Lambda print, edition of 7, 47 x 37" (120 x 94 cm). Foxy Production, New York. © Oreet Ashery. (Photo: Manuel Vason, courtesy of the artist and Foxy Production, New York)

Above right: *Young Marcus Looking*, 2000–6, from an original 1998 photograph by Chaya Ashery. Digital print on archival paper, edition of 7, 5 1/2 x 3 3/4" (14 x 9.38 cm). Foxy Production, New York. © Oreet Ashery. (Photo: courtesy of the artist and Foxy Production, New York)

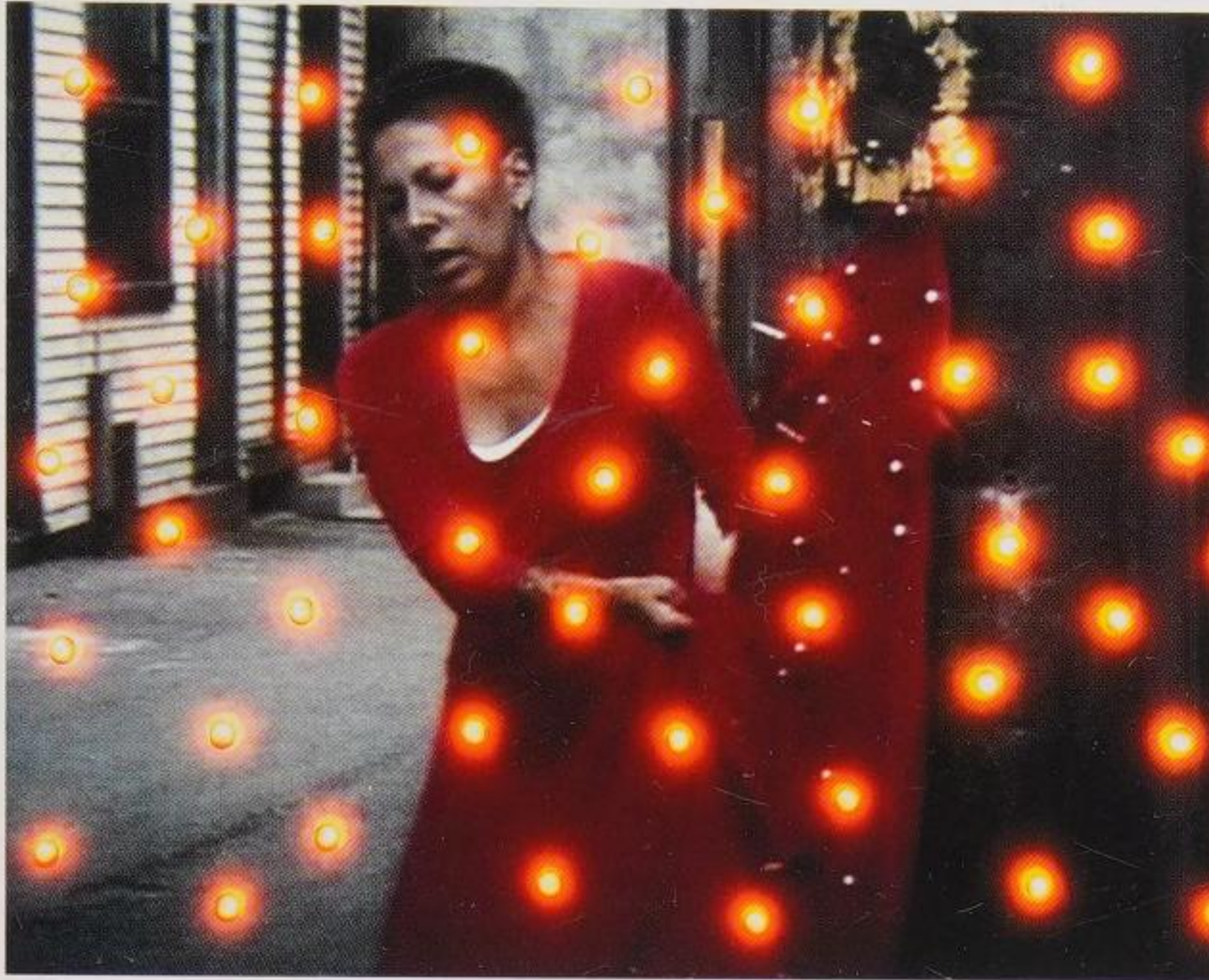


Color Blind (Arsewoman), 2001. Unique silk-screen print, slashed, 106 × 59 1/8" (270 × 150 cm). Lent by the artist and Frith Street Gallery, London. (Photo: courtesy of Frith Street Gallery, London)

Anna Baumgart (Poland, b. 1966)



Ecstatic, Hysterical, and Other Saintly Ladies
(*Ekstatyczki, histeryczki i inne święte*), 2004.
Video, color, sound, 11 min. Lent by the artist
and Zacheta National Gallery of Art, Warsaw.
(Photos: courtesy of the artist)



Rebecca Belmore (Canada, b. 1960)



The Named and the Unnamed, 2002. Video installation with light bulbs, edition of 2, 7' 4 $\frac{1}{8}$ " x 8' 11 $\frac{7}{8}$ " (2.24 x 2.74 m). Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. (Photos: Howard Ursuliak, courtesy of Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver)

Kate Beynon (Hong Kong, b. 1970)



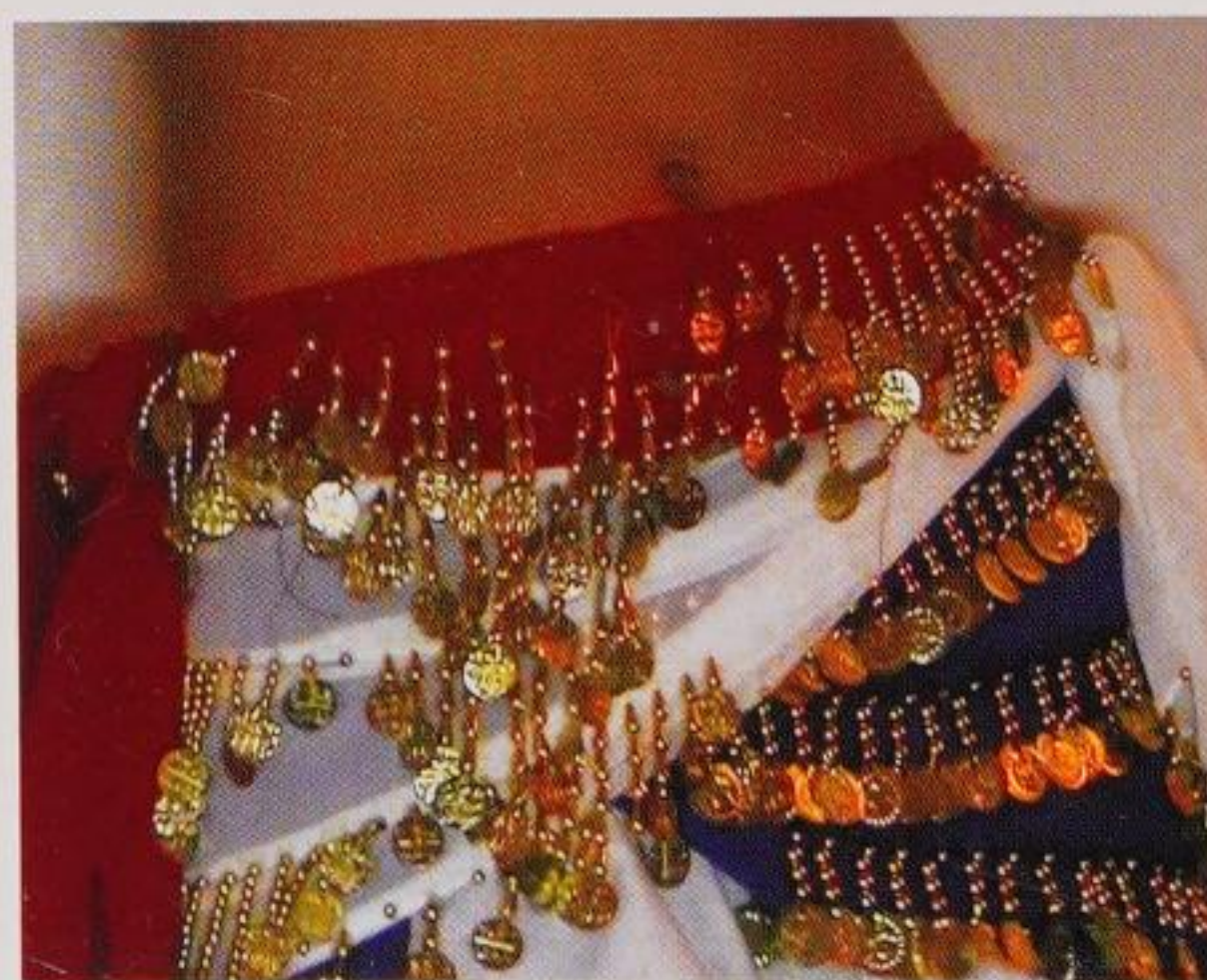
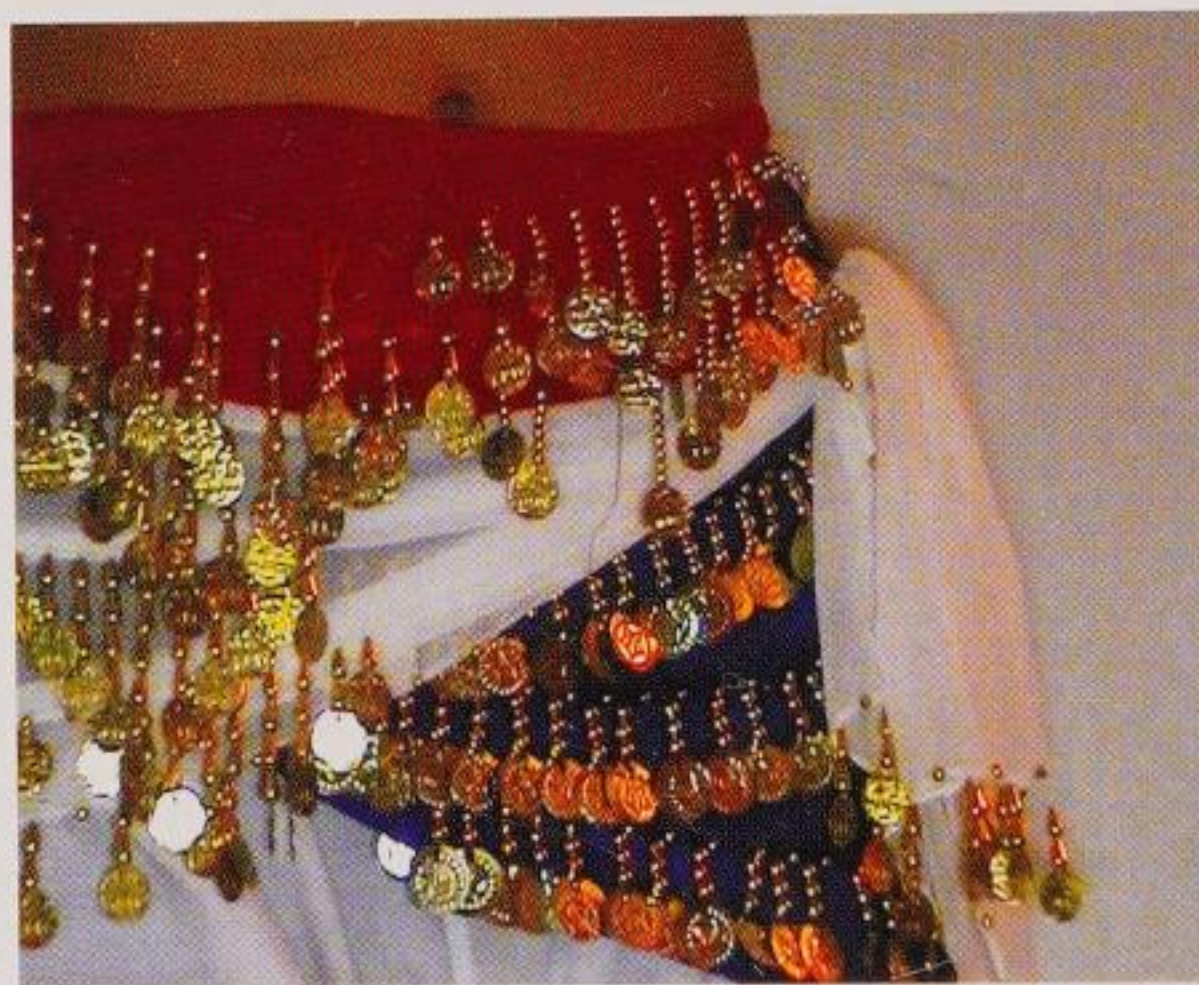
Good Luck Collective (details), 2005. Acrylic and aerosol enamel on canvas, dimensions variable. Private collection, Australia. (Photos: Andrew Curtis, Melbourne, courtesy of the artist and Sutton Gallery, Melbourne). Not in exhibition; an installation is to be created for *Global Feminisms*.

Visionary, from the *Good Luck Collective* series, 2005. Acrylic and aerosol enamel on canvas, diameter 12" (30 cm). Private collection, Australia. (Photo: Andrew Curtis, Melbourne, courtesy of the artist and Sutton Gallery, Melbourne). Not in exhibition; an installation is to be created for *Global Feminisms*.



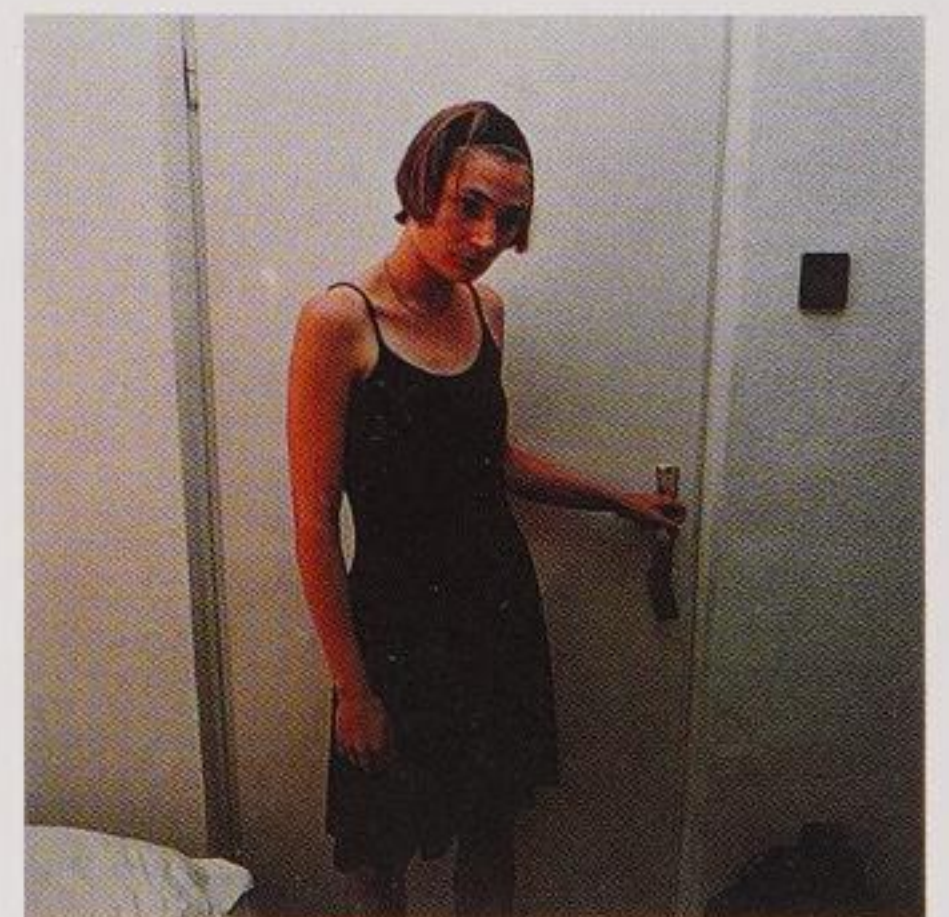
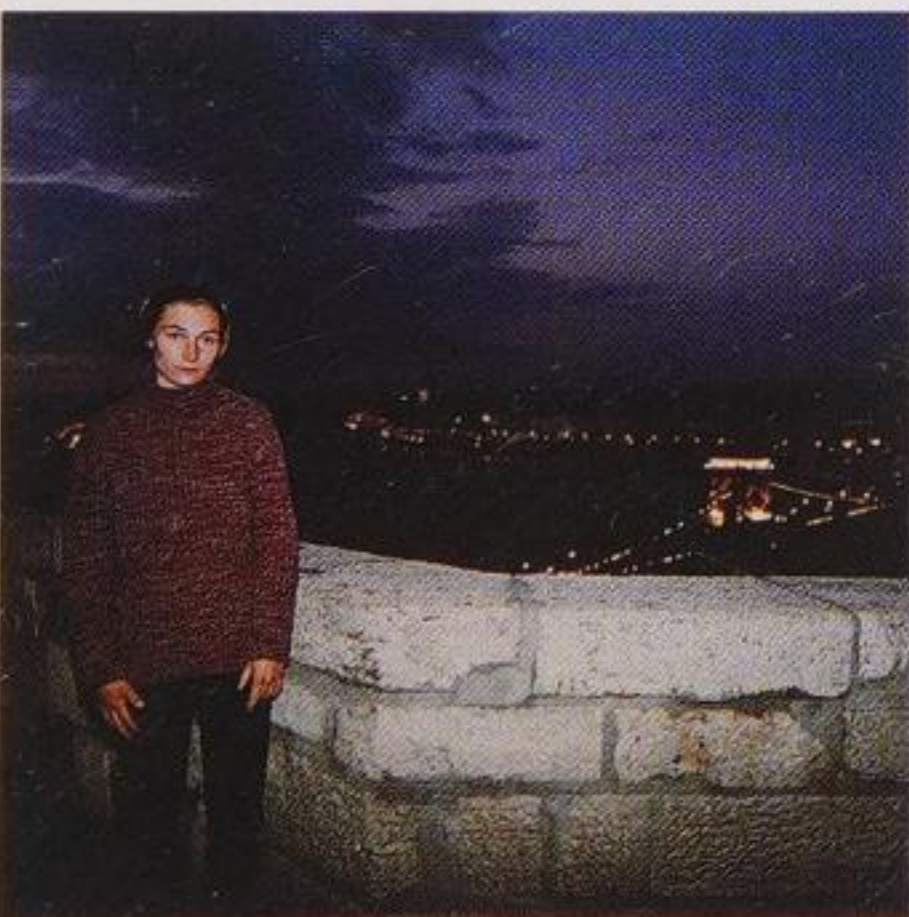
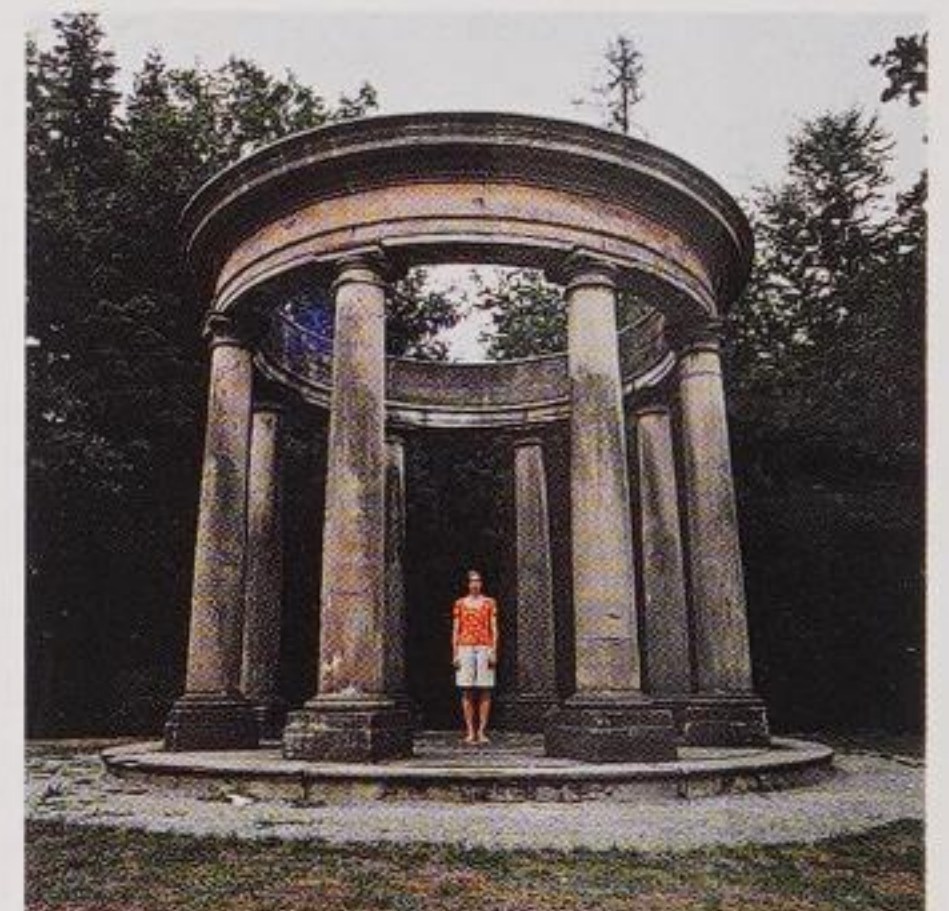
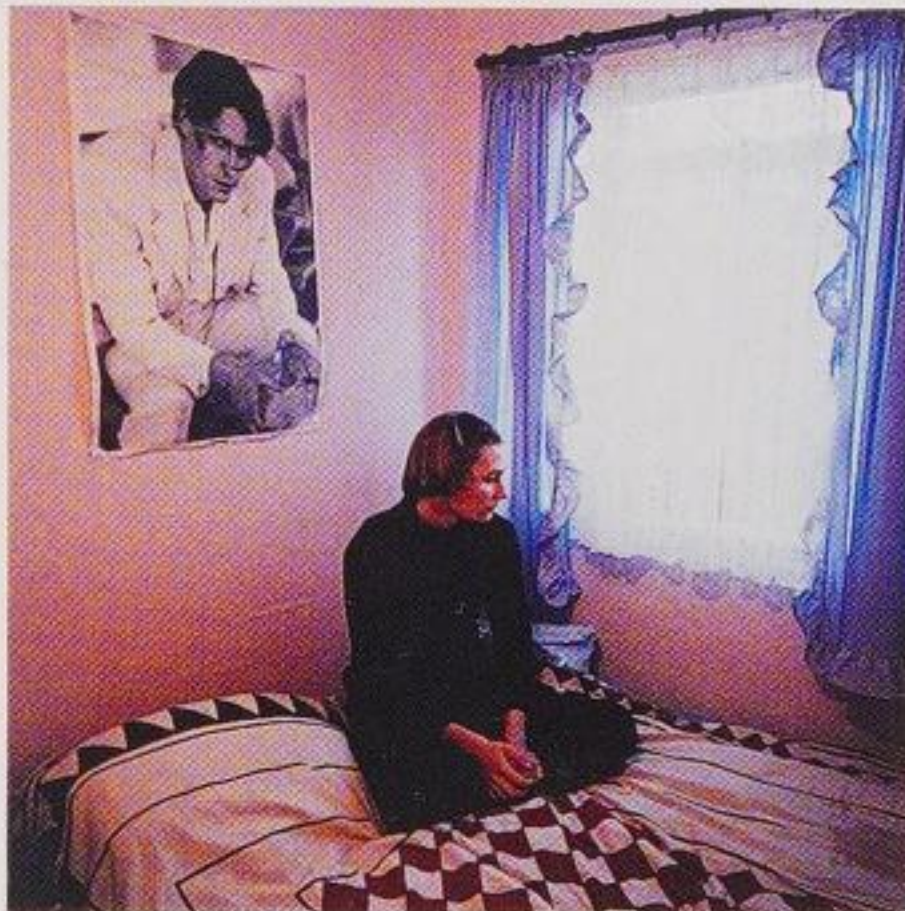
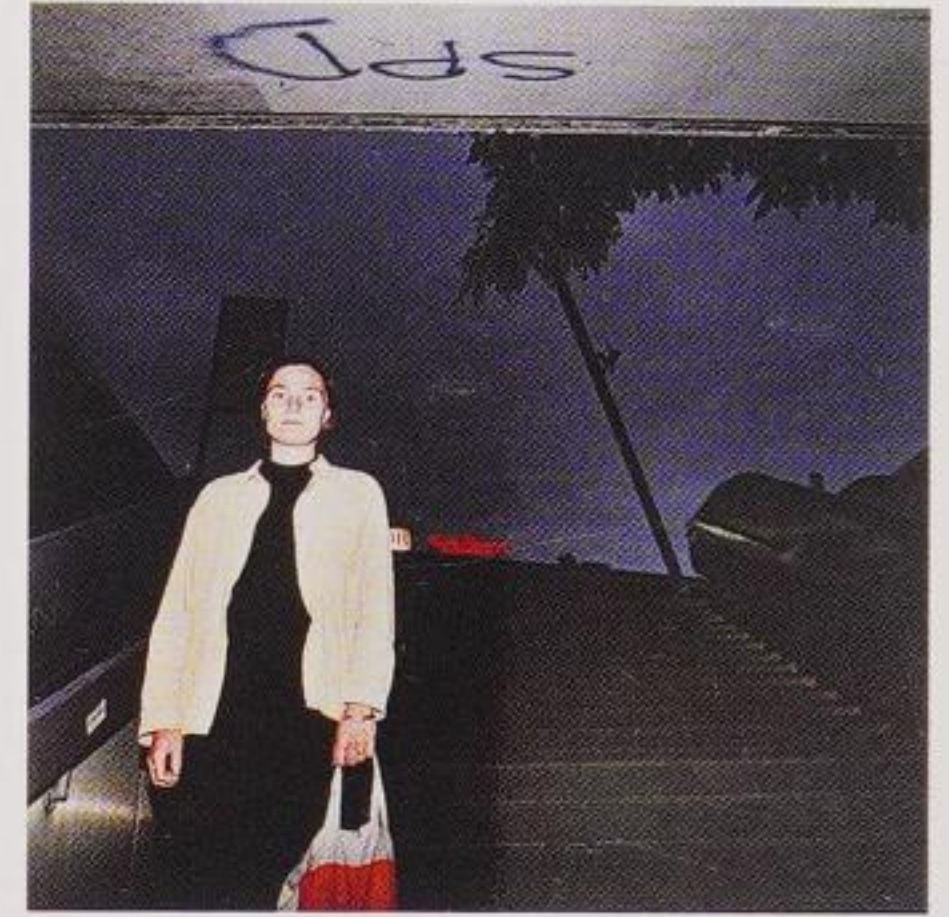
I Look Just Like My Daddy, 2004. Chromogenic print, 40 × 30" (101.6 × 76.2 cm). Brooklyn Museum. Gift of the Prints and Photographs Council and the Robert A. Levinson Fund, 2005.40.1. (Photo: courtesy of the artist)

Zoulikha Bouabdellah (Russia, b. 1977)



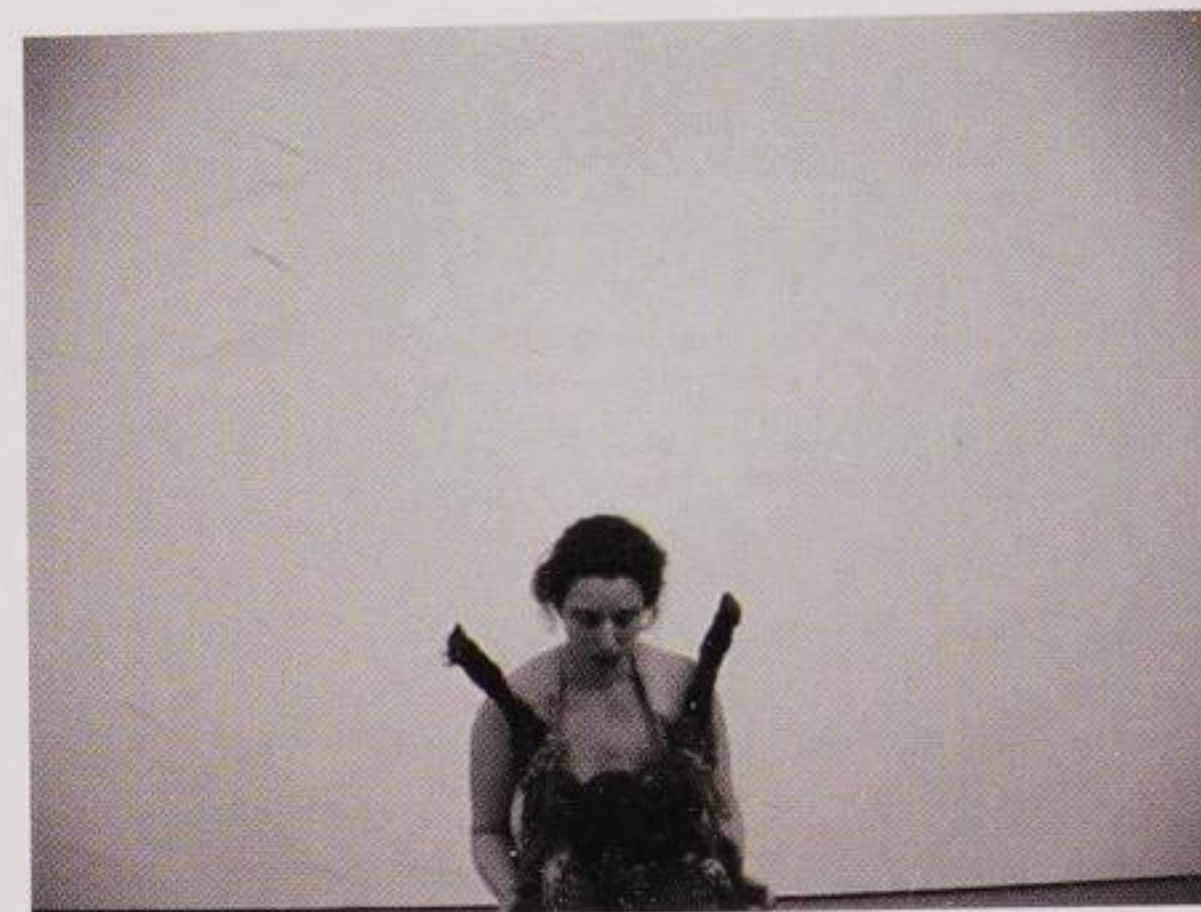
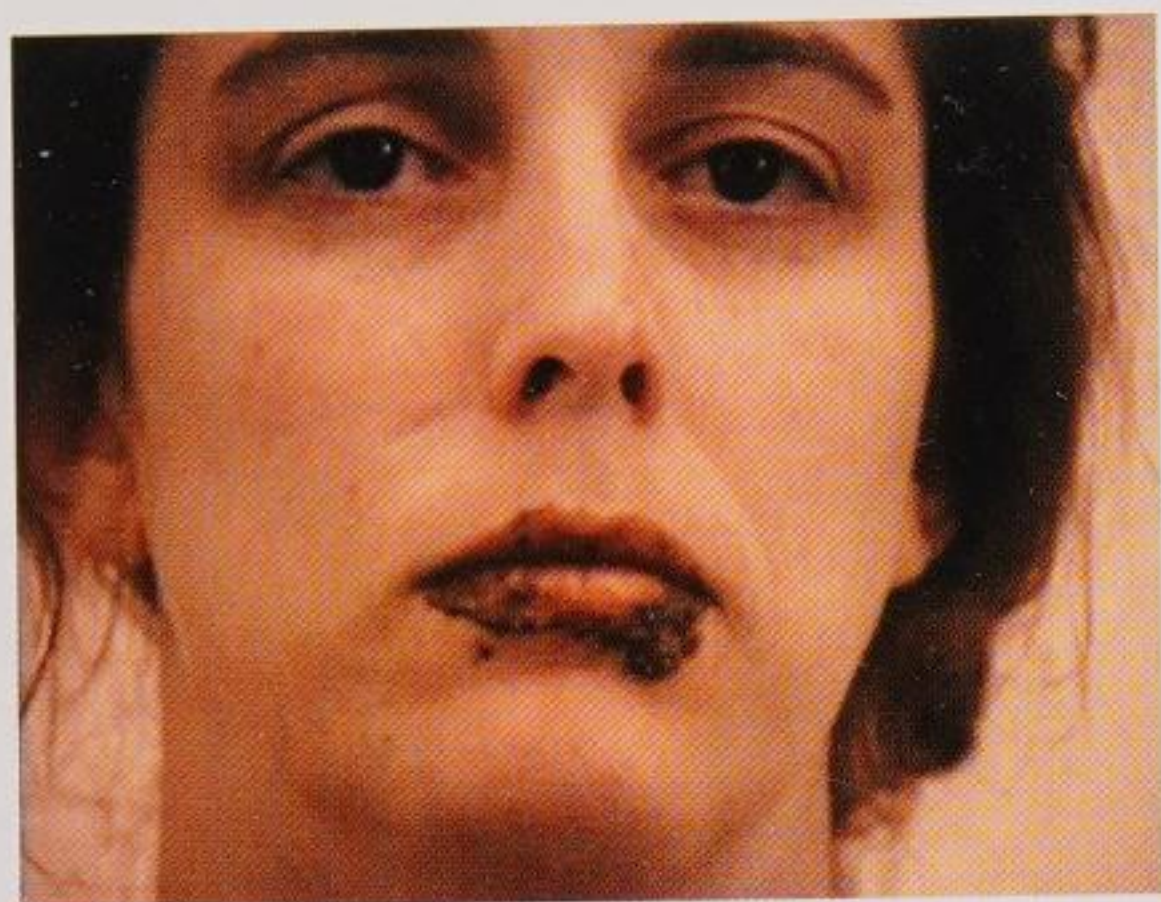
Let's Dance (Dansons), 2003. Single-channel video installation, color, sound, 5 min. Lent by the artist. (Photos: courtesy of the artist and Galerie La B.A.N.K., Paris)

Elina Brotherus (Finland, b. 1972)



Honeymoon, from the *Das Mädchen sprach von Liebe* series, 1997. Nine chromogenic prints mounted on anodized aluminum, each 15⁵/₈ × 15⁵/₈" (40 × 40 cm). Malmö Art Museum, Sweden. (Photos: courtesy of the artist and Malmö Art Museum, Sweden)

Tania Bruguera (Cuba, b. 1968)

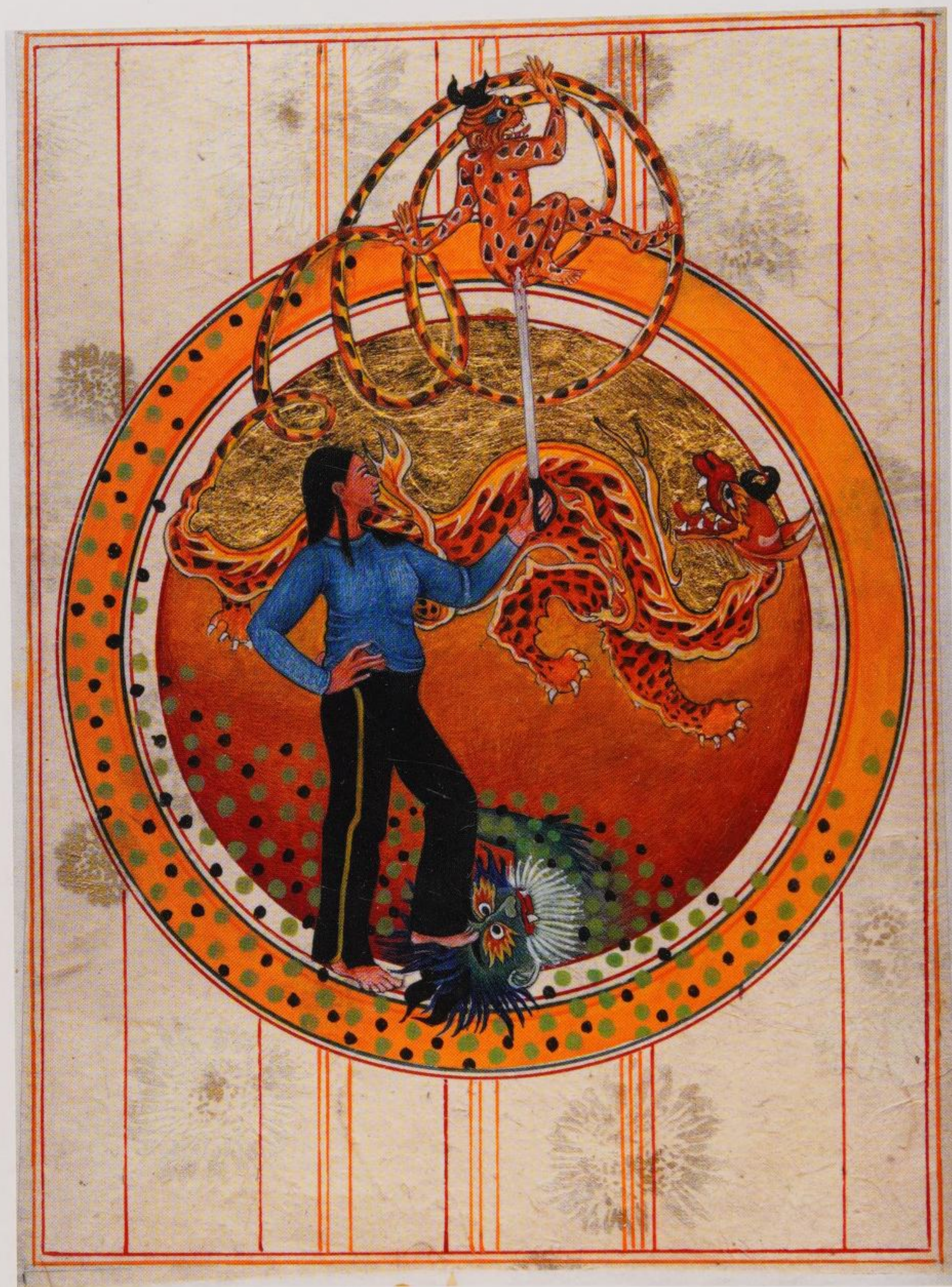
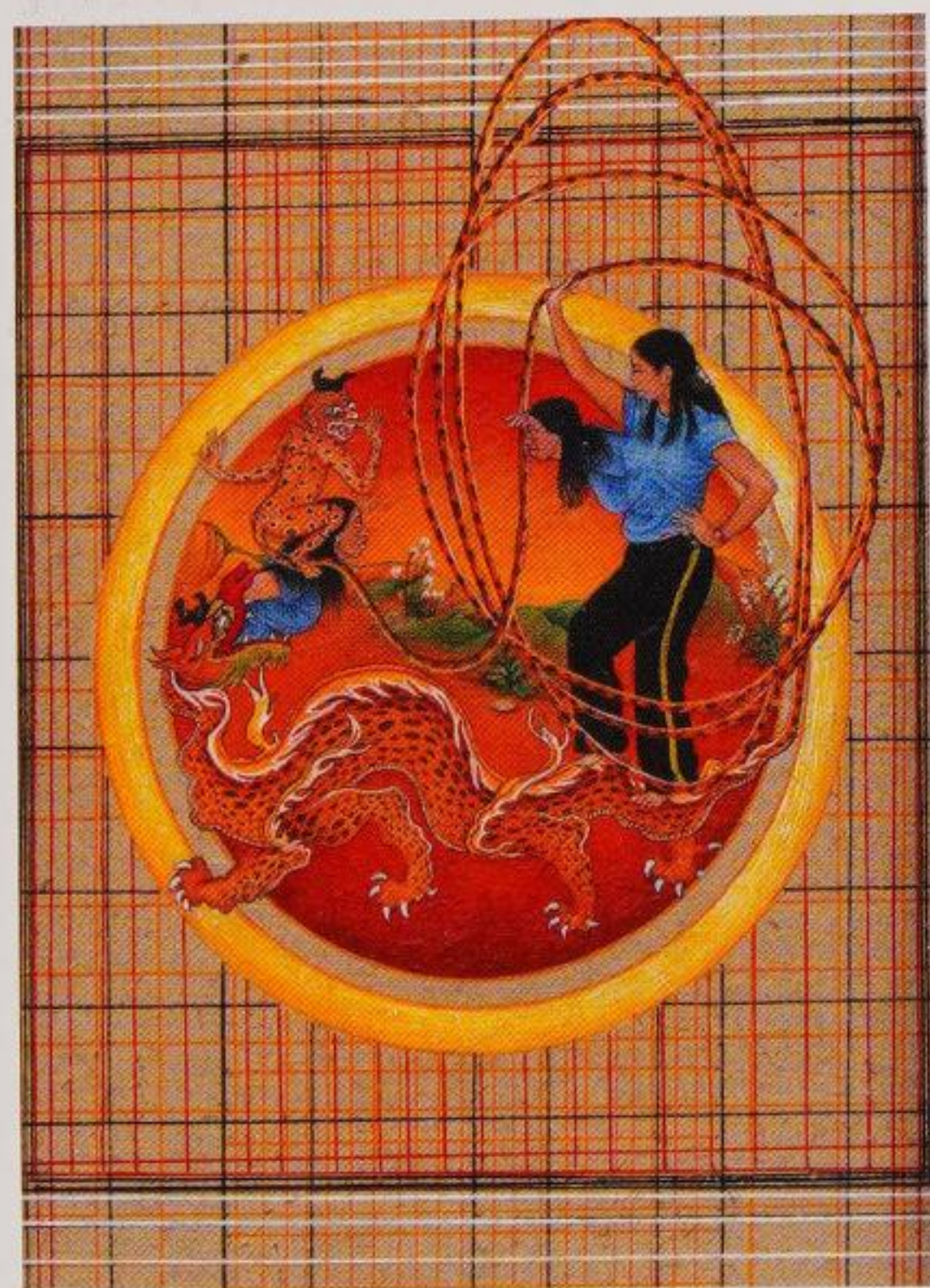
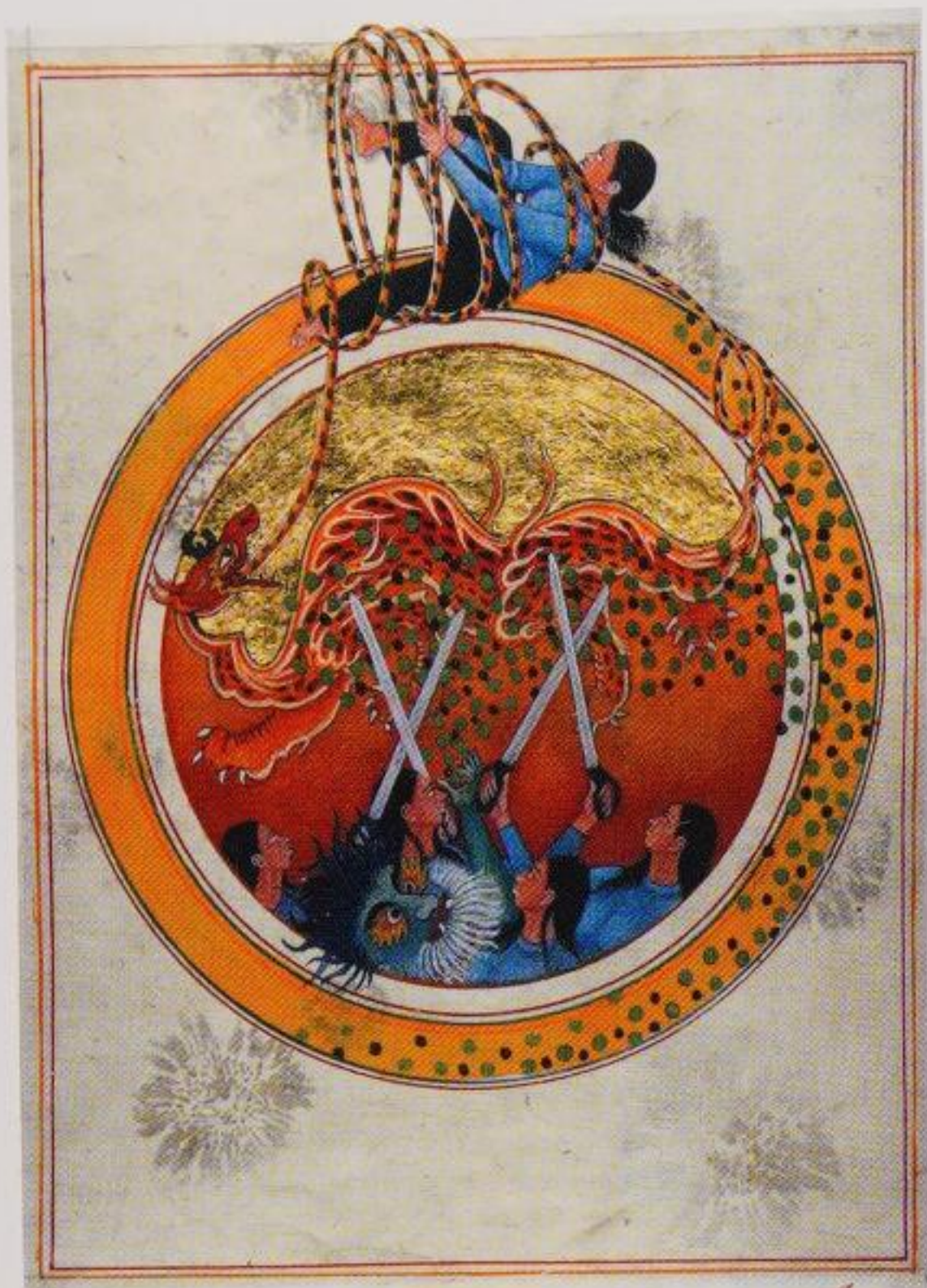


The Burden of Guilt (El peso de la culpa), 1998. Video documentation of performance, color, black and white, 12 min., edition of 5; produced by Kunsthalle Wien, Vienna. Lent by the artist and Centre Pompidou, Paris



Statistic (Estadística), 1996. Textile, human hair of anonymous Cubans, thread, and fabric, $132\frac{3}{4} \times 60\frac{5}{8}$ " (337.2 x 154 cm). Private collection, New York. (Photo: courtesy of the artist)

Ambreen Butt (Pakistan, b. 1969)



Untitled, Untitled, and Untitled, three works from the *I Need a Hero* series, 2005. Watercolor, white gouache, and gold leaf on wasli paper, 10½ × 8" (26.7 × 20.3 cm) or 13 × 9½" (33 × 24.1 cm); framed 24 × 19½" (61 × 49.5 cm). Anna Kustera Gallery, New York. (Photos: courtesy of the artist and Anna Kustera Gallery, New York)

Helena Cabello (France, b. 1963) and **Ana Carceller** (Spain, b. 1964)

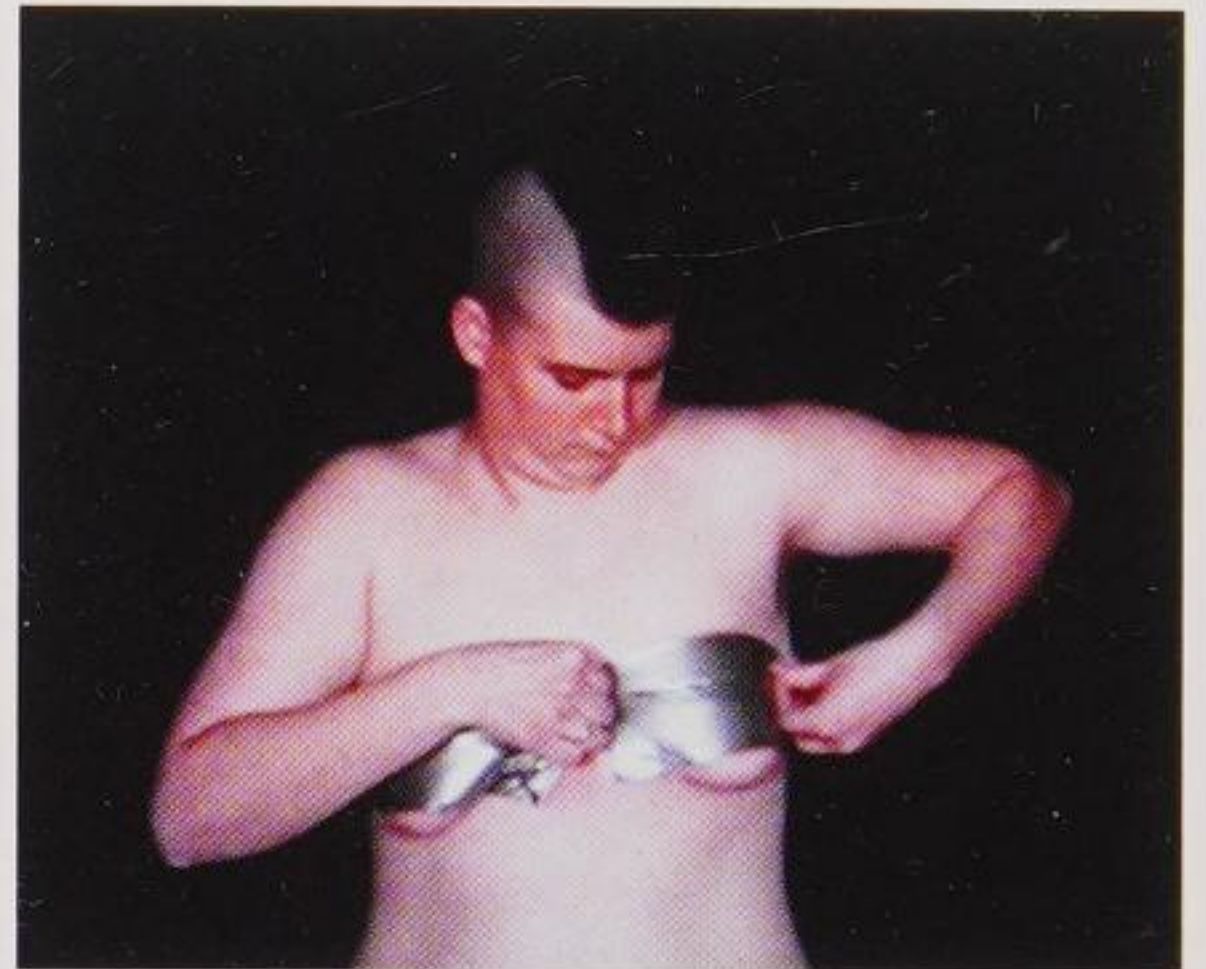
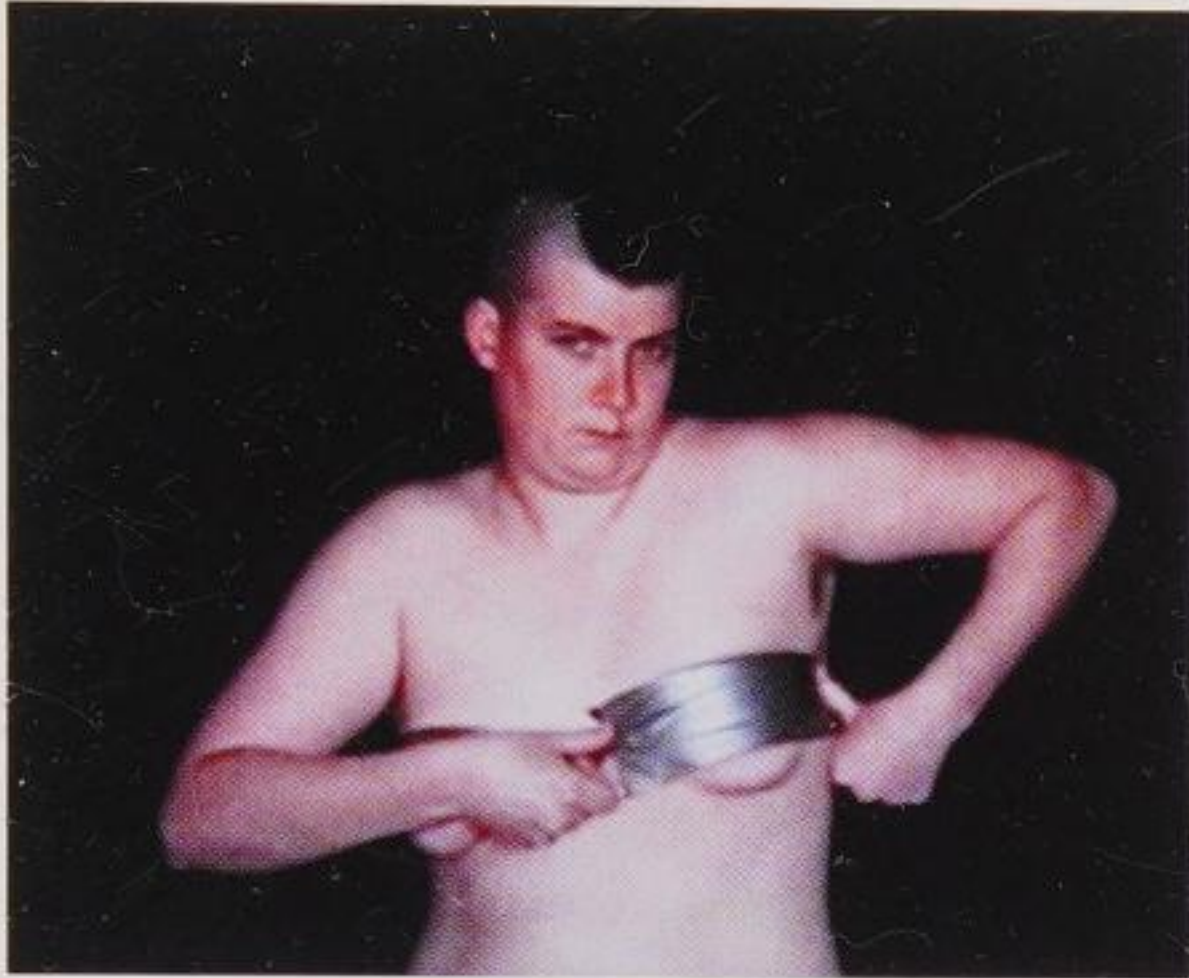


A Kiss (Un beso), 1996. Video, black and white, 4 min.
Lent by the artists

Hsia-Fei Chang (Taiwan, b. 1973)



77105, 2003. Photo documentation of a performance at *Transmitter, Kultur und Kunstfestival* in Hohenems, Austria, 2003. (Photo: courtesy of Galerie Laurent Godin, Paris). A performance is to be created for *Global Feminisms*.

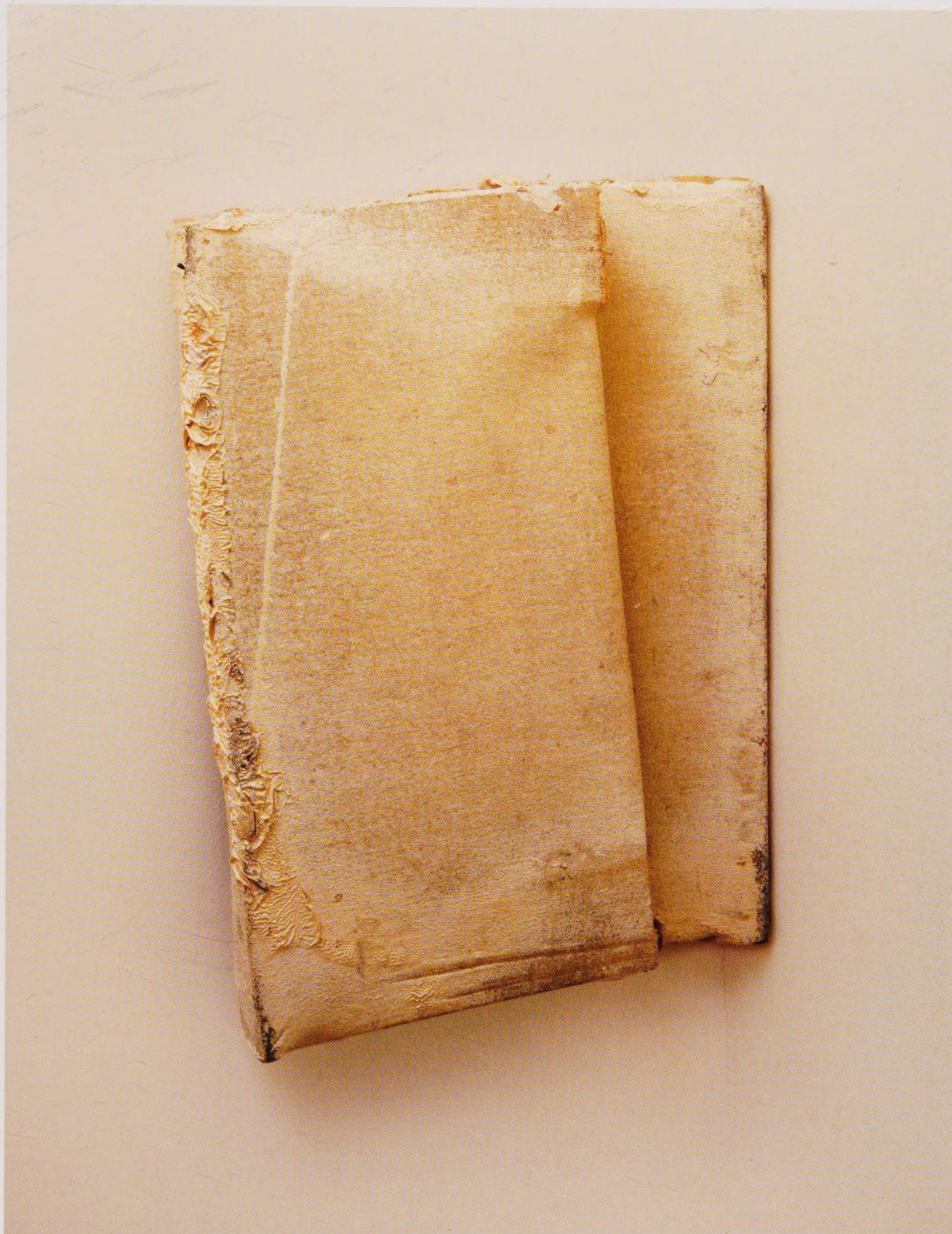


Binding Ritual, Daily Routine, 2004. Single-channel video, color, sound, 11 min. 17 sec., edition of 5. Conner Contemporary Art, Washington, D.C.
© Mary Coble

Angela de la Cruz (Spain, b. 1965)



Self, 1997. Installation with chair and two paintings; chair: 22 x 35 x 25" (56 x 90 x 65 cm); each painting: oil on canvas, 40 x 40" (100 x 100 cm). Lent by the artist. (Photo: Colin Guillemet, courtesy of the artist and Lisson Gallery, London)



Ashamed, 1995. Oil on canvas, 13 x 10 x 2" (32 x 24 x 5 cm). Collection of Thomas Frangenberg, London. (Photo: courtesy of the artist and Anthony Wilkinson Gallery, London)

Béatrice Cussol (France, b. 1970)



Untitled (#239), 1998–2006. Ink and watercolor on paper, 19½ x 25½" (50 x 65 cm). Envoy Gallery, New York. (Photo: courtesy of the artist and Envoy Gallery, New York)



Untitled (#236), 1998–2006. Ink and watercolor on paper, 59 x 78¾" (150 x 200 cm). Envoy Gallery, New York. (Photo: courtesy of the artist and Envoy Gallery, New York)



Army of Me, 2003. Gouache on paper, 29 x 22" (73.7 x 55.9 cm). Collection of Marsha and Michael Gustave, New York. © Amy Cutler. (Photo: courtesy of Leslie Tonkonow Artworks + Projects, New York)

Iskra Dimitrova (Macedonia, b. 1965)



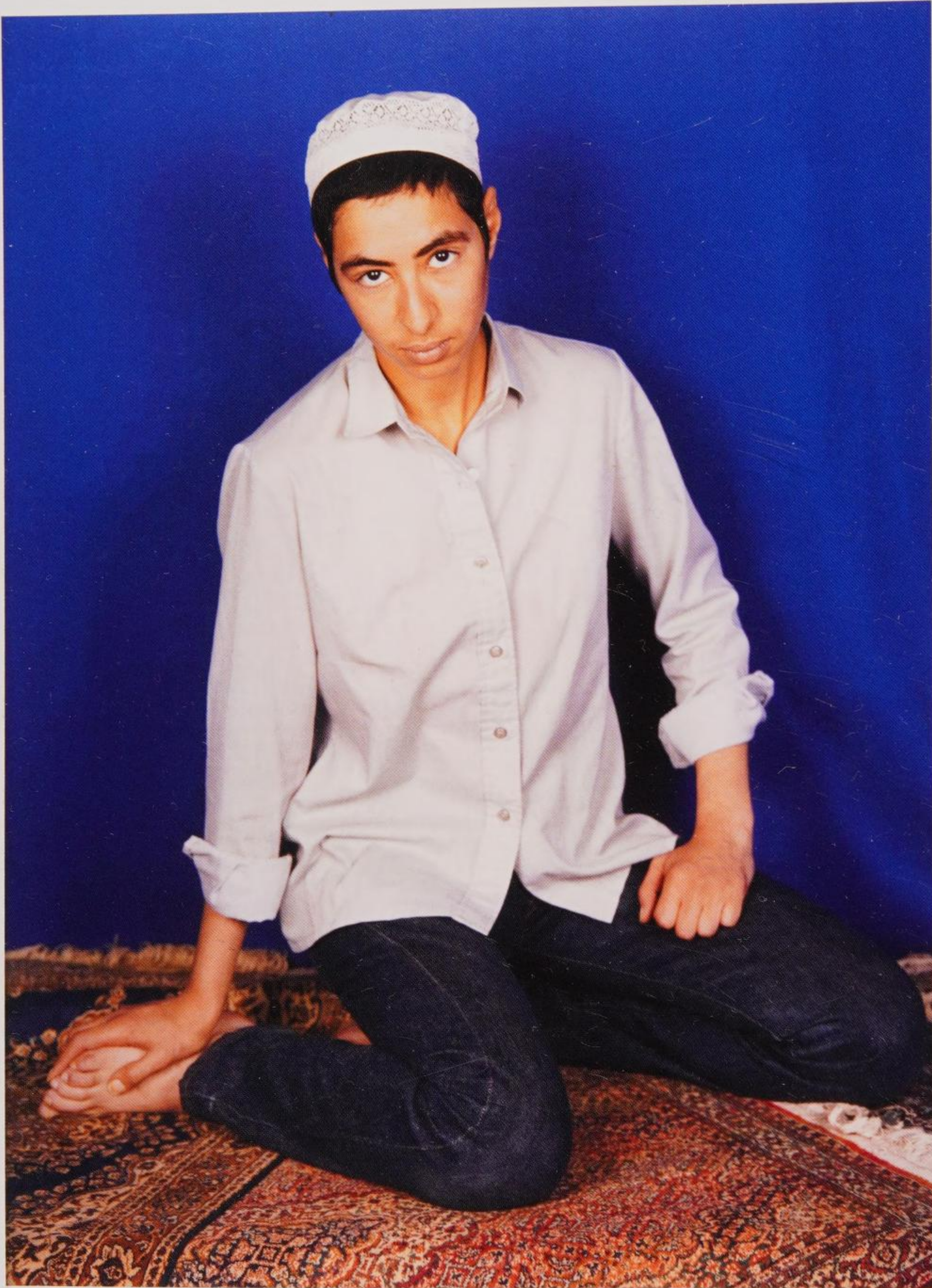
Thanatometamorphosis, 1997. Glass pool, black liquid, black wax cast of the artist's body, light, recording of artist's voice; pool: 1 7/8 x 90 1/2 x 72 1/8" (5 x 230 x 185 cm).
Lent by the artist. (Photo: Rumen Kamilov, courtesy of the artist)

Milena Dopitová (Czech Republic, b. 1963)



Dance, from the *Sixtiesomething* series, 2003. Digital inkjet print mounted on 1/4" Cintra board, edition of 5, 65 x 52 1/4" (165.1 x 134 cm). Jiri Svostka Gallery, Prague

Latifa Echakhch (Morocco, b. 1974)



Pin-Up (Self-Portrait), 1999–2002. Chromogenic print on aluminum, 59 $\frac{1}{8}$ x 47 $\frac{1}{4}$ " (150 x 120 cm). Lent by the artist. (Photo: Sébastien Dolidon, courtesy of the artist)

Tracey Emin (U.K., b. 1963)

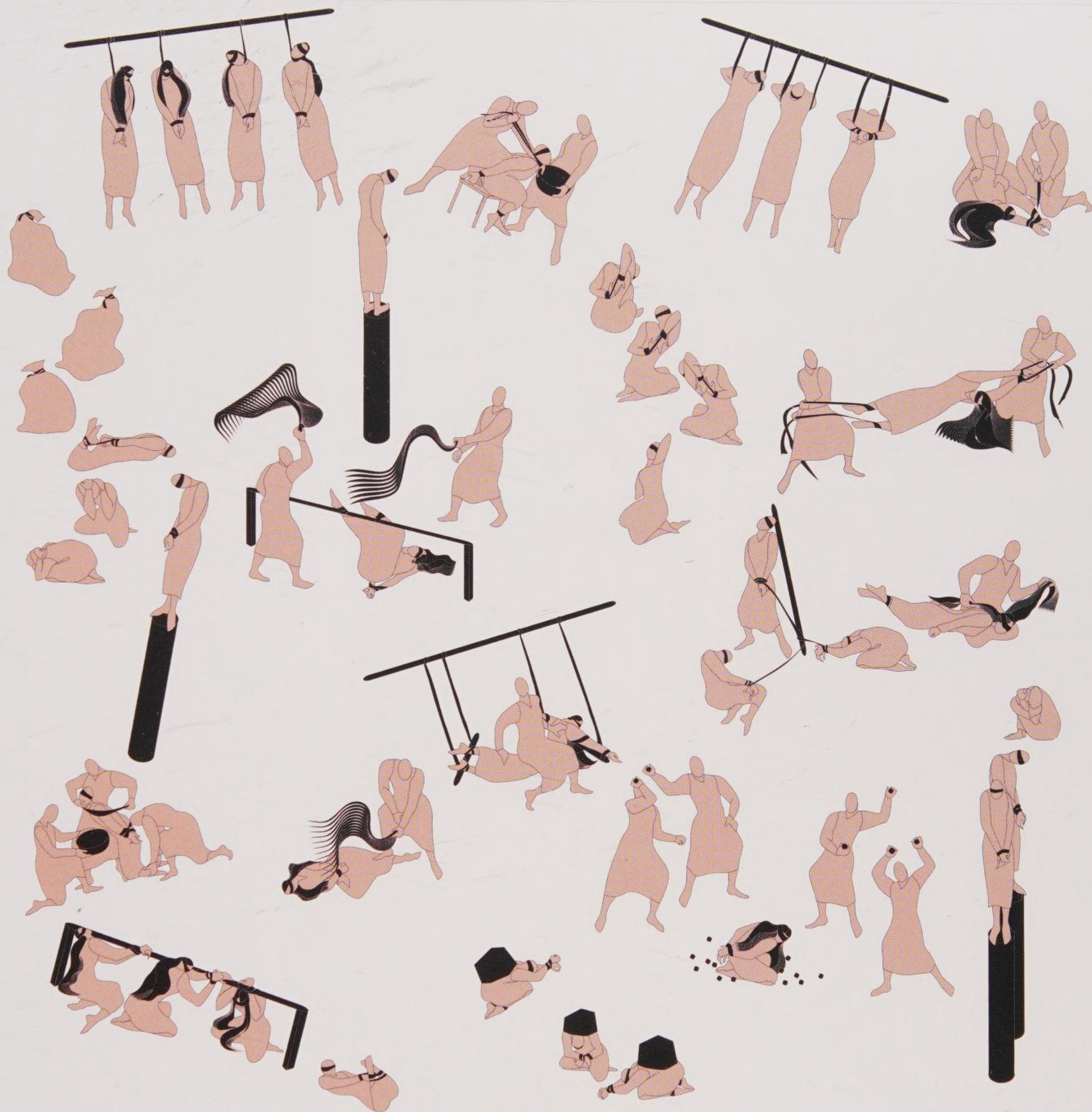


The Interview, 1999. Video, color, sound, 16 min. Lent by the artist and Sammlung Goetz, Munich. © Tracey Emin. (Photos: courtesy of the artist and Jay Jopling/White Cube, London)

Fiona Foley (Australia, b. 1964)



HHH #4, from the *Hedonistic Honky Haters* series, 2004. Ultrachrome print, 39³/₄ × 29⁷/₈" (101 × 76 cm).
Niagara Galleries, Melbourne. (Photo: courtesy of the artist and Niagara Galleries, Melbourne)



Thousand and One Day, 2003. Wallpaper drawings (digital), dimensions variable. Lent by the artist

Maria Friberg (Sweden, b. 1966) and **Monika Larsen Dennis** (Sweden, b. 1963)

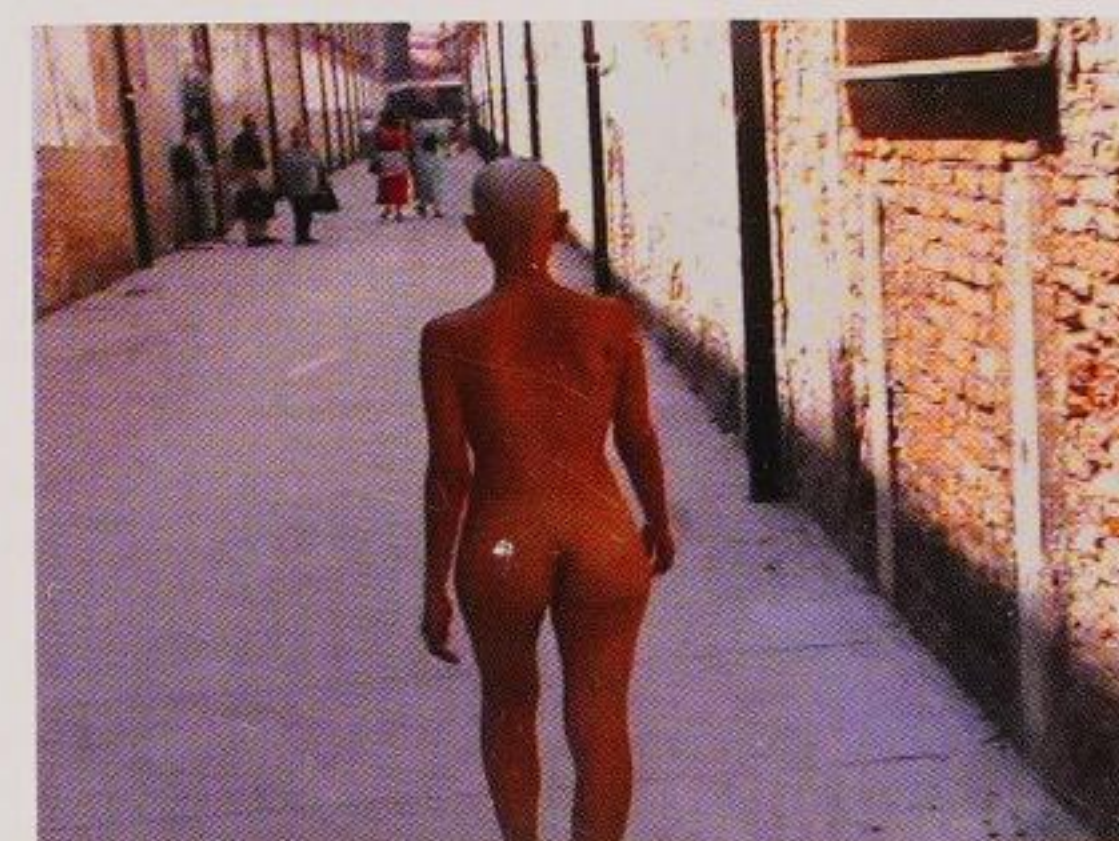
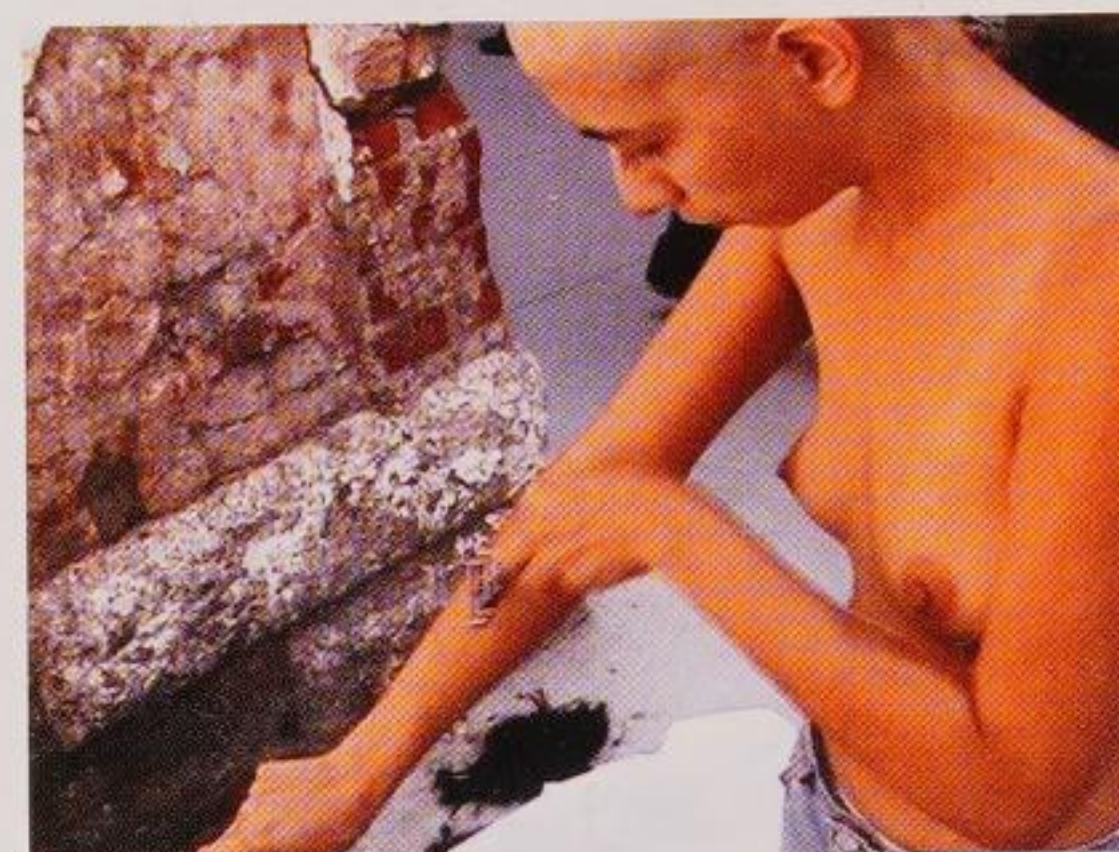
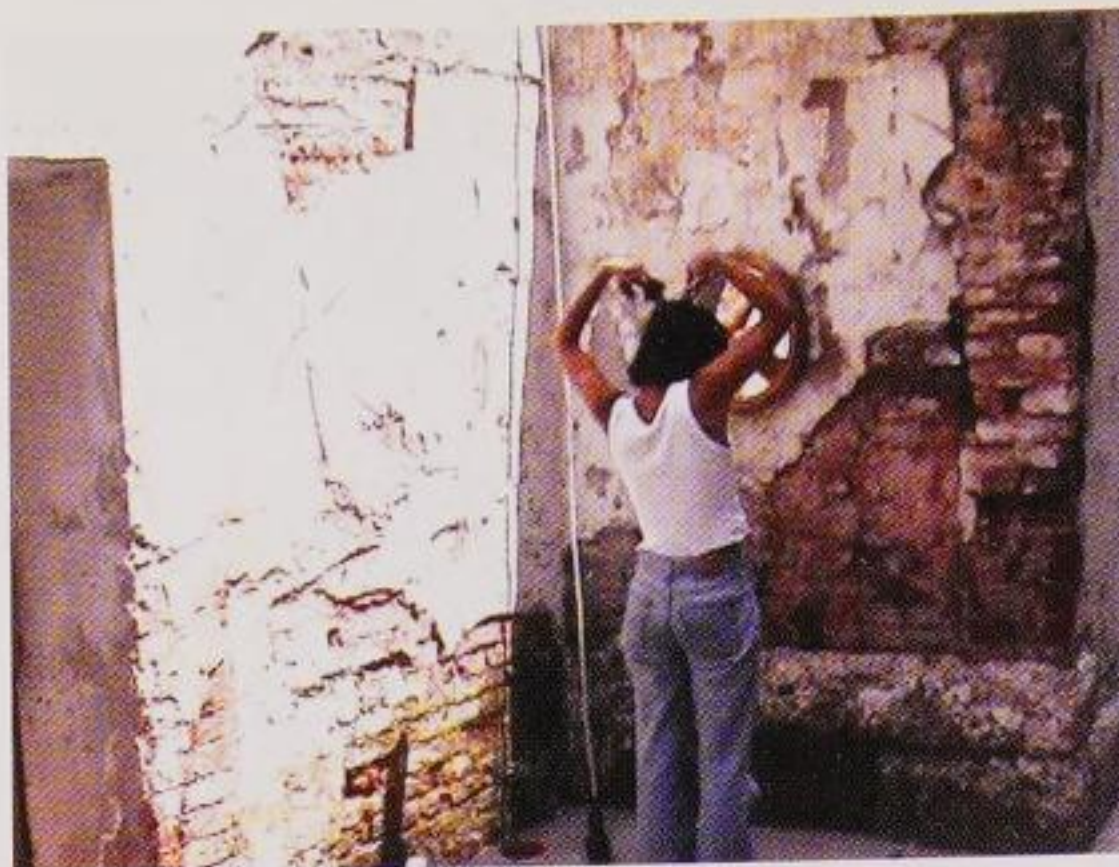


Driven, 1998. Single-channel video projection, color, silent, 4 min. 30 sec., dimensions variable. Galleri Charlotte Lund, Stockholm; Conner Contemporary Art, Washington, D.C.; The Wonderful Fund, London. (Photos: courtesy of Galleri Charlotte Lund, Stockholm, and Conner Contemporary Art, Washington, D.C.)



Who Can Erase the Traces? (¿Quién puede borrar las huellas?), 2003. Documentation of a performance in Guatemala City, July 23, 2003. Single-channel video projection, color, 2 min.; videography by Danilo Montenegro. Lent by the artist. (Photos: courtesy of the artist and Ida Pisani/Prometeogallery, Milan)

Regina José Galindo (Guatemala, b. 1974)



Skin (Piel), 2001. Documentation of a performance created for the 49th Venice Biennale, 2001. Single-channel video projection, color, 3 min. 5 sec.; videography by Aníbal López. Lent by the artist. (Photos: © Venice Biennale Foundation, courtesy of Historical Archives of Contemporary Arts [ASAC])



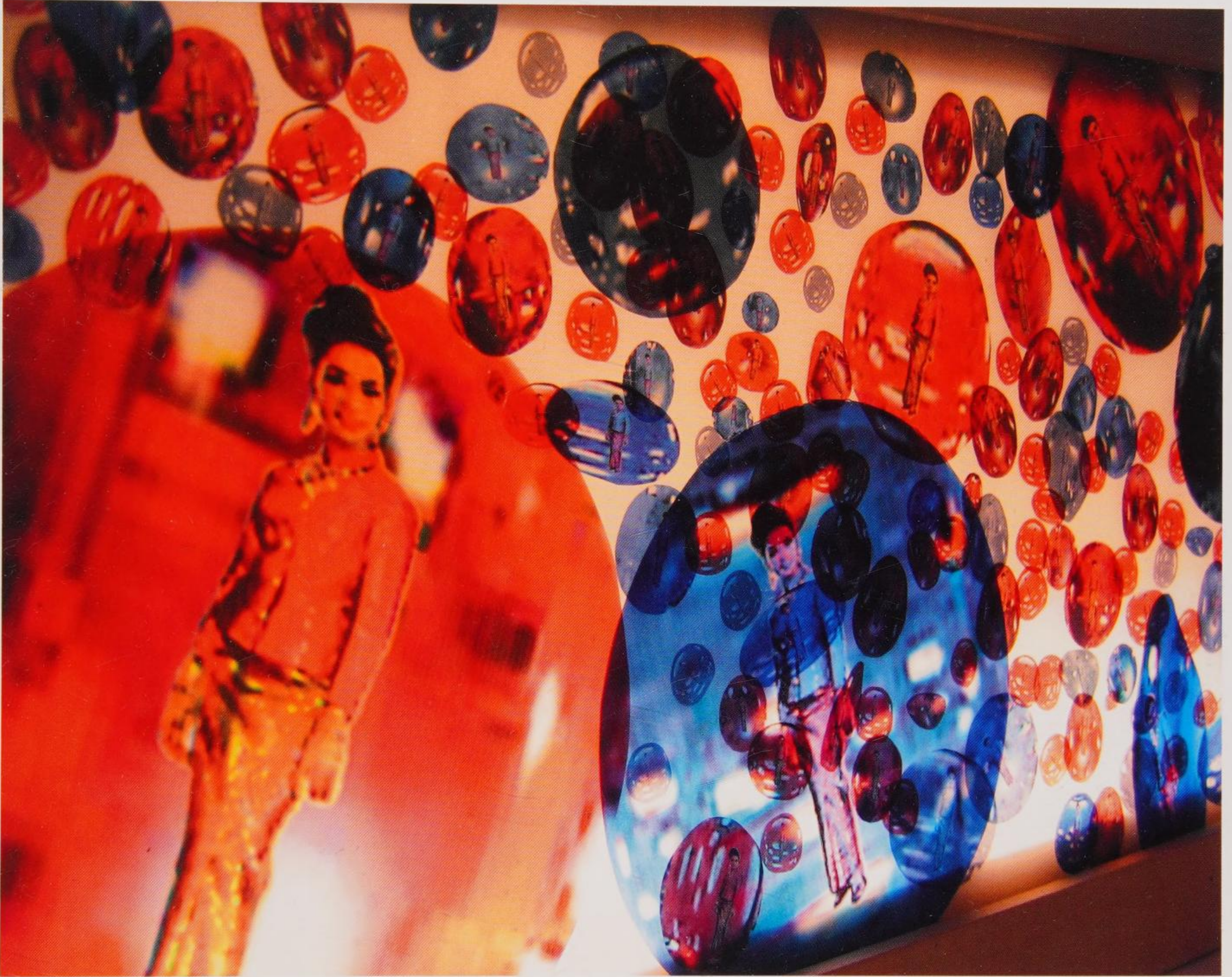
Untitled #35 (hide), 1998. Laminated chromogenic print, 40 × 50" (101.6 × 127 cm). Collection of Heather and Tony Podesta, Falls Church, Virginia. (Photo: courtesy of the artist and Casey Kaplan Gallery, New York)

Margi Geerlinks (Netherlands, b. 1970)



Mothers, 2000. Cibachrome, Dibond on Plexiglas, edition of 6,
39³/₈ x 32³/₄" (100 x 83 cm). Torch Gallery, Amsterdam

Skowmon Hastanan (Thailand, b. 1961)



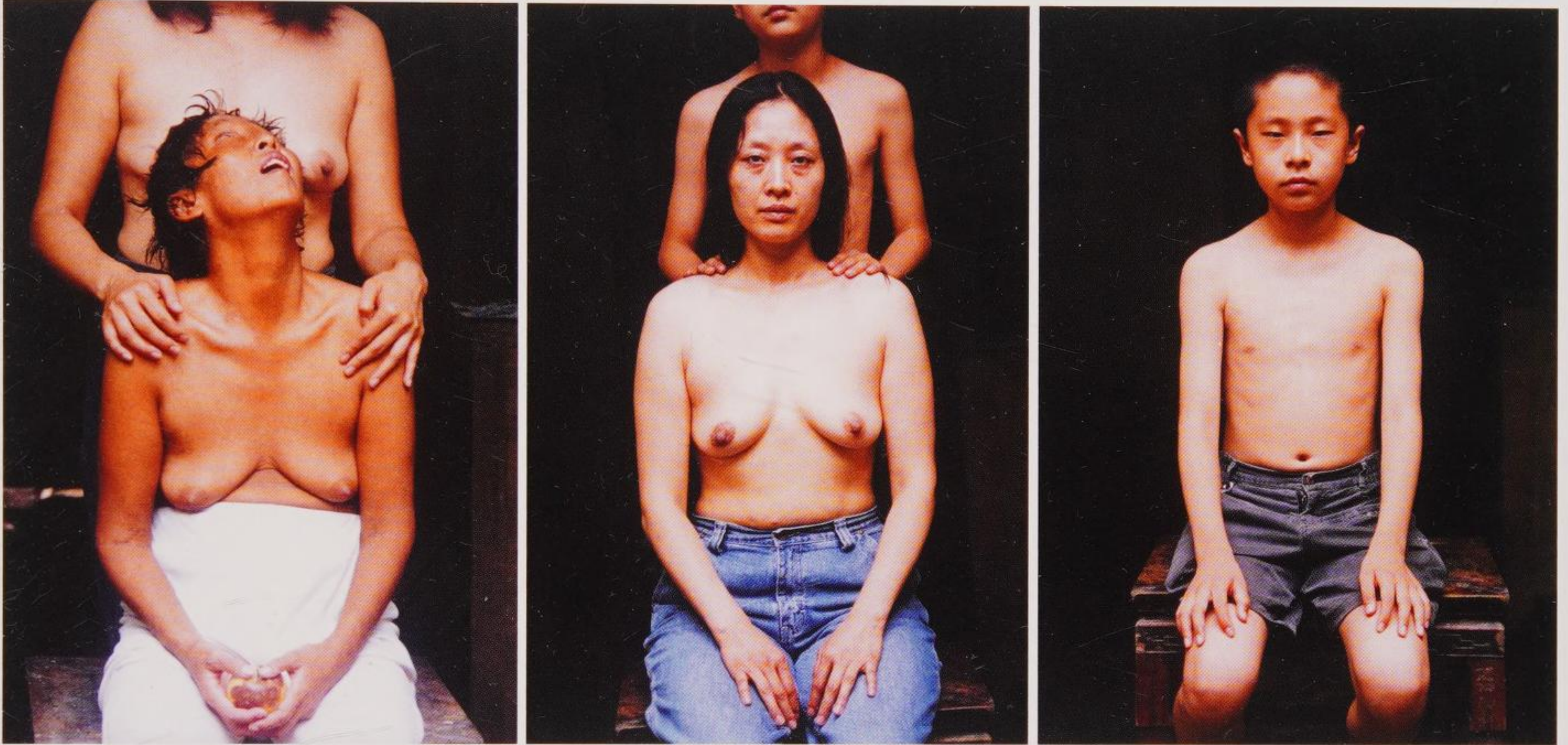
Les femmes en route: Magnificent Journey, 2003. Light box with inkjet cutouts adhered to layered Plexiglas sheets, fluorescent light, 11⁵/₈ x 55 x 4¹/₄" (28.6 x 139.2 x 10.8 cm). Lent by the artist

Annika von Hausswolff (Sweden, b. 1967)



Back to Nature (Tillbaka till Naturen), from the *Back to Nature (Tillbaka till Naturen)* series, 1992. Three chromogenic prints, each 27³/₈ × 38³/₈" (69.3 × 97 cm). Skövde Konsthall & Konstmuseum, Sweden. © Annika von Hausswolff. (Photos: courtesy of the artist and Andréhn-Schiptjenko, Stockholm)

He Chengyao (China, b. 1964)



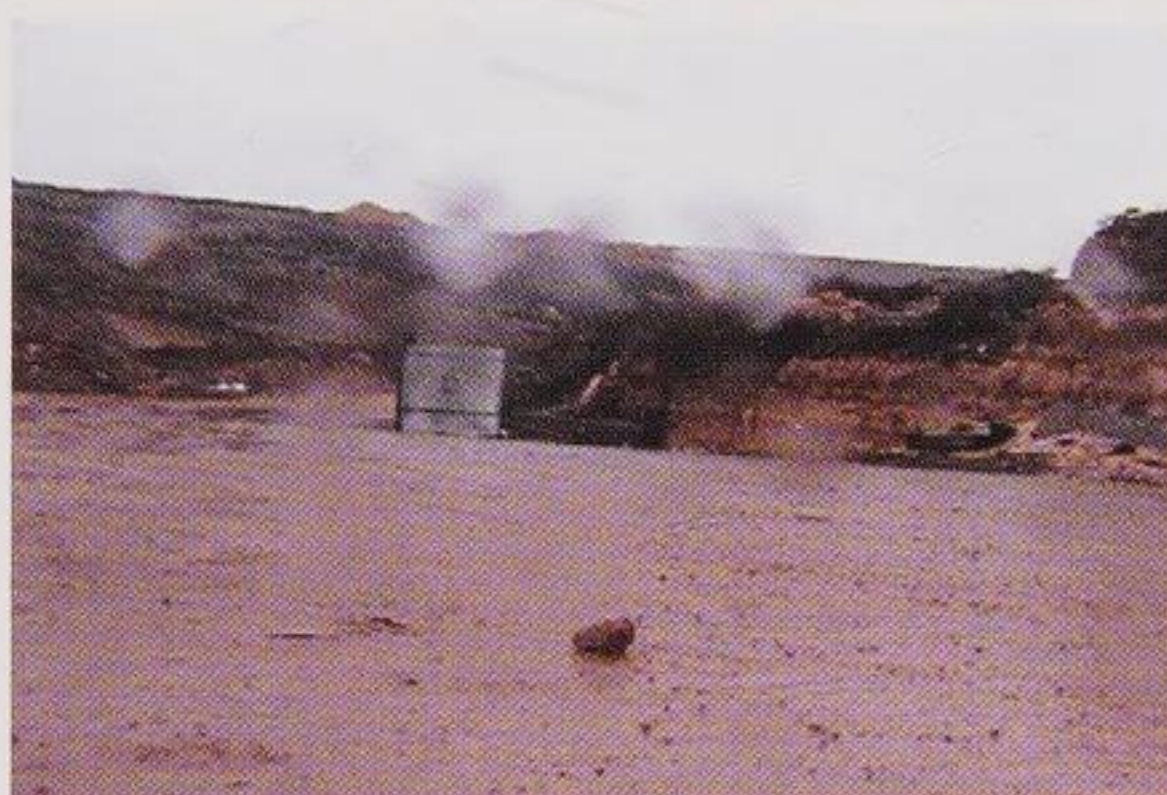
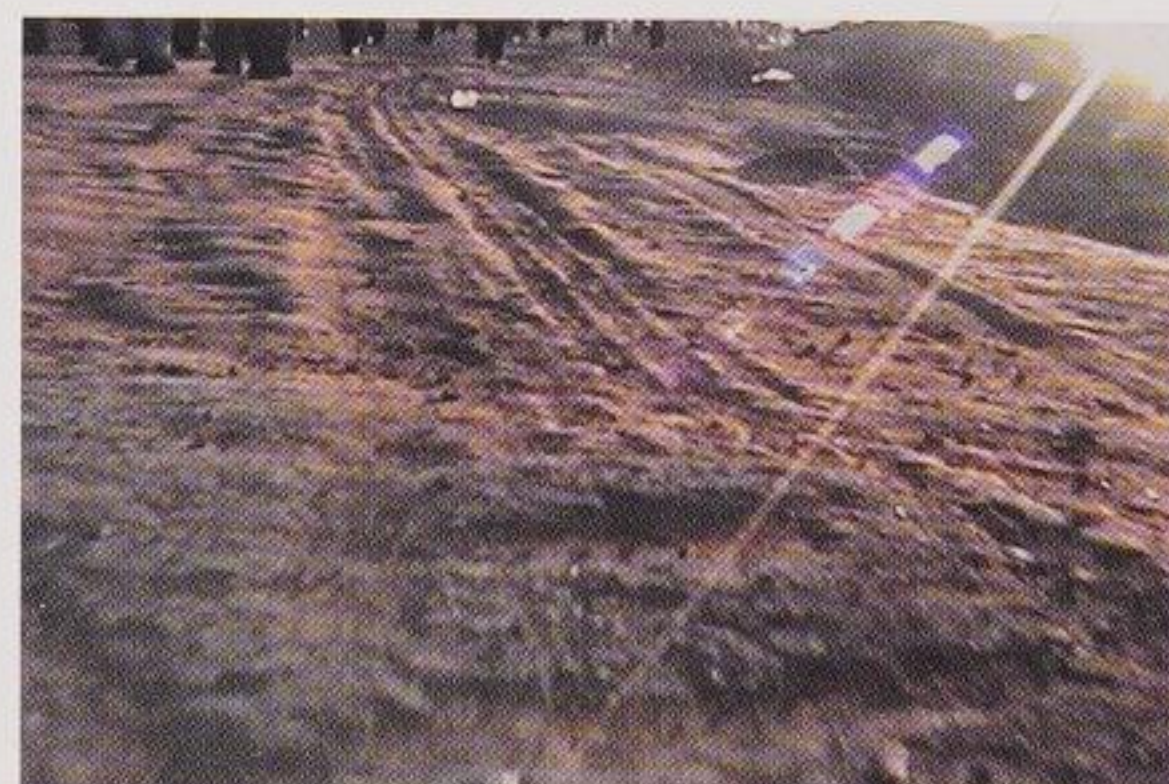
Testimony, 2001–2. Three chromogenic prints, edition of 2, each 46¹³/₁₆ × 29⁵/₁₆" (118.9 × 74.4 cm). Lent by the artist

Elżbieta Jabłońska (Poland, b. 1970)



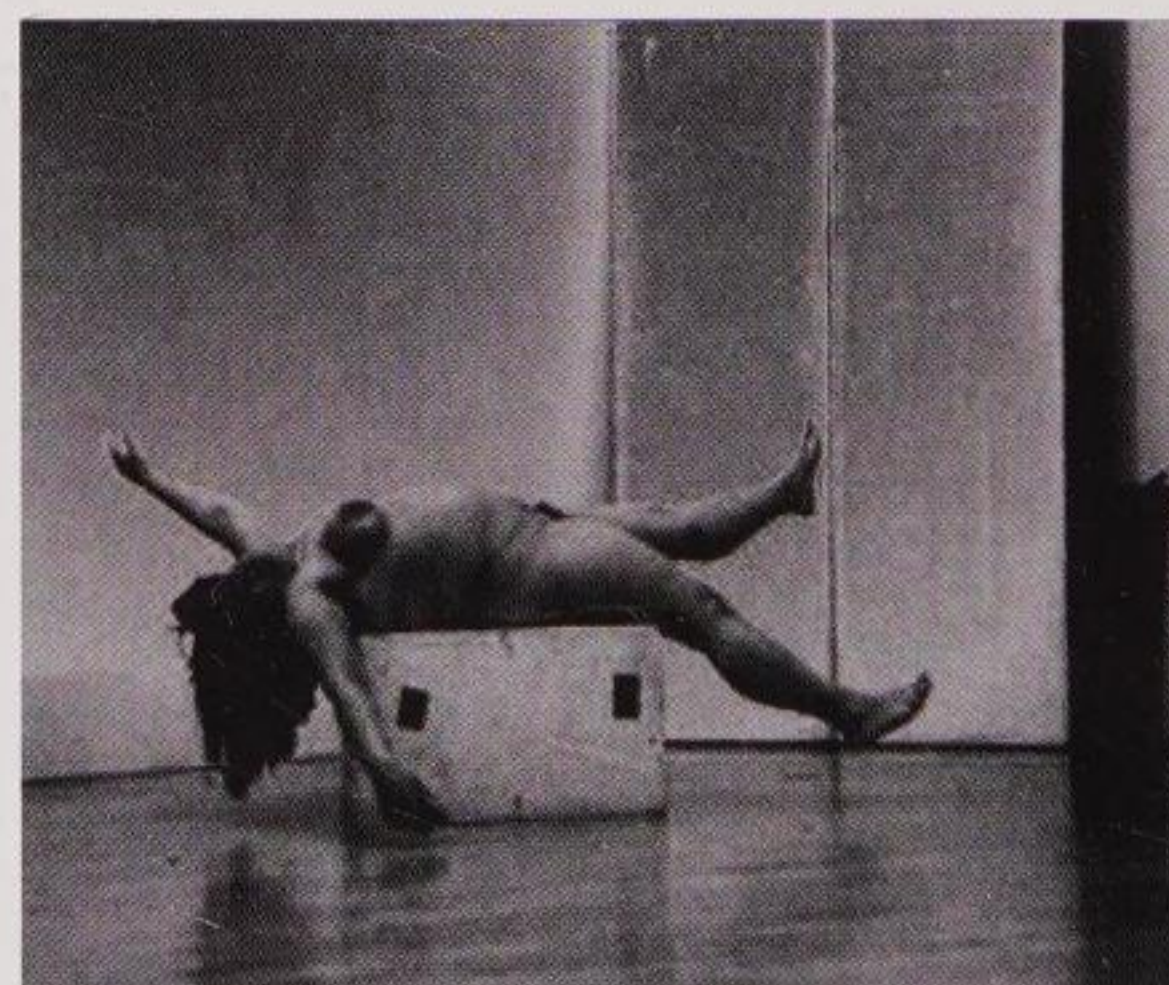
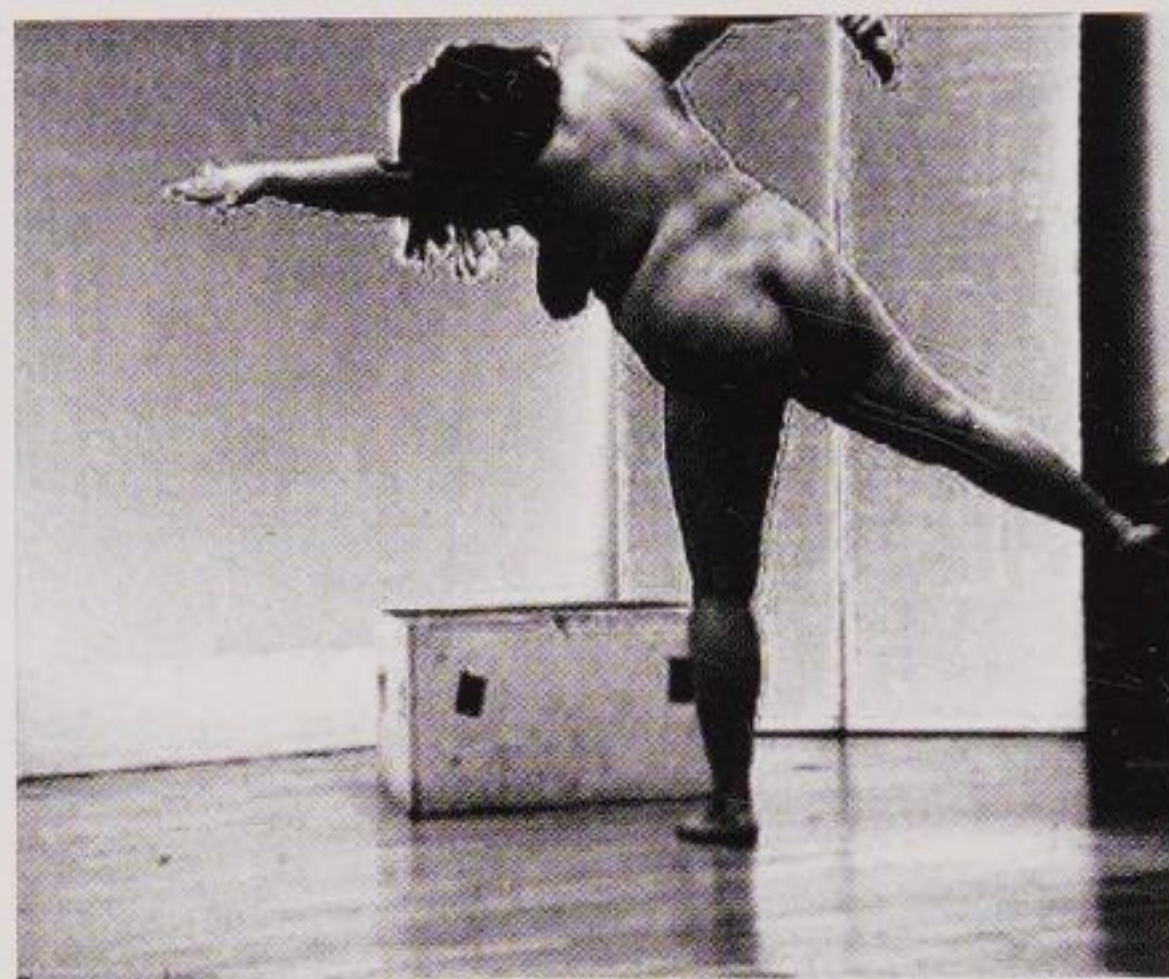
Kitchen (Kuchnia), 2003. Installation and performance as seen at the group exhibition *White Mazur* at Neuer Berliner Kunstverein, Berlin, 2003. (Photos: Jacek Majewski, courtesy of the artist). A performance is to be created for *Global Feminisms*.

Emily Jacir (Bethlehem, b. 1970)

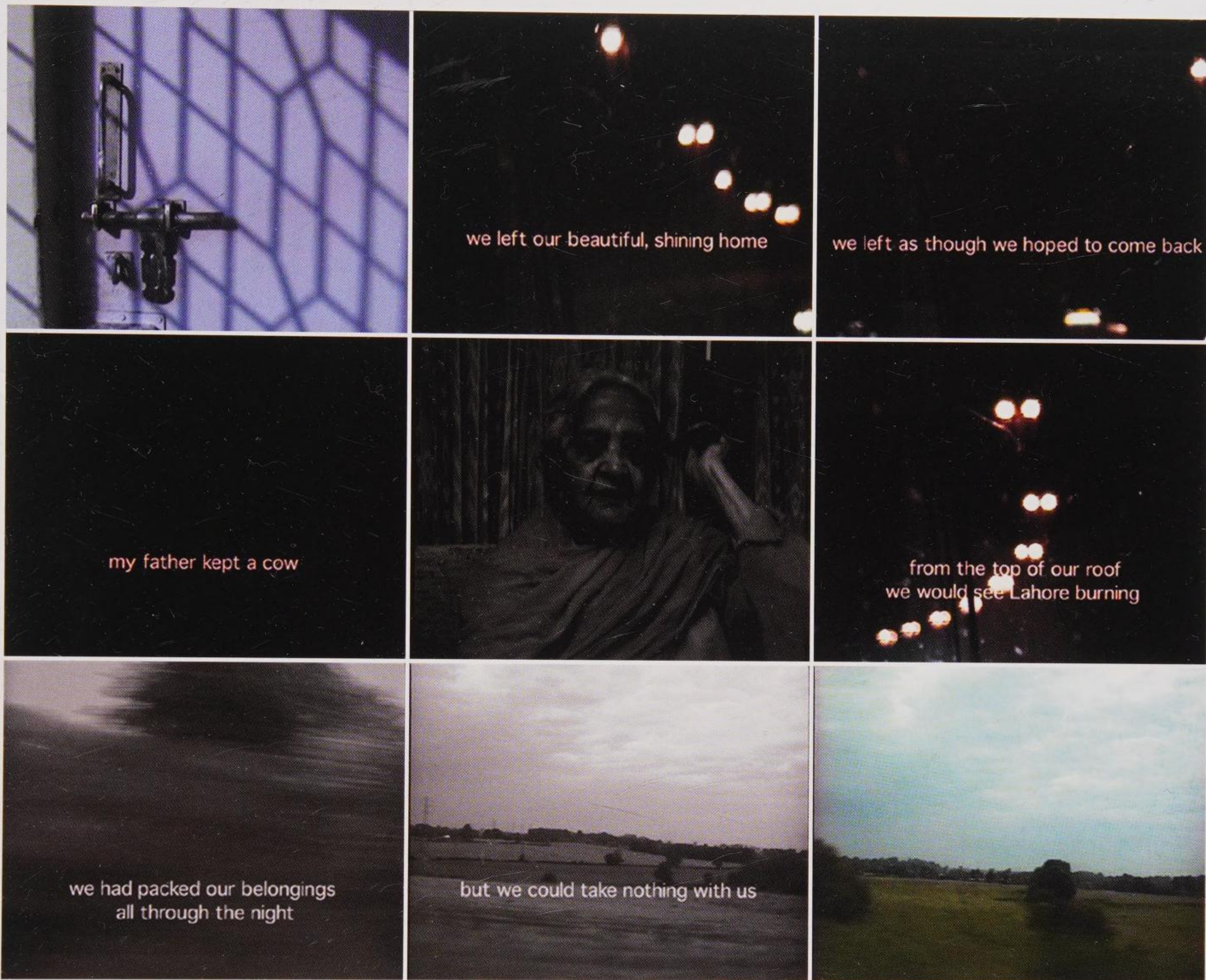


Crossing Surda (A Record of Going to and from Work), 2002. Two-channel video installation, color, sound, text; 2 DVDs: 30 min. (monitor), 132 min. (projection), dimensions variable. Alexander and Bonin, New York. (Photos: courtesy of the artist and Alexander and Bonin, New York)

Sonia Khurana (India, b. 1968)

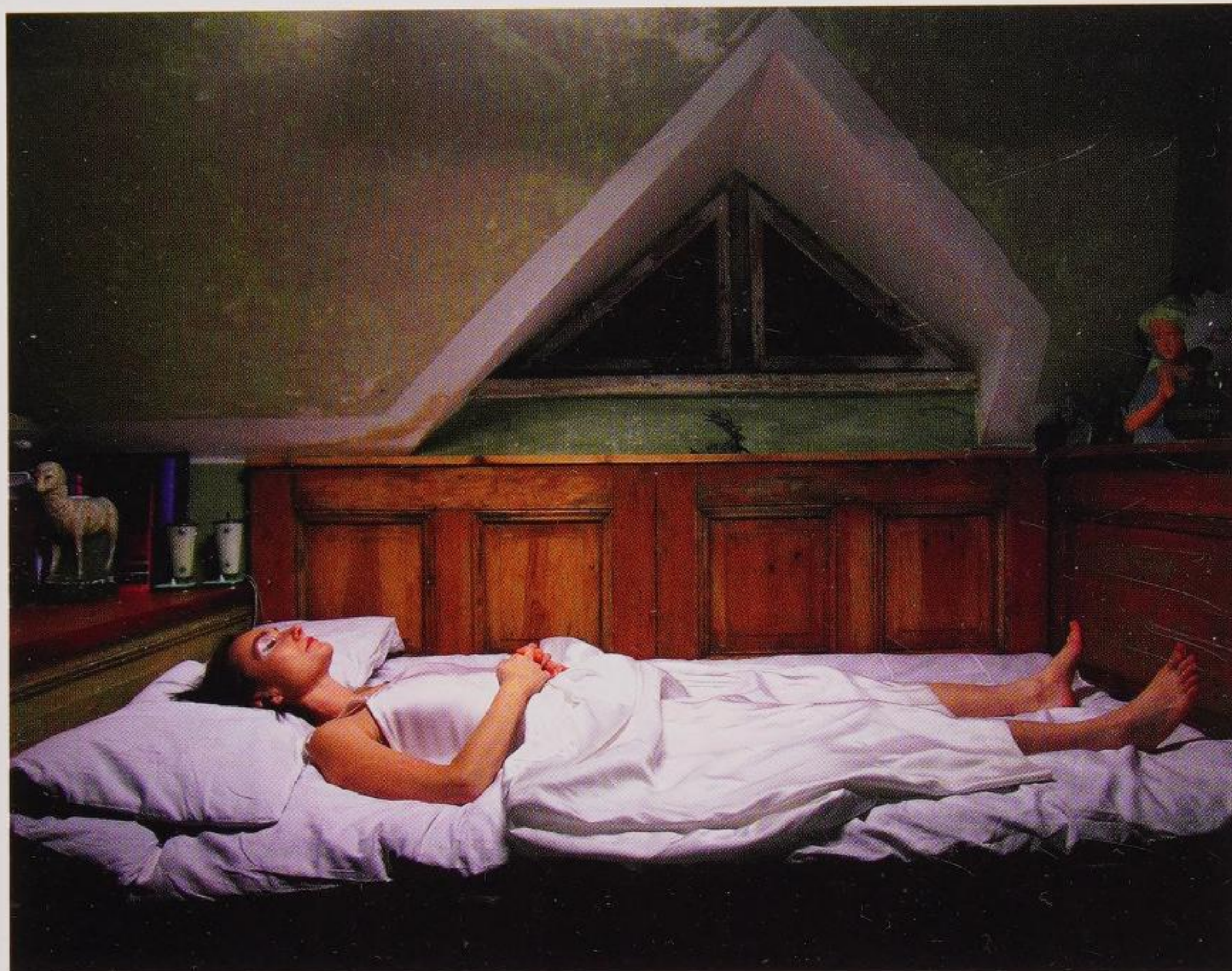


Bird, 2000. Single-channel video-performance, black and white, silent, 1 min. 20 sec. Lent by the artist



The World, 2004. Single-channel video-film, color, black and white, stereo sound, English subtitles, 7 min. 30 sec.; 5 light boxes, each approx. 24 x 24 x 5" (61 x 61 x 12.7 cm). Lent by the artist

Katarzyna Kozyra (Poland, b. 1963)



The Winter's Tale, from the *In Art, Dreams Come True* series, 2005–6. Production stills; single-channel video, color, sound, 11 min. 8 sec. Commissioned by BWA Zielona Góra, Poland. (Photos: Tomasz Mielech, courtesy of Postmasters Gallery, New York). Not in exhibition; a work is to be created for *Global Feminisms*.



Space Cadet, 2000. Acrylic on canvas, 27⁵/₁₆ x 19¹/₂" (69.3 x 49.5 cm). Collection of Henri Swagemakers, Netherlands; Galerie Akinci, Amsterdam; Georg Kargl Fine Arts, Vienna

Sigalit Landau (Israel, b. 1969)



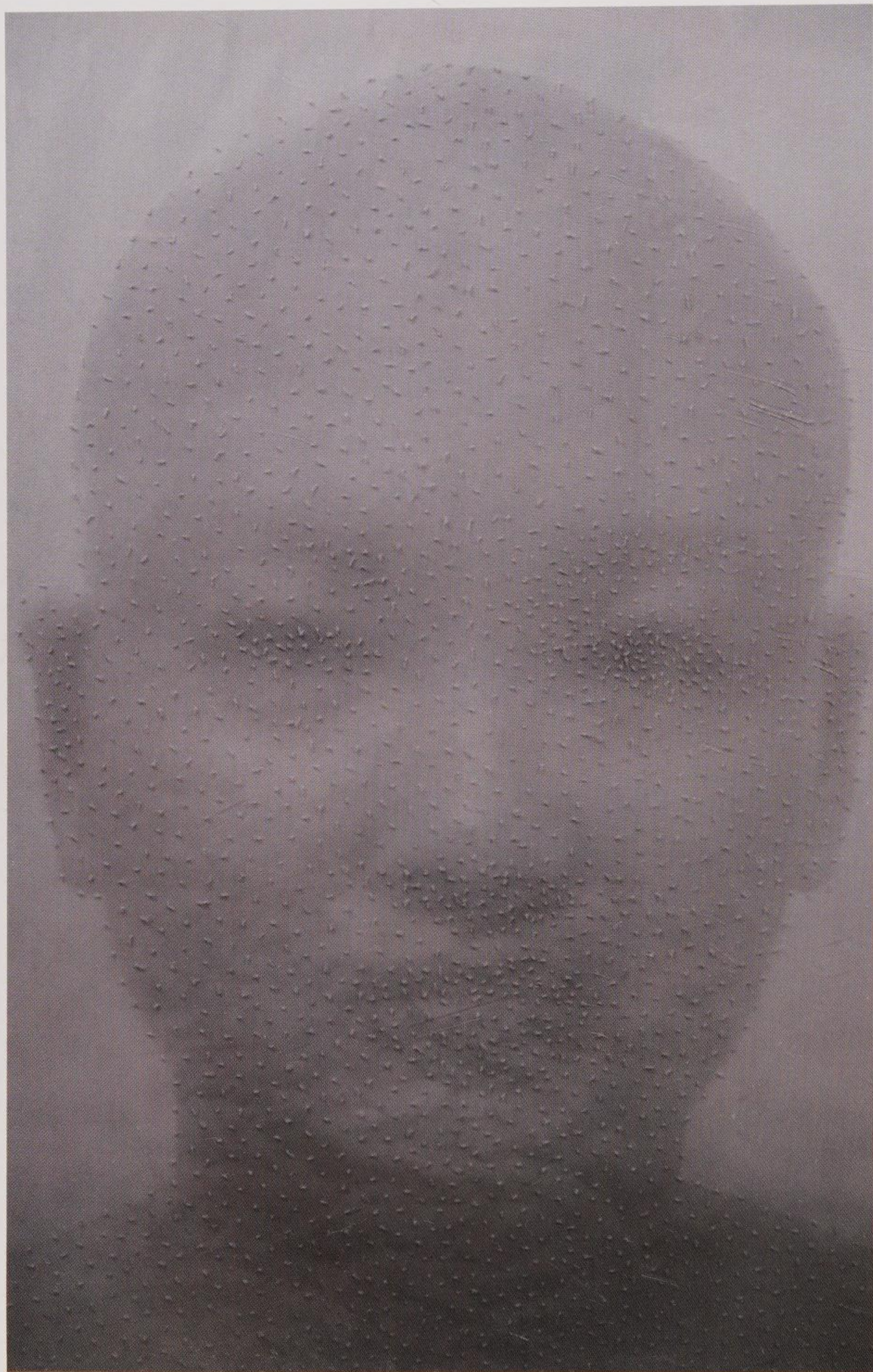
Barbed Hula, 2000. Single-channel DVD, loop, color, 2 min. Alon Segev Gallery, Tel Aviv. (Photos: courtesy of the artist)

Lee Bul (South Korea, b. 1963)



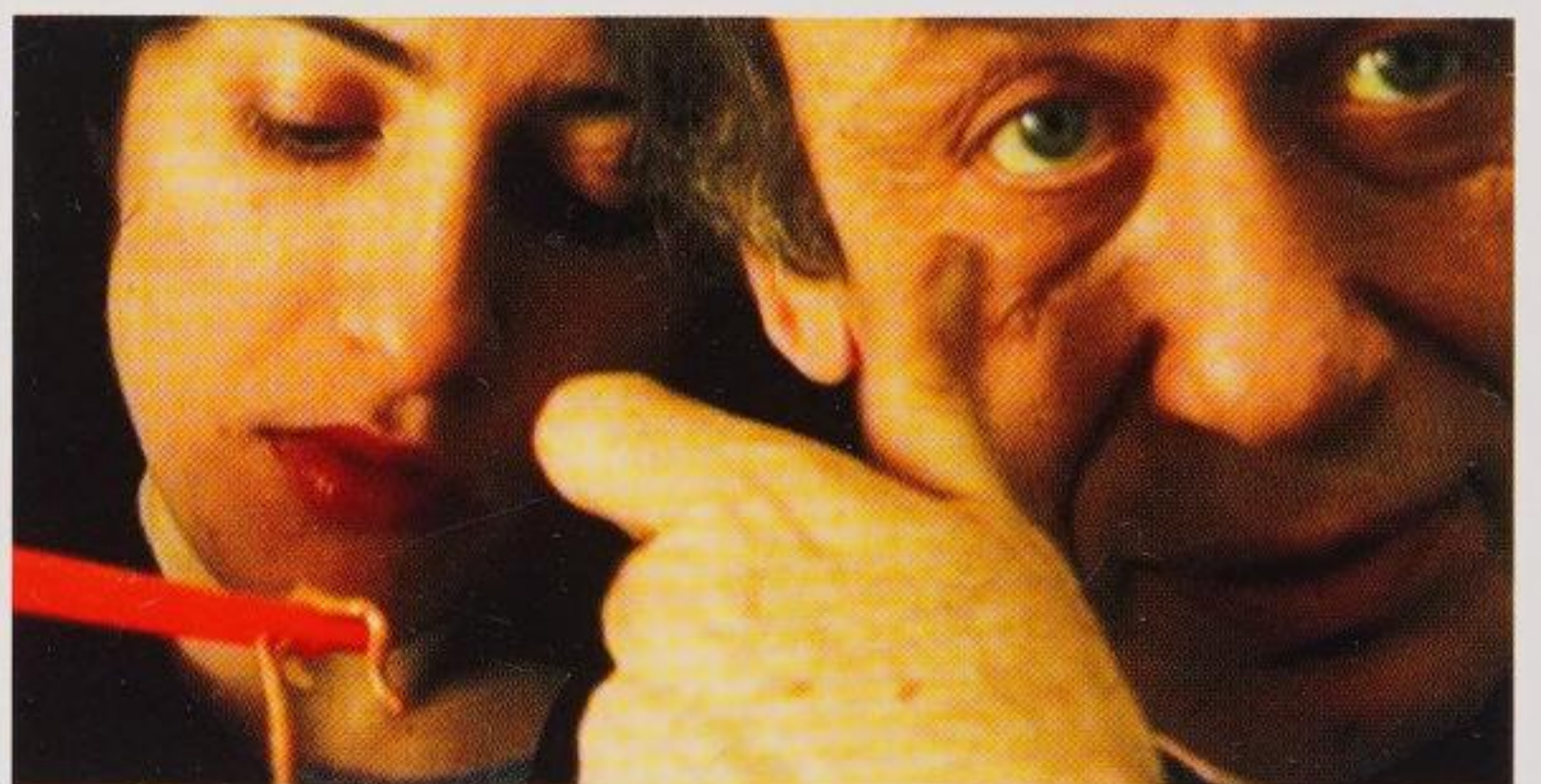
Ein Hungerkünstler, 2004, as seen at the artist's solo exhibition at the Museum of Contemporary Art, Sydney, 2005. Hand-cut polyurethane panels on aluminum armature, acrylic paint, epoxy coating, crystal, and glass beads on nickel-chrome and stainless-steel wire, 38 x 75 x 197" (96 x 190 x 500 cm). Lent by the artist. (Photo: courtesy of SCAI The Bathhouse/Shiraishi Contemporary Art, Tokyo)

Lin Tianmiao (China, b. 1961)



Self-Portrait, from the *Focus* series, 2001. Digital photograph on canvas with embroidery thread, 67½ × 49½" (171.5 × 125.7 cm). Lent by the artist. (Photo: courtesy of Ethan Cohen Fine Arts, New York)

Julia Loktev (Russia, b. 1969)



Rough House, 2001. Two-channel video installation, color, sound, 56 min.; 2 screens, each 60 × 96" (152.4 × 243.8 cm).
Written with Vito Acconci. Lent by the artist

Sarah Lucas (U.K., b. 1962)



The Sperm Thing, 2005. Steel bucket, cast concrete football, and nylon tights, 10 x 76 x 21" (25.4 x 193 x 53.3 cm).
Collection Murderme, London. (Photo: courtesy of Sadie Coles HQ, London, and Gladstone Gallery, New York)

Loretta Lux (Germany, b. 1969)



Study of a Boy 1 and 2, 2002. Ilfochrome print, each 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ " (30 x 30 cm).
Brooklyn Museum. Gift of Kenneth H. Schweber, 2005.27. Gift of Yossi Milo and Evan
Smoak, 2003.47. (Photos: courtesy of the artist and Yossi Milo Gallery, New York)

Michèle Magma (Democratic Republic of Congo, b. 1977)



Oyé Oyé, 2002. Two-channel video installation, DVD, color, black and white, 5 min. 30 sec., dimensions variable. Lent by the artist. © Michèle Magma. (Photos: courtesy of the artist, © 2006 Artists Rights Society [ARS], New York/ADAGP, Paris)

Melanie Manchot (Germany, b. 1966)



With Blue Clouds and Laughter, 2003. Chromogenic print, 39½ × 55" (100.3 × 139.7 cm).
Lent by the artist, courtesy of Fred [London] Ltd and Golf and Rosenthal, New York

Teresa Margolles (Mexico, b. 1963)



Catafalque (Catafalco), 1997. Plaster cast mold of autopsy corpse with adhered organic material printed on gypsum, $32\frac{5}{8} \times 17\frac{3}{4} \times 7\frac{1}{8}$ " (83 x 45 x 18 cm). Work created with the artist group SEMEFO. Lent by the artist and Peter Kilchmann Gallery, Zurich. (Photo: A. Burger, courtesy of the artist and Peter Kilchmann Gallery, Zurich)

Chantal Michel (Switzerland, b. 1968)

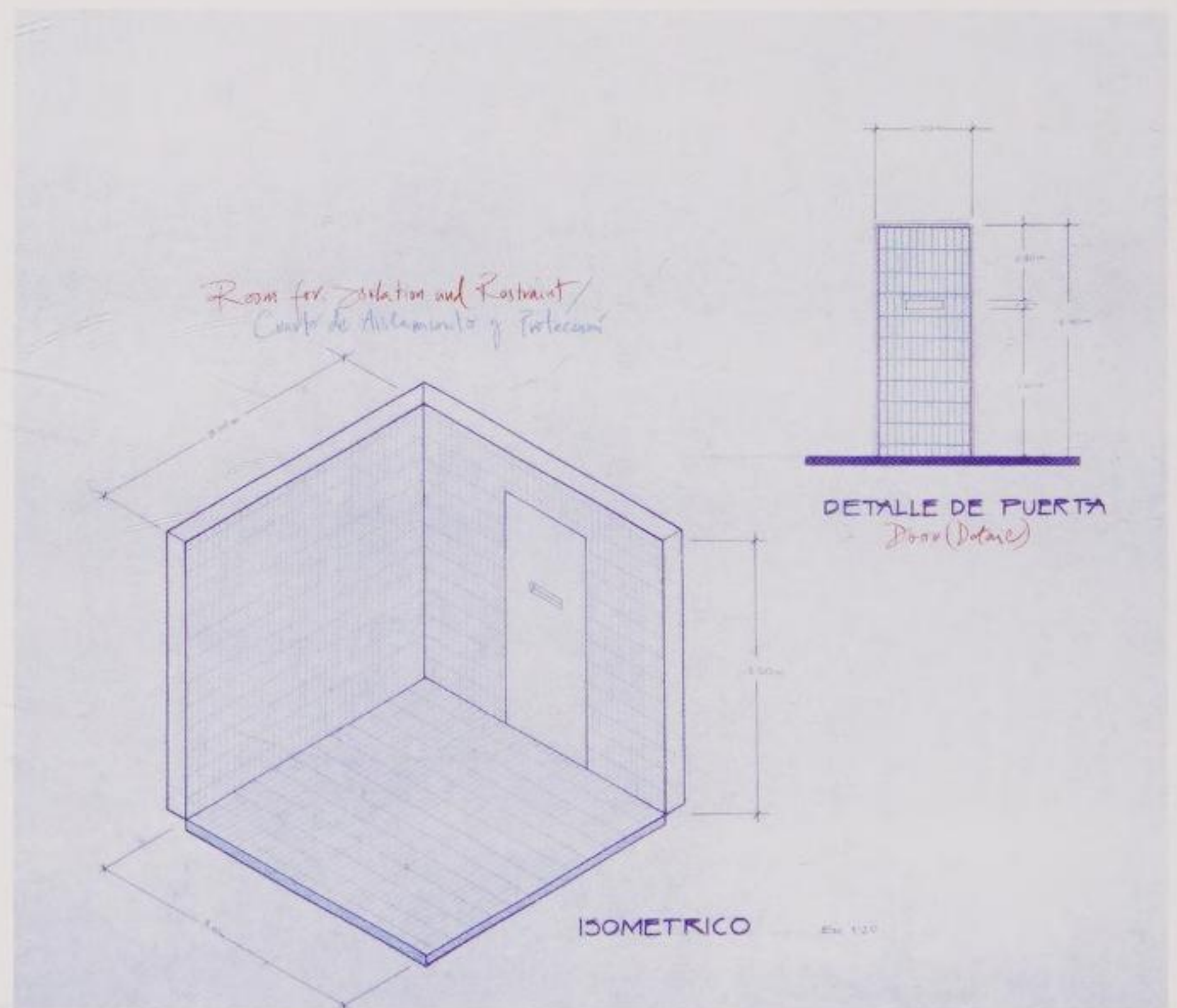
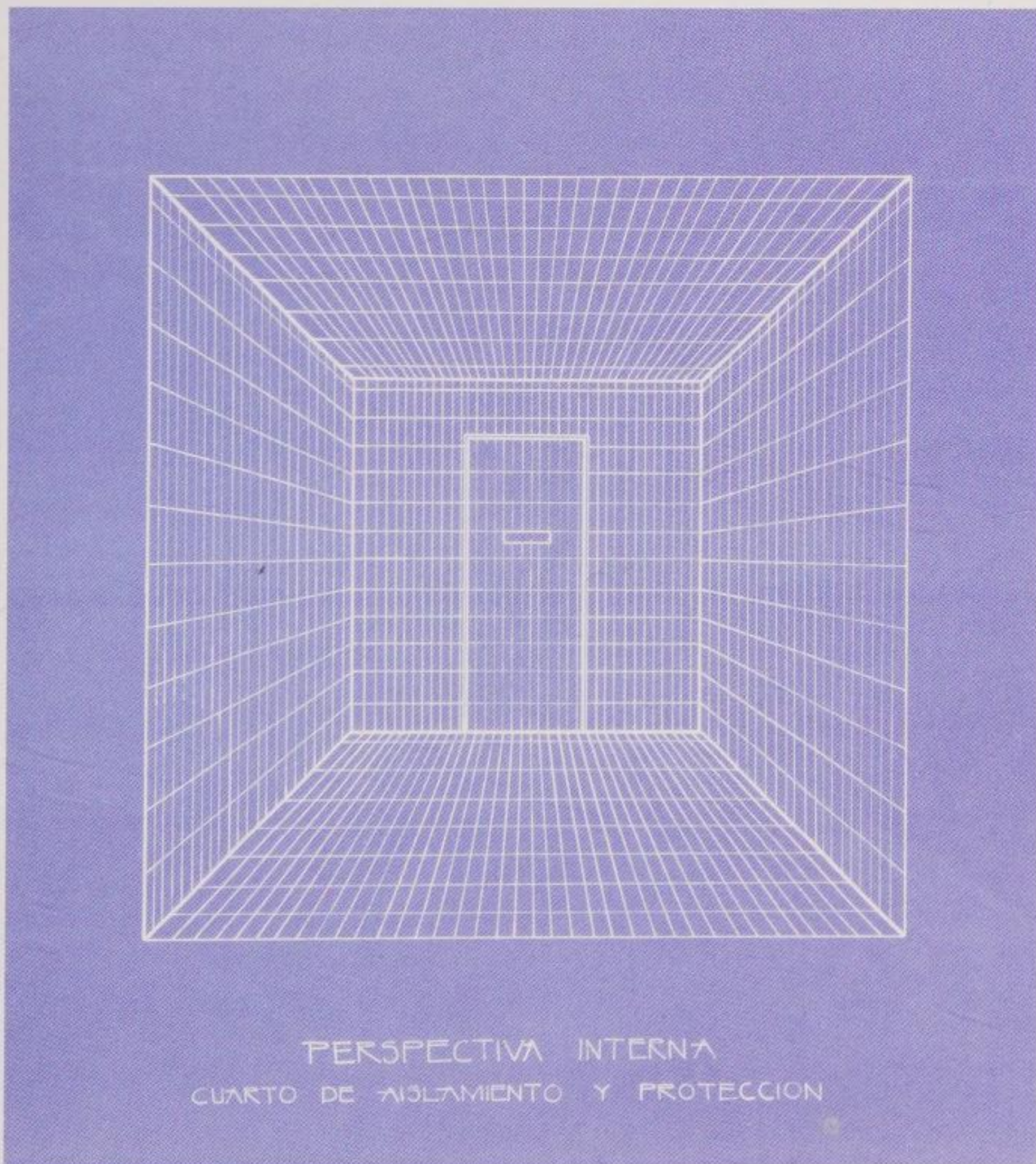
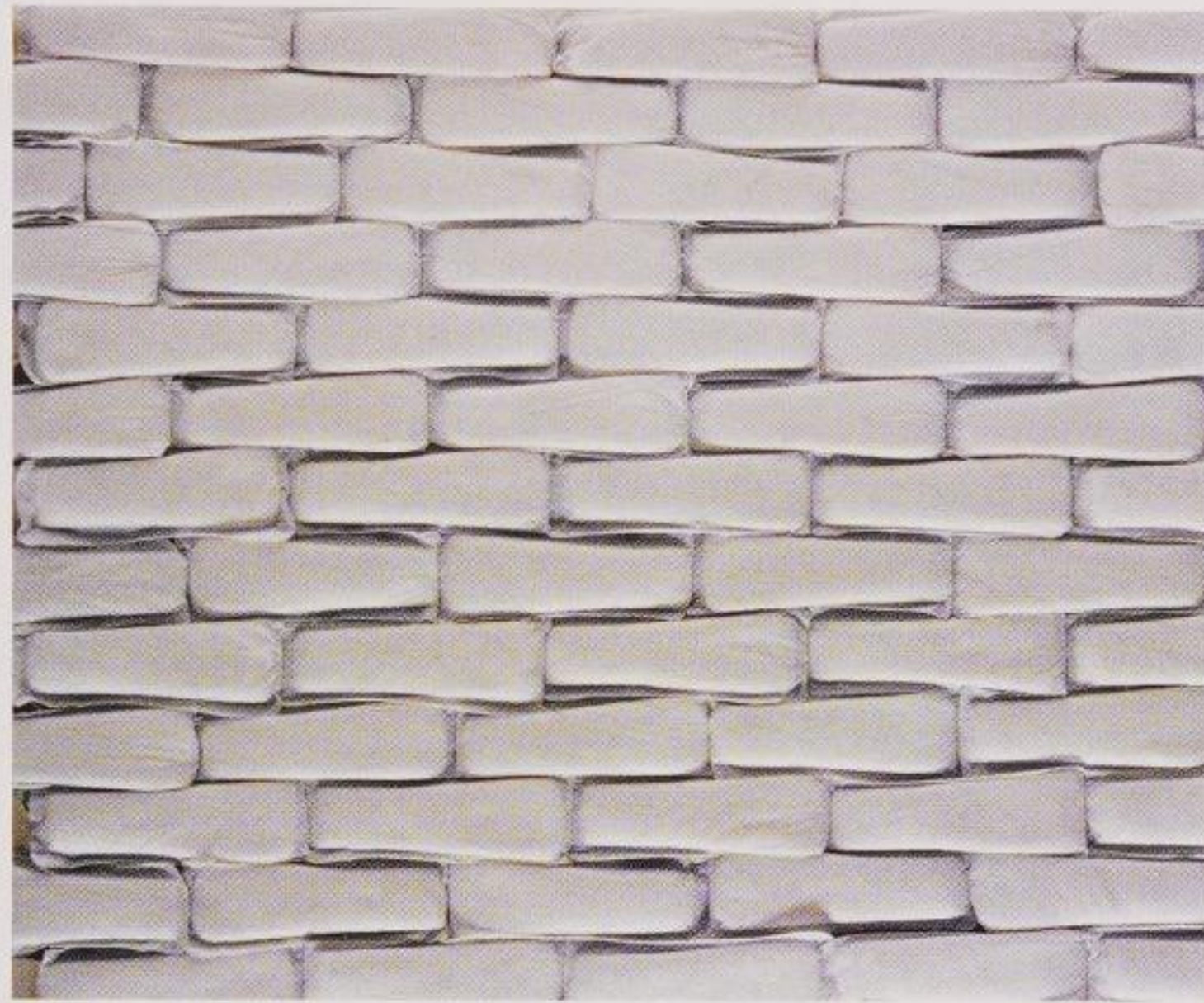


Und ich will ..., 1997. Single-channel video, color,
5 min. 15 sec. Lent by the artist. © Chantal Michel

Tracey Moffatt (Australia, b. 1960)

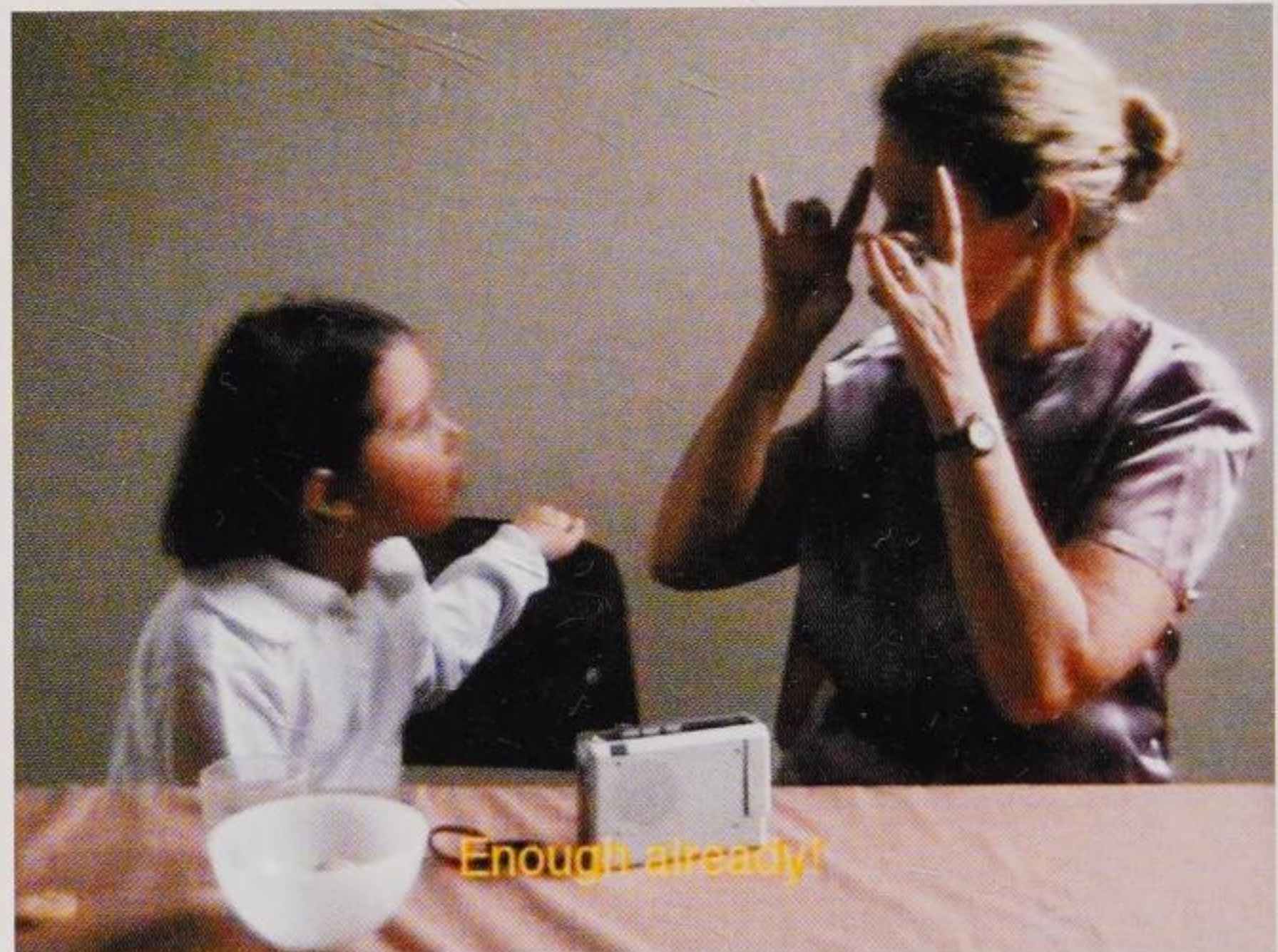
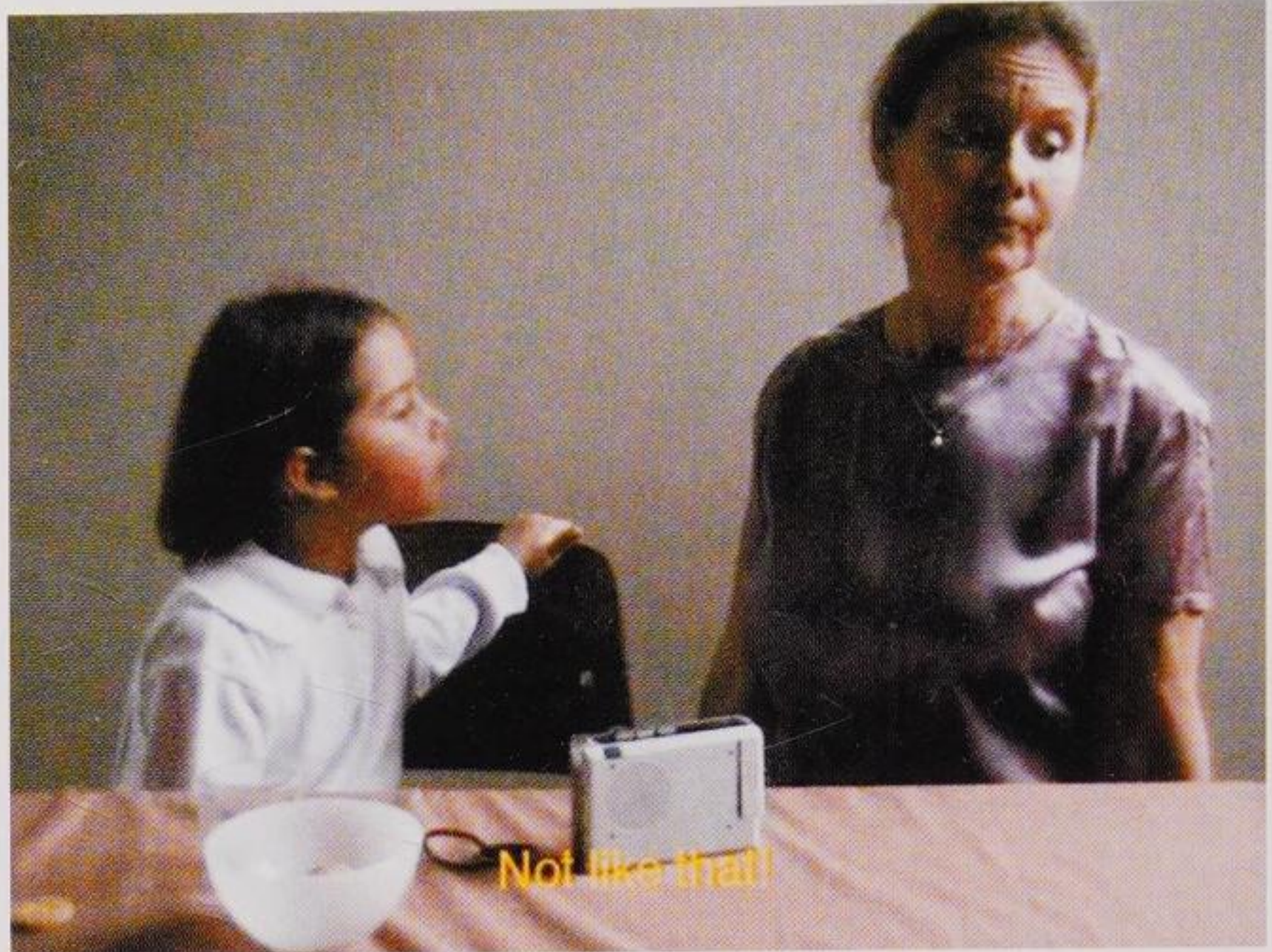


Love, 2003. Video, color, black and white, 21 min.
Collaboration with Gary Hillberg. Steven Kasher
Gallery, New York. Distributed by Women Make
Movies. (Photos: courtesy of the artist)



Room for Isolation and Restraint (Cuarto de aislamiento y protección), 2000. Architectural drafts and detail of installation with sanitary napkins inside a wood-framed structure, 8 x 8 x 8' (2.44 x 2.44 x 2.44 m), as created for the 49th Venice Biennale, 2001. (Photos: courtesy of the artist). An installation is to be created for *Global Feminisms*.

Valérie Mréjen (France, b. 1969)



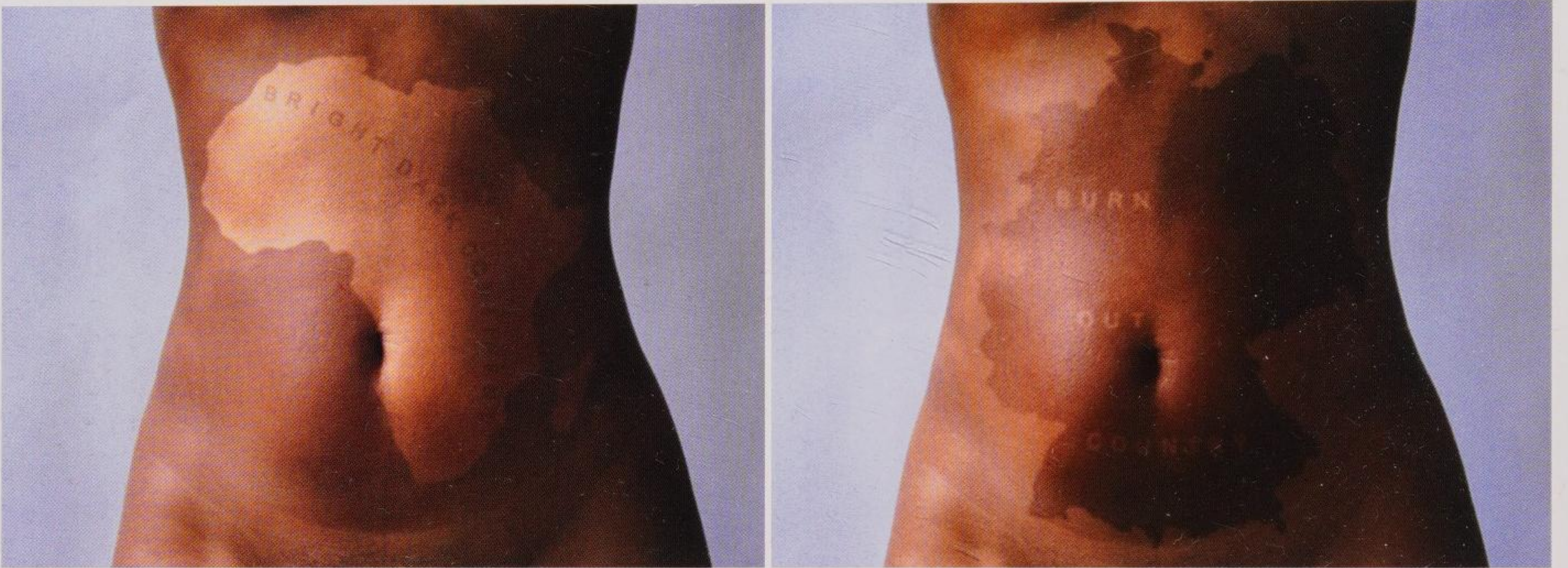
A Walnut (Une noix), 1997. Single-channel video, color, 1 min. 43 sec., English subtitles. Galerie Cent8 Serge Le Borgne, Paris. (Photos: Marc Damage, courtesy of Galerie Cent8 Serge Le Borgne, Paris)

Wangechi Mutu (Kenya, b. 1972)



Preying Mantra, 2006. Mixed media on Mylar, 73¼ × 54¼" (186.1 × 137.8 cm). Sikkema Jenkins & Co., New York. Not in exhibition; a work is to be created for *Global Feminisms*.

Ingrid Mwangi (Kenya, b. 1975)



Static Drift, 2001. Two chromogenic prints mounted on aluminum, edition of 5, each 29½ x 40¼" (75 x 102 cm). Collection of Heather and Tony Podesta, Falls Church, Virginia. (Photos: courtesy of Galerie Anne de Villepoix, Paris)

Hiroko Okada (Japan, b. 1970)

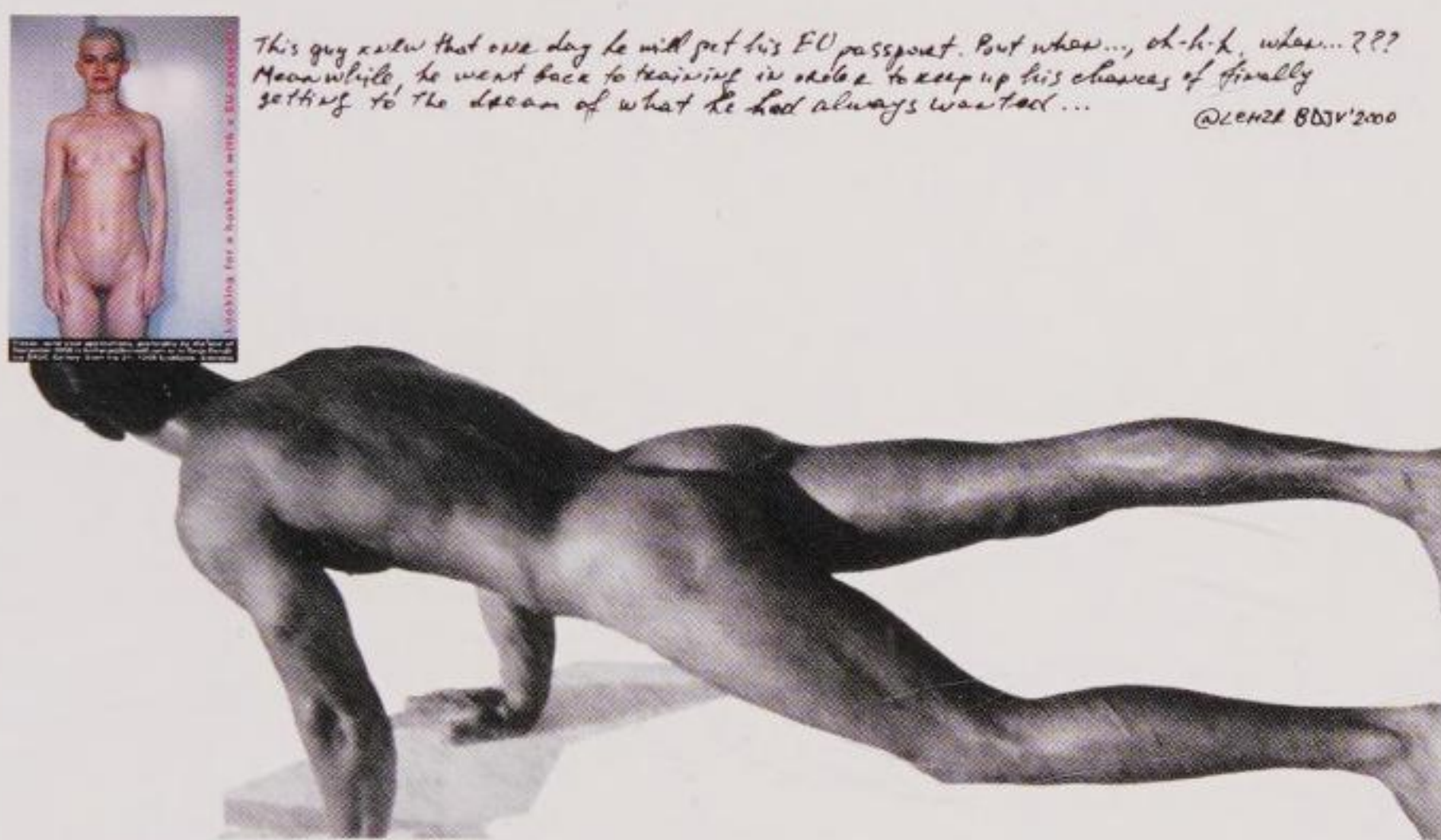


Future Plan #2, 2003. Lambda print, 54¹³/₁₆ × 35¹/₈" (140.4 × 90 cm). Mizuma Art Gallery, Tokyo. (Photo: courtesy of the artist and Mizuma Art Gallery, Tokyo)

Catherine Opie (U.S.A., b. 1961)



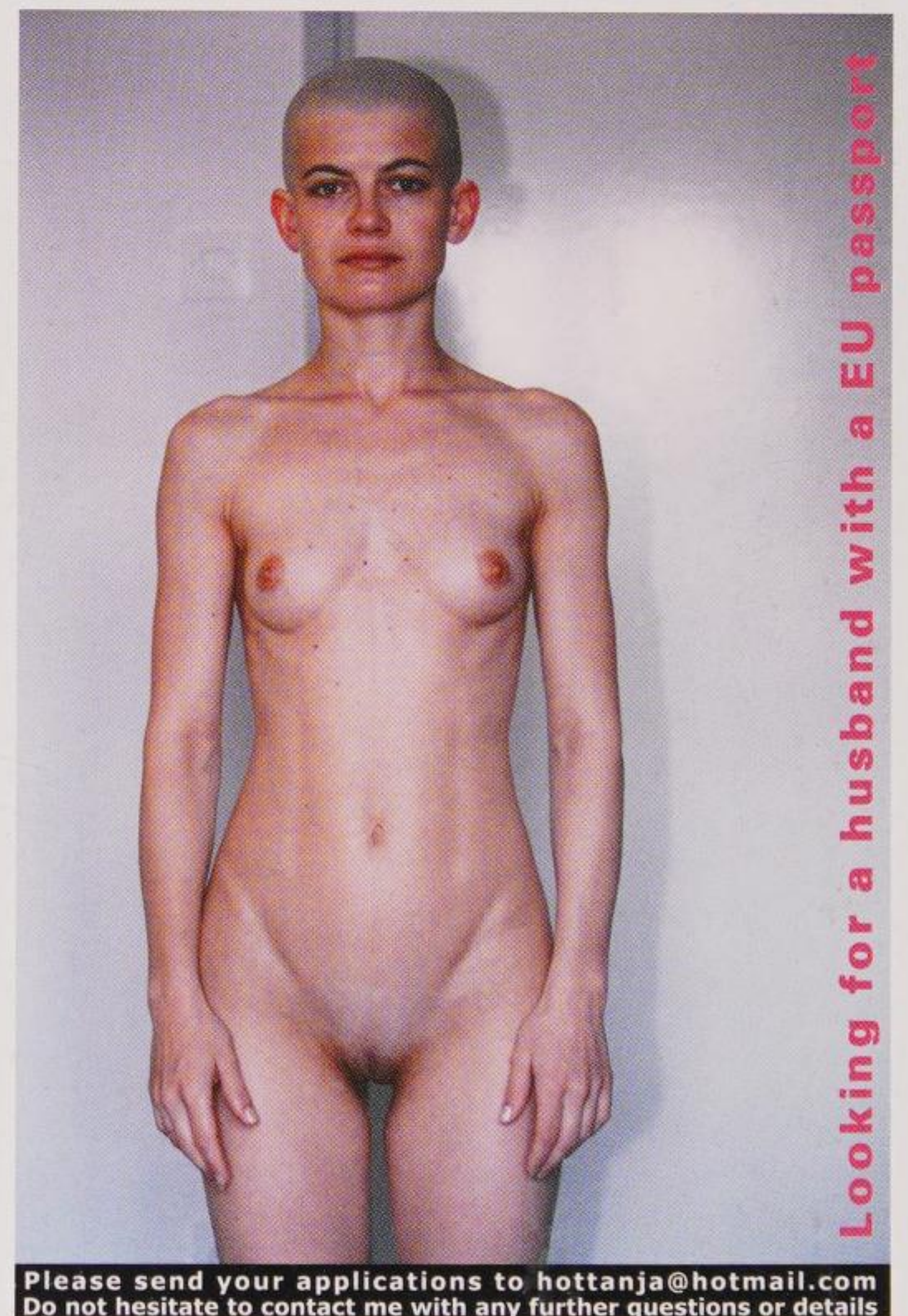
Self-Portrait/Nursing, 2004. Chromogenic print, edition of 8, 40 x 32" (101.6 x 81.3 cm). Lent by C. Bradford Smith and Donald L. Davis. (Photo: courtesy of Regen Projects, Los Angeles)



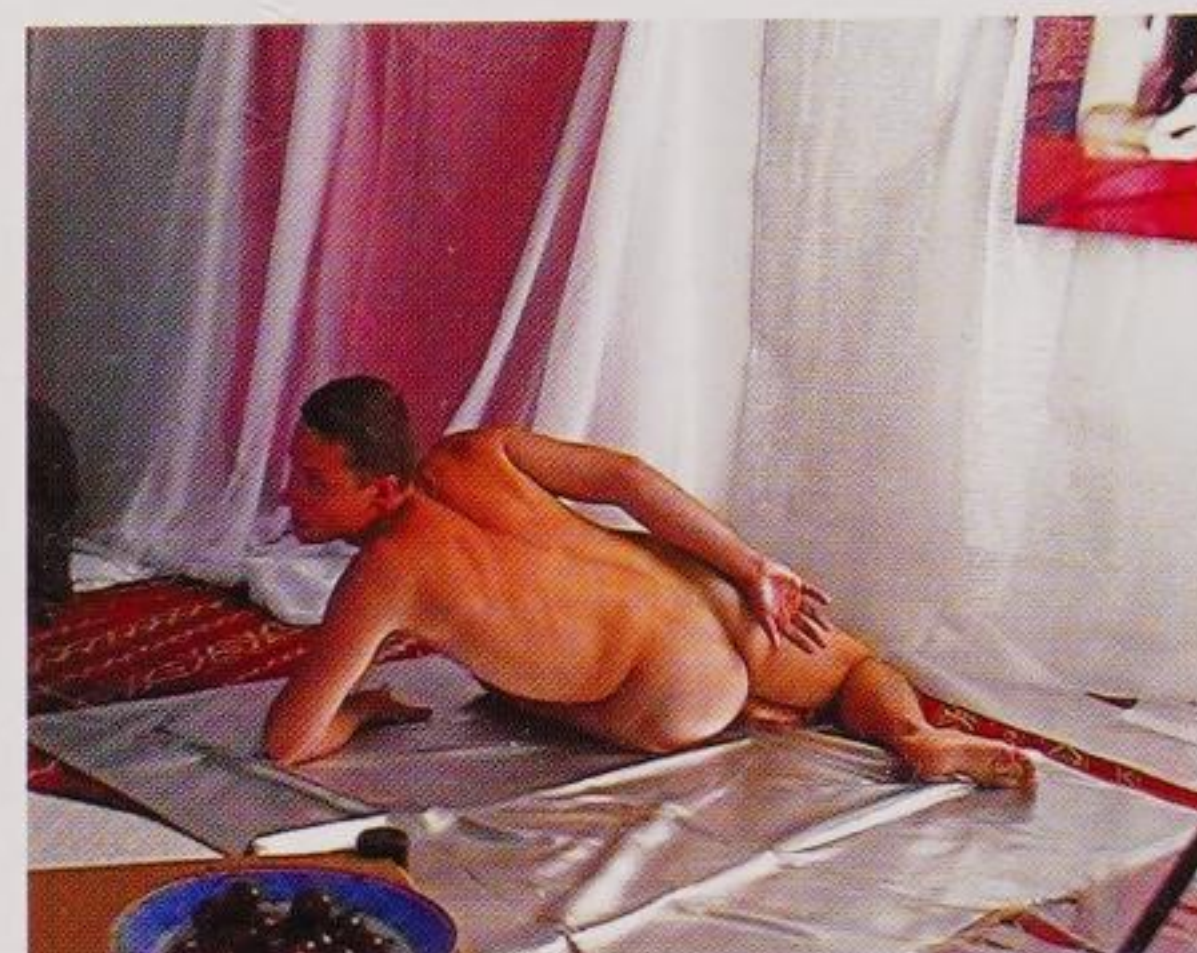
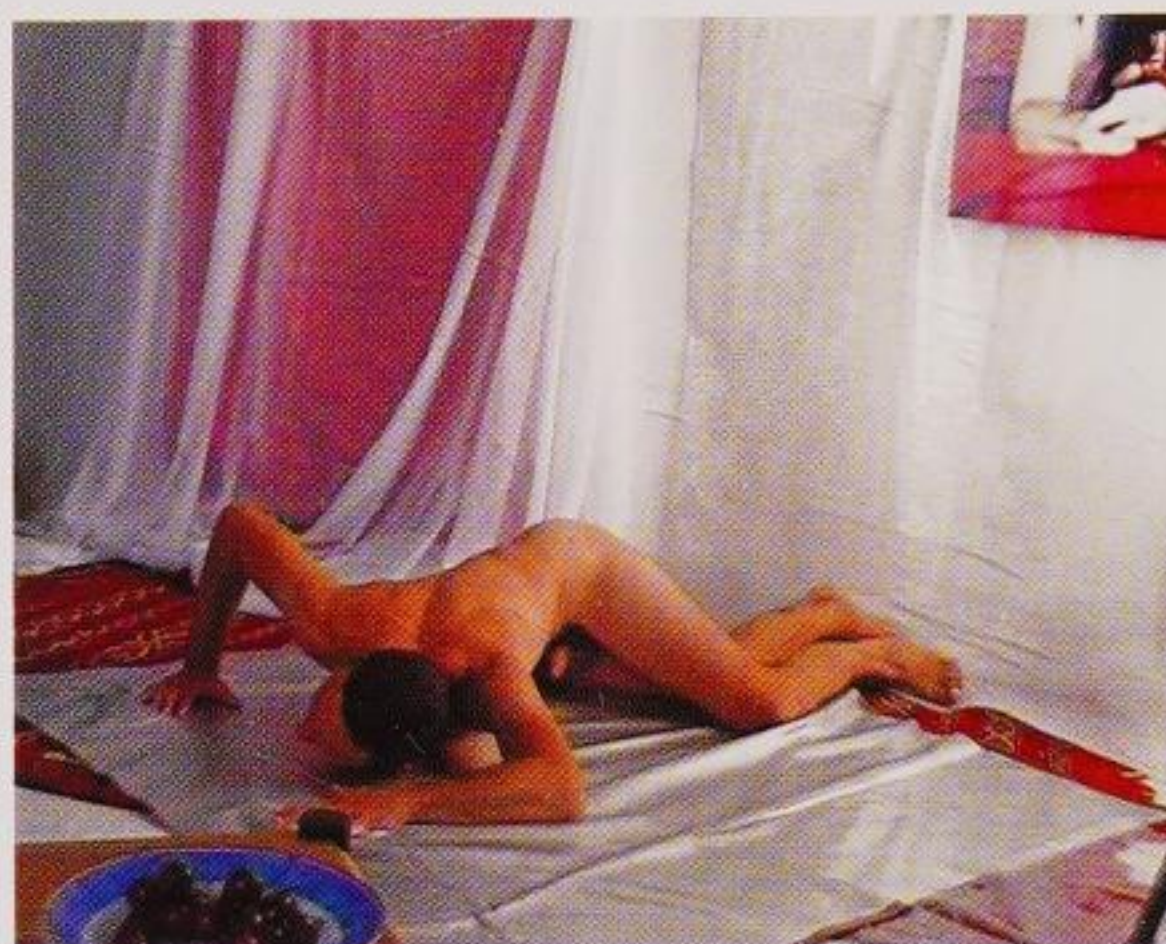
From: "Lucezar Boyadjiev" <luczb@cblink.net>
 To: <hometanja@siol.net>
 Subject: Re: Looking for a husband with a EU passport
 Date: Sunday, August 20, 2000 5:06 PM

Dear Tanja,
 I re-distributed your request to my male contacts (singles only...) and this is the most interesting reply/application I just got back. Please, consider it a formal application and add it to your portfolio you will no doubt have to select from.
 Best wishes,
 yours
 Lucezar

Looking for a Husband with an E.U. Passport (detail), 2000–5. Advertisement, 39 3/8 x 27 5/8" (100 x 70 cm); advertisement reply and e-mail contribution by Lucezar B.; interactive web project and multimedia installation, as seen at the exhibition *Temporary Office of the Integration Project*, Rathaus Gallery, Munich, 2005. © Tanja Ostojic. (Photos: courtesy of the artist). An installation is to be created for *Global Feminisms*.



Aude du Pasquier Grall (France, b. 1974)



Male Cycle #4: Thirteen Meetings (Le cycle masculin n°4: Les treize séances), from the Male Cycles (Les cycles masculins) series, 1998–2007. Video, color, sound, 30 min., fifth edition. Galerie Quang, Paris. © Aude du Pasquier Grall

Patricia Piccinini (Australia, b. 1965)



Big Mother, 2005. Silicone, fiberglass, human hair, leather, and diapers, edition of 3, h. 69" (175.3 cm). Collection of Heather and Tony Podesta, Falls Church, Virginia. © Patricia Piccinini. (Photo: courtesy of Robert Miller Gallery, New York)

Lilibeth Cuenca Rasmussen (Philippines, b. 1970)



Absolute Exotic, 2005. Production still; single-channel video, color, 4 min.
Kirkhoff Contemporary Art, Copenhagen; Statens Museum for Kunst,
Copenhagen. (Photo: courtesy of Kirkhoff Contemporary Art, Copenhagen)

Lisa Reihana (New Zealand, b. 1964)



Mahuika, from the *Digital Marae* series, 2001. Digital photograph, 78 × 46⁷/₈" (198.1 × 119.1 cm). Lent by the artist and National Gallery of Australia, Canberra. (Photo: courtesy of the artist)

Claudia Reinhardt (Germany, b. 1964)



Sylvia, from the *Killing Me Softly (Todesarten)* series,
2000–4. Chromogenic print, edition of 5, 39 × 31 $\frac{3}{8}$ "
(99 × 80 cm). Lent by the artist

Pipilotti Rist (Switzerland, b. 1962)



Tombstone for RW (Grabstein für RW), 2004. Video installation, color, silent, 11 min.; LCD monitor built into a serpentine stone, half of a glass ball, DVD player, and maple leaves, 5 x 25 x 18" (12.7 x 63.5 x 45.7 cm). Private collection, U.S.A. (Photo: Larry Lamay, courtesy of the artist and Luhring Augustine, New York)

Tracey Rose (South Africa, b. 1974)



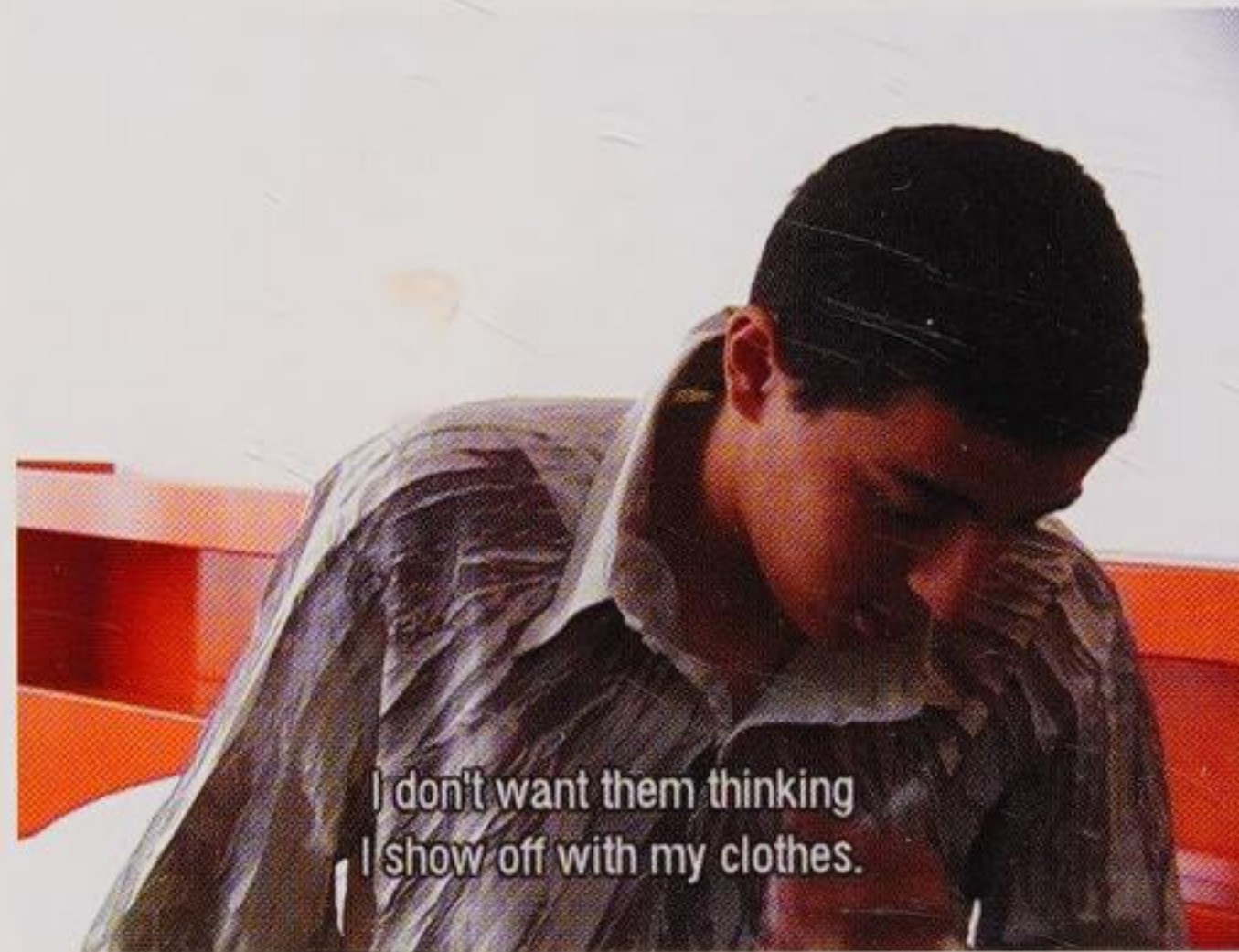
Venus Baartman, 2001. Lambda print, 47 × 47" (119.4 × 119.4 cm). The Project, New York. (Photo: courtesy of the artist and The Project, New York)

Boryana Rossa (Bulgaria, b. 1972)



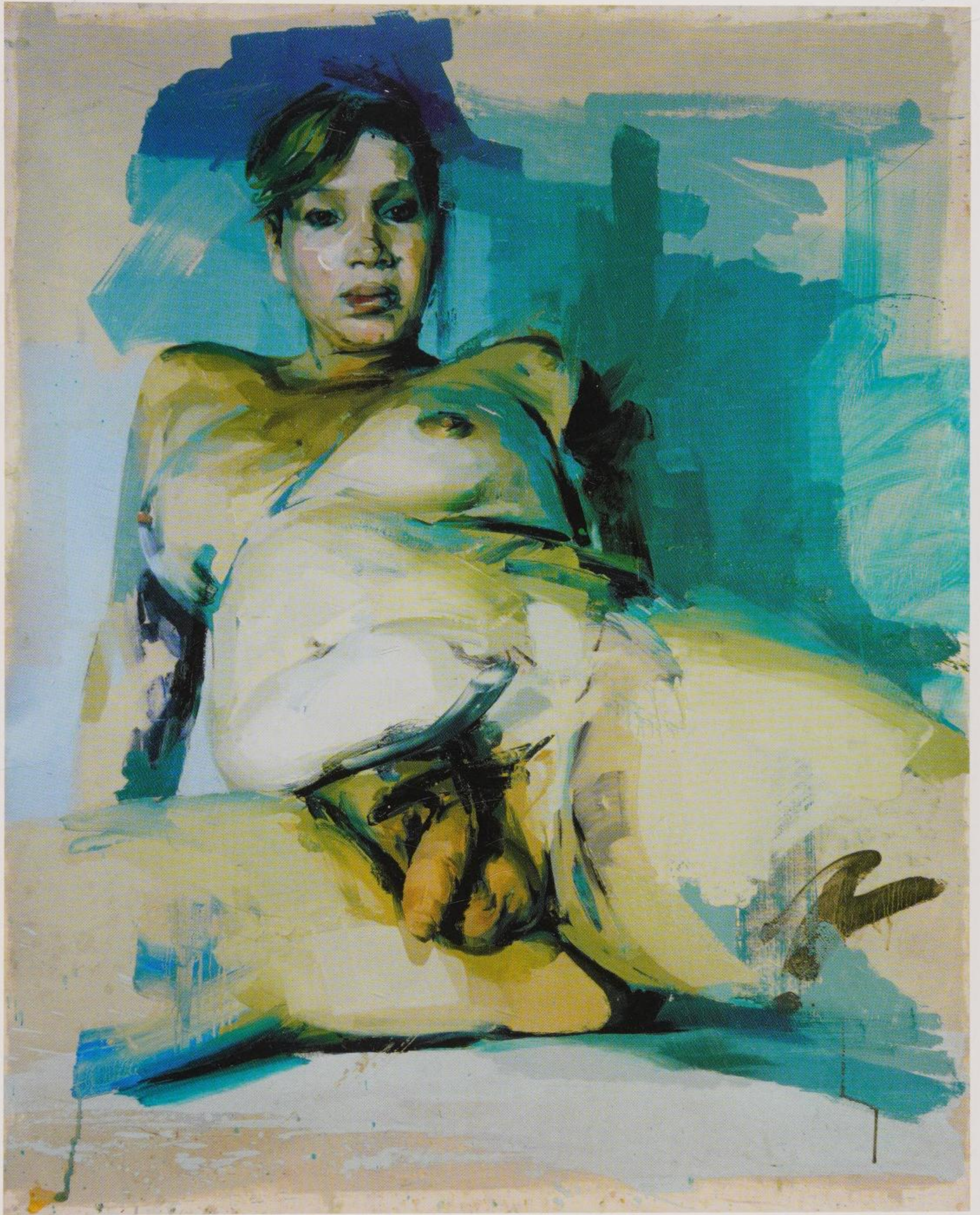
Celebrating the Next Twinkling (Praznuvane na sledvascia mig), 1999. Single-channel video, color, sound, 2 min. 45 sec., edition of 2. Private collection. (Photos: courtesy of the artist)

Julika Rudelius (Germany, b. 1968)



Tagged, 2003. Three-channel video installation, color, sound, English subtitles, 13 min. 24 sec. Three synchronized projections with separate soundtracks played on 6 speakers placed on the opposite wall. Stedelijk Museum, Amsterdam. © Julika Rudelius. (Photos: courtesy of the artist and Galerie Diana Stigter, Amsterdam)

Jenny Saville (U.K., b. 1970)



Untitled (Study), 2004. Oil on watercolor paper, 59³/₄ x 47³/₄"
(152 x 121.5 cm). Gagosian Gallery, New York

Jenny Saville (U.K., b. 1970)



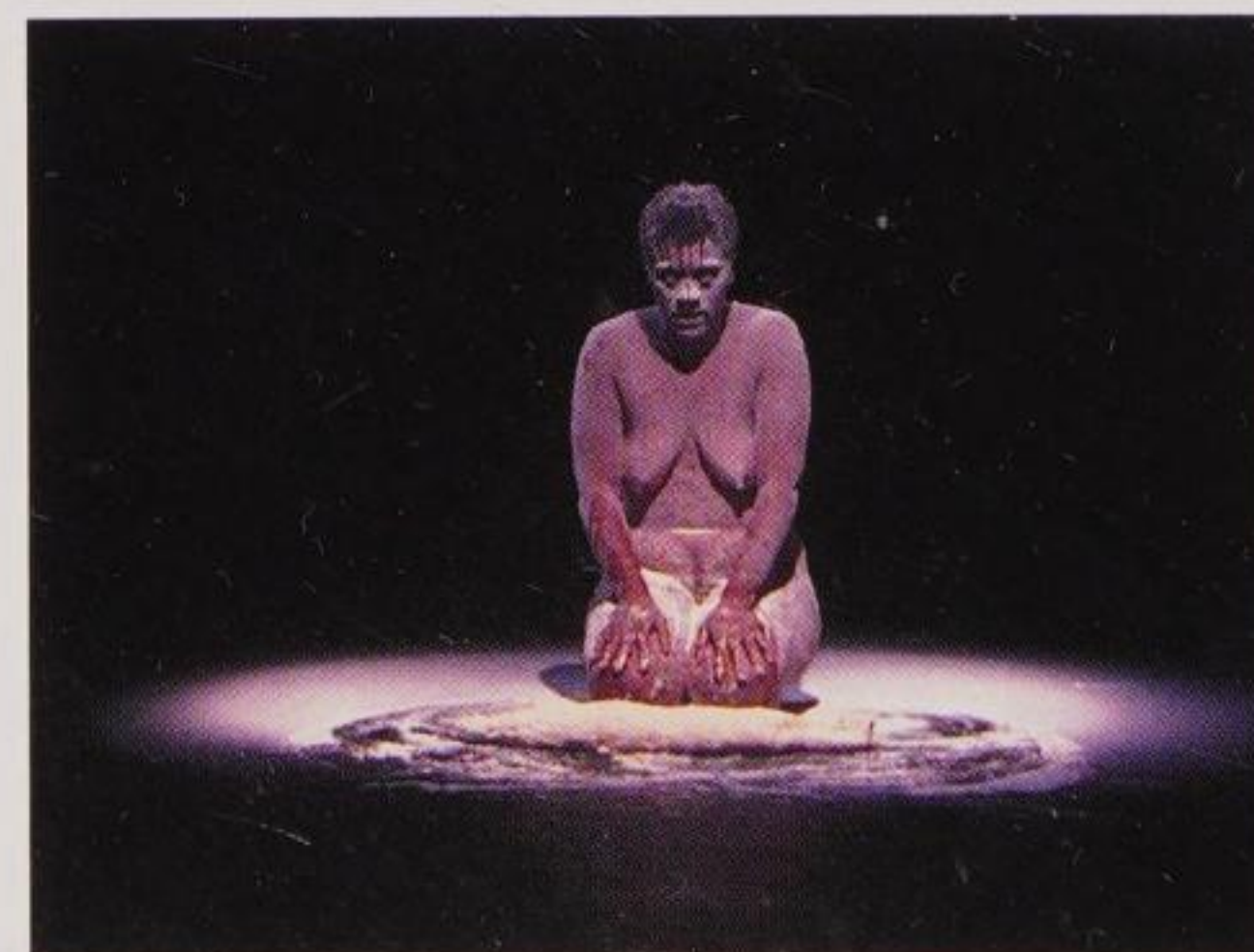
Fulcrum, 1999. Oil on canvas, 8' 7" x 16'
(2.62 x 4.88 m). Gagosian Gallery, New York

Tomoko Sawada (Japan, b. 1977)



School Days/E, from the *School Days* series, 2004. Chromogenic print, 7½ × 9½" (19 × 24 cm). One of six prints to be exhibited in *Global Feminisms*. Zabriskie Gallery, New York. (Photo: courtesy of the artist and Zabriskie Gallery, New York)

Berni Searle (South Africa, b. 1964)



Snow White, 2001. Single-channel video, 6 min.
2 sec. Johannesburg Art Gallery, South Africa;
DaimlerChrysler, Germany; Galería Helga De
Alvear, Madrid; National Museum Wales, Cardiff.
(Photos: courtesy of the artist)



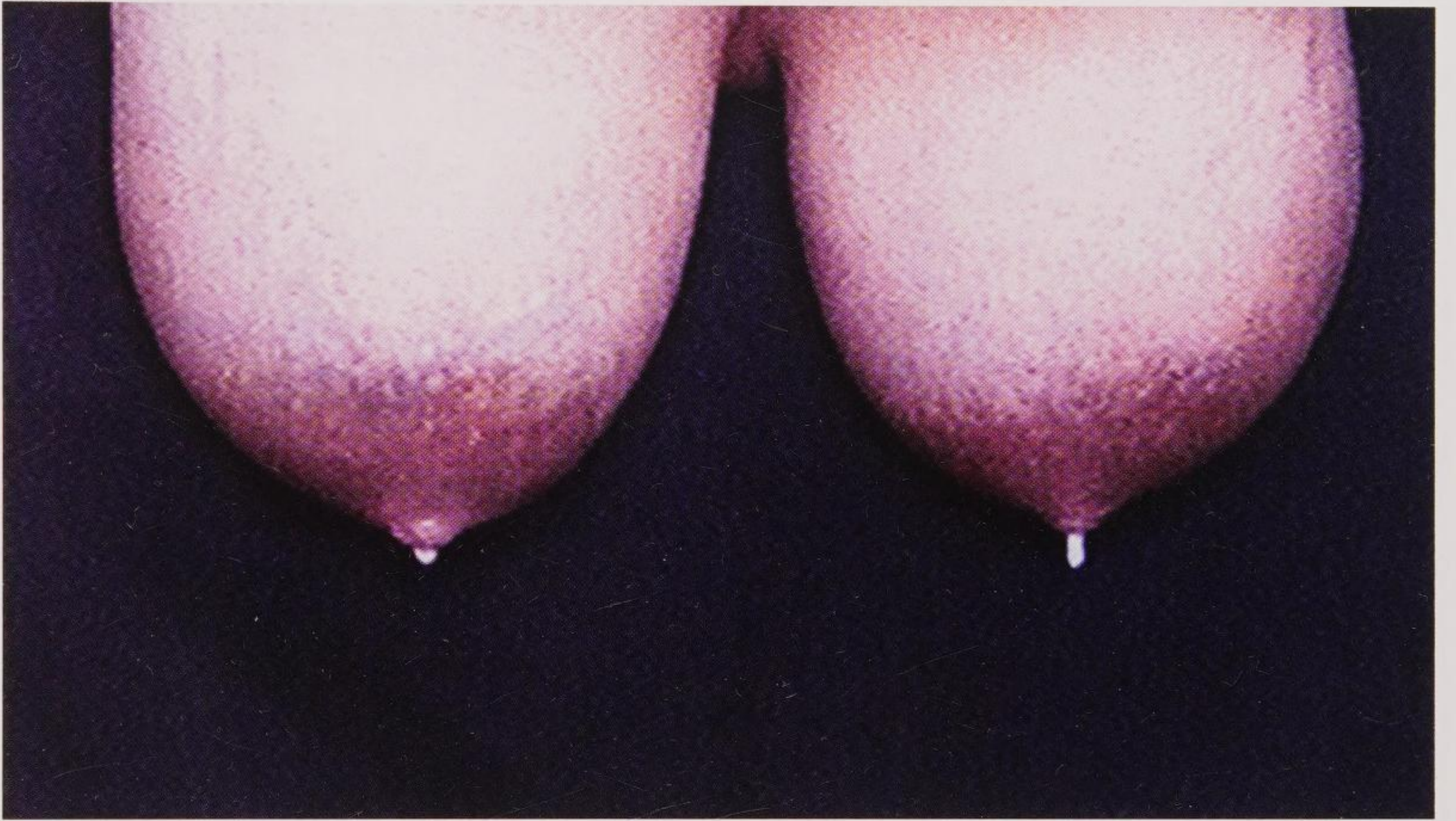
Girl, from the *Color Me* series, 1999. Twelve color photographs mounted on wood, spices in glass tubes, each mounted print 17 × 19⁷/₈" (43 × 50 cm), total installation approx. 70⁷/₈ × 99¹/₂" (180 × 252.7 cm). Seippel Collection, Cologne. (Photo: Nica Krauer, Kunstmuseum Luzern, courtesy of Seippel Collection, Cologne)

Zineb Sedira (France, b. 1963)



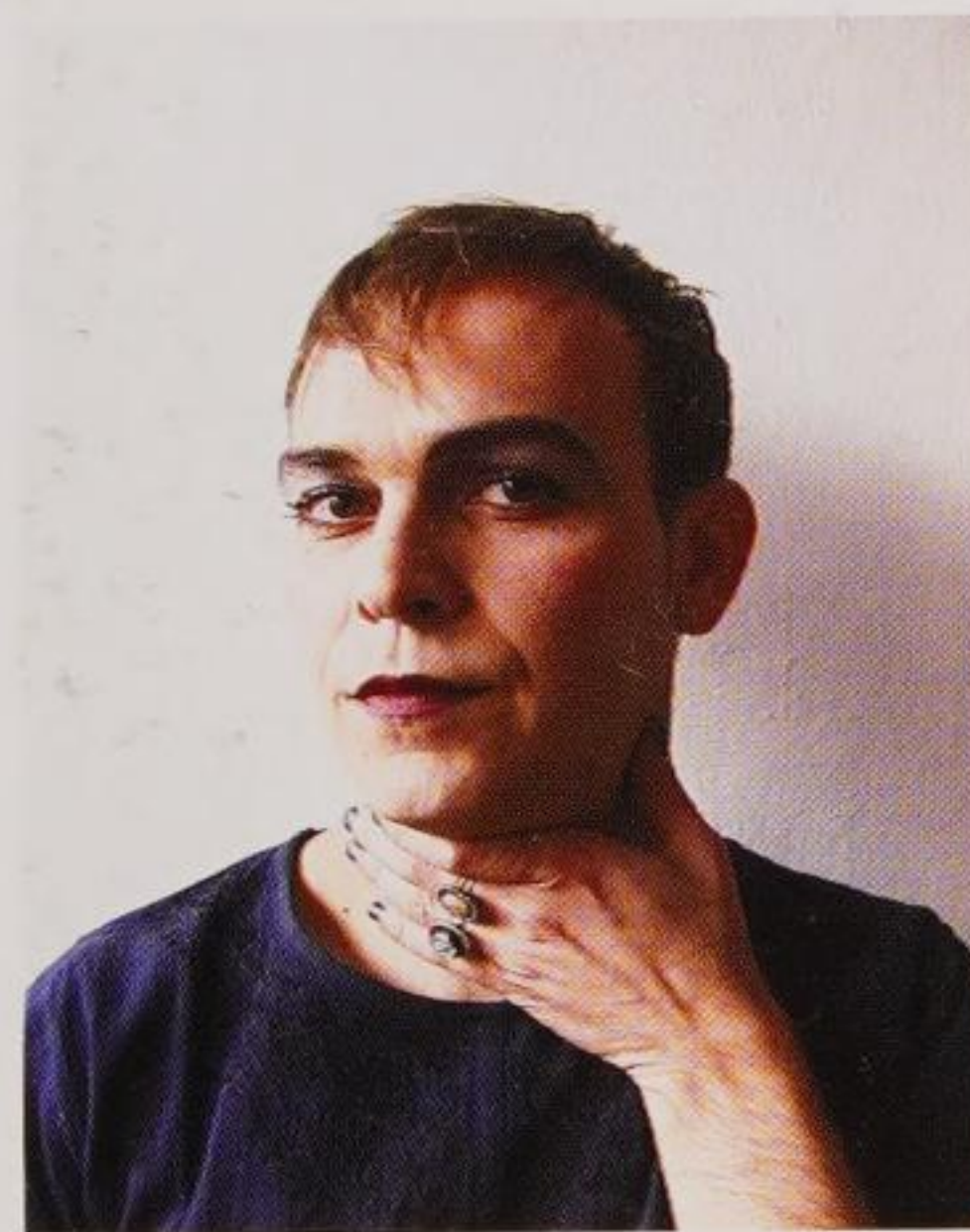
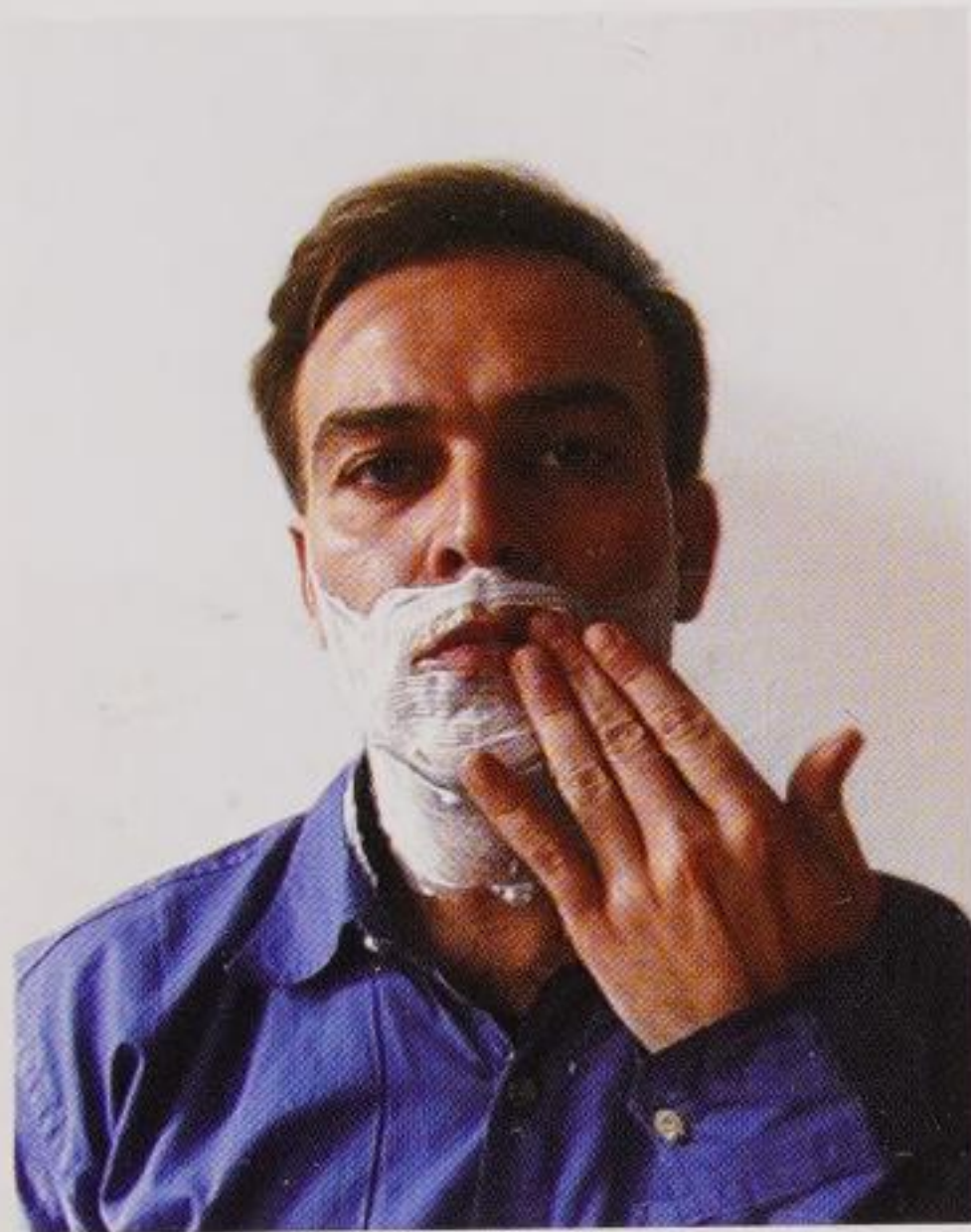
Mother Tongue, 2002. Three-channel video installation, color, sound, 11 min., with monitors and headphones, dimensions variable. Centre Pompidou, Paris; Musée Nationale de l'Histoire de l'Immigration, Paris. (Photos: courtesy of the artist and Galerie Kamel Mennour, Paris)

Canan Şenol (Turkey, b. 1970)



Fountain (Çeşme), 2000. DVD, color, sound,
57 min., edition of 6. Lent by the artist

Tejal Shah (India, b. 1979)



Trans-, 2004–5. Two-channel video installation with 2 vertical plasma screens or 2 video projections opposite each other, color, sound, 12 min., dimensions variable; plasma screens: at least 21" (53.3 cm) diagonal. Collaboration with Marco Paulo Rolla. Lent by the artist. (Photos: courtesy of the artist and Thomas Erben Gallery, New York)



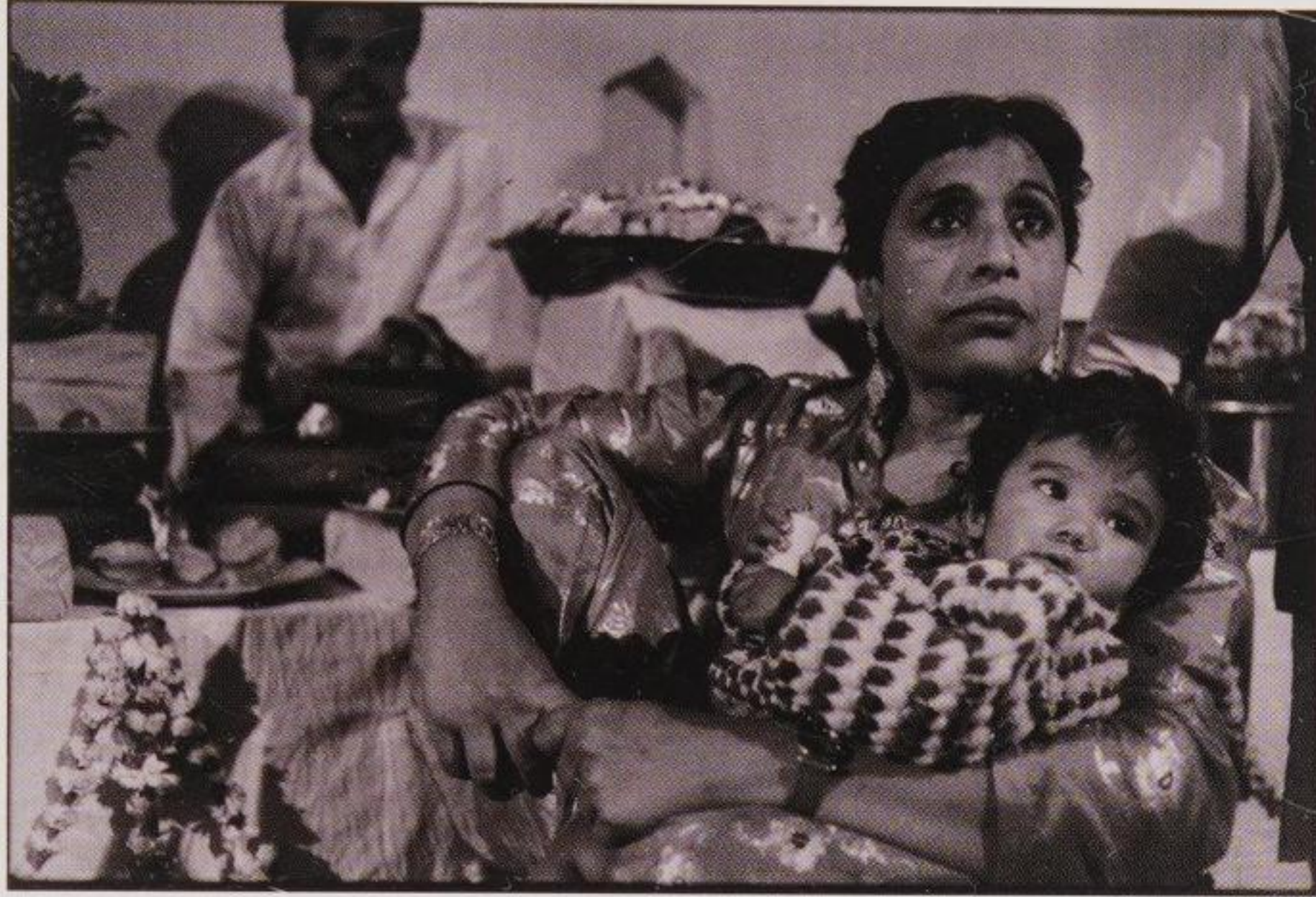
The Illustrated Page Series #1, 2005–6. Gouache, gold leaf, and silkscreen pigment on paper, 66 × 88" (167.6 × 223.5 cm). In collaboration with the Fabric Workshop and Museum, Philadelphia. Sikkema Jenkins & Co., New York

Shahzia Sikander (Pakistan, b. 1969)

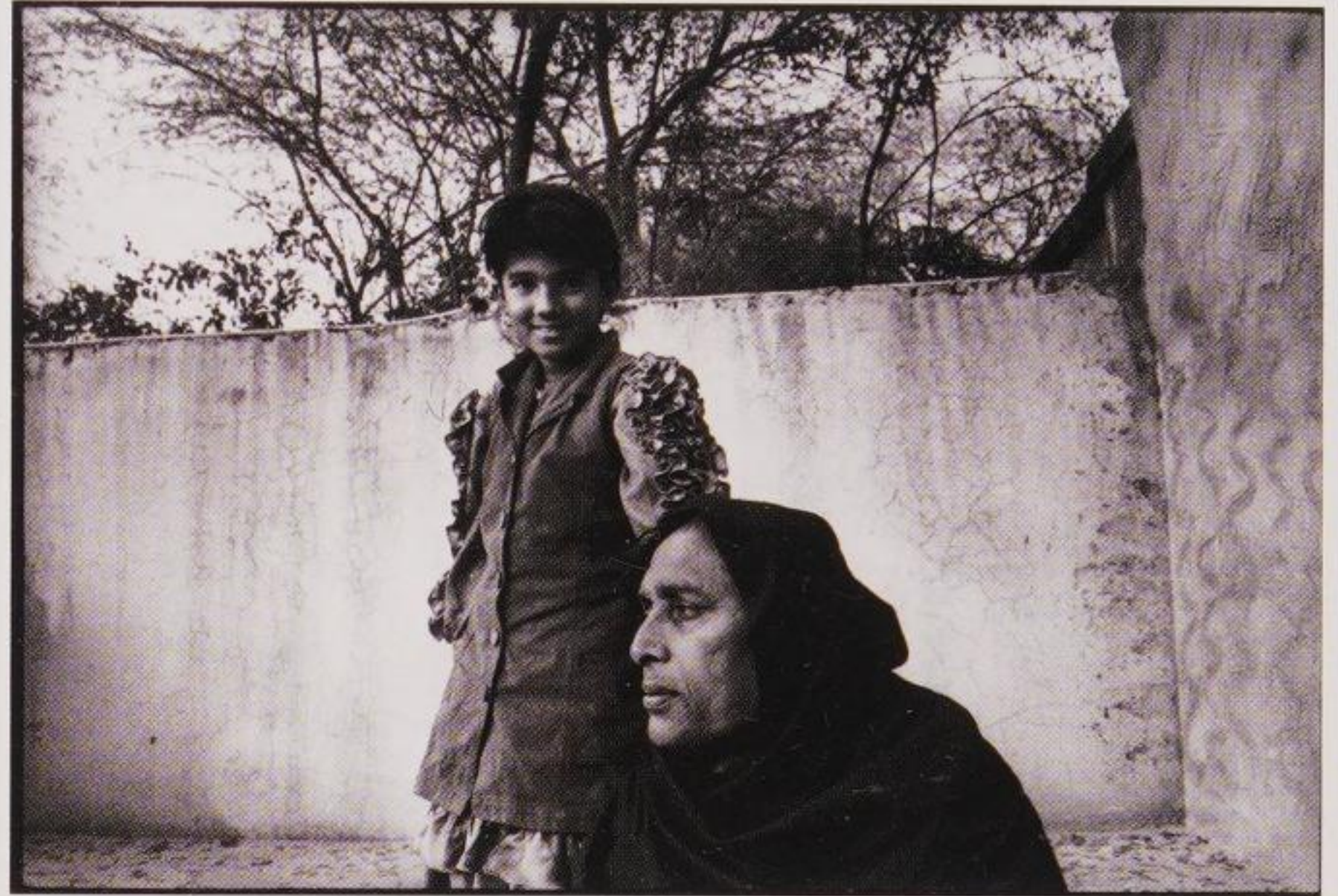


Ready to Leave, 1997. Dry vegetable pigment, watercolor, and teawater on paper, 9¾ x 7½" (24.8 x 19.1 cm). Whitney Museum of American Art, New York. Purchase, with funds from the Drawing Committee, 97.83.3. (Photo: courtesy of Sikkema Jenkins & Co., New York)

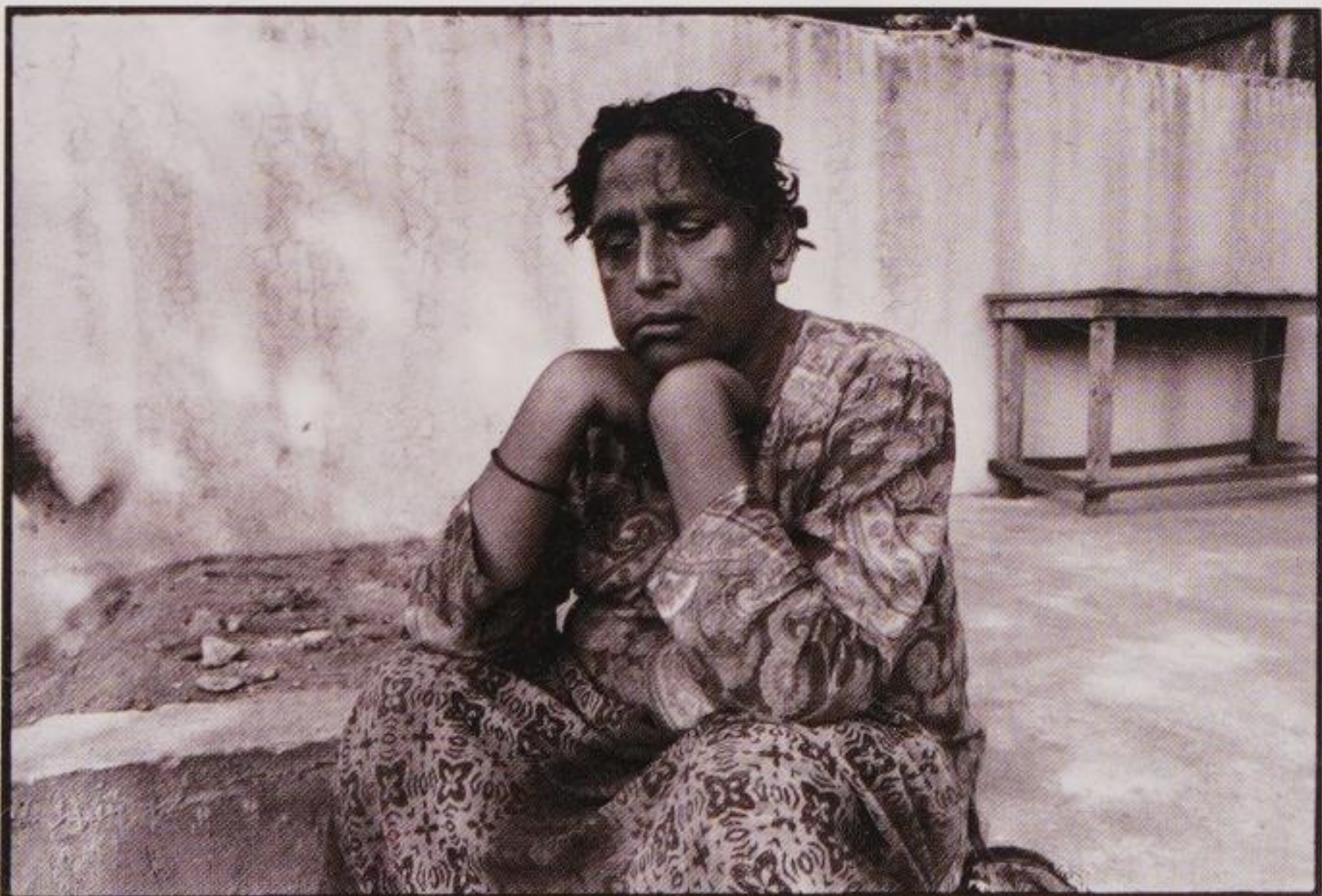
Dayanita Singh (India, b. 1961)



Mona with Baby Ayesha, 1990. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Lent by the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001). (Photo: courtesy of the artist and Frith Street Gallery, London)



Mona with Ayesha in Graveyard, 1996. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Frith Street Gallery, London. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001). (Photo: courtesy of the artist and Frith Street Gallery, London)



Mona in Graveyard, 1999. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Lent by the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001). (Photo: courtesy of the artist and Frith Street Gallery, London)



Mona in Autorickshaw, 2000. Gelatin silver print, 12 × 18" (30.5 × 46 cm). Lent by the artist, Frith Street Gallery, London, and Scalo Publishers. From the book *Myself Mona Ahmed: Dayanita Singh* (Zurich: Scalo Publishers, 2001). (Photo: courtesy of the artist and Frith Street Gallery, London)

Sissi (Italy, b. 1977)



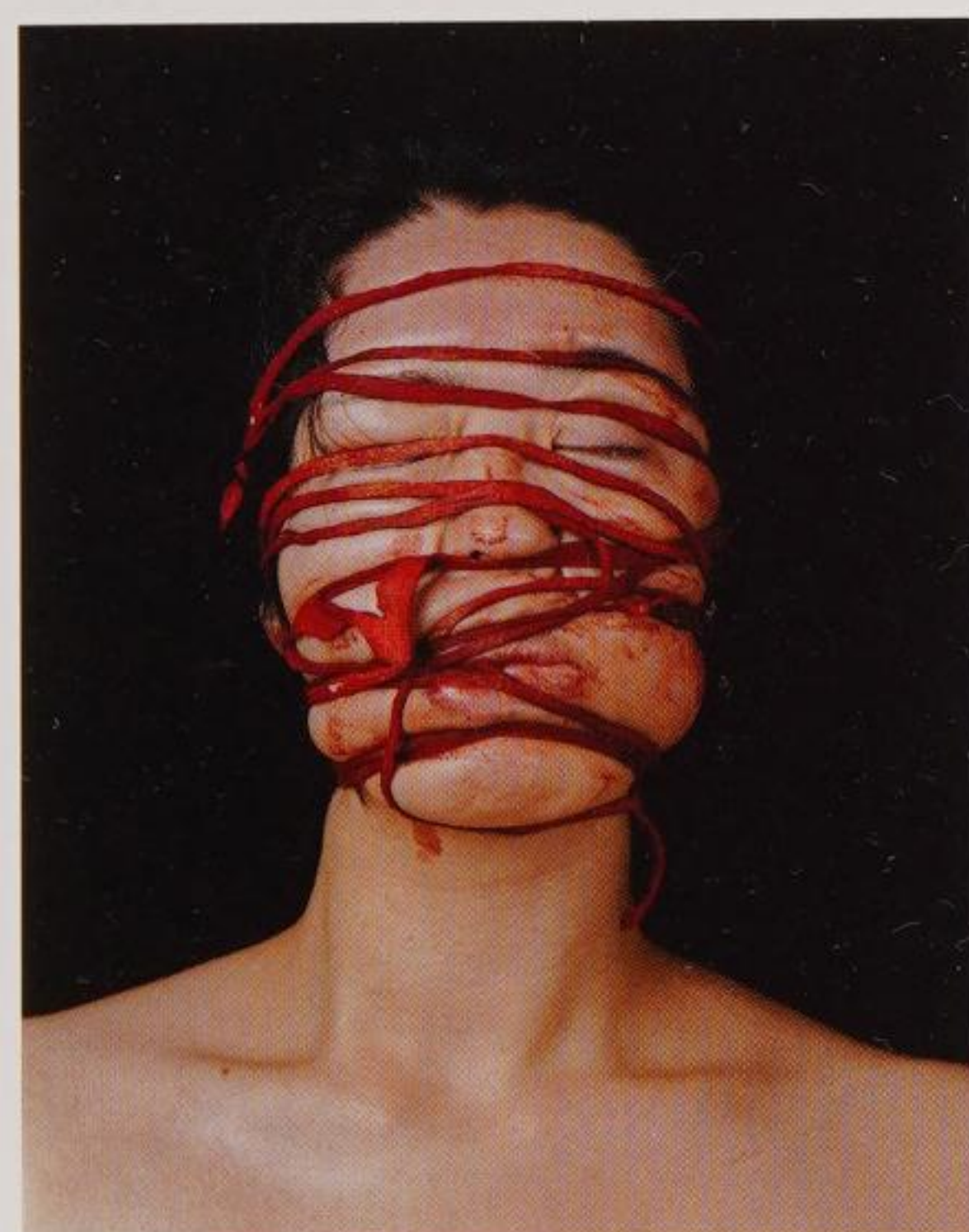
Nature, 2006–7. Production still; installation and performance with 30,000 nylon multicolor sponges, as created for the *Insight* exhibition series at Chelsea Art Museum, New York, May 25, 2006. (Photo: Matt Jones, courtesy of the artist and Biagiotti Progetto Arte, Florence). A performance and installation are to be created for *Global Feminisms*.

Sanghee Song (South Korea, b. 1970)



The National Theater, 2004. Video, color, sound, 13 min., dimensions variable. Lent by the artist

Ryoko Suzuki (Japan, b. 1970)



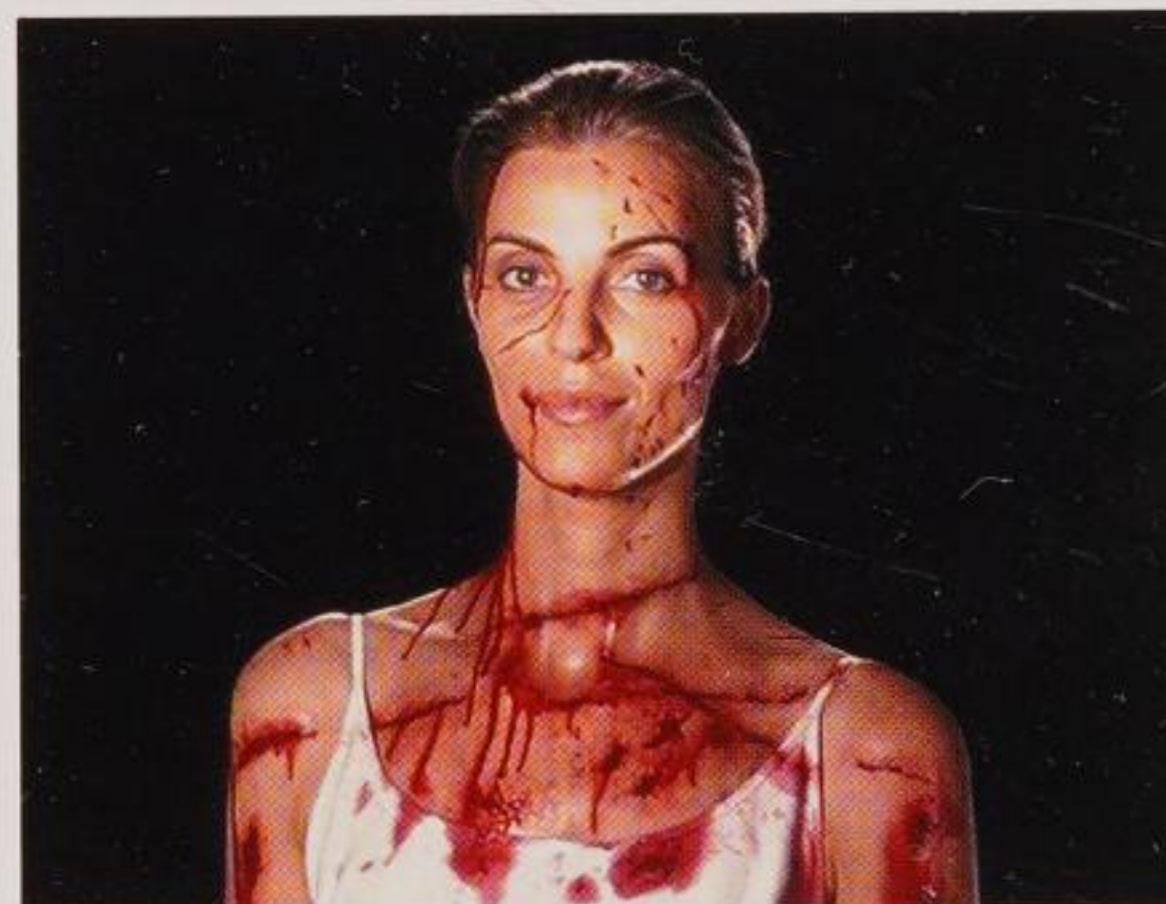
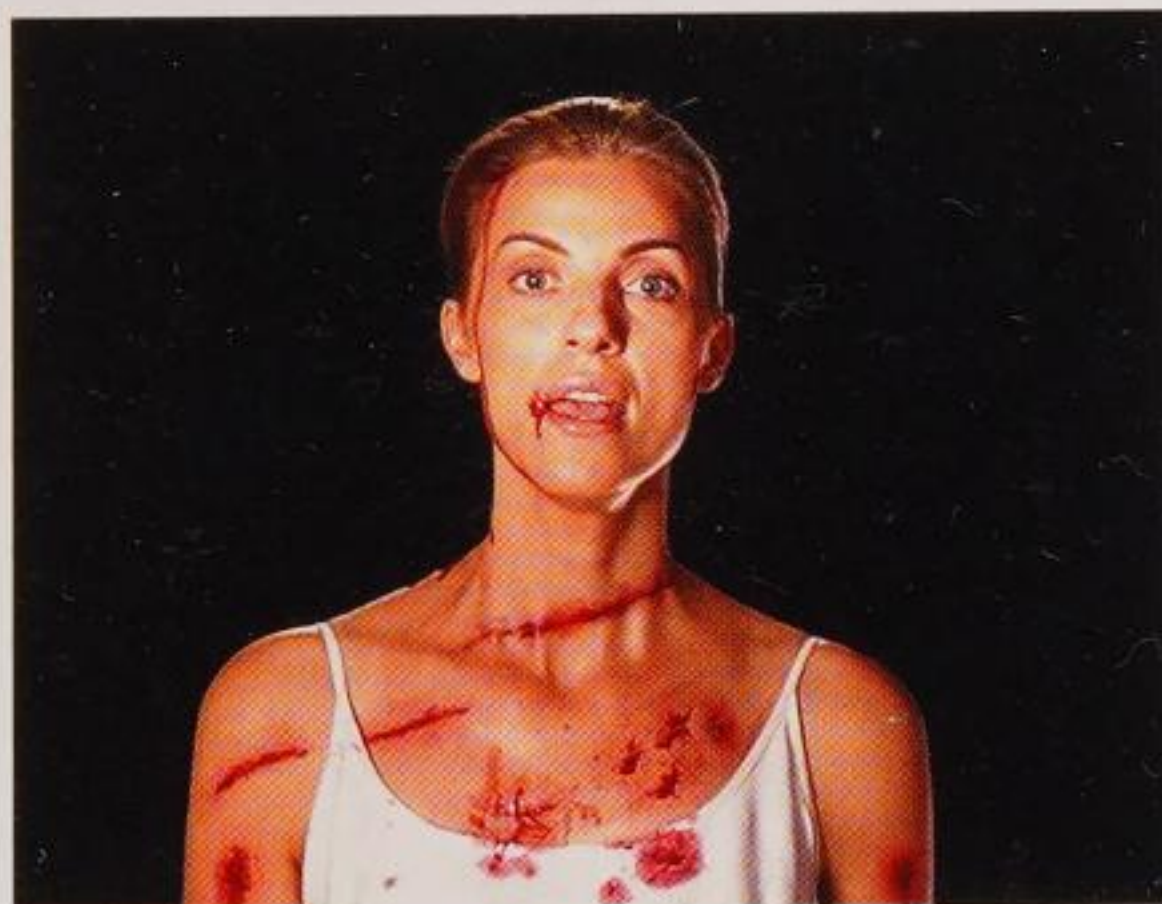
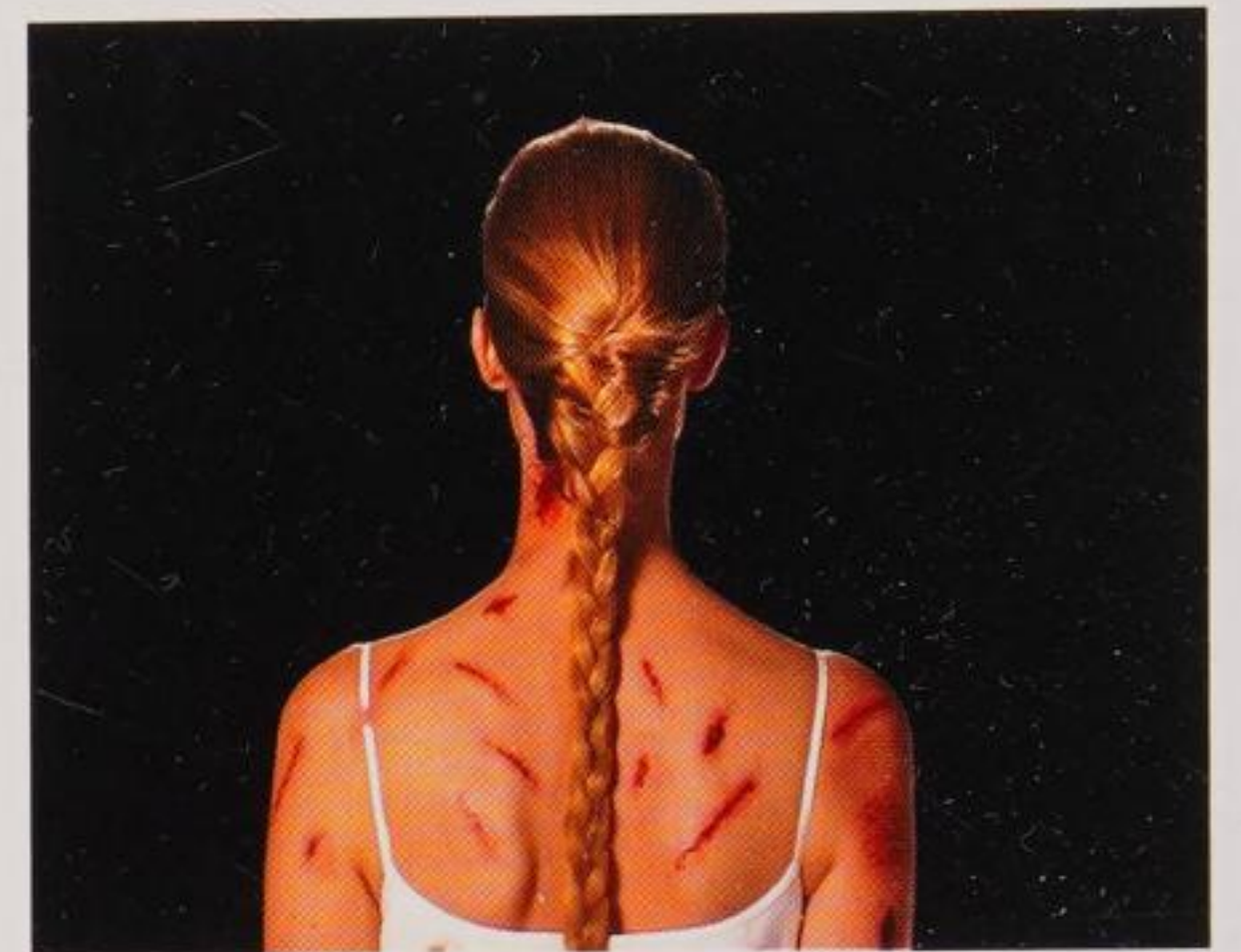
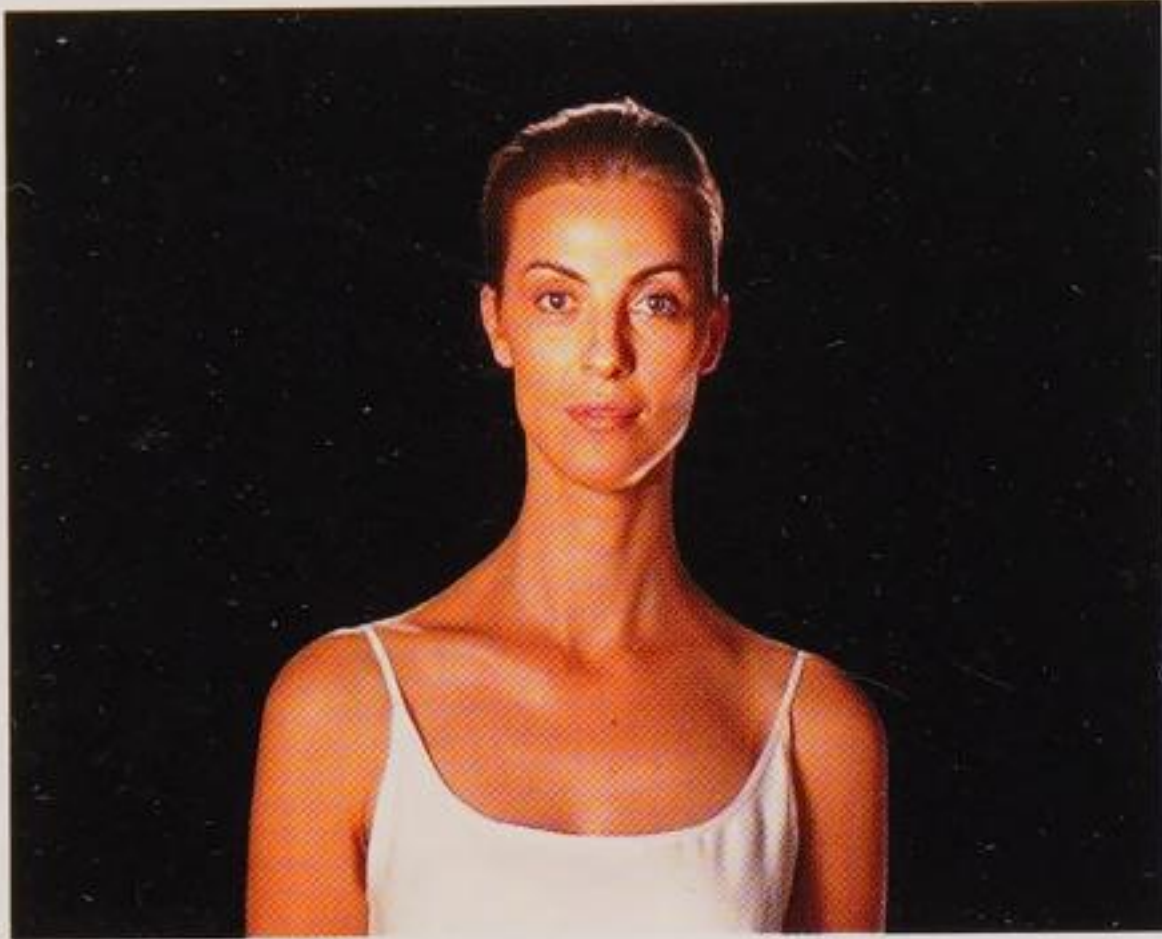
Three works from the *Bind* series, 2001. Lambda prints, each 78³/₄ x 57¹/₈" (200 x 145 cm). Tokyo Metropolitan Museum of Photography. (Photos: courtesy of Zeit-Foto Salon, Tokyo)

Sam Taylor-Wood (U.K., b. 1967)



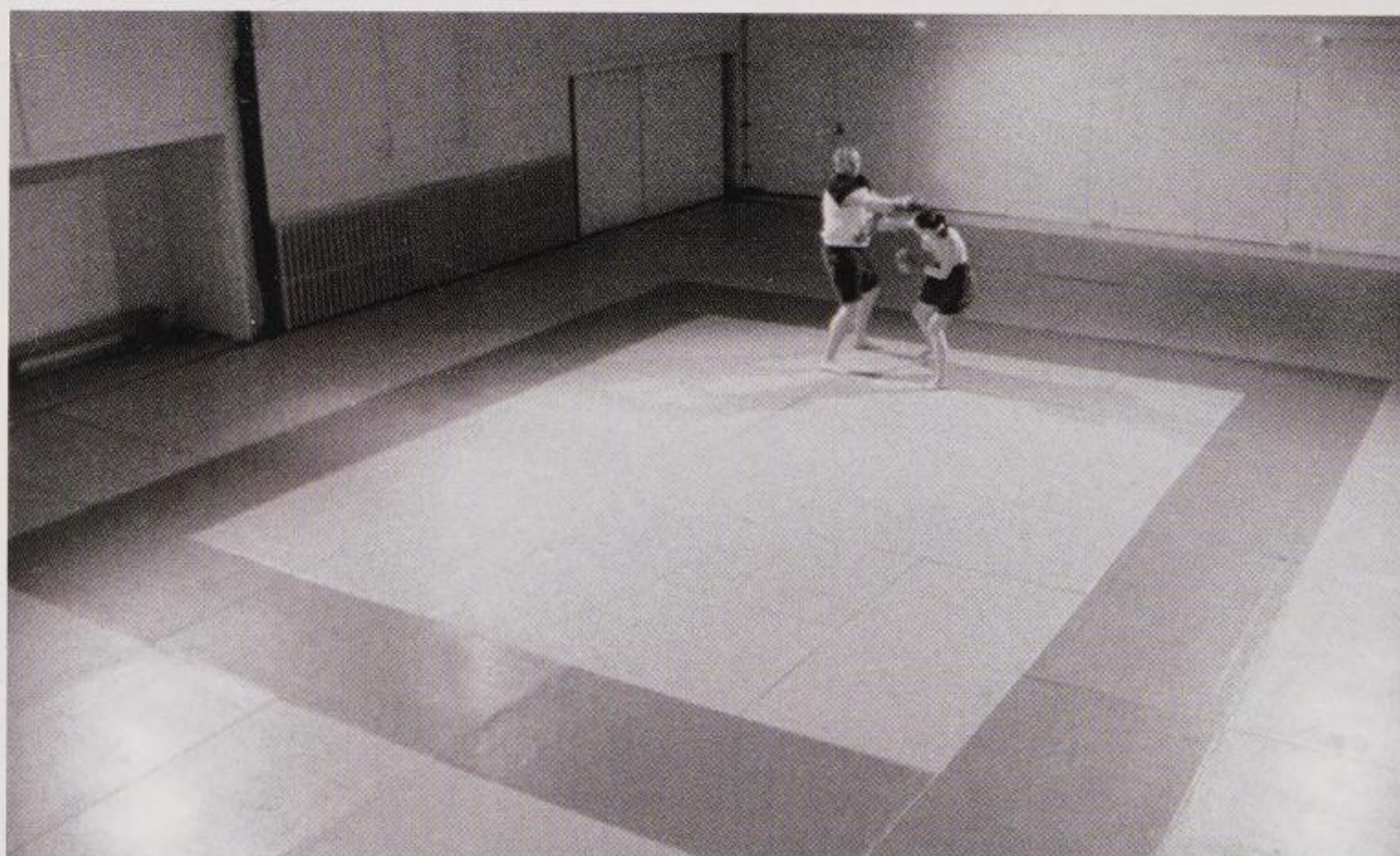
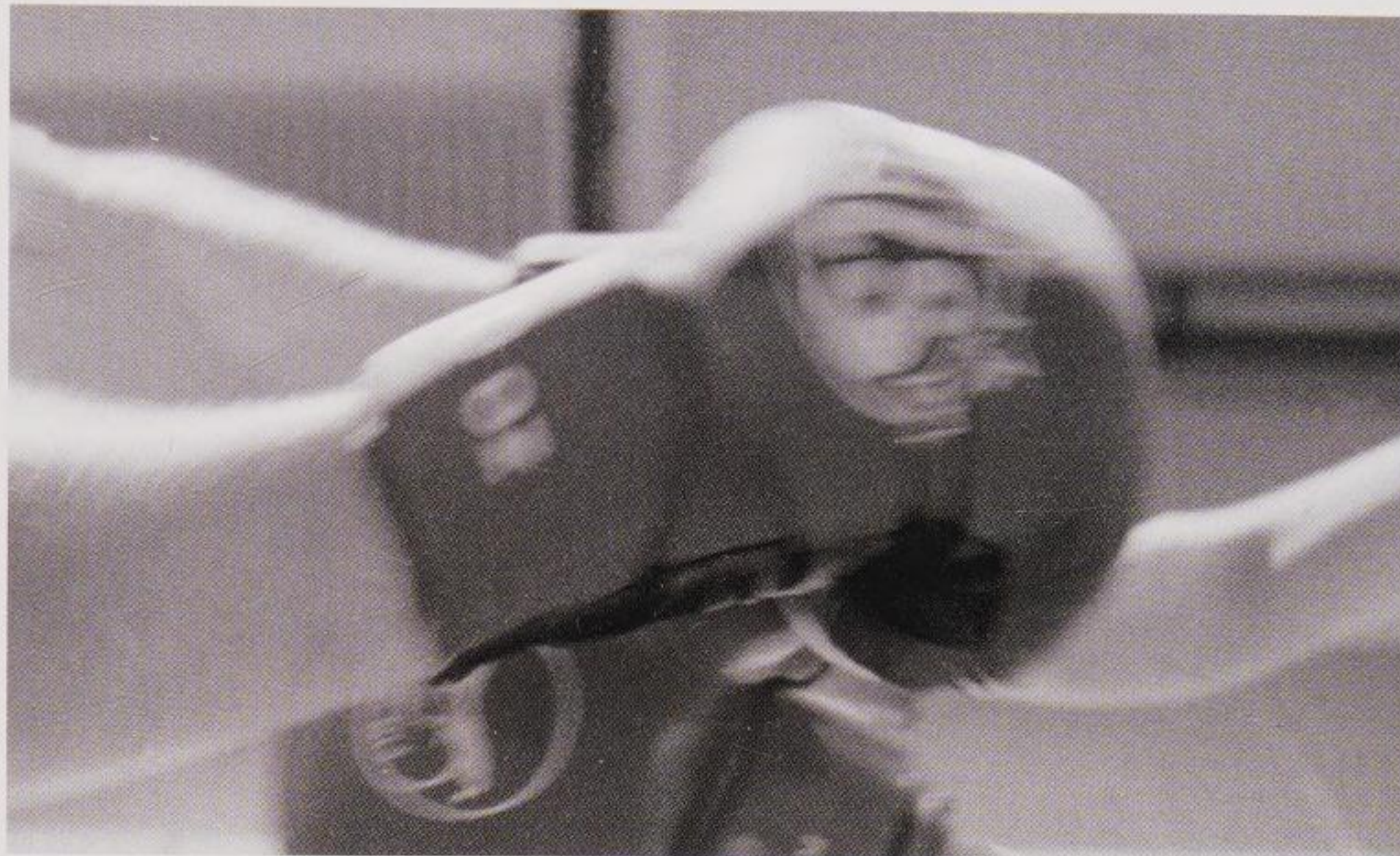
Hysteria, 1997. Laserdisc video, color, 8 min. White Cube, London.
© Sam Taylor-Wood. (Photos: courtesy of Jay Jopling/White Cube, London)

Milica Tomic (Serbia, b. 1960)



I Am Milica Tomic, 1998–99. Single-channel video, color, sound, 9 min. Charim Galerie, Vienna.
(Photos: courtesy of the artist)

Salla Tykkä (Finland, b. 1973)



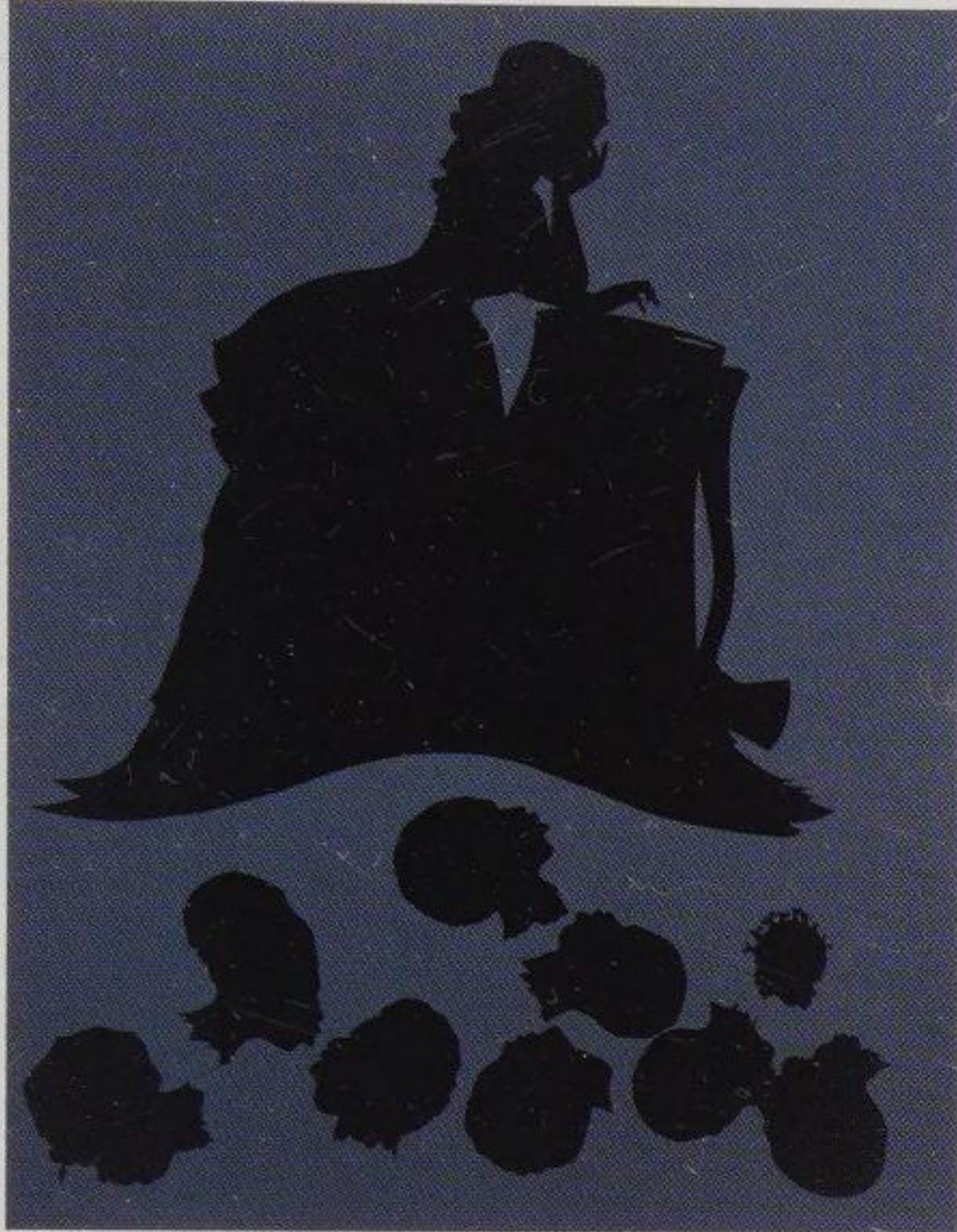
Power, 1999. 16 mm video, black and white, sound, 4 min. 15 sec. Private collection, New York. (Photos: courtesy of the artist and Yvon Lambert, New York and Paris)

Adriana Varejão (Brazil, b. 1964)



Corner Jerked-Beef Ruin (Ruina de charque—quina), 2003. Oil on wood and polyurethane, 87³/₈ × 42¹/₂ × 36¹/₄" (222 × 108 × 92 cm). Collection of the Arizona State University Art Museum. Purchase, with funds from the FUNd at Arizona State University and support from the Museum Advisory Board. (Photo: courtesy of Lehmann Maupin Gallery, New York)

Kara Walker (U.S.A., b. 1969)



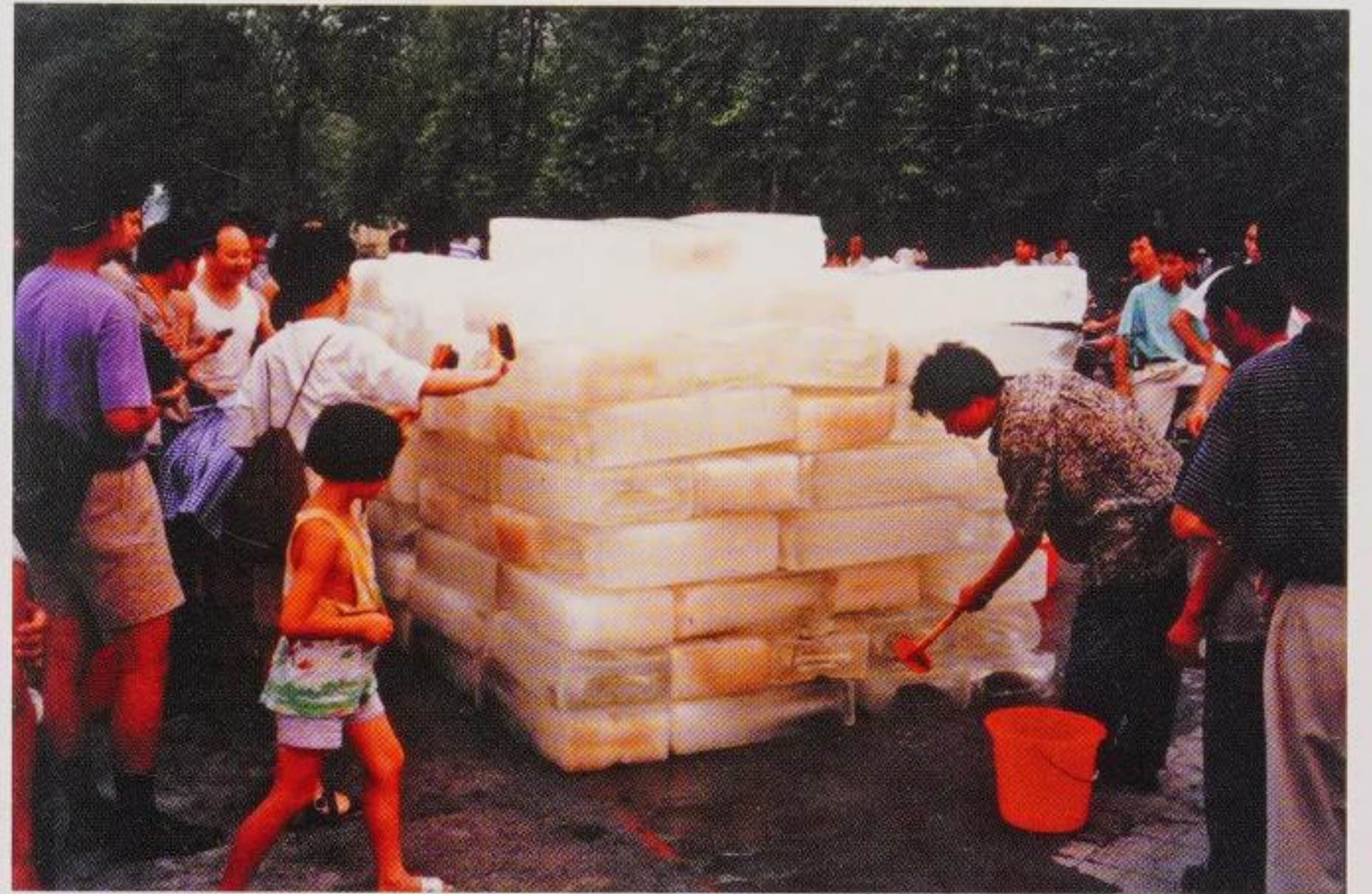
Scene #26, Scene #5, and Scene #18 from the Emancipation Approximation series, 1999–2000. Silkscreen prints, edition of 20, each 44 × 34" (111.8 × 86.4 cm). Sikkema Jenkins & Co., New York

Miwa Yanagi (Japan, b. 1967)



Yuka, from the *My Grandmothers* series, 2000. Chromogenic print on Plexiglas, mounted on aluminum, 63 × 63" (160 × 160 cm). Collection of Linda Pace, San Antonio, Texas. © Miwa Yanagi. (Photo: courtesy of the artist)

Yin Xiuzhen (China, b. 1963)



Washing the River, 1995. Set of 4 chromogenic photographs, edition of 12, each 31½ x 47¼" (80 x 120 cm). Documentation of a performance with water from a polluted river, brushes, ice, plastic pails, and fresh water in Chengdu, China, 1995. Lent by the artist and Chambers Fine Art, New York. (Photos: courtesy of Chambers Fine Art, New York)

Carey Young (Zambia, b. 1970)



I Am a Revolutionary, 2001. Video, 4 min. 8 sec.
Lent by the artist and IBID Projects, London





Acknowledgments

Our first, and largest, debt of gratitude is the one we owe to Elizabeth A. Sackler. Without her firm and unswerving commitment to feminism and feminist art, there would be no Center for Feminist Art at the Brooklyn Museum and no *Global Feminisms* exhibition. We also acknowledge the friendship and support of the Trustees of the Elizabeth A. Sackler Foundation, Janet Bajan and Janet McKay.

Many people helped make this exhibition possible. Indeed, this was a collaborative effort from beginning to end. Among those who provided major assistance as friends, scholars, and advisors, we would like to mention Susan Aberth, Ursula Biemann, Irene Bradbury, Connie Butler, Iliana Cepero, Mari Ceruti, Bice Curiger, Jane DeBevoise, Katy Deepwell, Peter Downes, David Elliott, Monika Fabijanska, Janne Gallen-Kallela-Sirén, Tamar Garb, Alison Gingeras, Isabelle Graw, the Guerrilla Girls, Frederikke Hansen, Yuko Hasegawa, Deborah Johnson, Pepe Karmel, Akiko Kasuya, Marni Kessler, Anne Kirker, Megumi Kitahara, Norman Kleeblatt, Reiko Kokatsu, Vasif Kortun, Mika Kuraya, Marilyn Kushner, Yulin Lee, Serge Lemoine, Penny Liebman, Alanna Lockward, Victoria Lu, Anne Marsh, Régis Michel, Dan Mills, Dorota Monkiewicz, Livia Monnet, Catriona Moore, Gerardo Mosquera, Dena Muller, Heike Munder, Varsha Nair, Simon Njami, Niclas Östlind, Martina Pachman, Alfred Pacquement, Apinan Poshyananda, James Putnam, Irit Rogoff, Jerry Saltz, Yoshiko Shimada, Mark Sladen, Abigail Solomon-Godeau, Catherine Speck, Rob Storr, Aneta Szylak, Eugene Tan, Susie Tharu, and Alina Troyano. We would like to extend particular gratitude to Joe Martin Hill for his advice throughout this project.

The participants in the seminar "Neofeminism: Contemporary Women Artists, a Global View," in the fall of 2004 at New York University's Institute of Fine Arts (led by the two co-curators of this exhibition), provided additional information and ideas. Special thanks go to the class assistant, Murtaza Vali, and to the group of intrepid graduate students who reported on significant art and artists: Ian Alteveer, Daniel Belasco, Michele Chase, Vanessa Davidson, Alison Gass, Helen Hsu, Mark Loiacono, Nicole Meyers, H. Alexander Rich, Alison Strauber, and Lori Waxman. Other students and graduates of the Institute of Fine Arts who contributed valuable help and information are: Helen Burnham, Aruna D'Souza, Tom McDonough, Kalliopi Minioudaki, and Jovana Stokic, as well as Jennifer Brown, who helped with picture research on short notice.

The curators would also like gratefully to acknowledge Carole Biagotti, Sadie Coles, Barbara Gladstone, Victoria Miro, Natalie Obadia, Maho Kubota at SCAI, Bob Monk and Barbara Wilhelm

at Gagosian Gallery, Meg Malloy at Sikkema Jenkins & Co., and everyone at White Cube, among the many gallerists who encouraged us. Magnus von Wistinghausen also supplied valuable information and an image of the work of his illustrious ancestor, the sculptor Marcello.

The organization of a global exhibition requires extensive travel. We are indebted to various organizations that made travel possible, including Nur A. Emirgil and Ayca User at the Moon and Stars Project in New York, Oyku Ozsoy at Platform Garanti Contemporary Art Center in Istanbul, and Sanne Kofod Olsen at the Danish Arts Agency in Copenhagen, as well as all the people who extended their hospitality and offered good advice along the way, including Joan and Frederick Baekeland, Mechthild Fend, Jacqueline Frydman, Zeren Goktan, Shirley Jaffe, Stacy Makishi, Zuka Mittelberg, Aleksandr Rossman, Vicky Ryder, Eser Selen, Peggy Shaw, Johnnie Walker, and Lois Weaver.

We extend our gratitude to the seven essayists: N'Goné Fall, Geeta Kapur, Michiko Kasahara, Joan Kee, Charlotta Kotik, Elisabeth Lebovici, and Virginia Pérez-Ratton. Their contributions are an invaluable addition to this catalogue, and to any discussion of global feminisms.

Of the countless Brooklyn Museum colleagues who have been instrumental in bringing this exhibition and catalogue to fruition, special thanks go to Arnold Lehman, whose unwavering commitment to and passion for this project were essential to its success. Other thanks go to Courtney Gerber, Amy Brandt, and especially Melissa Messina, our exhibition assistants *extraordinaires*, without whose good humor and hard work this project could not have happened; Katie Welty, who facilitated the immense bulk of registrarial work with aplomb; Ariel Herrera, our steadfast picture researcher; Deborah Wythe, for her management of the Museum's digital assets; Megan Doyle Carmody, for her exhibition management, and Leslie Brauman, who coordinated the funding; and, of course, Matthew Yokobosky, our exhibition designer, for his enthusiastic participation, good humor, and brilliance in organizing this complex exhibition. We are enormously grateful to James Leggio, our editor, and his staff for so graciously and expertly marshaling this book into existence.

Finally, and most important, as curators of *Global Feminisms* we express our gratitude to the artists in this exhibition whose passion and dedication to their work enriched our curatorial vision and truly made this show possible.

Maura Reilly and Linda Nochlin

Artist Biographies

The conventions of each artist's language are followed for the names in this book, including the order of given name versus family name, except when the artist has indicated a different practice.

Lida Abdul (b. 1973) was born in Kabul, Afghanistan. She lived in Germany and India as a refugee before coming to the U.S.A. She earned a B.A. in political science in 1997 and a B.A. in philosophy in 1998 from California State University, Fullerton, as well as an M.F.A. from the University of California, Irvine, in 2000. She has had solo shows at Kunsthalle Wien, Vienna; Banff Centre for the Arts, Alberta, Canada; Giorgio Persano Gallery, Turin; Museum voor Moderne Kunst Arnhem, Netherlands; and the 51st Venice Biennale. Her work has been included in group exhibitions at such venues as Centre d'Art Contemporain de Brétigny (CAC Brétigny), France; Milwaukee Institute of Art & Design, Wis.; ifa Galleries, Berlin and Stuttgart; Spencer Museum of Art, University of Kansas, Lawrence; Australian Centre for Contemporary Art, Melbourne; Le capcMusée d'Art Contemporain de Bordeaux, France; and Le Parvis, Centre d'Art Contemporain, Tarbes, France. Abdul was the winner of the Taiwan Award at the Venice Biennale in 2005. In 2006 she also participated in the São Paulo Bienal, Brazil; the Gwangju Biennale, South Korea; and the Singapore Biennale. She lives and works in both Kabul and Los Angeles.

Mequitta Ahuja (b. 1976) was born in Grand Rapids, Mich. She earned a B.A. from Hampshire College, Amherst, Mass., in 1998, and an M.F.A. from the University of Illinois at Chicago in 2003. A solo show was recently held for her work at the Museum of Contemporary Art, Chicago, and she has been included in group exhibitions at Johnsonese Gallery, Chicago; Contemporary Art Workshop, Chicago; Ethan Cohen Fine Arts, New York; Tenri Cultural Institute of New York, New York; and Ulrich Museum of Art, Wichita State University, Kans. Ahuja's work can be found in the permanent collection of the Ulrich Museum of Art. She currently lives and works in Chicago.

Pilar Albarracín (b. 1968) was born in Seville, Spain. She earned a B.F.A. from Seville University in 1993. Her work has been the subject of solo exhibitions at Galería Juana de Aizpuru in Madrid and Seville; Sala Montcada de la Fundació La Caixa,

Barcelona; Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria; Reales Atarazanas de Sevilla, Spain; and Kewenig Galerie, Cologne. She has been included in group shows at such venues as Macedonian Museum of Contemporary Art, Thessaloníki, Greece; P.S.1 Contemporary Art Center, New York; Museo de Arte Contemporáneo Español, Valladolid, Spain; Centre National d'Art et du Paysage de Vassivière en Limousin, France; İstanbul Modern Sanat Müzesi; and Magasin 3 Stockholm Konsthall. Albarracín also participated in the First International Contemporary Art Biennial of Seville, in 2004, and the Moscow Biennale of Contemporary Art and the Venice Biennale in 2005. She currently lives and works in Madrid.

Ghada Amer (b. 1963) was born in Cairo, Egypt. She earned a B.F.A. in 1986 and an M.F.A. in 1989 from École Pilote Internationale d'Art et de Recherche, Villa Arson, Nice, France. In 1997 she was the recipient of a Pollock-Krasner Foundation grant, and in 1999 she received the UNESCO award at the Venice Biennale. She has had solo exhibitions at San Francisco Art Institute; De Appel Foundation, Center for Contemporary Art, Amsterdam; Indianapolis Museum of Art, Ind.; Institut Valencià d'Art Modern, Spain; Davis Museum and Cultural Center, Wellesley College, Mass.; H&R Block Artspace at Kansas City Art Institute, Mo.; and Gagosian Gallery, New York. Her work has been exhibited in group shows at such venues as Mori Art Museum, Tokyo; Deste Foundation Centre for Contemporary Art, Athens; National Museum of African Art, Washington, D.C.; Queens Museum of Art, New York; İstanbul Modern Sanat Müzesi; and AroS Aarhus Kunstmuseum, Århus, Denmark. She participated in the Johannesburg Biennale in 1997; the Venice Biennale in 1999; the Gwangju Biennale, South Korea, and the Whitney Biennial, both in 2000; and the Venice Biennale in 2005. Amer's work can be found in numerous prominent collections including the following: Art Institute of Chicago; Birmingham Museum of Art, Ala.; Centre Pompidou, Paris; Museum Kunst Palast, Düsseldorf; Leeum, Samsung Museum of Art, Seoul; and Tel Aviv Museum of Art. She now lives and works in New York.

Emmanuelle Antille (b. 1972) was born in Lausanne, Switzerland, where she lives and works today. She attended École Supérieure d'Art Visuel, in Geneva, from 1991 to 1996, and Rijksakademie van Beeldende Kunsten, in Amsterdam, from 1997 to 1998. Solo exhibitions of her work have been held at

Contemporary Art Centre, Vilnius, Lithuania; Renaissance Society at the University of Chicago; Kunsthhaus Baselland, Basel; Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria; Centre for Contemporary Arts, Glasgow; Centre pour l'Image Contemporaine Saint-Gervais, Geneva; Tokyo Wonder Site, Tokyo; and Nichido Contemporary Art, Tokyo. Antille has been included in group exhibitions at Migros Museum für Gegenwartskunst, Zurich; Kunsthhaus Dresden; National Centre for Contemporary Arts, Moscow; Fries Museum, Leeuwarden, Netherlands; Phoenix Art, Hamburg; and Para/Site Art Space, Hong Kong. Her work was included in the Venice Biennale in 2003 as well as the Busan Biennale, South Korea, in 2004.

Arahmaiani (b. 1961) was born in Bandung, Indonesia. She received a B.F.A. in 1983 from Bandung Institute of Technology and studied at both Paddington Art School, Sydney, Australia, from 1985 to 1986, and Akademie voor Beeldende Kunst en Vormgeving, Enschede, Netherlands, from 1991 to 1992. Her work has been exhibited throughout the world at such venues as Australian Centre for Contemporary Art, Melbourne; Hokkaido Asahikawa Museum of Art, Japan; Lasalle-SIA College of the Arts, Singapore; Der Rest der Welt, Pirmasens, Germany; World Social Forum, Mumbai, India; Impakt, Utrecht, Netherlands; Singapore Art Museum; and Asia-Australia Arts Centre, Sydney. Additionally, she has held international performances in Australia, Brazil, Cuba, Germany, Indonesia, Japan, Spain, Sweden, and the U.S.A. Arahmaiani participated in the Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, in 1996; the Bienal de La Habana, Havana, Cuba, in 1997; the Biennale d'Art Contemporain de Lyon, France, and Werkleitz Biennale, Germany, in 2000; the São Paulo Bienal, Brazil, and the Gwangju Biennale, South Korea, in 2002; and the Venice Biennale in 2003. She currently lives and works in Jakarta and Bandung.

Oreet Ashery (b. 1966) was born in Jerusalem, Israel. She earned a B.A. in Fine Arts from Sheffield Hallam University, England, in 1992, and an M.A. in Fine Art from Central Saint Martins College of Art and Design, London, in 2000. The recipient of numerous awards, she was given a Millennium Award from the Millennium Commission (U.K.) in 2000, as well as a Research and Development Grant and a Visual Arts Grant from London Arts in 2001. She has had solo exhibitions at Still

& Bruch Gallery, Berlin; Kapelica Gallery, Ljubljana, Slovenia; Bluecoat Art Centre, Liverpool, England; and Foxy Production, New York. Her work has been included in group exhibitions at O.K. Center for Contemporary Art, Linz, Austria; Century Gallery, London; Artist Network Gallery, New York; Galería de Arte Mexicano, Mexico City; Centre of Attention, London; and Centro Cultural Telemar, Rio de Janeiro. Ashery's work can be found in the permanent collections of the MAG Collection at the Ferens Gallery in Leeds and Tate Britain, London. She currently lives and works in London.

Fiona Banner (b. 1966) was born in Merseyside, England. She earned a B.F.A. from Kingston Polytechnic in 1989, and an M.F.A. from Goldsmiths College, University of London, in 1993. Her most recent solo exhibitions have been held at M1301PE, Los Angeles; Galerie Barbara Thumm, Berlin; Tracy Williams Ltd., New York; Frith Street Gallery, London; and Brian Butler, Los Angeles. Her work has been included in group exhibitions at Walker Art Center, Minneapolis; Institute of Contemporary Arts, London; Tate Britain, London; Kunsthalle Wien, Vienna; AR/GE Kunst Galerie Museum, Bolzano, Italy; Museum Jan Cunen, Oss, Netherlands; Art Gallery of York University, Toronto; and the British Council, London. She also participated in the Berlin Biennial in 2001. Banner's work can be found in the collections of Arts Council England; Contemporary Art Society, London; Metropolitan Museum of Art, New York; Neuberger & Berman, New York; Philadelphia Museum of Art; Tate Britain; and Tate Liverpool, among others. She currently lives and works in London.

Anna Baumgart (b. 1966) was born in Warsaw, Poland, where she lives and works today. She graduated from the Academy of Fine Arts in Gdańsk in 1994 with a master's degree in sculpture. Solo exhibitions have been held for her work at State Art Gallery, Gdańsk; International Arts Centre, Poznań; Centre for Contemporary Art, Ujazdowski Castle, Warsaw; and Zacheta National Gallery of Art, Warsaw. Baumgart's work has been included in group exhibitions at National Museum, Warsaw; Charim Galerie, Vienna; Macedonian Museum of Contemporary Art, Thessaloniki, Greece; Goethe-Institut Thessaloniki, Greece; Centre for Contemporary Art, Warsaw; National Centre for Contemporary Arts, Moscow; and Kunsthhaus Dresden. She recently opened the Café Baumgart in Warsaw, a forum for sociopolitical activities for the Anarcho-Feminist Movement.

Rebecca Belmore (b. 1960) was born in Upsala, Ontario, Canada. From 1984 to 1987 she studied at Ontario College of Art & Design. In 2004 she was awarded the VIVA Award as well as the Steam Whistle Art Award for Best Museum Show. In 2005 she was awarded an honorary doctorate from Ontario College of Art & Design. She has had solo shows at Rhode Island School of Design (RISD) Museum, Providence; Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver; Art Gallery of Ontario, Toronto; Kingston University, Ontario; Western Front Society, Vancouver; Kamloops Art Gallery, Kamloops, British Columbia; TRIBE, Saskatoon, Saskatchewan; Pari Nadimi Gallery, Toronto; the 2005 Venice Biennale; and McMaster Museum of Art, McMaster University, Hamilton, Ontario. She has been included in group exhibitions at Wave Hill, Glyndor Gallery, Bronx, New York; Queen's Park, Toronto; Art Gallery of Mississauga, Ontario; Richmond Art Gallery, British Columbia; and Wheelwright Museum of the American Indian, Santa Fe, N.Mex., among others. Her work is included in the collections of Canada Council Art Bank; Art Gallery of Ontario, Toronto; and Canadian Museum of Contemporary Photography, Ottawa, Ontario. Belmore also participated in the Tirana Biennale, Albania, in 2005. She currently lives and works in Vancouver.

Kate Beynon (b. 1970) was born in Hong Kong. In 1993 she earned a B.F.A. from Victorian College of the Arts in Southbank, Melbourne, Australia. In 2004 she was the recipient of a Professional Development Grant from the Visual Arts Fund of the Australia Council for a residency in Harlem, New York. Her work has been the subject of solo exhibitions at Asia-Australia Arts Centre, Sydney; Bellas Gallery, Brisbane; The Physics Room, Christchurch, New Zealand; and Sutton Gallery, Melbourne. She has participated in group exhibitions at Ian Potter Museum of Art at the University of Melbourne; Museum of Contemporary Art, Sydney; Monash University Museum of Art, Clayton, Australia; Art Gallery of South Australia, Adelaide; Campbelltown Arts Centre, Sydney; and TarraWarra Museum of Art, Victoria. She also participated in the 2002 Liverpool Biennial. Beynon's work is included in the collections of Art Gallery of South Australia, Adelaide; Artbank, Australia; Museum of Contemporary Art, Melbourne; Museum für Moderne Kunst, Frankfurt; National Gallery of Victoria, Melbourne; Vizard Foundation Art Collections, Melbourne; and Wesley Hospital, Brisbane. She currently lives and works in Melbourne.

Cass Bird (b. 1974) was born in Los Angeles, Calif. She earned a B.A. from Smith College in 1999. She has had solo shows at Brewery Art Colony, Los Angeles, and at Deitch Projects, New York. Her work has been exhibited in group shows at Spring Street Gallery, New York; Dumba Collective, Brooklyn, New York; Artists Space, New York; Great Hall Gallery at Cooper Union, New York; Jan Larsen Fine Art, New York; One Institute, Los Angeles; as well as the Art + Commerce Festival of Emerging Photographers in Japan, Madrid, and Brooklyn. Bird's work is included in the permanent collection of the Brooklyn Museum. She currently lives and works in New York.

Zoulikha Bouabdellah (b. 1977) was born in Moscow, Russia. At an early age she moved to Algeria and then in the 1990s moved to Paris. She earned a Diplôme National d'Arts Plastiques in 2000 and a Diplôme National Supérieur d'Expression Plastique in 2002 from École Nationale Supérieure d'Arts Paris-Cergy. She also studied in a laureate program at the Villa Médicis Hors les Murs in Cape Town, South Africa, through the AFAA (French Association for Artistic Action) in 2005. She had a recent solo exhibition at La Lettre Volée in Brussels. She has been included in group shows at such venues as Museum Kunst Palast, Düsseldorf; Hayward Gallery, London; Centre Pompidou, Paris; Centre de Cultura Contemporània de Barcelona; and South African National Gallery, Iziko Museums of Cape Town, where she completed a three-month residency in 2005. Her films have been screened at Sadler's Wells and Tate Modern, both in London. She also participated in the Biennale of Contemporary African Art in Dakar, Senegal, in 2002 and 2004. She currently lives and works in Aubervilliers, France.

Elina Brotherus (b. 1972) was born in Helsinki, Finland. She earned an M.S. in analytical chemistry from the University of Helsinki in 1997, and an M.F.A. in photography from the University of Art and Design Helsinki in 2000. She has been the recipient of numerous awards for her work including the Five-Year Artist Grant from the Finnish State in 2004, the Carnegie Art Award for 2004, and one of the Citigroup Private Bank Photography Prizes in 2002. In addition to being included in group exhibitions worldwide, her work has been the subject of solo exhibitions at such prominent venues as Institute of Visual Arts, University of Wisconsin-Milwaukee; Kunsthalle Lophem/Center for Contemporary Art, Loppem-Zedelgem,

Belgium; Château d'Eau, Toulouse; Hungarian Photography Center, Budapest; FRAC (Fonds Régional d'Art Contemporain) Haute-Normandie, Rouen; Finnish-Norwegian Cultural Institute, Oslo; Finnish Museum of Photography, Helsinki; and Musée Nicéphore Niépce, Chalon-sur-Saône. Brotherus's work is in numerous collections including Amos Andersson Art Museum, Helsinki; Centre National des Arts Plastiques, Paris; Corcoran Gallery of Art, Washington, D.C.; Hasselblad Center, Gothenburg, Sweden; Moderna Museet, Stockholm; Musée d'Art Moderne et Contemporain, Strasbourg; Musée de l'Elysée, Lausanne, Switzerland; Saatchi Collection; and the Swedish Art Council, to name a few. She currently lives in Helsinki and Paris.

Tania Bruguera (b. 1968) was born in Havana, Cuba. She studied at Instituto Superior de Arte, Havana, from 1987 to 1992, and received an M.F.A. in performance from the School of the Art Institute of Chicago in 2001. In 1998 she was selected as a Guggenheim Fellow, and in 2000 she received the Prince Claus Prize (Netherlands). She has been the subject of solo shows at San Francisco Art Institute; Palacio de Abrantes, Salamanca, Spain; Museo Nacional de Bellas Artes, Havana; Franco Soffiantino Gallery, Turin; Rhona Hoffman Gallery, New York; and Kunsthalle Wien, Vienna. Her work has been exhibited in group shows at such venues as Pratt Institute, New York; Deste Foundation Centre for Contemporary Art, Athens; Museum für Moderne Kunst, Frankfurt; P.S.1 Contemporary Art Center, New York; and Rhode Island School of Design (RISD) Museum, Providence. Bruguera participated in Documenta 11 in 2002; the Bienal Iberoamericana de Lima, Peru, in 2002; the İstanbul Biennial in 2003; and the Shanghai Biennale in 2004. Her work is in the permanent collections of Bronx Museum of the Arts, New York; Centro de Arte Contemporáneo Wifredo Lam, Havana; Daros Foundation, Zurich; JPMorgan Chase Art Collection, New York; Museo Nacional de Bellas Artes, Havana; and Museum of Modern Art, New York, among others. She currently lives and works in Chicago and Havana.

Ambreen Butt (b. 1969) was born in Lahore, Pakistan. She studied Indian and Persian miniature painting at Lahore's National College of Arts, where she earned a B.F.A. in 1993. In 1997 she earned an M.F.A. from the Massachusetts College of Art, Boston. In addition to several artist-in-residency grants,

she was also awarded a Creation/Production Grant for Visual Arts from Canada Council for the Arts in 2001, and the ICA Artist Prize from the Institute of Contemporary Art, Boston, in 1999. Her work has been the subject of solo shows at the Institute of Contemporary Art, Boston; Central Michigan University, Mount Pleasant; Worcester Art Museum, Mass.; Bernard Toale Gallery, Boston; William Benton Museum of Art, School of Fine Arts, University of Connecticut, Storrs; Roberts & Tilton Gallery, Los Angeles; and Anna Kustera Gallery, New York. Her work has been included in group exhibitions at DeCordova Museum and Sculpture Park, Lincoln, Mass.; McColl Center for Visual Art, Charlotte, N.C.; apexart, New York; Kunsthalle Fridericianum, Kassel, Germany; and Artspace, New Haven, Conn. Butt's work can be found in the permanent collections of Art Complex Museum, Duxbury, Mass.; Art Omi, Ghent, N.Y.; DeCordova Museum and Sculpture Park, Lincoln, Mass.; Edward F. Albee Foundation, Montauk, N.Y.; and Worcester Art Museum, Mass. She currently lives and works in Boston.

Cabello/Carceller is a team made up of Helena Cabello (b. 1963) and Ana Carceller (b. 1964), born in Paris and Madrid, respectively. Their combined education includes a B.A. in fine arts from Complutense University, Madrid; a master's in aesthetics and art theory from the Instituto de Estética y Teoría de las Artes, Autónoma University, Madrid, in 1994; as well as studies in the New Genres Department at San Francisco Art Institute from 1996 to 1997, for which their work was awarded a Fulbright Fellowship. In the past several years, their collective work has been the subject of solo exhibitions at Sala Montcada de la Fundació La Caixa, Barcelona; Sala la Gallera, Valencia; Sala de Verónicas, Murcia, Spain; Centre d'Art la Panera, Lleida, Spain; Galería Joan Prats, Barcelona; and Elba Benitez Gallery, Madrid. Their work has also been included in group exhibitions at Koldo Mitxelena Kulturunea, San Sebastián, Spain; Kunsthalle Múcsarnok, Budapest; Centre d'Art Santa Mònica, Barcelona; Museo Nacional Centro de Arte Reina Sofía, Madrid; Instituto Cervantes de Roma, Rome; Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria; CaixaForum, Barcelona; Museo del Barrio, New York; and Museo Patio Herreriano, Valladolid. They both currently live and work in Madrid.

Hsia-Fei Chang (b. 1973) was born in Taipei, Taiwan. She earned both a Diplôme National d'Arts Plastiques in 1997 and

a Diplôme National Supérieur d'Expression Plastique in 1999 from École des Beaux-Arts de Bordeaux. She has had solo shows at CITÉ Internationale Universitaire de France (CITÉ U), Paris; Espacio de Arte Contemporáneo El Gallo, Salamanca, Spain; Galerie Numérique de FNAC, Bordeaux; Galerie Quang, Paris; Galerie La Box, Bourges, France; and Miss China Beauty, Paris. Her work has been included in group exhibitions at such venues as Centre d'Art Santa Mònica, Barcelona; Musée d'Art Moderne de la Ville de Paris; Musée de la Corse, Corte; Kunsthalle Múcsarnok, Budapest; Kunstbunker Tumulka, Munich; Seoul Museum of Art; Palais de Tokyo, Paris; Galeria Noua, Bucharest; Centre d'Art Contemporain de Basse-Normandie Hérouville Saint-Clair, France; and Kunstpanorama, Lucerne, Switzerland. She was also invited to participate in the Taipei Biennial at the Taipei Fine Arts Museum in Taiwan in 2000, as well as the inaugural Tirana Biennale in Albania in 2001. She currently lives and works in Paris.

Mary Coble (b. 1978) was born in Julian, N.C. She earned a B.F.A. from the University of North Carolina at Greensboro and an M.F.A. from George Washington University in Washington, D.C. She has been the recipient of numerous awards including the Young Artists Program Grant from the District of Columbia Commission on the Arts and Humanities in 2006. She has had solo exhibitions at George Washington University; Conner Contemporary Art, Washington, D.C.; and District of Columbia Arts Center. Her work has been included in group shows at such venues as Weatherspoon Art Museum, University of North Carolina at Greensboro; George Washington University; Artists Space, New York; and Katzen Arts Center, American University, Washington, D.C. Coble's work is included in the collections of the Cohen Collection in Mexico City; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and the Tony & Heather Podesta Collection. She currently lives and works in Washington, D.C.

Angela de la Cruz (b. 1965) was born in La Coruña, Spain. She earned a B.A. in fine arts from Goldsmiths College, University of London, in 1994 and an M.A. in sculpture and critical theory from the Slade School of Fine Art, University College London, in 1996. She has been the subject of one-person exhibitions at Wetterling Gallery, Stockholm; Anna Schwartz Gallery, Melbourne; Galerie Krinzinger, Vienna; Galleri

Bouhlou, Bergen, Norway; Galerie Nicolas Krupp, Basel; Lisson Gallery, London; Museo de Arte Contemporánea de Vigo, Spain; and Loushy Art & Editions, Tel Aviv. She has been included in group exhibitions at the University of Warwick, Coventry, England; the University of Brighton, England; Bermuda National Gallery, Hamilton; GAS Art Gallery, Turin; Platform Gallery, London; Spital Space, London; Tanya Rumpff Gallery, Haarlem, Netherlands; and Forum Barcelona, Spain. Her work is included in the public collections of the British Council, London, and Contemporary Art Society, London. She currently lives and works in London.

Béatrice Cussol (b. 1970) was born in Toulouse, France. She earned a Diplôme National Supérieur d'Expression Plastique from École Pilote Internationale d'Art et de Recherche, Villa Arson, Nice, in 1993. She has had solo exhibitions at Centre d'Art Neuchâtel, Switzerland; Galerie Beaubourg, Vence, France; Galerie Françoise Vigna, Nice; Galerie Rachlin Lemarié, Paris; and Galerie Porte Avion, Marseille. Her work has been included in group exhibitions at Yerba Buena Center for the Arts, San Francisco; Galerie de l'École des Beaux-Arts, Toulouse; Musée des Beaux-Arts de Tourcoing, France; Musée d'Art Contemporain, Lyon, France; Bawag Foundation, Vienna; Envoy Gallery, New York; and La Criée, Centre d'Art Contemporain, Rennes, France. Cussol also participated in the Venice Biennale in 2003. Her work is included in the permanent collections of FNAC (Fonds National d'Art Contemporain), France; Musée d'Art Moderne et d'Art Contemporain, Nice; Musée d'Art Moderne et Contemporain, Geneva; and Fonds Régional d'Art Contemporain PACA (Provence-Alpes-Côte-d'Azur). She currently lives and works in Paris.

Amy Cutler (b. 1974) was born in Poughkeepsie, N.Y. She earned a B.F.A. from Cooper Union School of Art, New York, in 1997, and studied at Skowhegan School of Painting & Sculpture, Maine, in 1999. She was the recipient of a Rema Hort Mann Foundation Art Grant in 1999. She has had solo exhibitions at Institute of Contemporary Art, Philadelphia; Walker Art Center, Minneapolis; John Michael Kohler Art Center, Sheboygan, Wis.; Leslie Tonkonow Artworks + Projects, New York; Kemper Museum of Contemporary Art, Kansas City, Mo.; and Indianapolis Museum of Art. Her work has been included in numerous group exhibits at venues including Weatherspoon Art Museum, University of North Carolina at Greensboro;

Cleveland Institute of Art; Whitney Museum of American Art, New York; Aldrich Museum of Contemporary Art, Ridgefield, Conn.; P.S.1 Contemporary Art Center, New York; and the College of Wooster Art Museum, Ohio. Cutler's work is included in the public collections of the Hallmark Fine Art Collection, Kansas City, Mo.; JPMorgan Chase Art Collection, New York; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; New Museum of Contemporary Art, New York; New York Public Library; and Walker Art Center. She currently lives and works in Brooklyn, New York.

Iskra Dimitrova (b. 1965) was born in Skopje, Yugoslavia (now Macedonia), where she lives and works today. She graduated from Kiril i Metodi University (Ss. Cyril and Methodius University) in Skopje with a B.A. in philosophy in 1988 and a B.F.A. in sculpture in 1990. She has had solo exhibitions at Rochdale Art Gallery, Manchester, England; Galerija Miroslav Kraljević, Zagreb, Croatia; Museum of Contemporary Art, Skopje; CIX Gallery, Skopje; University of Hamburg, Germany; Yokohama Museum of Art Gallery, Japan; Museum of the City of Skopje; and Press to Exit Gallery, Skopje. She has been included in group exhibitions at the University of Dundee, Scotland; Kunsthaus Nürnberg, Nuremberg, Germany; Brežice Posavski Regional Museum, Brežice, Slovenia; Moderna Museet, Stockholm; Japan Foundation Forum, Tokyo; Contemporary Art Center, Larissa, Greece; Aomori Contemporary Art Center, Japan; and BELEF International Festival, Belgrade, Serbia. She also presented an installation and performance at the Venice Biennale in 1999.

Milena Dopitová (b. 1963) was born in Šternberk, Czechoslovakia (now Czech Republic). She studied at the Academy of Fine Arts in Prague, from 1986 to 1994. She was the recipient of a Pollock-Krasner Foundation grant in 1997. Solo shows have been held for her work at the Institute of Contemporary Art, Boston; Leo Model Exhibition Hall Jerusalem; Ludwig Múzeum, Budapest; Kunstforum Ostdeutsche Galerie, Regensburg, Germany; Czech Center New York; Ronald Feldman Fine Arts, New York; and Jiri Svestka Gallery, Prague. Her work has been included in group shows at Museum of Contemporary Art, Sydney; Whitechapel Art Gallery, London; Kunsthaus Dresden; Prague Castle; Museu Da Água, Lisbon; Musée des Beaux-Arts de Nancy, France;

City Gallery, Ostrava, Czech Republic; and Galway Arts Centre, Ireland. Dopitová was also invited to participate in the Venice Biennale and the Kwangju Biennale, South Korea, in 1995, as well as La Triennale di Milano, Milan, in 2000. She currently lives and works in Prague.

Latifa Echakhch (b. 1974) was born in El Khansa, Morocco. She earned a Diplôme National d'Arts Plastiques from École Supérieure d'Art de Grenoble, France, in 1997, a Diplôme National Supérieur d'Expression Plastique from École Nationale Supérieure d'Arts Paris-Cergy in 1999, and earned a postgraduate diploma from École Nationale des Beaux-Arts de Lyon in 2002. Solo shows have been held for her work at Espace Premier Regard, Paris; Public, Paris; Show Room, Paris; La Box Bourges, École Nationale Supérieure d'Art de Bourges, France; and École Régionale des Beaux-Arts de Valence, France. She has been included in group shows at Centre National de la Photographie, Paris; Silpakorn University, Bangkok; Kunstraum der Universität Lüneburg, Germany; Les Subsistances, Lyon; Speelhoven, Aarschot, Belgium; Galerie Hohenlohe & Kalb, Vienna; AK28, Stockholm; Kunstverein Tiergarten, Berlin; Spazio Oberdan, Milan; Espace Culturel François Mitterrand de l'ADDC, Périgueux, France; Galeries Nationales du Grand Palais, Paris; Musée d'Art Moderne de Saint-Étienne, France; and Ateliers d'Artistes de la Ville de Marseille. Echakhch also participated in the Tirana Biennale, Albania, in 2005, and the International Biennial for Contemporary Art, Bucharest, in 2006. She currently lives and works in Paris.

Tracey Emin (b. 1963) was born in London, England, where she lives and works today. She earned a B.F.A. from Maidstone College of Art, England, in 1986, and an M.F.A. from the Royal College of Art, London, in 1998. In 1997 she was awarded the International Video Art Award, Baden-Baden, Germany, as well as the Video Art Prize, Südwestbank, Stuttgart, Germany. In 1999 she was short-listed for the Turner Prize at the Tate Gallery, London. In 2001 she won the Juried Prize at the International Cairo Biennial. She has had solo exhibitions at numerous prominent venues including Haus der Kunst, Munich; Stedelijk Museum, Amsterdam; Modern Art Oxford, England; Art Gallery of New South Wales, Sydney; Tate Britain, London; Platform Garanti Contemporary Art Center, Istanbul; National

Portrait Gallery, London; White Cube, London; and Lehmann Maupin Gallery, New York. Emin's most recent group exhibitions have been at Museum der Moderne Salzburg, Austria; Museo d'Arte Moderna e Contemporanea, Bolzano, Italy; Institute of Contemporary Arts, London; Museo de Arte Carrillo Gil, Mexico City; National Museum of Art, Architecture and Design, Oslo; and Royal Academy of Arts, London, among others. Her work can be found in the collections of De Hallen, Haarlem, Netherlands; Hamburger Kunsthalle, Hamburg; Museum of Contemporary Art, Los Angeles; and Saatchi Gallery, London.

Fiona Foley (b. 1964) was born in Maryborough, Australia. She earned a B.F.A. from Sydney College of the Arts in 1986 and a Diploma of Education from Sydney Institute of Education, University of Sydney, in 1987. She has had solo shows at University of South Florida Contemporary Art Museum, Tampa; Queensland Art Gallery, Brisbane; Yarrabah Museum, Tanks Art Centre, Cairns; QCA Gallery, Griffith University, Brisbane; Niagara Galleries, Melbourne; Karen Brown Gallery, Darwin, Australia; Presentation Convent, Carlow, Ireland; and Roslyn Oxley9 Gallery, Sydney. Her work has appeared in group exhibitions at venues including the State Hermitage Museum, Saint Petersburg, Russia; Ian Potter Museum of Art at the University of Melbourne; Museum of Contemporary Art, Sydney; Asia-Australia Arts Centre, Sydney; Whitney Museum of American Art, New York; Monash University Museum of Art, Clayton, Australia; and University of East Anglia, Norwich, England. Foley has executed numerous public sculpture commissions, and her work can be found in the permanent collections of Artbank, Sydney; National Gallery of Australia, Canberra; Griffith University, Brisbane; Museum of Contemporary Art, Sydney; and Parliament House Art Collection, Canberra. She currently lives and works in Hervey Bay, Australia.

Parastou Forouhar (b. 1962) was born in Tehran, Iran. She earned a B.A. from University of Tehran in 1990, and an M.A. from Hochschule für Gestaltung Offenbach am Main, Germany, in 1994. She was the recipient of grants from Hesse Cultural Foundation (2001), the Kunstfonds Foundation (2001), Künstlerhaus Schloss Balmoral (2004), and the German Academy in Rome (2007). Solo exhibitions of her work have been held at Stavanger Cultural Centre, Norway; Golestan Art Gallery, Tehran; Hamburger Bahnhof – Museum für Gegenwart,

Berlin; City Museum, Crailsheim, Germany; and German Cathedral, Berlin. Her work has been included in group exhibitions at Schirn Kunsthalle, Frankfurt; Museum of Modern Art, Frankfurt; Frauenmuseum Bonn; Neue Galerie am Landesmuseum, Joanneum, Graz, Austria; House of World Cultures, Berlin; Deutsches Hygiene-Museum, Dresden; Jewish Museum of Australia, Melbourne; and Jewish Museum San Francisco. She was invited to participate in the Berlin Biennial in 2001, and the Busan Biennale, South Korea, in 2004. She currently lives and works in Frankfurt.

Maria Friberg (b. 1966) was born in Malmö, Sweden. She earned an M.F.A. from the Royal University College of Fine Arts, Stockholm, in 1995. She has been the recipient of numerous awards and grants including a five-year working grant, Bildkonstnärnsfonden, in 2005. She has had solo exhibitions at Moderna Museet, Stockholm; Göteborgs Kunsthalle, Gothenburg, Sweden; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.; Conner Contemporary Art, Washington, D.C.; Galleri Charlotte Lund, Stockholm; Skärets Konsthall, Skäret, Sweden; Konsthallen, Linköping, Sweden; and Galica Arte Contemporanea, Milan. She has been included in group shows at Programa Art Center, Mexico City; Kiasma, Museum of Contemporary Art, Helsinki; South Karelia Art Museum, Lappeenranta, Finland; Drammens Museum, Drammen, Norway; University of Connecticut, Storrs and Stamford; Dunkers Kulturhus, Hälsingborg, Sweden; Museet for Fotokunst, Kunsthallen Brandts Klaedefabrik (now Kunsthallen Brandts), Odense, Denmark; and Centre Culturel Suédois, Paris. Her work can be found in the collections of the Buhl Collection, New York; DG Bank, Frankfurt; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Malmö Museum, Sweden; Moderna Museet, Stockholm; Ringier Collection, Zurich; and many others. She currently lives and works in Stockholm.

Regina José Galindo (b. 1974) was born in Guatemala City, Guatemala. Her work has been the subject of solo shows at Bancafe, Guatemala; Prometeogallery, Milan; Le Plateau, Paris; and Galerie du Jour, Paris. She has also given public performances in the Dominican Republic and Guatemala. Her work has been included in group shows at Casa Santa Domingo, Guatemala; Centro Cultural de España y Teorética,

Costa Rica; Centro Cultural Conde Duque, Madrid; Produciendo Realidad, Lucca, Italy; Museo Nacional de Arte Moderno, Guatemala City; ARCO, Feria Internacional de Arte Contemporáneo, Madrid; Primer Encuentro Mundial de Arte Corporal en Latinoamérica, Caracas; and Galleria Civica di Arte Contemporanea di Trento, Italy. She was invited to participate in the Venice Biennale in 2001; Bienal Iberoamericana de Lima, Peru, in 2002; Prague Biennale 2 in 2005; and the Tirana Biennale, Albania, in 2005. She also won the Golden Lion Award for young artists for her participation in the Venice Biennale in 2005. She is the author of a book of poetry, *Personal e intransmissible* (1999). She currently lives and works in Santo Domingo, Dominican Republic.

Anna Gaskell (b. 1969) was born in Des Moines, Iowa. She earned a B.F.A. from the Art Institute of Chicago and an M.F.A. from Yale University School of Art. She received the Citibank Private Bank Photography Prize in 2000, and a Nancy Graves Foundation Grant in 2002. She has had solo shows at Kölnischer Kunstverein, Cologne; Castello di Rivoli, Turin; Des Moines Art Center, Iowa; Menil Collection, Houston, Tex.; White Cube, London; Galerie Yvon Lambert, Paris; and Casey Kaplan Gallery, New York. Her work has been included in exhibitions at Deste Foundation Centre for Contemporary Art, Athens; Pori Art Museum, Finland; Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Neuberger Museum of Art, Purchase College, Purchase, N.Y.; Bohem Foundation, New York; and Fondazione Sandretto Re Rebaudengo, Turin. Her work is in the permanent collections of Astrup Fearnley Museet for Moderne Kunst, Oslo; Detroit Institute of Arts; Israel Museum, Jerusalem; Museum of Contemporary Art, Los Angeles; Solomon R. Guggenheim Museum, New York; and Tate Britain, London, among others. She now lives and works in New York.

Margi Geerlinks (b. 1970) was born in Kampen, Netherlands. She attended Gerrit Rietveld Academie, Amsterdam, in 1991, as well as Kunstacademie Constantijn Huygens, Kampen, where she earned a bachelor's degree in 1995, and the Masters Program at Sandberg Institute, Amsterdam, where she earned a master's degree in 1997. She has had solo exhibitions at Richard Goodall Gallery, Manchester, England; Torch Gallery, Amsterdam; Aeroplastics Contemporary, Brussels; Stefan Stux Gallery, New York; Ciocca Arte Contemporanea, Milan; Galerie

Olivier Houg, Lyon, France; and Galerie Caprice Horn, Berlin. She has been included in group shows at Berkeley Art Museum & Pacific Film Archive, Calif.; Contemporary Museum, Honolulu; Frederick R. Weisman Art Museum, Minneapolis; Institut Néerlandais, Paris; Gemeentemuseum Den Haag, The Hague; Colgate University, Hamilton, N.Y.; Leiden University Medical Center, Netherlands; and Chelsea Art Museum, New York. She also participated in the Biennale d'Art Contemporain de Lyon, France, in 2005. She currently lives and works in Rotterdam.

Skowmon Hastanan (b. 1961) was born in Thailand and raised in Bangkok and moved to New York City in 1973. She earned a B.F.A. from the School of Visual Arts in 1985. In 2005 she received an MTA Arts for Transit commission from the New York City Metropolitan Transit Authority, as well as a commission for an installation project, In/Flux, sponsored by Asian Arts Initiatives and the Philadelphia Exhibition Initiative, Chinatown, Philadelphia. She has been the subject of solo exhibitions at Longwood Art Gallery, Hostos Community College, Bronx, New York; Jamaica Center for Arts and Learning, Queens, New York; and Monk Gallery, Brooklyn, New York. She has participated in group exhibitions at the New Museum of Contemporary Art, New York; NSA Gallery, Durban, South Africa; Bronx Museum of the Arts, New York; Center for Photography at Woodstock, N.Y.; University of Massachusetts, Amherst; Carlsbad Museum & Art Center, N.Mex.; Center for Architecture, New York; and Lehman College Art Gallery, City University of New York. In addition to numerous private collections, her work can be found in the collection of the Davis Museum and Cultural Center, Wellesley College, Mass. She currently lives and works in the Bronx, New York.

Annika von Hauswolff (b. 1967) was born in Gothenburg, Sweden. She studied at Sven Winquist School of Photography, Gothenburg, from 1987 to 1989; Konstfack, University College of Arts, Craft, and Design, Stockholm, from 1991 to 1994; and the Royal Academy of Art, Stockholm, from 1995 to 1996. She received a ten-year grant in 2002 from the Swedish Arts Grants Committee. She has had solo shows at Statens Museum for Kunst, Copenhagen; IASPIS (International Artists Studio Program in Sweden); Konsthallen-Bohusläns Museum, Uddevalla, Sweden; Norrköpings Konstmuseum, Norrköping, Sweden; and Baltic Art Center, Visby, Sweden. She was also awarded a

solo show at the Venice Biennale in 1999. She has participated in group exhibitions at such venues as National Gallery, Bangkok; ARKEN Museum for Moderne Kunst, Copenhagen; University of Florida Contemporary Art Museum, Tampa; Hamburger Bahnhof – Museum für Gegenwart, Berlin; Bildmuseet, Umeå University, Sweden; University Art Museum, Tokyo National University of Fine Arts and Music; and Moderna Museet, Stockholm. Her work is included in the permanent collections of the Harvard University Art Museums, Cambridge, Mass.; Malmö Museum, Sweden; San Francisco Museum of Modern Art; and Solomon R. Guggenheim Museum, New York, among others. She currently lives and works in Stockholm.

He Chengyao (b. 1964) was born in Sichuan, China. She graduated from Sichuan Art Academy, Chongqing, in 1989. She has had solo shows at Qin hao Gallery, Beijing; One World Art Gallery, Beijing; and Soobin Art Gallery, Singapore. Her work has also been included in group exhibitions at the University at Buffalo Art Galleries, N.Y.; Taipei Artist Village; Millennium Art Museum, Beijing; Le Lieu Centre en Art Actuel, Quebec City; Duolun Museum of Modern Art, Shanghai; Museum of Contemporary Art Taipei; Joshibi Art Museum, Joshibi University of Art and Design, Tokyo; Beijing Art Center, Hong Kong; the.gallery@oxo, London; Shangri-La Cultural and Art Center, Beijing; and Padua Youth Museum, Italy. She was also invited to participate in the Busan Biennale, South Korea, in 2002. Her work can be found in private collections in Austria, Hong Kong, Japan, Switzerland, and Taiwan. She currently lives and works in Beijing.

Elżbieta Jabłońska (b. 1970) was born in Poland. She studied at the Nicolaus Copernicus University in Torun, where she earned an M.F.A. In 2003 she won the Spojrzenia Award from the Cultural Foundation of Deutsche Bank. She has had solo exhibitions at Zacheta National Gallery of Art, Warsaw; Galeria Zewnętrzna AMS, Poznań; Galeria Amfilada, Szczecin; Bałtycka Galeria Sztuki Współczesnej, Ustka; Galeria Arsenaf, Białystok; and Galeria Fizek, Poznań. Her work has been included in group shows at the Artist Museum, Spain; Museum im.L. Wyczółkowskiego, Bydgoszcz; Instytut Polski, Berlin; Sculpture Center, New York; Museum of Fine Arts, Nizhni Tagil, Russia; Kunsthaus Dresden; Ljubljana Castle, Slovenia; Instytut Sztuki Wyspa, Gdańsk; Zacheta National Gallery of Art, Warsaw;

and Byłe Muzeum Historii Spółdzielczości, Naęczow. She also participated in Prague Biennale 2 in 2005. She currently lives and works in Bydgoszcz, Poland.

Emily Jacir (b. 1970) was born in Bethlehem. She received a B.A. from the University of Dallas, Irving, Tex., in 1992, and an M.F.A. from Memphis College of Art, Tenn., in 1994. She also attended the Whitney Independent Study Program from 1998 to 1999. She was the recipient of the Lambent Foundation Fellowship in 2004, an award from the Barbara Deming Memorial Fund for Women in 2002, and a Kimbrough Award from Dallas Museum of Art in 1995. She has been the subject of solo shows at Museum voor Moderne Kunst Arnhem, Netherlands; O.K Center for Contemporary Art, Linz, Austria; Kunstraum Innsbruck, Austria; Khalil Sakakini Cultural Centre, Ramallah, Palestine; Moderna Museet, Stockholm; and Ulrich Museum of Art, Wichita State University, Kans. She has been included in group exhibitions at the Institute of Contemporary Art, Boston; Van Abbemuseum, Eindhoven, Netherlands; CCA Wattis Institute of Contemporary Arts, San Francisco; and Santa Monica Museum of Art, Calif. In 2005 she participated in the Venice Biennale and the Sharjah Biennial, United Arab Emirates, as well as the Gwangju Biennale, South Korea. Her work can be found in the public collections of the Khalid Shoman Foundation, Amman, Jordan; Moderna Museet, Stockholm; National Museum of Contemporary Art (EMST), Athens; and Whitney Museum of American Art, New York. She now lives and works in Ramallah and New York.

Sonia Khurana (b. 1968) was born in Saharanpur, India. She earned a B.F.A. at Delhi College of Art in 1993 and an M.F.A. at the Royal College of Art, London, in 1999. She received an award from the Josine De Bruyn Kops Fund for Artists, Netherlands, in 2003. Her work has been the subject of solo exhibitions in New Delhi at Sridharani Gallery, Queen's Gallery, Goethe-Institut, and Apeejay Media Gallery. She has had group shows at venues including Institute of Modern Art, Brisbane, Australia; Kunsthalles Wien, Vienna; Henie Onstad Kunstsenter, Høvikodden, Norway; Playhouse, Durban, South Africa; Nehru Centre, London; National Gallery of Modern Art, Mumbai; Thomas Erben Gallery, New York; Culturgest Museum, Lisbon; University of the Western Cape, Tygerberg, South Africa; Musée d'Ethnographie de Genève, Switzerland; Museo Tamayo

Arte Contemporaneo, Mexico City; Asia Society, New York; École des Beaux-Arts, Paris; and Fondazione Sandretto Re Rebaudengo, Turin. Khurana participated in the Busan Biennale, South Korea, in 2004. Her films have been screened in numerous film festivals around the world, including the Iowa City International Documentary Film Festival; Women in the Director's Chair Film Festival, Chicago; Cinematexas, Austin, Tex.; and IDFA International Documentary Festival, Amsterdam. Khurana is currently based in New Delhi.

Katarzyna Kozyra (b. 1963) was born in Warsaw, Poland, where she lives and works today. She studied at Warsaw University from 1985 to 1988, as well as the Fine Arts Academy in Warsaw from 1988 to 1993. In 1998 she also undertook postgraduate studies at the Hochschule für Graphik und Buchkunst in Leipzig, Germany. She has had solo shows at Museum of Modern Art, Oxford (now Modern Art Oxford), England; the Renaissance Society, Chicago; Zacheta National Gallery of Art, Warsaw; Museo Nacional Centro de Arte Reina Sofía, Madrid; Ludwig Múzeum, Budapest; Galleria Civica di Arte Contemporanea, Trento, Italy; Baltic Art Center, Visby, Sweden; Postmasters Gallery, New York; Centre for Contemporary Art, Ujazdowski Castle, Warsaw; BWA Awangrda, Wrocław, Poland; and TR Warszawa, Warsaw. Her work has been included in group shows at Kunsthaus Dresden; State Centre for Contemporary Arts, Moscow; Carnegie Museum of Art, Pittsburgh; National Museum in Warsaw; Kunsthalle Wien, Vienna; and Barbican Art Gallery, London. She was invited to participate in the Venice Biennale in 1999, the Bienal de Valencia, Spain, in 2001, and the São Paulo Bienal, Brazil, in 2002.

Elke Krystufek (b. 1970) was born in Vienna, Austria, where she lives and works today. She studied at Akademie der Bildenden Künste in Vienna from 1988 to 1992. She was awarded the Wilfrid Skreiner Prize in Graz in 2000 and the Sven Daalsgaard Prize in Copenhagen in 2002. She has had solo shows at such venues as GEM Museum für Aktuelle Kunst, The Hague; Bawag Foundation, Vienna; Statens Museum for Kunst, Copenhagen; Kunstraum Innsbruck, Austria; Galerie Barbara Thumm, Berlin; and Museum für Angewandte Kunst, Vienna. Upcoming solo shows will be held in 2008 at Centre d'Art Contemporain de la Fonderie, Mulhouse, France, and Transit Art Space, Stavanger, Norway. Krystufek has

participated in group shows at the Jewish Museum, New York; Kunsthalle Wien, Vienna; Parco Museum of Art and Beyond, Tokyo; Museum of Contemporary Art, Zagreb, Croatia; Secession, Vienna; Museo d'Arte Moderna e Contemporanea, Bolzano, Italy; Museum der Moderne Salzburg, Austria; Sammlung Generali Foundation, Haus der Kunst, Munich; Quarter, Centro Produzione Arte, Florence; and Macedonian Museum of Contemporary Art, Thessaloniki, Greece. She was also invited to participate in the São Paulo Bienal, Brazil, in 1998 and the Venice Biennale in 2003. Her work is included in the public collections of Sammlung Essl, Klosterneuburg, Germany; Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna; Museo d'Arte Moderna e Contemporanea, Bolzano; and Staatens Museum for Kunst, Copenhagen.

Sigalit Landau (b. 1969) was born in Israel. She earned a B.F.A. from the Bezalel Academy of Art & Design in Jerusalem and also studied as an exchange student at Cooper Union School of Art in New York in 1993. In 2004 she was awarded the Beatrice S. Kolliner Award for Young Israeli Artist from the Israel Museum, Jerusalem, and the Nathan Gottesdiener Foundation for Israeli Art Award from Tel Aviv Museum of Art. She has had solo shows at Israel Museum, Jerusalem; Tel Aviv Museum of Art; Museo Nacional Centro de Arte Reina Sofía, Madrid; Ballroom Marfa, Tex.; Taidehalli, Helsinki; and Kunst-Werke, Berlin. Her work has been included in group exhibitions at Le Quartier, Centre d'Art Contemporain de Quimper, France; Museum of Modern Art, Saitama, Japan; Exit Art, New York; Australian Centre for Contemporary Art, Melbourne; Museum of Israeli Art, Ramat-Gan; Kunsthalle Wien, Vienna; Martin-Gropius-Bau, Berlin; Institute of Contemporary Art, Villeurbanne, France; Stockholm Kunsthalle; and P.S.1 Contemporary Art Center, New York. In 1997 she participated in the Venice Biennale and Documenta 10. Her work can be found in the public collections of Centre Pompidou, Paris; Jewish Museum, New York; and Magasin 3 Stockholm Konsthall, among others. She currently lives and works in Tel Aviv and Paris.

Monika Larsen Dennis (b. 1963) was born in Malmö, Sweden, where she lives and works today. She earned a B.F.A. from Myndlista og Handida, Skoli Islands, Iceland, in 1994, and an M.F.A. from Royal University College of Fine Arts, Sweden, in 1997. She was awarded a Cost Intensive Project grant from

the Swedish State Art Fund in 2004. Solo shows have been held for her work at such venues as Gävle Art Center, Sweden; P.S.1 Contemporary Art Center, New York; Lunds Konsthall, Sweden; Konsthallen–Bohusläns Museum, Uddevalla, Sweden; Galerie Rosemarie, Malmö; Galleri Martenson & Persson, Paarp, Sweden; and Sandvig Kulturuge, Bornholm, Denmark. She has participated in group shows in Sweden at Moderne Museet, Stockholm; Nationalmuseum, Stockholm; Wanas, Knislinge, Sweden; Göteborgs Konstmuseum, Gothenburg; Liljevalchs Konsthall, Stockholm; and Dunkers Kulturhus, Hälsingborg.

Lee Bul (b. 1963) was born in Yöngwöl, South Korea. She earned a B.F.A. from Hongik University, Seoul, in 1987. She has had solo exhibitions at numerous venues including Bawag Foundation, Vienna; San Francisco Art Institute; Leeum, Samsung Museum of Art, Seoul; New Museum of Contemporary Art, New York; Japan Foundation, Tokyo; Centre for Contemporary Arts, Glasgow; Deitch Projects, New York; Museum of Contemporary Art, Sydney; Govett-Brewster Art Gallery, New Plymouth, New Zealand; and SCAI The Bathhouse, Tokyo. She has been included in group exhibitions at Miami Art Museum, Fla.; San Francisco Museum of Modern Art; Parco Museum of Art and Beyond, Tokyo; National Museum, Cardiff, Wales, U.K.; Deste Foundation Centre for Contemporary Art, Athens; MARTa Herford Museum of Art and Design, Germany; and 21st Century Museum of Contemporary Art, Kanazawa, Japan. She participated in the Venice Biennale in 1999, the Shanghai Biennale in 2000, and the İstanbul Biennial in 2001. Lee's work is included in the permanent collection of 21st Century Museum of Contemporary Art, Kanazawa. She currently lives and works in Seoul.

Lin Tianmiao (b. 1961) was born in Taiyuan, China. She studied at Capital Normal University, Beijing, and at the Art Students League, New York. She has had solo exhibitions in Beijing at Courtyard Gallery, Gallery of the Central Academy of Fine Arts, and Baofang Hutong. Her work has been included in group exhibitions at Insitute of Contemporary Arts, London; Museo de Arte Contemporaneo de Monterrey, Mexico; San Francisco Museum of Modern Art; Xu Xian Art Center, Taipei; National Gallery of Australia, Canberra; Chengdu Contemporary Art Museum, China; Queens Museum of Art, New York; Cleveland Center for Contemporary Art (now Museum of Contemporary

Art Cleveland); Lasalle-SIA College of the Arts, Singapore; and Espace Cardin, Paris. She participated in the Ireland Biennale, Dublin; Gwangju Biennale, South Korea; Fukuoka Asian Art Triennale; and Shanghai Biennale in 2002, as well as the Echigo-Tsumari Art Triennial, Japan, in 2003. Her work can be found in the collections of the International Center of Photography, New York; Fukuoka Asian Art Museum, Japan; Hong Kong Museum of Art; JGS, Inc., New York; and Santa Barbara Museum of Art, Calif. She currently lives and works in Beijing.

Julia Loktev (b. 1969) was born in Saint Petersburg, Russia, and immigrated to the United States with her family at age nine. She earned a B.A. in film and communications theory from McGill University in Montreal in 1991 and an M.F.A. in film production from New York University in 2001. In addition to exhibiting her work in a solo show at the Whitney Museum of American Art in New York, she has shown her video installations at P.S.1 Contemporary Art Center, New York; Art Tower Mito, Japan; Haus der Kunst, Munich; Stroom den Haag, The Hague; and Tate Modern, London. Her feature documentary *Moment of Impact* won numerous prizes in 1998, including the Directing Award for Documentary at Sundance Film Festival, Park City, Utah; the Grand Prize at Cinéma du Réel in Paris; and Best Documentary at Karlovy Vary International Film Festival, Czech Republic. It was also screened in numerous festivals in Locarno, Italy; Edinburgh, Scotland; São Paulo, Brazil; and Pusan, South Korea, and is included in the permanent film collection of the Museum of Modern Art, New York. Loktev recently completed her first fiction feature, *Day Night Day Night*, which premiered at the Cannes Film Festival in Directors' Fortnight in 2006. She currently lives and works in New York.

Sarah Lucas (b. 1962) was born in London, England. She studied in London at the Working Men's College from 1982 to 1983, London College of Printmaking from 1983 to 1984, and at Goldsmiths College from 1984 to 1987. Solo shows have been mounted for her work at Centro Cultural Tecla Sala, Barcelona; Freud Museum, London; Tate Modern, London; Contemporary Fine Arts, Berlin; Milton Keynes Gallery, England; and Gladstone Gallery, New York. A retrospective of her work was also held in 2005 at Kunsthalle Zürich, Switzerland, and Kunstverein in Hamburg, Germany. Her work has been

exhibited in international group shows at Herzliya Museum of Contemporary Art, Israel; Irish Museum of Modern Art, Dublin; National Gallery, London; Bergen Kunstmuseum, Norway; Kunsthalle Wein, Vienna; Kunsthau Dresden; and Tate Britain, London. She also participated in the 2002 Gwangju Biennale, South Korea, the 2002 Liverpool Biennial and the 2003 Venice Biennale. Her work can be found in the public collections of ARKEN Museum for Moderne Kunst, Copenhagen; Fukuoka Art Museum, Japan; Jumex Collection, Mexico City; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Fondazione Prada, Milan; Tate Britain; Tate Liverpool; and Tate Modern, among others. She currently lives and works in London.

Loretta Lux (b. 1969) was born in Dresden, Germany. She studied painting at Akademie der Bildenden Künste, Munich, from 1990 to 1996. She received the Infinity Award for Art from the International Center of Photography in New York in 2005. She has been the subject of solo exhibitions at such venues as Stadtmuseum Münster, Germany; Torch Gallery, Amsterdam; Yossi Milo Gallery, New York; and Fotomuseum den Haag, The Hague. She has participated in group exhibitions at such venues as Centro de Arte Salamanca, Spain; Frist Center for the Visual Arts, Nashville, Tenn.; Musée de l'Elysée, Lausanne, Switzerland; Auckland Art Gallery, New Zealand; Norton Museum of Art, West Palm Beach, Fla.; Lewis Glucksman Gallery, University College Cork, Ireland; and National Museum of Modern Art, Tokyo. Her work is in the collections of the Art Institute of Chicago; Cleveland Museum of Art; Israel Museum, Jerusalem; Museum of Fine Arts, Houston, Tex.; and San Francisco Museum of Modern Art, to name a few. She currently lives and works in Ireland.

Michèle Magema (b. 1977) was born in Kinshasa, Zaire (now Democratic Republic of Congo). She earned a Diplôme National d'Arts Plastiques in 2000 and a Diplôme National Supérieur d'Expression Plastique in 2002 from École Nationale Supérieure d'Arts Paris-Cergy. Her work has been included in group shows at Camouflage, Brussels; La Vitrine, Paris; Centre de Cultura Contemporànea de Barcelona, Spain; Museum Kunst Palast, Düsseldorf, Germany; Cultural Center of Teheran; and Centre Pompidou, Paris. She participated in 2004 in the Biennale of Contemporary African Art in Dakar, Senegal,

where she won the President's Prize from the Republic of Senegal, as well as the Bienal de La Habana, Havana, Cuba, in 2006. She currently lives and works in Courcouronnes, France.

Melanie Manchot (b. 1966) was born in Germany. She earned an M.A. from City University, London, in 1990 and an M.F.A. from the Royal College of Art, London, in 1992. She is the recipient of numerous awards, including a British Council Travel Grant in 2005 and an Arts Council England Grant in 2004. She has had solo shows at Portland Institute for Contemporary Art, Ore.; Norwich Arts Centre, England; University of Illinois; City Gallery Leicester, England; Photographers' Gallery, London; Fred [London] Ltd., London; and My Name's Lolita Art, Madrid. Her work has been included in group exhibitions at MIT List Visual Art Center, Cambridge, Mass.; Institute of Contemporary Arts, London; Museum of New Art, Detroit; and Galerie Anita Beckers, Frankfurt. She participated in the Moscow Biennale of Contemporary Art in 2005. Her work can be found in the public collections of Arts Council England; DG Bank Collection, Germany; Portland Art Museum, Ore.; University of Warwick Art Collection and Mead Gallery, Coventry, England; and Unilever Collection, England. She currently lives and works in London.

Teresa Margolles (b. 1963) was born in Culiacán, Mexico. She earned a diploma in forensic medicine and science of communication at the Universidad Nacional de México in 1995. She has had solo shows at Kunsthalle Wien, Vienna; Museum für Moderne Kunst, Frankfurt; FRAC Lorraine, Metz, France; Centre d'Art Contemporain de Brétigny, Brétigny-sur-Orge, France; Peter Kilchmann Gallery, Zurich; Espacio OPA (Oficina para Proyectos de Arte), Guadalajara; and Kunstverein für die Rheinlande und Westfalen, Düsseldorf. Her work has been included in group shows at Museo del Palacio de Bellas Artes, Mexico City; Kunst-Werke, Berlin; Institute of Contemporary Art, Boston; UCLA Hammer Museum, Los Angeles; Instituto de México, Paris; Deutsches Hygiene-Museum, Dresden; Museo Nacional Centro de Arte Reina Sofía, Madrid; and Museum of Fine Arts, Houston, Tex. She was invited to participate in the Gwangju Biennale in South Korea in 2004, the Baltic Triennial of International Art and Prague Biennale 2 in 2005, and the Liverpool Biennial in 2006. She currently lives and works in Mexico City.

Chantal Michel (b. 1968) was born in Bern, Switzerland. She studied at Kunstakademie Karlsruhe in Germany from 1994 to 1998. She has been the recipient of numerous awards including a Studio Scholarship in Paris from the Visual Arts Association of Switzerland and an Acknowledgment Prize from the Photo and Film Commission of Bern Canton, both in 2006. She has had solo shows at Kunstmuseum Thun, Switzerland; Galerie Karin Sachs, Munich; Kunsthalle Arbon, Switzerland; Galerie EPRMNTL, Toulouse; Galerie Kabinett, Bern and Zurich; Kunsträume Zermatt, Switzerland; and Galerie Synopsis, Lausanne, Switzerland. She has had group shows at Center of Contemporary Art, Kiev, Ukraine; Nederlands Foto Instituut, Rotterdam; Musée d'Art Moderne et Contemporain, Strasbourg, France; Tate Liverpool, England; Sprengel Museum Hannover, Hanover, Germany; Fondazione Cassa di Risparmio di Lucca, Italy; Kunstmuseum Bern; Württembergischer Kunstverein, Stuttgart; Kunsthalle Palazzo Liestal, Switzerland; Musée des Beaux-Arts, Le Locle, Switzerland; and Photoforum PasquArt, Biel, Switzerland. She was also invited to participate in the Venice Biennale in 2001. She currently lives and works in Thun.

Tracey Moffatt (b. 1960) was born in Brisbane, Australia. She studied visual communications at Queensland College of Art, from which she graduated in 1982. She has had numerous solo exhibitions at such venues as Det Nationale Fotomuseum, Copenhagen; Taipei Fine Arts Museum; Artsonje Centre, Seoul; California Museum of Photography, University of California, Riverside; Joslyn Art Museum, Omaha, Neb.; Museum of Contemporary Art, Sydney; Hasselblad Center, Gothenburg, Sweden; Institute of Modern Art, Brisbane; Montreal Museum of Fine Arts; and Steven Kasher Gallery, New York. Her work as been included in group exhibitions at Museum of Modern Art, New York; Centro Cultural Conde Duque, Madrid; Ian Potter Museum of Art at the University of Melbourne; Mori Art Museum, Tokyo; Andy Warhol Museum, Pittsburgh; and Kunstmuseum Thun, Switzerland. She participated in the Biennale of Sydney in 2000 as well as the Sharjah Biennial, United Arab Emirates, and Prague Biennale 2 in 2005. She currently lives and works in Sydney.

Priscilla Monge (b. 1968) was born in San José, Costa Rica, where she lives and works today. She studied fine arts and obtained a degree in painting from the University of Costa Rica.

She has had solo shows at the Vereniging voor het Museum van Hedendaagse Kunst (now Stedelijk Museen voor Actuele Kunst), Ghent, Belgium; Museo Tamayo Arte Contemporaneo, Mexico City; Casona de San Marcos, Lima, Peru; and Museo de Arte Costarricense, San José. Her work has been included in group shows at Maison de l'Amérique Latine, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Borusan Center for Culture and Arts, Istanbul; Taipei Fine Arts Museum; Kunsthallen Brandts Klaedefabrik (now Kunsthallen Brandts), Odense, Denmark; Museo d'Arte Contemporaneo Villa Croce, Genoa; Prince Claus Foundation Project, Aleppo, Syria; Galería Banco de la República, Colombia; University of Essex, England; CAMM (Centro Atlántico de Arte Moderno), Las Palmas de Gran Canaria; Casa de las Americas, Madrid; Institute of Visual Arts at University of Wisconsin-Milwaukee; Museo Patio Herreriano, Valladolid, Spain; P.S.1 Contemporary Art Center, New York; Centro Cultural de España, Costa Rica, Buenos Aires, and Uruguay; and Walter Phillips Gallery at Banff Centre for the Arts, Alberta, Canada. She participated in the Bienal de Valparaíso, Chile, in 1994; Bienal de La Habana, Havana, Cuba, in 1997; São Paulo Bienal, Brazil, in 1998; Bienal Iberoamericana de Lima, Peru, in 2000; Venice Biennale in 2001; Bienal Centroamericana, Managua, Nicaragua, in 2002; Limerick Biennial, Ireland, in 2003; International Contemporary Art Biennial of Seville, Spain, in 2004; and Liverpool Biennial in 2006.

Valérie Mréjen (b. 1969) was born in Paris, France. She earned a Diplôme National Supérieur d'Expression Plastique from École Nationale d'Arts de Cergy-Pontoise in 1994. She has had solo shows at Tramway, Glasgow, Scotland; École National des Beaux-Arts de Lyon; Château de Candiac, France; Winslow Garage, Los Angeles; Taché-Lévy Gallery, Brussels; Centre pour l'Image Contemporaine Saint-Gervais, Geneva; Galerie du Centre Culturel Français, Milan; and Galerie Cent8 Serge Le Borgne, Paris. She has been included in group shows at the Irish Museum of Modern Art, Dublin; BBL Cultural Centre, Brussels; Kiasma, Museum of Contemporary Art, Helsinki; Centre Régional d'Art Contemporain de Sète, France; Académie de France à Rome; Herzliya Museum of Contemporary Art, Israel; Musée Zadkine, Paris; Kunst-Werke, Berlin; Palais de Tokyo, Paris; and Domaine de Chamarande, France. She participated in the Turin Biennial, Italy, in 2000 and the Biennale d'Art Contemporain de Lyon in 2005. She currently lives and works in France.

Wangechi Mutu (b. 1972) was born in Nairobi, Kenya. She earned a B.F.A. from Cooper Union School of Art in New York in 1996, and an M.F.A. from Yale University in 2000. Her work has been the subject of solo shows at Jamaica Center for the Arts and Learning, Queens, New York; Artpace, San Antonio, Tex.; Miami Art Museum, Fla., and San Francisco Museum of Modern Art. She has been included in group exhibitions at such prominent venues as the International Center of Photography, New York; Centre Pompidou, Paris; Museum Kunst Palast, Düsseldorf; Studio Museum in Harlem, New York; Whitney Museum of American Art at Altria, New York; Tate Modern, London; P.S.1 Contemporary Art Center, New York; and Museum of Modern Art, New York. She also participated in the 2004 Gwangju Biennale, South Korea. Her work can be found in the public collections of Judith Rothschild Foundation; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; and New Museum of Contemporary Art, New York. She currently lives and works in Brooklyn, New York.

Ingrid Mwangi (b. 1975) was born in Nairobi, Kenya. She studied at Hochschule der Bildenden Künste Saar, Saarbrücken, Germany, until 1994, and at Johannes Gutenberg University, Mainz, Germany, until 2001. She has had solo shows at such venues as the Museum for African Art, New York; Museum Kunst Palast, Düsseldorf; Kunsthalle Lophem/Center for Contemporary Art, Loppem-Zedelgem, Belgium; Wella Museum, Darmstadt, Germany; Centre Pompidou, Paris; and Mori Art Museum, Tokyo. Her work has been included in group shows at Kunsthalle Múcsarnok, Budapest; Palais des Beaux-Arts, Brussels; Musée Dapper, Paris; Cranbrook Art Museum, Bloomfield Hills, Mich.; Studio Museum in Harlem, New York; Chelsea Art Museum, New York; Kunst Palast, Düsseldorf; UNESCO, Paris; Eyebeam Gallery, New York; MARTa Herford Museum of Art and Design, Germany; and Hall of the Belfry, Bruges, Belgium. She also participated in the Tirana Biennale, Albania, in 2001, and the São Paulo Bienal, Brazil, in 2002. Today she and her husband, Robert Hutter, live and work in Ludwigshafen am Rhein, Germany, and show their work under the joint name IngridMwangiRobertHutter.

Hiroko Okada (b. 1970) was born in Tokyo, Japan. She earned both a B.F.A. in 1993 and an M.F.A. in 1994 from Tama Art University, Tokyo. She has been the subject of solo exhibitions

in Tokyo at Shimizu Bathhouse, Suikato Gallery, and Mizuma Art Gallery. Her work has been included in group exhibitions at SCAI The Bathhouse, Tokyo; Itabashi Art Museum, Tokyo; Tokyo Metropolitan Museum of Photography; Tama Art University, Tokyo; Waygood Gallery, Newcastle upon Tyne, England; Tokyo Station Gallery, Tokyo; Tempoan Contemporary Museum, Osaka; Aberystwyth Arts Centre, University of Wales, U.K.; Hotbath Gallery, City of Bath College, England; Skulpturen Hus, Stockholm; and Museum of Contemporary Art, Tokyo. She currently lives and works in Japan.

Catherine Opie (b. 1961) was born in Sandusky, Ohio. She earned a B.F.A. from San Francisco Art Institute in 1985, and an M.F.A. from California Institute of the Arts, Valencia, in 1988. She was the recipient of the Citibank Private Bank Emerging Artist Award in 1997, a Washington University Freund Fellowship in 1999, a CalArts Alpert Award in the Arts in 2003, and the Larry Aldrich Award in 2004. In addition to participating in numerous international group exhibitions, she has had solo shows at the Saint Louis Art Museum, Mo.; Walker Art Center, Minneapolis; Museum of Contemporary Art Cleveland; Orange County Museum of Art, Calif.; Aldrich Museum of Contemporary Art, Ridgefield, Conn.; and Museum of Contemporary Art, Chicago. In 2004 she participated in the São Paulo Bienal, Brazil, and the Whitney Biennial. Her work is included in such public collections as Bank of America, San Francisco; Centro Cultural de Arte Contemporaneo, Mexico City; Fondazione Sandretto Re Rebaudengo, Turin; Israel Museum, Jerusalem; Lambert Art Collection, Geneva; MacArthur Foundation, Chicago; Museum of Fine Arts, Boston; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. She currently lives and works in Los Angeles and New York.

Tanja Ostojic (b. 1972) was born in Uzice, Yugoslavia (now Serbia). She earned an M.A. from the University of Art, Belgrade, Yugoslavia (now Serbia), in 1998, and a Post-Diploma from École Regionale des Beaux-Arts, Nantes, France, in 1999. Her work has been the subject of solo shows at Museum of Contemporary Art, Zagreb, Croatia; Cultural Center Lindart, Tirana, Albania; Halle für Kunst e.V., Lüneburg, Germany; Museum of Contemporary Art, Belgrade; and Brandeis University, Waltham, Mass. She has also given performances at such venues as Institute of Contemporary Arts, London;

Austrian Consulate, Belgrade; and Kunstverein für die Rheinlande und Westfalen, Düsseldorf. Her work has been included in group exhibitions at e-flux Space, New York; Moore Space, Miami, Fla.; International Foundation Manifesta, Amsterdam; KW Institute for Contemporary Art, Berlin; Galerie für Zeitgenössische Kunst, Leipzig; and Rooseum Center for Contemporary Art, Malmö, Sweden. She also participated in the Venice Biennale in 2001, the Tirana Biennale, Albania, and the Kyoto Biennial in 2003, as well as Prague Biennale 2 in 2005. Her work can be found in the collections of the Museum of Contemporary Art, Belgrade; Neuer Berliner Kunstverein, Berlin; and City Park Danilovgrad, Montenegro, among others. She currently lives and works in Belgrade.

Aude du Pasquier Grall (b. 1974) was born in Paris, France, where she lives and works today. She earned a Diplôme National Supérieur d'Arts Plastiques from École Nationale Supérieure des Beaux-Arts de Paris in 1996. Her work has been included in solo exhibitions at Artspace Rashinban, Toyko; Galerie Rouge 44, Paris; Les Chantiers Boîte Noire, Montpellier; Nuit Blanche, Cinéma l'Entrepôt, Paris; Galerie Arkos, Clermont-Ferrand, France; Miss China Beauty, Paris; and Galerie Quang, Paris. Her work has been included in group exhibitions at Musée d'Art et d'Histoire de la Ville de Saint-Denis, France; Le Nouveau Casino, Paris; Palais de Tokyo, Paris; Centre Pompidou, Paris; Galerie d'Art Contemporain de l'Université de Toulouse-le Mirail; La Quinzaine du Cinéma, Bordeaux; Videoformes 2005, Clermont-Ferrand; and Luxe Gallery, New York.

Patricia Piccinini (b. 1965) was born in Freetown, Sierra Leone, and arrived in Australia in 1972. She earned a B.A. from the Australian National University, Canberra, in 1988 and a B.F.A. in painting from Victorian College of the Arts in Southbank, Melbourne, in 1991. She has received numerous grants and awards including the Progressive Business Award, Victorian Premier Award in 2005. She has had solo shows at Australian Centre for Contemporary Art, Melbourne; Hara Museum of Contemporary Art, Tokyo; Roslyn Oxley9 Gallery, Sydney; Robert Miller Gallery, New York; City Gallery Wellington, New Zealand; ARTIUM Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain; and Des Moines Art Center, Iowa. Her work has been included in group exhibitions at such venues as Contemporary Art Centre, Vilnius, Lithuania;

Massachusetts Museum of Contemporary Art, North Adams; Lawrence Wilson Art Gallery, University of Western Australia, Perth; Middelheimmuseum, Antwerp, Belgium; and University of North Carolina, Greensboro. She also represented Australia at the Venice Biennale in 2003. Her work can be found in the collections of National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Phoenix Art Museum, Ariz.; and the University of Melbourne. She currently lives and works in Sydney.

Lilibeth Cuenca Rasmussen (b. 1970) was born in Manila, Philippines. She graduated with an M.A. in fine art from the Royal Danish Academy of Fine Arts, Copenhagen, in 2002. Her work has been the subject of solo shows at Statens Museum for Kunst, Copenhagen; Gävle Art Museum, Sweden; and Kirkhoff Contemporary Art, Copenhagen. She has been included in group exhibitions at National Museum of Contemporary Art, Seoul; Malmö Konsthall, Sweden; ARKEN Museum for Moderne Kunst, Copenhagen; Platform Garanti Contemporary Art Center, Istanbul; Kunstmuseet Køge Skitsesamling, Denmark; Museum of Contemporary Art, Rolskilde, Denmark; and Ileana Tounta Contemporary Art Centre, Athens. She was invited to participate in the Rauma Biennale Balticum, Finland, in 2006, and the Busan Biennale, South Korea, in 2007. Her work has been screened around the world at such venues as Danish Film Institute, Copenhagen; Moderna Museet, Stockholm; Umeå University, Sweden; and Autostadt Wolfsburg, Germany. Her work can be found in the permanent collections of Kiasma, Museum of Contemporary Art, Helsinki; Malmö Kunstmuseum; Kunsthallen Brandts, Odense, Denmark; and Statens Museum for Kunst, Copenhagen. She currently lives and works in Copenhagen.

Lisa Reihana (b. 1964) was born in Aotearoa, New Zealand. She earned a B.F.A. from Elam School of Fine Arts, Auckland University, in 1988. Her work has been included in exhibitions at Rooseum Center for Contemporary Art, Malmö, Sweden; Singapore Art Museum; Australian Centre for Photography, Sydney; Institute of Modern Art, Brisbane; Asia Society Museum, New York; Contemporary Art Centre, Vilnius, Lithuania; Queensland Art Gallery, Brisbane; Auckland War Memorial Museum, New Zealand; Waikato Museum, Hamilton, New Zealand; and Cambridge Anthropology Museum, England. She was invited to participate in the Biennale of Sydney and the

Noumea Biennial, New Caledonia, in 2000, the Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, in 1996 and 2002, and the São Paulo Bienal, Brazil, in 2004. Her work can be found in the collections of Aboriginal Film Archive, Australia; National Gallery of Australia, Canberra; Ibrahim Hussein Museum and Cultural Foundation, Langkawi, Malaysia; Staatliche Museen zu Berlin; Queensland Art Gallery, Brisbane; and Susan O'Connor Foundation, Tex. She currently lives and works in Otago, New Zealand.

Claudia Reinhardt (b. 1964) was born in Viernheim, Germany. In 1993 she earned a master's degree in visual communication at Hochschule für Bildende Künste, Hamburg. In 1992 she co-founded NEID (Envy) – Feminist Art Fanzine, Berlin. She was awarded a DAAD (Deutscher Akademischer Austausch Dienst) grant in 1996. Her work has been the subject of solo exhibitions at Galeria Prowincjonalna, Słubice, Poland; Pound Gallery, Seattle; Galerie White Cube, Bergen, Norway; Galerie Piper & Engler, Berlin; Literaturhaus, Berlin; Kulturhuset Tromsø, Norway; and Galerie M29 Richter & Brückner, Cologne. She has been included in group shows at Neue Gesellschaft für Bildende Kunst, Berlin; Künstlerhaus Bethanien, Berlin; Rumseksogfyrré/Århus, Denmark; Galerie Sparwasser, Berlin; Galeria Nova, Bucharest; and Glashaus, Arena, Berlin. She has also created two published books, *Killing Me Softly—Todesarten* (2004) and *No Place Like Home* (2005). Her work can be found in the collections of F. C. Gundlach, Hamburg, and Gaby U. Wilhelm Schürmann, Aachen. She currently lives and works in Berlin.

Pipilotti Rist (b. 1962) was born in Rheintal, Switzerland. She studied at the Universität für Angewandte Kunst, Vienna, from 1982 to 1986, and the Schule für Gestaltung, Basel. She has been the recipient of numerous awards including the Zürcher Kunstpreis, Stadt Zürich, Switzerland, in 2001 and an award from the Universität der Kunst, Berlin, in 2004. Her work has been the subject of solo shows at San Francisco Museum of Modern Art; Aros Aarhus Kunstmuseum, Århus, Denmark; Fondazione Prada, Milan; Museum of Modern Art, New York; Contemporary Arts Museum Houston, Tex.; and Museo de Arte Contemporáneo de Castilla y León, Spain. Her work has been included in group exhibitions at the Reykjavik Art Museum; 21st Century Museum of Contemporary Art, Kanazawa, Japan; New Museum of Contemporary Art, New York; Contemporary Art

Centre, Vilnius, Lithuania; Museum der Moderne Salzburg, Austria; Van Abbemuseum, Eindhoven, Netherlands; Geffen Contemporary at MOCA, Los Angeles; and Aldrich Museum of Contemporary Art, Ridgefield, Conn. In 2005 she also participated in the Istanbul Biennial and represented Switzerland in the Venice Biennale. She currently lives and works in Zurich.

Tracey Rose (b. 1974) was born in Durban, South Africa. She earned a B.A. in fine arts from the University of the Witwatersrand, Johannesburg, in 1996, and studied at the South African School of Motion Picture Medium and Live Performance in Cape Town in 2004. Recent solo shows have been held for her work at Artpace, San Antonio, Tex.; La Panaderia, Mexico City; Yvon Lambert Le Studio, Paris; the Project, New York; and Goodman Gallery, Grahamstown, South Africa. Her work has been included in group exhibitions at such venues as Museum Africa, Johannesburg; Walker Art Center, Minneapolis; South African National Gallery, Iziko Museums of Cape Town; Palais des Beaux-Arts, Brussels; Museum Kunst Palast, Düsseldorf; Världskulturmuseet, Gothenburg, Sweden; Studio Museum in Harlem, New York; Kunsthalle Wien, Vienna; and International Center of Photography, New York. She has also performed in Germany, Lebanon, Mexico, South Africa, Spain, Sweden, and the U.S.A. Her work was included in the Biennale of Contemporary African Art, Dakar, Senegal, in 2000, as well as the Venice Biennale in 2001. She currently lives and works in Johannesburg.

Boryana Rossa (formerly Boryana Dragoeva) (b. 1972) was born in Sofia, Bulgaria, where she lives and works today. She earned a B.F.A. in 1995 and an M.F.A. in 1997 from the National Academy of Arts, Sofia. She has had solo shows at Foundation for Art & Creative Technology, Liverpool, England; Center for Contemporary Art, Ancient Bath, Plovdiv, Bulgaria; Société des Arts Technologiques/Society for Arts and Technology, Montreal; Red House Centre for Culture and Debate, Sofia; Goethe-Institut Sofia; Sofia Art Gallery; and Gallery Praktika, Moscow. She has been included in group shows at Museum of Contemporary Art/Denver; Janco Dada Museum, 'Ein Hod, Israel; Sakharov Museum and Public Centre, Moscow; Chiang Mai University Art Museum, Thailand; Kunst-Werke, Berlin; Cornerhouse, Manchester, England; and Krug +, Sofia. She was

also invited to participate in the International Cairo Biennial in 2001, the International Art Biennial of Buenos Aires in 2002, the Balkan Biennial in 2004, and the Moscow Biennale of Contemporary Art in 2005. Rossa's work can be found in the permanent collections of the Museum of Contemporary Art/Denver; Dimitrovgrad Municipal Art Gallery, Bulgaria; and Goethe-Institut Sofia.

Julika Rudelius (b. 1968) was born in Cologne, Germany. She studied at Gerrit Rietveld Academie, Amsterdam, from 1994 to 1998. She has had solo exhibitions at Stedelijk Museum Bureau, Amsterdam; Centrum Beeldende Kunst, Maastricht, Netherlands; Centre Culturel Suisse, Paris; Reinhard Hauff Galerie, Stuttgart; Galleria Klerkx, Milan; Frans Hals Museum, Haarlem, Netherlands; and Grazer Kunstverein, Graz, Austria. Her work has been included in group exhibitions at such venues as Witte de With, Rotterdam; Museum voor Moderne Kunst Arnhem, Netherlands; Musée d'Art Contemporain, Lyon, France; Center for Contemporary Art, Kiev, Ukraine; International Center of Photography, New York; National Museum of Contemporary Art, Seoul; Royal Hibernian Academy, Dublin; Centraal Museum, Utrecht, Netherlands; Tate Modern, London; Frankfurter Kunstverein, Frankfurt; Stedelijk Museum, Amsterdam; Kunsthalle Schirn Frankfurt; and Australian Centre for Photography, Sydney. Her work can be found in the collections of Deutsche Bank, Frankfurt; Frans Hals Museum, Haarlem, Netherlands; Museum voor Moderne Kunst Arnhem; and Stedelijk Museum, Amsterdam. She currently lives and works in Amsterdam.

Jenny Saville (b. 1970) was born in Cambridge, England. She earned a B.A. at Glasgow School of Art, Scotland, in 1992. She has had solo exhibitions at University of Massachusetts Amherst; MACRO (Museo d'Arte Contemporanea Roma), Rome; and Gagosian Gallery, New York and Beverly Hills. Her work has been included in group exhibitions at such venues as the Aldrich Museum of Contemporary Art, Ridgefield, Conn.; Yale Center for British Art, New Haven, Conn.; National Gallery of Scotland, Edinburgh; Borusan Center for Culture and Arts, Istanbul; Kunsthalle in Emden, Germany; ARKEN Museum for Moderne Kunst, Copenhagen; Saatchi Gallery, London; Palazzina di Caccia di Stupinigi, Turin; and National Portrait Gallery, London. She also participated in the Venice Biennale in 2003 and SITE Santa Fe International Biennial in 2004. Her

work is included in the permanent collections of the Museum of Contemporary Art San Diego, Calif.; and Saatchi Gallery, London. She currently lives and works in Sicily, Italy.

Tomoko Sawada (b. 1977) was born in Kobe, Japan, where she continues to work today. She attended Seian University of Art and Design, in Ohtsu, Japan, completing her degree in media design in 1998 and in photography in 2000. She was the recipient of a Kimura Ihei Memorial Photography Award, as well as an International Center of Photography (New York) Infinity Award for Young Photographer in 2004. She has had solo exhibitions at MAK Center, Vienna; MEM, Osaka; and Zabriskie Gallery, New York. She has been included in numerous group shows at Santa Barbara Museum of Art, Calif.; Japan Society, New York; Det Nationale Fotomuseum, Copenhagen; Culturgest, Lisbon; Z Platz Museum, Fukuoka, Japan; Musée de l'Elysée, Lausanne, Switzerland; Japanisches Kulturinstitut, Cologne; Museum of Contemporary Art, Tokyo; Museum of Contemporary Photography, Chicago; the Ueno Royal Museum, Tokyo; Kawasaki City Museum; and Museum of Modern Art, New York. Her work can be found in the permanent collections of International Center of Photography, New York; Essl Collection, Vienna; Los Angeles County Museum of Art; and Museum of Modern Art, New York, among others.

Berni Searle (b. 1964) was born in Cape Town, South Africa, where she lives and works today. She completed a B.A. in fine arts in 1987 and an M.A. in 1995 at the Michaelis School of Fine Art, University of Cape Town. She received a UNESCO Award at the International Cairo Biennial in 1998, the Minister of Culture Prize at the Biennale of Contemporary African Art, Dakar, Senegal, in 2000, and was the Standard Bank Young Artist in 2003. She has been the subject of solo shows at Berkeley Art Museum & Pacific Film Archive, Calif.; Bildmuseet, Umeå University, Sweden; Tufts University Art Gallery, Medford, Mass.; Contemporary Museum, Honolulu; University of South Florida Contemporary Art Museum, Tampa; and Johannesburg Art Gallery. Her work has been included in group shows at South African National Gallery, Iziko Museums of Cape Town; DaimlerChrysler Contemporary, Berlin; Världskulturmuseet, Gothenburg, Sweden; Museum Bochum, Germany; Kunstmuseum Luzern, Lucerne, Switzerland; National Museum of African Art, Smithsonian Institution, Washington, D.C.; and

Kunsthalle Wien, Vienna. She participated in the Johannesburg Biennale in 1997, the Busan Biennale, South Korea, and the Shanghai Biennale in 2004, as well as the Venice Biennale in 2001 and 2005 and the Biennale of Contemporary African Art, Dakar, Senegal, in 2006. Her work is included in the public collections of the Australian Parliament, Canberra; Buhl Foundation, New York; Montenmedio Arte Contemporáneo, Cádiz, Spain; and the National Museum of African Art, Smithsonian Institution.

Zineb Sedira (b. 1963) was born in Paris, France. She studied in London, earning a B.A. from Central Saint Martins School of Art in 1995, an M.F.A. from the Slade School of Art in 1997, and a research degree from Royal College of Art in 2003. She has had solo exhibitions at the Agency Contemporary, London; Galleria Sogospatty, Rome; Cornerhouse, Manchester, England; Fri-Art, Fribourg, Switzerland; Galerie Esma, Algiers; and Photographers' Gallery, London. Her work has been included in group exhibitions at Baltic Centre for Contemporary Art, Gateshead, England; Stenersenmuseet, Oslo; Milwaukee Institute of Art & Design, Wis.; Hayward Gallery, London; Centre Pompidou, Paris; Mori Art Museum, Tokyo; and Institute of Contemporary Arts, London. In 2001 she participated in the Bienal de Valencia, Spain; the Limerick Biennial, Ireland; and the Venice Biennale, as well as the Sharjah Biennial, United Arab Emirates, in 2003. Her work can be found in the permanent collections of Arts Council England; Centre Pompidou; FNAC (Fond National d'Art Contemporain), Paris; Institute of Arab and Islamic Studies, University of Exeter, England; Musée Réattu, Arles, France; and the Victoria and Albert Museum, London. She currently lives and works in London.

Canan Şenol (b. 1970) was born in Istanbul, Turkey, where she lives and works today. She studied at Marmara University, Istanbul, from 1994 to 1998. She has had solo exhibitions at Rahmi M Koç Museum, Istanbul; Tabela, Istanbul; Laden No:5, Bad Ems, Germany; and KBH Kunsthall, Copenhagen. Her work has been included in group exhibitions at Passage de Retz, Paris; Centrum Beeldende Kunst, Utrecht, Netherlands; Istanbul Technical University; Gallery 291, London; Gian Carla Zanutti Gallery, Milan; Istanbul Bilgi University; Proje 4L, Istanbul; Parc de la Villette, Paris; Skironio Centrum Kiffissia, Athens; Gallery Berkelkraftwerk, Vreden, Germany; and Emser Salon,

Germany. She was also invited to participate in the Bienal de Valencia, Spain, in 2001, and the İstanbul Biennial in 2005.

Tejal Shah (b. 1979) was born in Bhilai, India. She earned a B.A. in photography from the RMIT University in Melbourne in 2000 and studied at the School of the Art Institute of Chicago as an exchange scholar during that year. She has had solo shows at Viscom 9 Gallery, RMIT University, Melbourne; Gallery Pruss & Ochs, Berlin; Thomas Erben Gallery, New York; Galerie Mirchandani & Steinruecke, Mumbai; and Devi Art Foundation, New Delhi. She has been included in group exhibitions at Institute of Modern Art, Brisbane, Australia; Neuffer Am Park, Pirmasens, Germany; MACAY (Museo de Arte Contemporáneo Ateneo de Yucatan), Mexico; Total Museum of Contemporary Art, Seoul; Fukuoka Asian Art Museum, Japan; Culturgest, Lisbon; Lalit Kala Academy, New Delhi; Khoj Studios, New Delhi; École Nationale Supérieure des Beaux-Arts, Paris; National Review of Live Art, Glasgow; and Fondazione Sandretto Re Rebaudengo, Turin. Her films have been screened at Rooseum Center for Contemporary Art, Malmö, Sweden; India International Centre, New Delhi; and Tufts University, Medford, Mass., as well as at film festivals around the world. She currently lives and works in Mumbai.

Shahzia Sikander (b. 1969) was born in Lahore, Pakistan. In 1992 she earned a B.F.A. from the National College of Arts in Lahore, and an M.F.A. from Rhode Island School of Design (RISD), Providence, in 1995. She received the Louis Comfort Tiffany Foundation Award in 1997, the Joan Mitchell Award in 1998, and a South Asian Women's Creative Collective Achievement Award in 1999. Solo shows of her work have been held at Kemper Museum of Contemporary Art, Kansas City, Mo.; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Whitney Museum of American Art at Philip Morris, New York; San Diego Museum of Art, Calif.; Aldrich Museum of Contemporary Art, Ridgefield, Conn.; and Sikkema Jenkins & Co., New York. Her work has been included in group exhibitions at Museo de la Ciudad de México, Mexico City; Museum Ludwig, Cologne; Kiasma, Museum of Contemporary Art, Helsinki; Seattle Art Museum; Asia Society, New York; Musée d'Art Moderne de la Ville de Paris/ARC, Paris; Weatherspoon Art Museum, University of North Carolina at Greensboro; and Museum of Modern Art, New York. She participated in the

Whitney Biennial in 1997, the İstanbul Biennial in 2003, and the International Contemporary Art Biennial of Seville, Spain, in 2004. She currently lives and works in New York City.

Dayanita Singh (b. 1961) was born in New Delhi, India, where she lives and works today. She studied at the National Institute of Design in Ahmadabad, India, from 1980 to 1986 and at the International Center of Photography in New York from 1987 to 1988. She was the recipient of the Palm Beach Photographic Centre Rising Star of Photography Award and the Andreas Frank Foundation Grant Award in 1996, as well as Canon India's Top Ten Photographers Award in 1997. Her work has been the subject of solo exhibitions at Scalo Galerie, Zurich and New York; Museum für Indische Kunst, Berlin; Hamburger Bahnhof – Museum für Gegenwart, Berlin; Isabella Stewart Gardner Museum, Boston; Frith Street Gallery, London; and Studio Guenzani, Milan. She has been included in group shows at Bildmuseet, Umeå University, Sweden; Tate Modern, London; Queens Museum of Art, New York; Asia Society, New York; Museo Tamayo Arte Contemporaneo, Mexico City; Museo de Arte Contemporáneo de Monterrey (MARCO), Mexico; Berkeley Art Museum & Pacific Film Archive, Calif.; and Museum Ludwig, Cologne. She also participated in the Venice Biennale in 1999.

Sissi (b. 1977) was born in Bologna, Italy. In 2001 she received a degree from the Accademia di Belle Arti, Bologna. She has been the recipient of numerous awards, including first prize from the Fondazione Querini Stampalia in 2002 and the New York Prize from the Italian Academy of Columbia University in 2005. She has had solo shows at Museum of Contemporary Art, Miami, Fla.; Biagiotti Progetto Arte, Florence; W139, Amsterdam; MACRO (Museo d'Arte Contemporanea Roma), Rome; Italian Academy of Columbia University, New York; Chelsea Art Museum, New York; and Collezione Giuliano Gori, Pistoia, Italy. She has participated in group exhibitions at such venues as Stedelijk Museen voor Actuele Kunst, Ghent, Belgium; Galerija Skuc, Ljubljana, Slovenia; Fondazione Querini Stampalia, Venice; Palazzo delle Albere, Museo de Arte Moderna e Contemporanea di Trento e Rovereto, Italy; Neue Galerie am Landesmuseum Joanneum, Graz, Austria; MACRO (Museo d'Arte Contemporanea Roma), Rome; Museo d'Arte Contemporanea Villa Croce, Genoa; Istituto Francese di

Firenze, Florence; Galleria d'Arte Moderna di Bologna; Kunst Merano, Italy; National Museum of Women in the Arts, Washington, D.C.; Hudson Valley Center for Contemporary Art, Peekskill, N.Y.; and Ursula Blickle Stiftung, Kraichtal, Germany. She currently lives and works in Bologna and New York.

Sanghee Song (b. 1970) was born in Seoul, South Korea, where she lives and works today. She earned both a B.F.A. in 1992 and an M.F.A. in 1994 in painting from the Ewha Women's University, Seoul. She has had solo shows at Gallery ICON, Seoul; Pool, Seoul; FreeSpace PRAHA, Sapporo, Japan; and Insa Art Space, Seoul. She has been included in group shows at Seoul Museum of Art; Hokkaido Museum of Modern Art, Sapporo; Sungkok Art Museum, Seoul; Total Museum of Contemporary Art, Seoul; KunstCentret Silkeborg Bad, Silkeborg, Denmark; Kunsthalle Darmstadt, Germany; and Leeum, Samsung Museum of Art, Seoul. She also participated in the Busan Biennale, South Korea, in 2004, as well as the Gwangju Biennale, South Korea, and the São Paulo Bienal, Brazil, in 2006.

Ryoko Suzuki (b. 1970) was born in Hokkaido, Japan. She graduated from Junior College of Art of Musashino Art University, Tokyo, in 1990, and from Sokei Academy of Fine Art, Tokyo, in 1994. She has had solo shows in Sapporo at Art Space201, Continental Gallery, and Daido Gallery, as well as in Tokyo at Zeit-Foto Salon and Kiritama Gallery. Her work has been included in group exhibitions at Arai Memorial Art Museum, Iwanai; Fundbureau, Hamburg; the Consulate General of the United States of America, Sapporo; the Ueno Royal Museum, Tokyo; Tokyo Metropolitan Museum of Photography; Yubari Museum; CAI Gallery, Sapporo; Sapporo Citizen Gallery; Hokkaido Museum of Modern Art, Sapporo; Museum of Contemporary Art, Sapporo; Seoul Museum of Art; and Stadtgalerie Kiel, Germany. She also participated in the Shanghai Biennale in 2004. Her work is in the permanent collection of the Tokyo Metropolitan Museum of Photography. She lives and works in Sapporo.

Sam Taylor-Wood (b. 1967) was born in London, England, where she lives and works today. She graduated from Goldsmiths College in London in 1990. In 1997 she was awarded the Illy Café Prize for Most Promising Artist at the

Venice Biennale and in 1998 was nominated for the Turner Prize. Since then, she has had solo exhibitions at Baltic Centre for Contemporary Art, Gateshead, England; Bawag Foundation, Vienna; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Musée d'Art Contemporain de Montreal; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Contemporary Art, Sydney; National Portrait Gallery, London; State Russian Museum, Saint Petersburg; and Stedelijk Museum, Amsterdam, among others. Her work has been selected for group exhibitions at such venues as Apeldoorns Museum, Netherlands; Contemporary Arts Museum Houston, Tex.; Israel Museum, Jerusalem; Museum für Photographie, Brunswick, Germany; Museum of Contemporary Photography, Chicago; Musée d'Art Contemporain, Lyon, France; Museum of Modern Art, New York; Museum voor Moderne Kunst Arnhem, Netherlands; and Solomon R. Guggenheim Museum, New York. Her work can be found in the permanent collections of Fondazione Prada, Milan; National Portrait Gallery, London; Solomon R. Guggenheim Museum, New York; Tate Modern, London; and Thyssen-Bornemisza Art Contemporary, Vienna, to name a few.

Milica Tomic (b. 1960) was born in Belgrade, Yugoslavia (now Serbia), where she lives and works today. She studied at the Academy of Fine Arts, Belgrade, where she earned an M.A. in 1990. She has received numerous awards for her work including the Young Artist Award from the Ursula Blickle Stiftung, Kraichtal, Germany, in 1998. Her work has been the subject of solo exhibitions at Kunsthalle Wien, Vienna; Museum voor Moderne Kunst Arnhem, Netherlands; Secession, Vienna; Bildmuseet, Umeå University, Sweden; Artpace, San Antonio, Tex.; Galerie Fortlaan 17, Ghent, Belgium; Charim Galerie, Vienna; Experimental Art Foundation, Adelaide, Australia; and Artspace, Sydney. She has been included in group exhibitions at Galerie für Zeitgenössische Kunst, Leipzig; Marronnier Art Center, Seoul; Moderna Galerija Ljubljana, Slovenia; Moderna Museet, Stockholm; Greek State Museum of Contemporary Art, Thessaloniki; Frankfurter Kunstverein, Frankfurt; Stedelijk Museum, Amsterdam; National Museum of Art, Architecture and Design, Oslo; Contemporary Art Centre, Vilnius, Lithuania; Museum of Contemporary Art, Belgrade; Landesmuseum, Linz, Austria; and Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna. She was also invited to participate in the São Paulo Bienal, Brazil, in 1998 and the

İstanbul Biennial in 2003, and had a solo show at the 2003 Venice Biennale.

Salla Tykkä (b. 1973) was born in Helsinki, Finland, where she lives and works today. She earned both a B.A. in 1999 and an M.F.A. in 2003 from the Academy of Fine Arts, Helsinki. She received a stipend from Edstrandska Nordiska, Sweden, as well as a DZ Bank Prize, Germany, in 2002. Her work has been the subject of solo shows at such venues as Statens Museum for Kunst, Copenhagen; Yvon Lambert Gallery, New York; City Art Gallery, Wellington, New Zealand; Stedelijk Museen voor Actuele Kunst, Ghent, Belgium; Chapter Arts Centre, Cardiff, Wales, U.K.; Museum Het Domein, Sittard, Netherlands; De Appel, Foundation Centre for Contemporary Art, Amsterdam; and Centre pour l'Image Contemporaine Saint-Gervais, Geneva. She has been included in group shows at the Walker Art Center, Minneapolis; Parco Museum of Art and Beyond, Tokyo; Orange County Museum of Art, Newport Beach, Calif.; Kunsthau Dresden; Louisiana Museum for Moderne Kunst, Humlebaek, Denmark; Bergen Kunsthall, Norway; Overgaden, Copenhagen; and Kunsthalle Fridericianum, Kassel, Germany. She was also invited to participate in the Venice Biennale in 2001.

Adriana Varejão (b. 1964) was born in Rio de Janeiro, Brazil, where she lives and works today. She has had solo exhibitions at Bildmuseet, Umeå University, Sweden; Centro Cultural Banco de Brasil, Rio de Janeiro; Galeria Soledad Lorenzo, Madrid; Victoria Miro Gallery, London; Lehmann Maupin Gallery, New York; Fondation Cartier pour l'Art Contemporain, Paris; Centro Cultural de Belém, Lisbon; and Galeria Fortes Vilaça, São Paulo, Brazil. Her work has been included in group exhibitions at Museum of Modern Art, New York; National Museum of Modern Art, Tokyo; Musée d'Art Contemporain de Montréal; Museo de Arte Moderna, Rio de Janeiro; National Portrait Gallery, Smithsonian Institution, Washington, D.C.; Nassau County Museum of Art, Roslyn Harbor, N.Y.; Bass Museum of Art, Miami, Fla.; and San Diego Museum of Art, Calif. She participated in the Johannesburg Biennale and the Venice Biennale in 1995, the São Paulo Bienal in 1998, the Liverpool Biennial in 1999, the Biennale of Sydney in 2000, the Prague Biennale in 2003, and the Mercosul Biennial, Brazil, in 2005. Her work can be found in the permanent collections of Tate Liverpool, England, and the Museum of Contemporary Art San Diego, among others.

Kara Walker (b. 1969) was born in Stockton, Calif. She earned a B.F.A. from Atlanta College of Art in 1991, and an M.F.A. from Rhode Island School of Design, Providence, in 1994. She received the Lucelia Artist Award from the Smithsonian American Art Museum in 2004, as well as the John D. and Catherine T. MacArthur Foundation Award in 1997. In addition to being included in numerous group exhibitions, her work has been the subject of solo exhibitions at the Tel Aviv Museum of Art; Kunstverein Hannover, Hanover, Germany; Museum voor Moderne Kunst Arnhem, Netherlands; Studio Museum in Harlem, New York; Centro Nazionale per le Arti Contemporanee, Rome; Tate Liverpool, England; Museo de Arte Carrillo Gil, Mexico City; and Metropolitan Museum of Art, New York. She was included in the İstanbul Biennial in 1999, and the 2004–5 SITE Santa Fe International Biennial. She also represented the U.S. in the São Paulo Bienal, Brazil, in 2002. Her work is included in the public collections of the Art Institute of Chicago; Centro Nazionale per le Arti Contemporanee, Rome; Deste Foundation Centre for Contemporary Art, Athens; Deutsche Bank, Frankfurt; Fondation Musée d'Art Moderne Grand-Duc Jean, Luxembourg; San Francisco Museum of Modern Art; Studio Museum in Harlem, New York; and Walker Art Center, Minneapolis, among others. She lives and works in New York City.

Miwa Yanagi (b. 1967) was born in Kobe, Japan. She studied at the University of Kyoto. She has received numerous awards including the Sakuya-Konoha Prize from Osaka in 2000, the Kyoto prefectural Artist Prize in 2001, and the Hyōgo prefectural Artist Prize in 2004. Solo shows have been held for her work at Kirin Plaza Osaka, Japan; Palais de Tokyo, Paris; Deutsche Guggenheim, Berlin; and Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan. Her work has been included in group exhibitions at Museum of Fine Arts, Houston, Tex.; Whitney Museum of American Art, New York; Ludwig Múzeum, Budapest; Mori Art Museum, Tokyo; Kunsthaus Graz, Austria; Fukushima Museum, Aizuwakamatsu, Japan; Duolun Museum of Modern Art, Shanghai; and Moscow House of Photography. She participated in SITE Santa Fe International Biennial in 1999, Biennale d'Art Contemporain de Lyon, France, and the Yokohama Triennale in 2001, and the Biennale of Sydney in 2002. Her work can be found in the collections of Hara Museum of Contemporary Art, Tokyo; Los Angeles County Museum of Art; National Museum of Modern

Art, Kyoto; Tokushima Modern Art Museum; and Osaka Modern Art Museum. She currently lives and works in Kyoto.

Yin Xiuzhen (b. 1963) was born in Beijing, China, where she lives and works today. She earned a B.A. in painting from Capital Normal University, Beijing, in 1989. The recipient of many awards, in 2000 Yin was the UNESCO/ASCHBERG bursary laureate and won the China Contemporary Art Award (CCAA). She has been included in solo exhibitions at Gertrude Contemporary Art Spaces, Melbourne; Asian Fine Arts Berlin Gallery, Germany; Chambers Fine Art, New York; and Town Hall, Friedrichshafen, Germany. She has participated in group exhibitions at such venues as Fukuoka Asian Art Museum, Japan; Walker Art Center, Minneapolis; Art Gallery of Hamilton, Canada; Asia Society, New York; Cantor Arts Center, Stanford University, Palo Alto, Calif.; Mori Art Museum, Tokyo; Today Art Museum, Beijing; and Beijing Commune. She also participated in the Gwangju Biennale, South Korea, in 2002, and the Biennale of Sydney and the São Paulo Bienal, Brazil, in 2004. Her work can be found in the collections of Uli Sigg and the Mori Art Museum in Tokyo.

Carey Young (b. 1970) was born in Lusaka, Zambia. Based in London, she gained an M.A. in photography from the Royal College of Art, London, in 1997, and was awarded an IASPIS (International Artists Studio Program in Sweden) fellowship in 2004. She has had solo exhibitions and commissions at venues including Kunstverein München, Munich; Index, Stockholm; Henry Moore Institute, Leeds, England; IBID Projects, London; and Paula Cooper Gallery, New York. Her work has been included in group exhibitions at such venues as the Institute of Contemporary Arts, London; Centre for Contemporary Arts, Glasgow; Rooseum Center for Contemporary Art, Malmö, Sweden; Secession, Vienna; Ludwig Múzeum, Budapest; Haus der Kunst, Munich; Massachusetts Museum of Contemporary Art, North Adams; Whitechapel Art Gallery, London; Badischer Kunstverein, Karlsruhe, Germany; Vancouver Art Gallery; Baltic Centre for Contemporary Art, Gateshead, England; and Galerie im Taxispalais, Innsbruck, Austria. In 2005 she participated in the Baltic Triennial of International Art (London/Vilnius), the Tirana Biennale, Albania, and the Sharjah Biennial, United Arab Emirates. Her work can be found in the collections of Arts Council England; Centre Pompidou, Paris; and Tate Britain, London.

Selected Bibliography

Transnational, Global, and Local Feminisms

- Alcoff, Linda Martín. *Visible Identities: Race, Gender, and the Self*. New York: Oxford University Press, 2006.
- Alexander, M. Jacqui. *Pedagogies of Crossing: Mediations on Feminism, Sexual Politics, Memory, and the Sacred*. Durham, N.C.: Duke University Press, 2005.
- Alexander, M. Jacqui, and Chandra Talpade Mohanty, eds. *Feminist Genealogies, Colonial Legacies, Democratic Futures*. New York: Routledge, 1996.
- Ali, Suki, Kelly Coate, and Wangui wa Goro, eds. *Global Feminist Politics: Identities in a Changing World*. London and New York: Routledge, 2000.
- Ang, Ien. "I'm a Feminist but ... 'Other' Women and Postnational Feminism." In Barbara Caine and Rosemary Pringle, eds., *Transitions: New Australian Feminisms*. St. Leonards, Australia: Allen & Unwin, 1995.
- Anzaldúa, Gloria. *Haciendo Caras: Creative and Critical Perspectives by Feminists of Color*. San Francisco: Aunt Lute Books, 1990.
- Armstrong, Carol, and Catherine de Zegher, eds. *Women Artists at the Millennium*. Cambridge, Mass.: MIT Press, 2006.
- Basu, Amrita, ed. *The Challenge of Local Feminisms: Women's Movements in Global Perspective*. Boulder, Colo.: Westview Press, 1995.
- Biemann, Ursula. *Been There and Back to Nowhere: Gender in Transnational Spaces; Postproduction Documents 1988–2000*. Berlin: B-books, 2000.
- Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York: Columbia University Press, 1994.
- Brems, Eva. "Enemies or Allies? Feminism and Cultural Relativism as Dissident Voices in Human Rights Discourse." *Human Rights Quarterly* 19 (February 1997), pp. 136–64.
- Bronfen, Elizabeth, and Mischa Kavka, eds. *Feminist Consequences: Theory for the New Century*. New York: Columbia University Press, 2001.
- Bulbeck, Chilla. *Re-Orienting Western Feminisms: Women's Diversity in a Postcolonial World*. Cambridge and New York: Cambridge University Press, 1998.
- Calvo, Yadira. *Extasis y ortigas: Las mujeres entre el goce y la censura*. San José, Costa Rica: Farben Grupo Editorial Norma, 2004.
- Campbell, Jan. *Arguing with the Phallus: Feminist, Queer, and Postcolonial Theory; A Psychoanalytic Contribution*. London and New York: Zed Books, 2000.
- Chow, Rey. "Against the Lures of Diaspora: Minority Discourse, Chinese Women, and Intellectual Hegemony." In *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies*. Bloomington: Indiana University Press, 1993.
- Chowdhry, Geeta, and Sheila Nair Power, eds. *Postcolonialism and International Relations: Reading Race, Gender, and Class*. London and New York: Routledge, 2002.
- Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 2004.
- Das, Veena, ed. *Mirrors of Violence: Communities, Riots, and Survivors in South Asia*. New Delhi: Oxford University Press, 1993.
- . *Violence and Subjectivity*. Berkeley: University of California Press, 2000.
- Deepwell, Katy, ed. *New Feminist Art Criticism: Critical Strategies*. Manchester: Manchester University Press, 1995.
- Dekoven, Marianne, ed. *Feminist Locations*. New Brunswick, N.J.: Rutgers University Press, 2001.
- Dhruvarajan, Vanaja, and Jill Vickers. *Gender, Race, and Nation: A Global Perspective*. Toronto: University of Toronto Press, 2002.
- Diego, Estrella de. *El andrógino sexuado: Eternos ideales, nuevas estrategias de género*. Madrid: Col. La Balsa de la Medusa, Visor, 1992.
- Ecker, Gisela, ed. *Estética feminista*. Barcelona: Editorial Icaria, 1986.
- Fernandez, Maria, Faith Wilding, and Michelle M. Wright, eds. *Domain Errors! Cyberfeminist Practices*. New York: Autonomedia, 2002.
- Friedman, Susan Stanford. *Mappings: Feminism and the Cultural Geographies of Encounter*. Princeton, N.J.: Princeton University Press, 1998.
- Gilman, Larry, ed. *Threads of Vision: Toward a New Feminine Poetics*. Cleveland: Cleveland Center for Contemporary Art, 2001.
- Grewal, Inderpal. *Home and Harem: Nation, Gender, Empire, and the Cultures of Travel*. Durham, N.C.: Duke University Press, 1996.

- Grewal, Inderpal, and Caren Kaplan, eds. *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*. Minneapolis: University of Minnesota Press, 1994.
- Jones, John Paul, III, Heidi J. Nast, and Susan M. Roberts, eds. *Thresholds in Feminist Geography*. Lanham, Md.: Rowman & Littlefield, 1997.
- Kaplan, Caren, Norma Alarcón, and Minoo Moallem, eds. *Between Woman and Nation: Nationalisms, Transnational Feminisms, and the State*. Durham, N.C.: Duke University Press, 1999.
- Lamas, Marta, Susan Carolyn Borque, and Judith P. Butler. *El género: La construcción cultural de la diferencia sexual*. Mexico City: Universidad Autónoma de México (UNAM): M. A. Porrúa, 1996.
- Lewis, Reina. *Gendering Orientalism: Race, Femininity, and Representation*. New York: Routledge, 1996.
- López de Martínez, Adelaida, ed. *Discurso femenino actual: Ensayos críticos sobre la teoría del feminismo*. Colección Mujeres de Palabra series. San Juan: Editorial de la Universidad de Puerto Rico, 1995.
- Lozano, Irene. *Lenguaje femenino, lenguaje masculino*. Madrid: Minerva Ediciones, 1995.
- Luna, Lola G. *Leyendo como una mujer: La imagen de la mujer*. Madrid: Anthropos, 1995.
- Marchand, Marianne, and Jane L. Parpart, eds. *Feminism/Postmodernism/Development*. London and New York: Routledge, 1995.
- Marchand, Marianne, and Anne Sisson Runyan, eds. *Gender and Global Restructuring: Sightings, Sites and Resistances*. London and New York: Routledge, 2000.
- McCann, Carole R., and Seung-kyung Kim. *Feminist Theory Reader: Local and Global Perspectives*. New York: Routledge, 2003.
- McClintock, A., et al., eds. *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*. Minneapolis: University of Minnesota Press, 1997.
- McDowell, Linda. *Gender, Identity, and Place: Understanding Feminist Geographies*. Minneapolis: University of Minnesota Press, 1999.
- McDowell, Linda, and Joanne Sharp, eds. *Space, Gender, Knowledge: Feminist Readings*. London: Arnold, 1997.
- Mohanram, Radhika. *Black Body: Women, Colonialism, and Space*. Minneapolis: University of Minnesota Press, c. 1999.
- Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Durham, N.C., and London: Duke University Press, 2003.
- Mohanty, Chandra Talpade, Ann Russo, and Lourdes Torres, eds. *Third World Women and the Politics of Feminism*. Bloomington: Indiana University Press, 1991.
- Narayan, Uma. *Dislocating Cultures: Identities, Traditions, and Third-World Feminism*. New York: Routledge, 1997.
- Narayan, Uma, and Sandra Harding, eds. *Decentering the Center: Philosophy for a Multicultural, Postcolonial, and Feminist World*. Bloomington and Indianapolis: Indiana University Press, 2000.
- Nnaemeka, Obioma, ed. *Sisterhood, Feminisms, and Power: From Africa to the Diaspora*. Trenton, N.J.: Africa World Press, 1998.
- n.paradoxa* (international feminist online journal). www.web.ukonline.co.uk/n.paradoxa/
- Oliveira, Rosiska Darcy de. *In Praise of Difference: The Emergence of a Global Feminism*. Translated by Peggy Sharpe. New Brunswick, N.J.: Rutgers University Press, 1998.
- Richard, Nelly. *Masculine/Feminine: Practices of Difference*. Translated by Silvia R. Tandeciarz and Alice A. Nelson. Durham, N.C., and London: Duke University Press, 2004.
- Rupp, Leila. *Worlds of Women: The Making of an International Women's Movement*. Princeton, N.J.: Princeton University Press, 1997.
- Sangari, Kumkum. *Politics of the Possible: Essays on Gender, History, Narrative, Colonial English*. London: Anthem, 2002.
- Sangari, Kumkum, and Sudesh Vaid, eds. *Recasting Women: Essays in Indian Colonial History*. New Brunswick, N.J.: Rutgers University Press, 1990.
- Schäfer, Julie, ed. "Bewertung—Entwertung—Wiederbewertung/Valuation—De-valuation—Re-evaluation." In *Trautes Heim/Cosy Home*. Leipzig: Galerie für Zeitgenössische Kunst, 2005.
- Shih, Shu-Mei. "Towards an Ethics of Transnational Encounter, or 'When' Does a 'Chinese' Woman Become a 'Feminist'?" *Differences* 13 (Summer 2002), pp. 90–126.
- Shohat, Ella, ed. *Talking Visions: Multicultural Feminism in a Transnational Age*. New York: New Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 1998.

Staehele, Lynn, Eleonore Koffman, and Linda Peake, eds. *Mapping Gender, Making Politics: Feminist Perspectives on Political Geography*. New York: Routledge, 2004.

Suad, Joseph, and Susan Slyomovics, eds. *Women and Power in the Middle East*. Philadelphia: University of Pennsylvania Press, 2003.

West, Lois A. *Feminist Nationalism*. New York: Routledge, 1997.

Wichterich, Christa. *The Globalized Woman: Report from a Future of Inequality*. London: Zed Books, 2000.

Wing, Adrien Katherine, ed. *Global Critical Race Feminism: An International Reader*. New York: New York University Press, 2000.

From Postcolonialism to Transnationalism: Exhibitions and Theories

- Ahluwalia, Pal. *Politics and Post-Colonial Theory: African Inflections*. London and New York: Routledge, 2001.
- Amor, Monica, et al. "Liminalities: Discussions on the Global and the Local." *Art Journal* 57 (Winter 1998), pp. 28–49.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.
- Appiah, Kwame Anthony. *The Ethics of Identity*. Princeton, N.J.: Princeton University Press, 2005.
- . "Is the Post- in Postmodernism the Post- in Postcolonial?" *Critical Inquiry* 17 (Winter 1991), pp. 336–57.
- Araeen, Rashid, Sean Cubitt, and Ziauddin Sardar, eds. *The Third Text Reader on Art, Culture, and Theory*. New York: Continuum, 2002.
- Beverly, John. *Subalternity and Representation: Arguments in Cultural Theory*. Durham, N.C.: Duke University Press, 1999.
- Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1994.
- Bharucha, Rustom. "Interculturalism and Its Discriminations: Shifting the Agenda of the National, the Multicultural, and the Global." *Third Text*, no. 46 (Spring 1999), pp. 3–24.
- . *The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalization*. London: Athlone, 2000.
- Blazwick, Iwona, ed. *Century City: Art and Culture in the Modern Metropolis*. London: Tate Gallery Publishing, 2001.
- Bonami, Francesco, et al. "Global Tendencies: Globalism and the Large-Scale Exhibition." *Artforum* 42 (November 2003), pp. 152–63, 206, 212.
- Brecher, Jeremy, John Brown Childs, and Jill Cutler, eds. *Global Visions: Beyond the New World Order*. Boston: South End Press, 1993.
- Breckenridge, Carol A. *Cosmopolitanism*. Durham, N.C.: Duke University Press, 2002.
- Bronfen, Elisabeth, Benjamin Marius, and Therese Steffen, eds. *Hybride Kulturen: Beiträge zur anglo-amerikanischen Multikulturalismusdebatte*. Tübingen: Stauffenburg Verlag, 1997.
- Brydon, Diana. *Postcolonialism: Critical Concepts in Literary and Cultural Studies*. London and New York: Routledge, 2000.
- Buchloh, Benjamin H. D. "The Whole Earth Show: Interview with Jean-Hubert Martin." *Art in America* 77 (May 1989), pp. 150–59, 211, 213.
- Chrisman, Laura. *Postcolonial Contraventions: Cultural Readings of Race, Imperialism, and Transnationalism*. Manchester and New York: Manchester University Press, 2003.
- Chrisman, Laura, and Benita Parry, eds. *Postcolonial Theory and Criticism*. Cambridge: D. S. Brewer, 2000.
- Cruz-Malavé, Arnaldo, and Martin F. Manalansan IV, eds. *Queer Globalizations: Citizenship and the Afterlife of Colonialism*. New York: New York University Press, 2002.
- Daftari, Fereshteh. *Without Boundaries: Seventeen Ways of Looking*. New York: The Museum of Modern Art, 2006.
- David, Catherine, and Jean François Chevrier. *Politics, Poetics: Documenta X, the Book*. Ostfildern-Ruit: Hatje Cantz, 1997.
- . *The Decade Show: Frameworks of Identity in the 1980s*. New York: Museum of Contemporary Hispanic Art; New Museum of Contemporary Art; Studio Museum in Harlem, 1990.
- Eisenstein, Zillah. *Global Obscenities: Patriarchy, Capitalism, and the Lure of Cyberfantasy*. New York: New York University Press, 1988.
- Enwezor, Okwui, et al. *Documenta 11, Platform 5: Exhibition, Catalogue*. Ostfildern-Ruit: Hatje Cantz, 2002.
- Ferguson, Russell, and Martha Gever, eds. *Out There: Marginalization and Contemporary Culture*. New York: New Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 1990.

- Fisher, Jean, ed. *Global Visions: Towards a New Internationalism in the Visual Arts*. London: Kala Press in association with the Institute of International Visual Arts, 1994.
- Fisher, Jean, and Gerardo Mosquera, eds. *Over Here: International Perspectives on Art and Culture*. Cambridge, Mass.: MIT Press, 2004.
- Guha, Ranajit, and Gayatri Chakravorty Spivak, eds. *Selected Subaltern Studies*. New York: Oxford University Press, 1988.
- Gupta, Sunil. *Disrupted Borders: An Intervention in Definitions of Boundaries*. London: Rivers Oram Press, 1993.
- Hall, Stuart. *Different*. London: Phaidon, 2001.
- Hardt, Michael, and Antonio Negri. *Empire*. Cambridge, Mass.: Harvard University Press, 2001.
- . *Multitude: War and Democracy in the Age of Empire*. New York: Penguin Press, 2004.
- Hassan, Salah, Iftikhar Dadi, and Leslie A. Adelson, eds. *Unpacking Europe: Towards a Critical Reading*. Rotterdam: Museum Boijmans Van Beuningen; NAI Publishers, 2001.
- Jaramillo, María Mercedes. "Latin American Feminism and the New Challenges of Globalization." In Mario Sáenz, ed., *Latin American Perspectives on Globalization*. Lanham, Md., and Oxford: Rowman & Littlefield, 2002.
- King, Anthony, ed. *Culture, Globalization, and the World-System: Contemporary Conditions for the Representation of Identity*. Minneapolis: University of Minnesota Press, 1997.
- Kortun, Vasif, and Hou Hanru, eds. *How Latitudes Become Forms: Art in a Global Age*. Minneapolis: Walker Art Center, 2003.
- Martin, Jean-Hubert. *Magiciens de la terre: Centre Georges Pompidou, Musée National d'Art Moderne, La Villette, la Grande Halle*. Paris: Éditions du Centre Pompidou, 1989.
- Martinez, Rosa, and Maria de Corral, eds. *Fifty-first International Exhibition of Visual Arts 2005: Venice Biennale*. London and New York: Rizzoli, 2005.
- Mbembé, J. A. *On the Postcolony*. Berkeley: University of California Press, 2001.
- McEvelley, Thomas, ed. *Art and Otherness: Crisis in Cultural Identity*. Kingston, N.Y.: Documentext/McPherson, 1992.
- Mercer, Kobena. *Cosmopolitan Modernisms*. Cambridge, Mass., and London: MIT Press, 2005.
- . *Welcome to the Jungle: New Positions in Black Cultural Studies*. New York: Routledge, 1994.
- Mignolo, Walter D. *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*. Princeton, N.J.: Princeton University Press, 2000.
- Mosquera, Gerardo, ed. *Beyond the Fantastic: Contemporary Art Criticism from Latin America*. Cambridge, Mass.: MIT Press, 1996.
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Berkeley: University of California Press, 1992.
- Niranjana, Tejaswini, P. Sudhir, and Vivek Dhareshwar. *Interrogating Modernity: Culture and Colonialism in India*. Calcutta: Seagull, 1993.
- Nochlin, Linda. "The Imaginary Orient." In *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. New York: Harper & Row, 1989.
- Nouzeilles, Gabriela, and Norma Alarcón. *La naturaleza en disputa: Retóricas del cuerpo y el paisaje en América Latina*. Buenos Aires: Paidós, 2002.
- Oguibe, Olu. *The Culture Game*. Minneapolis: University of Minnesota Press, 2004.
- Olson, Gary A., and Lynn Worsham, eds. *Race, Rhetoric, and the Postcolonial*. Albany: State University of New York Press, 1999.
- Ramírez, Mari Carmen. "Brokering Identities: Art Curators and the Politics of Cultural Representation." In Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, eds., *Thinking About Exhibitions*. London: Routledge, 1996.
- Sáenz, Mario, ed. *Latin American Perspectives on Globalization: Ethics, Politics, and Alternative Visions*. Lanham, Md., and Oxford: Rowman & Littlefield, 2002.
- Said, Edward W. *Culture and Imperialism*. New York: Alfred A. Knopf, 1993.
- Sandoval, Chela. *Methodology of the Oppressed*. Minneapolis and London: University of Minnesota Press, 2000.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" In Cary Nelson and Lawrence Grossberg, eds., *Marxism and the Interpretation of Culture*. Chicago: University of Illinois Press, 1988.
- . *In Other Worlds: Essays in Cultural Politics*. New York: Routledge, 1988.
- Sussman, Elisabeth, Lisa Phillips, John Hanhardt, and Thelma Golden. *1993 Biennial Exhibition*. New York: Whitney Museum of American Art, 1993.

- Tatehata, Akira. "A Trojan Horse? Multiculturalism in International Art Exhibitions." In *Asia in Transition: Representation and Identity*. Tokyo: Japan Foundation Forum, 2002.
- Waters, Malcolm. *Globalization*. 1995; 2nd ed., New York: Routledge, 2001.
- Werbner, Richard, and Terence Ranger, eds. *Postcolonial Identities in Africa*. London: Zed Books, 1996.
- Zaya, Octavio. "Transterritorial: The Spaces of Identity and the Diaspora." *Art Nexus* 25 (July–September 1997), pp. 52–57.
- Africa**
- Arnold, Marion. *Women and Art in South Africa*. Cape Town: David Philip, 1996.
- COSAW Women's Collective. *Like a House on Fire: Contemporary Women's Writing, Art, and Photography from South Africa*. Fordsaw, South Africa: COSAW Publishing, 1994.
- Courtney-Clarke, Margaret. *Tableaux d'Afrique: L'art mural des femmes de l'ouest*. Paris: Arthand, 1980.
- Busca, Joëlle. *L'art contemporain africain: Du colonialisme au postcolonialisme*. Paris: Harmattan, 2000.
- . *Perspectives sur l'art contemporain africain*. Paris: Harmattan, 2000.
- Deepwell, Katy, ed. *Art Criticism and Africa*. London: Saffron Books, 1998.
- Fall, N'Goné, and Jean-Loup Pivin, eds. *An Anthology of African Art: The Twentieth Century*. New York: D.A.P./Distributed Art Publishers; Paris: Revue Noire Éditions, African Contemporary Art, 2002.
- Farrell, Laurie Ann, ed. *Looking Both Ways: Art of the Contemporary African Diaspora*. New York: Museum for African Art, 2004.
- Hassan, Salah M. *Authentic, Ex-Centric: Conceptualism in Contemporary African Art*. Ithaca, N.Y.: Forum for African Arts: Prince Claus Fund Library, 2001.
- . ed. *Gendered Visions: The Art of Contemporary Africana Women Artists*. Trenton, N.J.: Africa World Press, 1997.
- Highet, Juliet. "Dialogue of the Present: Contemporary Arab Women's Art." *NKA: Journal of Contemporary African Art* (U.S.A.) 11–12 (Fall–Winter 2000), pp. 34–39.
- Karnouk, Liliane. *Contemporary Egyptian Art*. Cairo: American University in Cairo Press, 1995.
- Khalil, Andrea Flores. *The Arab Avant-Garde: Experiments in North African Art and Literature*. Westport, Conn.: Praeger, 2003.
- La Duke, Betty. *Africa Through the Eyes of Women Artists*. Trenton, N.J.: Africa World Press, 1991.
- . *Africa: Women's Art, Women's Lives*. Trenton, N.J.: Africa World Press, 1997.
- Lessing, Margaret, et al. *Women Artists in South Africa*. Cape Town: South African National Gallery, 1985.
- Madkour, Nazli. *Women and Art in Egypt*. Cairo: State Information Service Press, Arabic ed. 1989, English ed. c. 1991.
- McEvelley, Thomas. *Fusion: West African Artists at the Venice Biennale*. New York: Museum for African Art; Munich: Prestel, 1993.
- Mernissi, Fatema. *Harem Fantasies and the New Scheherazades*. Barcelona: Centre de Cultura Contemporànea de Barcelona, 2003.
- Mikell, Gwendolyn, ed. *African Feminism: The Politics of Survival in Sub-Saharan Africa*. Philadelphia: University of Pennsylvania Press, 1997.
- Njami, Simon, ed. *Africa Remix: Contemporary Art of a Continent*. Ostfildern-Ruit: Hatje Cantz, 2004.
- Oguibe, Olu, and Okwui Enwezor, eds. *Reading the Contemporary: African Art from Theory to the Marketplace*. London: Institute of International Visual Arts, 1999.
- Tawadros, Gilane, and Sarah Campbell, eds. *Fault Lines: Contemporary African Art and Shifting Landscapes*. London: Institute of International Visual Arts, 2003.
- TEXTures: Word and Symbol in Contemporary African Art*. National Museum for African Art. Washington, D.C.: Smithsonian Institution, 2005.
- Udechukwu, Ada. *Uli: Different Hands; Different Times*. Nigeria: Ada Udechukwu, 1992.
- Williamson, Sue. *Resistance Art in South Africa*. London: David Philip, 1989.

Asia and the Middle East

- Aboushi, Tarif, James Harithas, and Tex Kershen, eds. *Made in Palestine: Station Museum, Houston, Texas*. Houston: Ineri Publishing, 2003.
- Bailey, David A., and Gilane Tawadros, eds. *Veil: Veiling, Representation, and Contemporary Art*, Cambridge, Mass.: MIT Press; London: Institute of International Visual Arts, 2003.
- Bloom, Lisa. "Gender, Race, and Nation in Japanese Contemporary Art and Criticism." *n.paradoxa* (U.K.) 5 (2000), pp. 35–43.
- Chandrasekhar, Indira, and Peter C. Seel, eds. *Body City: Siting Contemporary Culture in India*. Berlin: Haus der Kulturen der Welt; Delhi: Tulika Books, 2003.
- Chang, Rita. *Lord of the Rim: In Herself/For Herself*. Hsinchuang: Hsinchuang City Culture Center, 1998.
- Chino, Kaori. "Gender in Japanese Art." Translated by Ikumi Kaminishi. *Aesthetics* 7 (March 1996), pp. 49–51.
- Clark, John, ed. *Chinese Art at the End of the Millennium*. Hong Kong: New Art Media, 2000.
- Dehejia, Vidya. *Representing the Body: Gender Issues in Indian Art*. New Delhi: Kali for Women in association with the Book Review Literary Trust, 1997.
- Gender Beyond Memory: The Works of Contemporary Women Artists*. Tokyo: Tokyo Metropolitan Museum of Photography, 1996.
- Guha-Thakurta, Tapati. "Women as Artists in Contemporary India." In Bharati Ray and Aparna Basu, eds., *From Independence Towards Freedom: Indian Women Since 1947*. New Delhi: Oxford University Press, 1999.
- Hashmi, Salima. *Unveiling the Visible: Lives and Works of Women Artists of Pakistan*. Islamabad: ActionAid Pakistan, 2002.
- Hassan, Salah M., ed. *Genders and Nations: Artistic Perspectives, Shirin Neshat, Chila Kumari Burman*. Ithaca, N.Y.: Herbert F. Johnson Museum of Art, 1998.
- Huangfu, Binghui, ed. *Text and Subtext: Contemporary Art and Asian Women*. Singapore: Earl Lu Gallery, 2000.
- Hung, Wu, with Wang Huangsheng and Feng Boyi, eds. *Reinterpretation: A Decade of Experimental Chinese Art (1990–2000)*. Guangzhou: Guangdong Museum of Art; Chicago: Art Media Resources, 2002.
- Kapur, Geeta. "Dismantling the Norm." In *Contemporary Art in Asia: Traditions/Tensions*. New York: Asia Society Galleries, 1996.
- . ed. *Inside Out: Contemporary Women Artists of India*. Middlesbrough, U.K.: Middlesbrough Art Gallery, 1995.
- . "Private Mythologies/Public Concerns." In *Private Mythology: Contemporary Art from India*. Tokyo: Japan Foundation Asia Centre, 1998.
- . "SubTerrain: Artists Dig the Contemporary." In Chandrasekhar and Seel, *Body City*.
- . *When Was Modernism: Essays on Contemporary Cultural Practice in India*. New Delhi: Tulika Books, 2000. See esp. chap. 1, "Women Artists at Work," and chap. 2, "Elegy for an Unclaimed Beloved: Nasreen Mohamedi 1937–1990."
- Kasahara, Michiko, ed. *Exploring the Unknown Self: Self-Portraits of Contemporary Women: 27 June–20 August, 1991*. Tokyo: Tokyo Metropolitan Museum of Photography, 1991.
- . ed. *Kiss in the Dark: Contemporary Japanese Photography*. Tokyo: Tokyo Metropolitan Museum of Photography, 2001.
- . ed. *Love's Body: Rethinking Naked and Nude in Photography*. Tokyo: Tokyo Metropolitan Museum of Photography, 1998.
- Kee, Joan, ed. "Intersections: Issues in Contemporary Art." Special issue, *Positions: East Asia Cultures Critique* 12 (Winter 2004), pp. 599–788.
- Kim, Hong-hee, ed. *Patjis on Parade: Women's Art Festival '99*. Seoul: Hongdesign Press, 1999.
- . ed. *Woman, the Difference and the Power: Feminine Art and Feminist Art*. Seoul: Hankuk Museum, 1994.
- Kinatar, Thelma B., and Sylvia Mendez Ventura, eds. *Self-Portraits: Twelve Filipina Artists Speak*. Manila: Ateneo de Manila University Press, 1999.
- Kokatsu, Reiko. *Floating Images of Women in Art History: From the Birth of Feminism Toward the Dissolution of Gender*. Tochigi: Tochigi Prefectural Museum of Fine Arts, 1997.
- Kumakura, Takaaki, and Chino Kaori, eds. *Onna? Nippon? Bi? (Women? Japan? Beauty?)*. Fujisawa: Keio University Press, 1999.

- Larson, Wendy. "Feminism in Contemporary China." *Boundary 2: An International Journal of Literature and Culture* (Fall 1997), pp. 201–24.
- Lloyd, Fran, ed. *Consuming Bodies: Sex and Contemporary Japanese Art*. London: Reaktion Books, 2002.
- . *Contemporary Arab Women's Art: Dialogues of the Present*. London: I. B. Tauris, 1999.
- Lu, Victoria. *Taiwan (dangdai) nüxing yishushi* (History of Contemporary Taiwan Women Artists). Taipei: Yishujia Chubanshe, 2002.
- Milford-Lutzker, Mary-Ann. "Five Artists from India: Gogi Saroj Pal, Rekha Rodwittiya, Navjot, Anupam Sud, Rummana Hussain." *Woman's Art Journal* 23 (Fall 2002–Winter 2003), pp. 21–27.
- . "The Power of Women's Art in India." *Orientations* 33 (June 2002), pp. 37–41.
- . *Women Artists of India: A Celebration of Independence*. Oakland, Calif.: Mills College Art Museum, 1997.
- Mostow, Joshua S., Norman Bryson, and Marybeth Graybill, eds. *Gender and Power in the Japanese Visual Field*. Honolulu: University of Hawaii Press, 2003.
- O'Brien, David, and David Prochaska. *Beyond East and West: Seven Transnational Artists*. Urbana: Krannert Art Museum, University of Illinois at Urbana-Champaign, 2004.
- "Peminijūm gwa saengt'ae, chōngch'esōng, chiyōkchuūi" (Feminism and Ecology, Positions, [and] Regionalism). Special issue, *Misul p'yōngdan* (Winter 1998).
- Persekian, Jack, ed. *DisORIENTATION: Contemporary Arab Artists from the Middle East*. Berlin: Haus der Kulturen der Welt, 2003.
- Poshyananda, Apinan, ed. *Contemporary Art in Asia: Traditions/Tensions*. New York: Asia Society Galleries, 1996.
- Sambrani, Chaitanaya. *Edge of Desire: Recent Art in India*. London: Philip Wilson, 2005.
- Sen, Geeti. *Feminine Fables: Imaging the Indian Woman in Painting, Photography, and Cinema*. Ahmedabad: Mapin Publishing; Middletown, N.J.: Grantha Corporation, 2002.
- . *Image and Imagination: Five Contemporary Artists in India*. Ahmedabad: Mapin Publishing; Middletown, N.J.: Grantha Corporation, 1996.
- Sinha, Gayatri, ed. *Expressions and Evocations: Contemporary Women Artists of India*. Mumbai: Marg Publications on behalf of the National Centre for the Performing Arts, 1996.
- Tharu, Susie. *A Question of Silence: The Sexual Economies of Modern India*. London: Zed Books, 1998.
- Ueno, Chizuko, and Ogura Chikako. *Za Feminizumu* (Feminism). Tokyo: Chikuma Shobo, 2002.
- Wakakuwa, Midori. "Bijutsu to jendā." In Inoue Teruko, Ueno Chizuko, Ehara Yumiko, Osawa Mari, and Kanō Mikiyo, eds., *Iwanami joseigaku jiten* (Iwanami Women's Studies Encyclopedia). Tokyo: Iwanami Shoten, 2002.
- "Women Artists: Cruel/Loving Bodies." Special issue, *Yishu: Journal of Contemporary Chinese Art* 2 (Fall/September 2003).
- Women's Art Festival: The Second Women's Art Festival; East Asian Women and Herstories*. Seoul: Women's Art Festival, 2002.
- Women's Art Network, Japan. *Women Breaking Boundaries 21*. Osaka: Toki Art Space/Hillside Forum, 2001.
- Women's Art Salon: Herstories on Pioneers in Art*. Seoul: Tokori Art Space, 2000.

Australia

- Ambrus, Caroline. *The Unseen Art Scene: 32 Australian Women Artists*. Woden, Australia: Irrepressible Press, 1995.
- Art and Australia*. Women's Issue (Autumn 1995).
- "Art and the Feminist Project." Special issue, *Artlink* 14 (Autumn 1994).
- Ashburn, Elizabeth. *Lesbian Art: An Encounter with Power*. Roseville East, Australia: Craftsman House; New York: Gordon & Breach, 1996.
- Barton, Christina, and Deborah Lawler-Dormer, eds. *Alter/Image: Feminism and Representation in New Zealand Art, 1973–1993*. Wellington: City Gallery; Auckland: Auckland City Art Gallery, 1993.
- Bulback, Chilla. *Living Feminism: The Impact of the Women's Movement on Three Generations of Australian Women*. Cambridge: Cambridge University Press, 1997.
- Chiu, Melissa. "Shifting Frames of Reference: Asian Australian Women Artists." In Binghui Huangfu, ed., *Text and Subtext: Contemporary Art and Asian Women*. Singapore: Earl Lu Gallery, 2000.
- Davis, Cecily. *Women Artists of Australia*. Balwyn, Australia: Five Milk Press, 1992.

- Elsby, Kristin, ed. *Difficult Territory: A Postfeminist Project*. Wollomoolloo, Australia: Artspace, 1997.
- Ewington, Julie. "Frames of Reference." *Art & Text* 41 (January 1992).
- Fenner, Felicity. "New Girls." *Art and Australia* 32 (Autumn 1995), pp. 344–50.
- Frames of Reference: Aspects of Feminism and Art*. Surry Hills, Australia: Artspace Visual Arts Centre, 1991.
- Hoorn, Jeanette, ed. *Strange Women: Essays in Art and Gender*. Carlton, Australia: Melbourne University Press, 1994.
- Kirby, Sandy. *Sight Lines: Women's Art and Feminist Perspectives in Australia*. Tortola, B.V.I.: Craftsman House; New York: Gordon & Breach, 1992.
- Kirker, Anne. *New Zealand Women Artists: A Survey of 150 Years*. Tortola, B.V.I.: Craftsman House, 1986.
- Konau, Britta, Margo W. Smith, and Brian P. Kennedy. *Dreaming Their Way: Australian Aboriginal Women Painters*. Washington, D.C.: National Museum of Women in the Arts, 2006.
- Marsh, Anne. *Body and Self: Performance Art in Australia, 1969–92*. South Melbourne and New York: Oxford University Press, 1993.
- . *Difference: A Radical Approach to Women and Art*. Adelaide: Women's Art Movement, 1985.
- Mediatrix: New Works by Seven Women Artists*. Auckland, New Zealand: Artspace, 1993.
- Miller, Nikki. *Feminisms: An Exhibition of 27 Women Artists*. Perth: PICA, 1992.
- Moore, Catriona, ed. *Dissonance: Feminism and the Arts, 1970–1990*. St. Leonards, Australia: Allen & Unwin/Artspace, 1994.
- . *Indecent Exposures: Twenty Years of Australian Feminist Photography, 1970–1990*. Sydney: Allen & Unwin in association with the Power Institute of Fine Arts, 1993.
- Perkins, Hetti. *Aboriginal Women's Exhibition*. Sydney: Art Gallery of New South Wales, 1991.
- Phipps, Jennifer. *Creators and Inventors: Australian Women's Art in the National Gallery of Victoria*. Melbourne: National Gallery of Victoria, 1993.
- Ryan, Judith. *Paint Up Big: Walpiri Women's Art of Lajamanu*. Melbourne: National Gallery of Melbourne, 1990.
- Steffensen, J. "Girls in Cyberspace." *Realtime* (August 1994).
- Voigt, Anna. *New Visions, New Perspectives: Voices of Contemporary Australian Women Artists*. Roseville East, Australia: Craftsman House, 1996.
- Women Hold Up Half the Sky: The Orientation of Art in the Post-War Pacific*. Melbourne: Monash University Gallery, 1996.

Europe

- Armstrong, Elizabeth. *Girls' Night Out*. Newport Beach, Calif.: Orange County Museum of Art, 2004.
- Bad Girls*. London: Institute of Contemporary Arts, 1993.
- Deepwell, Katy. *Dialogues: Women Artists from Ireland*. London: I. B. Tauris, 2005.
- . "Torture, Gender, and Representation: Against the Torture of Women." In *Art of Tortures and Execution: Art Against Tortures and Execution*. Kalingrad, Russia: Open Social Network Art Project, National Centre of Contemporary Art, 2002.
- Dialogue with the Other*. Curator: Lene Burkhardt. Odense, Denmark: Kunsthallen Brandts Klædefabrik, 1996.
- Dimitrikaki, Angela, Pam Skelton, and Mare Tralla, eds. *Private Views: Spaces and Gender in Contemporary Art from Britain and Estonia*. London: Women's Art Library with I. B. Tauris, 2000.
- Gonnard, Catherine, and Elisabeth Lebovici. *Femmes artistes, artistes femme: La création en France, 1900–2000*. Paris: Éditions Hazan (forthcoming).
- Graw, Isabelle. *Die bessere Hälfte: Künstlerinnen des 20. und 21. Jahrhunderts*. Cologne: DuMont Literatur und Kunst Verlag, 2003.
- Gregos, Katerina, ed. *Fusion Cuisine*. Athens: Deste Foundation, 2002.
- Perry, Gill, ed. *Difference and Excess in Contemporary Art: The Visibility of Women's Practice*. London: Blackwell Publishing, 2004.
- PHE02: Femininos: PhotoEspaña 2002, V Edición del Festival Internacional de Fotografí*. Madrid: La Fabrica, 2002.
- Pollock, Griselda, ed. *Generations and Geographies in the Visual Arts: Feminist Readings*. New York: Routledge, 1996.

Postfeministische Positionen der neunziger Jahre aus der Sammlung Goetz. Munich: Sammlung Goetz, 2002.

Reckitt, Helena, ed. *Art and Feminism.* London: Phaidon, 2001.

Regards de femmes. Liège: Musée d'Art Moderne, 1993.

Rollig, Stella. *<Hers> Video as Female Terrain.* Vienna and New York: Springerin/Sterischer Herbst Festival, 2000.

Strunk, Marion. *Gender Game: Körper-Median-Blicke-Männlichkeiten go drag!* Tübingen: Konkursbuch, 2002.

Szytak, Aneta. *Architectures of Gender: Contemporary Women's Art in Poland.* Warsaw: National Museum in Warsaw, 2003.

Territoires occupés: Kunst Konversion, guerre, violence, et artistes-femmes. Metz: Fonds Régional d'Art Contemporain de Lorraine, 1995.

Thomsen, Hanne Lise. *Women 2003.* St. Kongensgade, Denmark: Informations Forlag, 2004.

Underbjerg, Anne Marie. *View: Feminist Strategies in Danish Visual Art.* Copenhagen: Mediefabrikken/Arco Grafisk A/S, 2004.

Vraiment: Féminisme et art. Grenoble: Le Magasin, Centre National d'Art Contemporain, 1997.

North America

Baert, Renee, ed. *Territories of Difference.* Banff: Walter Phillips Gallery, 1993.

Bloom, Lisa, ed. *With Other Eyes: Looking at Race and Gender in Visual Culture.* Minneapolis: University of Minnesota Press, 1999.

Broude, Norma, and Mary D. Garrard, eds. *The Power of Feminist Art: The American Movement of the 1970s, History and Impact.* New York: Harry N. Abrams, 1994.

Butler, Connie, ed. *WACK! Art and the Feminist Revolution.* Los Angeles: Los Angeles Museum of Contemporary Art, 2006.

Davidov, Judith Fryer. *Women's Camera Work: Self/Body/Other in American Visual Culture.* Durham, N.C.: Duke University Press, 1998.

Fusco, Coco. *English Is Broken Here: Notes on the Cultural Fusion in the Americas.* New York: New Press, 1995.

Gale, Peggy and Lisa Steele. *Video Re/View.* Toronto: Art Metropole & VTape, 1996.

Goldman, Shifra M. *Dimensions of the Americas: Art and Social Change in Latin America and the United States.* Chicago: University of Chicago Press, 1994.

Graham, Mayo. *Some Canadian Women Artists.* Ottawa: National Gallery of Canada, 1975.

Hammond, Harmony. *Lesbian Art in America: A Contemporary History.* New York: Rizzoli International Publications, 2000.

Isaak, Jo Anna. *Feminism and Contemporary Art: The Revolutionary Power of Women's Laughter.* New York: Routledge, 1996.

Jones, Amelia. *Body Art: Performing the Subject.* Minneapolis: University of Minnesota Press, 1998.

———. ed. *Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History.* Los Angeles and Berkeley: Armand Hammer Museum of Art and Cultural Center in association with the University of California Press, 1996.

Kahn, Robin, Kathy Acker, and Antal Ronell. *Time Capsule: A Concise Encyclopedia by Women Artists.* [New York]: Creative Time, 1995.

Leeson, Lynn Hershman. *Clicking In: Hot Links to a Digital Culture.* Seattle: Bay Press, 1996.

Mellencamp, Patricia. *Indiscretions: Avantgarde Film, Video, and Feminisms.* Indianapolis: Indiana University Press, 1990.

Multiplier: Points de vue sur l'art actuel des femmes. Montreal: La Centrale (Galerie Powerhouse), 1998.

Muñoz, José Esteban. *Disidentifications: Queers of Color and the Performance of Politics.* Minneapolis: University of Minnesota Press, 1999.

Roth, Moira, and Jonathon D. Katz. *Difference/Indifference: Musings on Postmodernism, Marcel Duchamp, and John Cage.* Amsterdam: GB Arts International, 1998.

Schor, Mira. *Wet: On Painting, Feminism, and Art Culture.* Durham, N.C.: Duke University Press, 1997.

Tanner, Marcia. *Bad Girls West.* Los Angeles: Wight Gallery, UCLA, 1994.

Transmission. Montreal: La Centrale (Galerie Powerhouse), 1996.

Tucker, Marcia. *Bad Girls.* New York: New Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 1994.

Zegher, M. Catherine de, ed. *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and from the Feminine.* Cambridge, Mass.: MIT Press, 1996.

South America

- Alvarez, Sonia. "Latin American Feminisms Go Global: Trends of the 1990s and Challenges for the New Millennium." In Sonia Alvarez, Evelina Dagnino, and Arturo Escobar, eds., *Cultures of Politics, Politics of Cultures*. Boulder, Colo.: Westview Press, 1998.
- Amaral, Aracy, and Paulo Herkenhoff. *UltraModern: The Art of Contemporary Brazil*. Washington, D.C.: National Museum of Women in the Arts, 1993.
- Aróstegui, Alejandro. *Mujeres*. Managua, Nicaragua: CODICE, Galería de Arte Contemporáneo, 1993.
- Ayllón, Virginia, and Fernando Machicado. *Volar entre sonidos, colores y palabras: Mujer y actividad cultural en la prensa boliviana*. La Paz, Bolivia: CIDEM, 1992.
- Cordero, Karen. *Re(gener)ando construcciones y borramientos: Una reflexión sobre arte y género, a partir de obras de la colección de arte contemporáneo de Fundación Televisa*. Mexico City: Universidad Iberoamericana, Instituto Nacional de las Mujeres, 2004.
- "Feminismos disidentes en América Latina y el Caribe." Special issue, *Nouvelles Questions Feministes* 24, no. 2 (2005).
- Fusco, Coco. *Corpus Delecti: Performance Art of the Americas*. London and New York: Routledge, 2000.
- Fusco, Coco, et al. *The Latina Artist: The Response of the Creative Mind to Gender, Race, Class, and Identity*. New Brunswick, N.J.: Rutgers University Press, 1998.
- Jaramillo, Carmen María. *Other Glances*. Bogotá, Colombia: Bogotá Ministerio de Relaciones Exteriores, 2004.
- Lab.05/Género*. Montevideo: Centro Cultural de España, 2006.
- Mayer, Monica. *Si somos muchas y no somos machas: Una recopilación de textos periodísticos sobre mujeres artistas de Mónica Mayer*. Mexico City: Ediciones al Vapor, 2001.
- Puerto, Cecilia. *Latin American Women Artists, Kahlo and Look Who Else: A Selective, Annotated Bibliography*. Art Reference Collection no. 21. Westport, Conn., and London: Greenwood Press, 1996.
- Ramírez, Mari Carmen, and Hector Olea. *Inverted Utopias: Avante-Garde Art in Latin America*. New Haven, Conn., and London: Yale University Press, 2004.
- Richard, Nelly. "Women's Art Practices and the Critique of Signs." In Gerardo Mosquera, ed., *Beyond the Fantastic: Contemporary Art Criticism from Latin America*. Cambridge, Mass.: MIT Press, 1996.
- Tábora, Rocío. *Cultura desnuda: Apuntes sobre género, subjetividad y política* (Naked Culture: Comments on Gender, Subjectivity, and Politics). Tegucigalpa: Centro de Documentación de Honduras, 1999.
- Taylor, Diana, and Roselyn Contantino, eds. *Holy Terrors: Latina American Women Perform*. Durham, N.C.: Duke University Press, 2004.
- Taylor, Diana, and Juan Villegas Morales, eds. *Negotiating Performance: Gender, Sexuality, and Theatricality in Latin/O America*. Durham, N.C.: Duke University Press, 1994.
- Valenzuela Sotomayor, María del Rosario. *Mujer y género en Guatemala: Magia y realidad*. Guatemala: Artemis Edinter, 2001.
- Vargas, Kathy, and Connie Arismendi. *Intimate Lives: Work by Ten Contemporary Latina Artists*. Austin, Tex.: Women & Their Work, 1993.
- Virgin Territory: Women, Gender, and History in Contemporary Brazilian Art*. Washington, D.C.: National Museum of Women in the Arts, 1996.

Contributors

Principal Authors and Exhibition Co-Curators

Maura Reilly is Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, the first museum exhibition space of its kind in the world. Prior to assuming this post, she taught art history and women's studies at Tufts University, as well as courses at Pratt Institute, Vassar College, and her alma mater, the Institute of Fine Arts, New York University, where she received her Ph.D. in 2000 in modern and contemporary art, with a concentration in feminist theory.

Dr. Reilly has curated, lectured, and published extensively, both nationally and internationally, and has been a regular contributor to the periodical *Art in America* since 1998. She is the author of a forthcoming monograph on Ghada Amer. In 2005, in celebration of ArtTable's twenty-fifth anniversary, she received one of the organization's prestigious Future Women Leadership Awards; and in 2006, she received a Lifetime Achievement in the Visual Arts Award from the Women's Caucus for Art. She is an active member of the National Organization for Women, the International Association of Art Critics, and ArtTable, and is on the National Committee of the Feminist Art Project.

Linda Nochlin is Lila Acheson Wallace Professor of Modern Art at the Institute of Fine Arts, New York University, where she earned her doctorate in art history in 1963. Prior to assuming this position, she held positions at Yale University, the CUNY Graduate Center, and her alma mater, Vassar College.

Professor Nochlin is known widely for such publications as *Realism* (1971), as well as for her work advancing the cause of women artists, beginning in 1971 with her article "Why Have There Been No Great Women Artists?" Her books *Women, Art, and Power and Other Essays* (1988), *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (1989), *The Body in Pieces: The Fragment as a Metaphor of Modernity* (1994), *Representing Women* (1999), and *Bathers, Bodies, Beauty: The Visceral Eye* (2006) have directed and expanded the dialogue among art historians on the nature of viewing, and have broadened the scope of our interpretation of the role of art and artists in society. Her collected essays on the artist Gustave Courbet will be published in 2007.

Professor Nochlin has been the recipient of numerous honors and honorary doctorates. She is a Fellow of the American Academy of Arts and Sciences and of New York University's Institute for the Humanities, as well as of the American Philosophical Society. In 2003–4, she delivered the Charles Eliot Norton Lectures at Harvard University, and in 2005, she gave the keynote address at the American Academy of Arts and Letters Annual Induction and Award Ceremony.

Essay Contributors

N'Goné Fall is an independent Senegalese curator and art critic. She was editorial director of *Revue Noire* magazine from 1994 to 2001, and in 2002 co-edited the book *An Anthology of African Art: The Twentieth Century*.

Geeta Kapur is an independent art critic and curator based in Delhi. Her writings include the book *Contemporary Indian Artists* (1978) and an anthology of her essays on art, film, and cultural theory, *When Was Modernism: Essays on Contemporary Cultural Practice in India* (2000). She is a founder editor of *Journal of Arts & Ideas* and advisory editor to the journals *Third Text* and *Marg*.

Michiko Kasahara is Chief Curator at Tokyo Metropolitan Museum of Photography. She has written widely on photography, both contemporary and historical, and is the editor of *Love's Body: Rethinking Naked and Nude in Photography* (1998).

Joan Kee is an independent critic, curator, and art historian specializing in the modern and contemporary art of Asia. In 2004, she guest-edited a special issue of the journal *Positions: East Asia Cultures Critique* titled "Intersections: Issues in Contemporary Art."

Charlotta Kotik is John and Barbara Fogelstein Curator of Contemporary Art at the Brooklyn Museum. She established the Grand Lobby installations series and the *Working in Brooklyn* series at the Museum. Serving as the U.S. Commissioner for the 45th Venice Biennale in 1993, she curated an exhibition of the artist Louise Bourgeois that toured internationally. She has organized nearly one hundred museum exhibitions.

Elisabeth Lebovici is an art historian and art critic based in Paris. She was a cultural journalist for the daily newspaper *Libération* from 1991 until 2006, and has written extensively for exhibition catalogues and art periodicals. She is the co-author of a forthcoming book on the history of women artists in France.

Virginia Pérez-Ratton is director of the TEOR/éTica art project in San José, Costa Rica. She has written widely on international contemporary art and has curated exhibitions since the early 1990s. She was curator of *Doubtful Strait*, a large-scale art event in San José in December 2006.

Index

The conventions of each artist's language are followed for the names in this book, including the order of given name versus family name, except when the artist has indicated a different practice. Page numbers in *italic* refer to illustrations/captions.

- Abdul, Lida 37, 267
White House 40, 168
- Abramovic, Marina 66, 95n27
- Abstract Expressionism 23, 121n13
- Accardi, Carla 145
- Acevedo, Anabella 137
- Ackermann, Rita 23
- Afghanistan 40
- Africa 71–77
- After the Wall: Art and Culture in Post-Communist Europe* 157, 165n4
- A.G. (or "Avant-Garde") group 108
- Aguilar, Regina 125
Daily Bread (El pan de cada día) 130, 130
- Ahmed, Mona 39, 43, 87–89, 92, 95n22, 95n23, 95n25
- Ahtila, Eija-Liisa 149–50
If 6 Was 9 149, 149
Love Is a Treasure 149
The Present 149
- Ahuja, Mequitta 267
Boogie Woogie 53, 169
- Albarracín, Pilar 67–68, 267
Forbidden Singing (Prohibido el cante) 171
Long Live Spain (Viva España) 42, 170
- Alcaine, Beatriz 124, 143n9
- Alcoff, Linda Martín 31
- Alexander, Jane 28, 71–72
- Alexander, M. Jacqui 31
- Algeria 150
- Allen, Greg 21
- Always a Little Further* 20, 37
- Amadeus, Rambo (Antonije Pušić) 165n23
- Amer, Ghada 37, 52, 53, 72, 74, 267
Encyclopedia of Pleasure (Gawami al Lada) 172
A Kiss from Alison 150, 150
Trini 173
- Amnesty International 62
- Amos, Emma 33
- Andersen, Hans Christian 103, 104
- Anderson, Laurie 95n27
- Ang, Ien 121n3
- Ang, Tiong 121n3
- Antille, Emmanuelle 267–68
Night for Day 39, 174
- anti-racism/anti-racist 17, 19, 23, 28, 29, 30, 45n134
- Antin, Eleanor 47, 49
- Anzaldúa, Gloria 17
- Applebroog, Ida 33
- Arahmaiani 40, 111, 121n16, 268
Display Case (Etalase) 40, 41, 175
Lingga-Yoni 40–41, 40
Offerings from A to Z 111, 112, 121n16
- Arakistain, Xabier 44n16
- Arbenz, Jacobo 143n1
- Argentina 123
- Armory Show 49
- Arni, Clare *see under* Pushpamala N.
- Art/Women/California, 1950–2000: Parallels and Intersections* 27
- Arte Povera 145
- Artpies, Les 22
- Ashery, Oreet 268
Boy Marcus 176
Self-Portrait as Marcus Fisher I 43, 67, 176
Young Marcus Looking 176
- Asia 107–21, 153
- Asia/America: Identities in Contemporary Asian American Art* 112
- Asian Women Artists* (Dysart and Fink) 107
- Astorga, Leda 139, 143n7
The Museum Is Divine! 143n7
- Australia 121n3
- Azurdia, Margarita (Margot Fanjul) 127, 143n14
- Bâ, Mariama: *Une si longue lettre* (Such a Long Letter) 71
- Baca, Judith F. 29
- Bad Girls* 27
- Bailly, Alice 145
- Baker, Bobby 95n27
- Balkans 160
- Baltic republics 157
- Banner, Fiona 268
Color Blind (Arsewoman) 177
- Basquiat, Jean-Michel 33
- Baudelaire, Charles 49
- Baudrillard, Jean 89
- Bauer, Ute Meta 146
- Baumgart, Anna 268
Ecstatic, Hysterical, and Other Sainly Ladies (Ekstacyczki, histeryczki i inne święte) 178
- Bausch, Pina 95n27
- Beale, Frances: *Sisterhood Is Powerful* 28
- Beauvoir, Simone de 87
- Beckett, Samuel 88
- Beckham, David 56
- Belli, Patricia 125, 136, 141, 143n11
The Circus (El circo) 136, 137
Femalia 129, 129
Hair (El pelo) 136, 136
- Belmore, Rebecca 269
The Named and the Unnamed 4–5, 179
- Benglis, Lynda 47
- Berger, Maurice 49
- Berksoy, Semiha 127
- Berlin Biennial 41
- Beynon, Kate 41–42, 269
Forbidden City (from the Dreams of Li Ji) 42, 42
Good Luck Collective 180
Visionary 180
- Bhabha, Homi K. 32
- Bickle, Berry 76
Book of Lost Pages 76, 77
Writtenonskin 76, 77
- Biennale d'Art Contemporain de Lyon 145, 145
- Biesenbach, Klaus 22
- Bird, Cass 43, 269
I Look Just Like My Daddy 67, 181
- Birnbaum, Dara 33
- Blake, William: "London" 64
- Blanchard, Maria 145
- Blue October* 139, 139, 143n26
- Bock, John 22
- Bonheur, Rosa 26, 48
The Horse Fair (Le marche aux chevaux) 48, 48
- Bonvicini, Monica 148–49
Bonded Eternmale 60, 60
Destroy, She Said 149
Plastered 148
These Days Only a Few Men Know What Work Really Means 147, 148
- borderland 31
- Bosnia-Herzegovina 165n21
- Bouabdellah, Zoulikha 150–51, 269
Let's Dance (Dansons) 74, 150, 182
- Bourgeois, Louise 21, 23, 32, 44n28
Spider 59, 59
- Brainstormers 44n23, 44n37, 44n49
- Brancusi, Constantin 52
- Brecht, Bertolt 88, 90, 92
 "The Job" 95n8
- Brenson, Michael 34
- Brodsky, Judith 29
- Bromová, Veronika: *Zemzoo* 156–57, 156
- Brooks, Romaine: *Self-Portrait* 67, 67
- Brotherus, Elina 269–70
Honeymoon 183
- Brown, Cecily 23, 51
Performance 51, 51
- Brown, Kay 25
- Brown, Trisha 95n27
- Bruguera, Tania 270
The Burden of Guilt (El peso de la culpa) 184
Statistic (Estadística) 185
- Buchanan, Beverly 29
- Büchel, Christoph 22
- Buchloh, Benjamin 33
- Buchmann, Sabeth 146
- Butler, Judith 42, 79
- Butt, Ambreen 52, 270
I Need a Hero series 52
Untitled, Untitled, and Untitled, three works from the *I Need a Hero* series 186
- Cabello, Helena, and Ana Carceller 270
A Kiss (Un beso) 187
- Cabezas, Victoria 128
The Garden of Delights 128
- Cahun, Claude 145
- Calle, Sophie 23, 44n45
- Cameron, Dan 148
- Camp, Sokari Douglas 71
- Canova, Antonio: *Sleeping Endymion* 56
- capitalism 94, 100
- Carriera, Rosalba 20
- Cassatt, Mary 26
- Castellón, Rolando 143n12
- Cattelan, Maurizio 22
- Cazali, Rosina 123, 124, 125, 129–30, 131, 143n26
- Central America 123–43
- Central Europe *see* Eastern and Central Europe
- Cézanne, Paul 51, 66
- Chang, Hsia-Fei 270–71
77105 188
- Chanto, Sila 143n17
- Chardin, Jean-Baptiste-Siméon 27
- Chatterjee, Partha 94
- Cheang, Shu Lea 34
- Chen, Chin 109, 121n10
- Chhachhi, Sheba 95n33

- Chicago, Judy 24, 24, 47
The Dinner Party 7, 25, 25
- Chile 123
- China 40
- Chino, Kaori 121n23
- Chun, Doo-hwan 118
- Cichocki, Sebastian 159
- Cixous, Hélène 24
- class 11, 13, 29, 30, 32, 41, 85, 87
- Claudell, Camille 58
The Waltz (La valse) 58, 58
- Clemente, Francesco 32
- Coast to Coast: A Women of Color
National Artists Collaborative Book Exhibit 29
- Coble, Mary 271
Binding Ritual, Daily Routine 189
- CoBrA 145
- Cofiño, Anamaria 143n8
- Cogan, Orly 53
- College Art Association 26
- Collins, Patricia Hill 29
- colonialism, colonized 28–31, 35, 39, 45n134, 74, 76, 150
- Combative Acts: Profiles and Voices 146
- Congo, Democratic Republic of 75
- Congo, Republic of 72
- Conlon, Donna 140–41
Coexistence 140–41
- Coplans, John 66
- Córdoba, Carolina 143n17
- Corral, Maria de 18, 37
- Costa Rica 124, 128, 132, 134, 139, 142
- Costa Rica sculpture biennale 124
- Crenshaw, Kimberlé 31
- Croatia 165n21
- Cruz, Angela de la 49–50, 51, 69, 271
Ashamed 50, 191
Flop 50
Loose Fit III (Large/Orange) 50
Ready to Wear (Red) 50
Self 69, 190
Torso 50
- Cubism 50, 51, 145
- Curandería, La 124
- Currin, John 21
- Cussol, Béatrice 53, 147, 271
Untitled (#236) 192
Untitled (#239) 192
- Cutler, Amy 41, 271–72
Army of Me 67, 193
- cyberfeminism 42, 43
- Dada 49, 145
- Dallier, Aline 146
- Das, Veena 80
- David, Catherine 19
- de Kooning, Elaine 23
- de Kooning, Willem 21, 23, 51, 52
- De Lauretis, Teresa 28
- Decade Show: Frameworks of Identity in the
1980s, *The* 24, 32, 33–34, 34
- Delacroix, Eugène 48
The Massacres at Chios 51
- Deleuze, Gilles 149, 150
- Devi, Mahasweta 94
- Dhanraj, Deepa: *Something Like a War* 95n33
- Dialectics of Isolation: An Exhibition of
Third World Women Artists in the
United States 29
- Díaz, Julia 127
- Díaz, María Adela 130–31
- Dibutades 47
- Dickens, Charles 60
- Diderot, Denis 27
- differences 11, 12, 13, 30, 79
class 11, 13, 29, 30, 43
“common” 16–17, 31, 38, 43
cultural 30, 85, 107
racial 11, 13, 29, 30, 43
religious 29, 30, 43
sexual 29, 30, 39, 43, 85
socio-cultural 13
- Dimitrova, Iskra 163–64, 272
ContACT Binary 152, 164, 164
Thanatometamorphosis 62–63, 163, 194
- Dionysiac: *Art in Flux* 22–23
- Discrete Energies 44n30
- Division of Labor: “Women’s Work”
in *Contemporary Art* 27
- Documenta 19, 32, 35, 108
- Documenta 8 44n30
- Documenta 9 146
- Documenta 10 45n123
- Documenta 11 32, 33, 35–37, 45n122,
45n123
- Donahue, Kenneth 26
- Dopitová, Milena 161–62, 272
Dance 161, 195
A Dance? 161, 162
I Know That You Cannot Hear This Song
162
Sixtysomething series 161–62, 195
- Downey, Robert, Jr. 56
- Drozdik, Orshi 153
- Duchamp, Marcel 58
Fountain 49
- Duchamp-Crotti, Suzanne 145
- Dumas, Marlene 18, 21, 72
The Teacher (Sub a) 18, 18
- Duras, Marguerite: *Détruire, dit-elle* 149
- Dürer, Albrecht 66
- Dutta, Madhushree: *I Live in Behrampada*
95n33
- Eastern and Central Europe 153–65
- Echakhch, Latifa 43, 272
Pin-Up (Self-Portrait) 67, 196
- El Salvador 124, 125, 127, 143n1
- Elm’s Pears: *Graphic Works of Emilia Prieto*
(Las peras del olmo, obra gráfico de
Emilia Prieto), *The* 143n17
- Eltit, Diamela 123
- Emin, Tracey 41, 272–73
The Interview 60, 197
empire 35, 94
- Enwezor, Okwui 35, 36
- Escoffery, Irene 125
- Est.Fem 157, 165n16
- Estonia 157
- ethnicity 29, 107, 120
- Eugenia, Milica 165n22
- Euro-Americacentrism 16, 23, 31, 32, 38, 43
- Eurocentrism 27, 37, 42, 108
- Experience of Art, *The* 36, 37
- Expérience de la Durée 145
- Export, Valie 23, 49, 66, 145, 146
- Eyck, Jan van 48
- Fanon, Frantz 32
*The Wretched of the Earth (Les damnés
de la terre)* 35
- Fatima, Iffat: *Lanka: The Other Side of War
and Peace* 95n33
- Felski, Rita 31
- Fifteen Years of Minjung Art, 1980–1994
121n27
- Fin sin muerte 63
- Fisher, Jean 32
- Flores, Patrick 120, 121n31
- Fluxus group 110, 121n15
- Foley, Fiona 273
HHH #4 198
- Fontana, Lavinia 25
- Forouhar, Parastou 53, 273
Blind Spot series 41, 41
Thousand and One Day 53, 199, 264–65
- France 150
- French, Daniel Chester 56
- Freud, Lucian 66
- Freytag-Loringhoven, Elsa von 145
- Friberg, Maria 273
Driven 200
- Friedan, Betty 30
The Feminine Mystique 29
- Friedman, Susan Stanford 31
- Fusco, Coco 34
- Fusion Cuisine 31
- Galindo, Regina José 37, 47, 130, 139–40,
273–74
Hymenoplastia 140
Skin (Piel) 202
*Throwing My Words into the Wind (Lo voy
a gritar al viento)* 139, 139
We Don’t Lose Anything by Being Born
(No perdemos nada con nacer) 139,
139
*Who Can Erase the Traces? (¿Quién
puede borrar las huellas?)* 122, 139–40,
201
- Gallegos, Margaret 29
- Garnier, Charles 54
- Gaskell, Anna 274
Untitled #35 (hide) 203
- Gauguin, Paul 60, 66
- Geerlinks, Margi 274
Mothers 204
- Geers, Kendell 22
- Geissler, Tine 146
- Gelatin: *Cockjuice Joe* 44n40
- gender 19–24, 30, 32, 37, 39, 41, 42, 43,
44n30, 45n138, 51, 72, 76, 79, 85, 90, 93,
94, 97, 98, 99, 105n5, 108, 120, 121n2,
121n10, 123, 130, 131, 140, 142, 147,
149, 153, 160, 162, 163
- Gentileschi, Artemisia 25, 47–48
- Genzken, Isa 21
- Géricault, Théodore: *The Raft of the
Medusa* 51
- Ghosh, Shohini: *Tales of the Night Fairies*
95n33
- Gill, Simryn 117
Dalam #223 116, 117
Dalam series 117
- Girls’ Night Out 31
- Girodet, Anne-Louise: *The Sleep of
Endymion* 56
- globalization 17, 36, 75, 130, 142

- Gloria: *Another Look at Feminist Art in the 1970s* 13, 27
- Godzilla 112, 121n17, 121n18
- Gogh, Vincent van 60
- Golden, Thelma 21
- Goldin, Nan 95n25
- Golf, Klemens 160
- Gómez-Peña, Guillermo 34
- Gonzalez-Foerster, Dominique 23
- Grain of Dust, a Drop of Water, A* 121n5
- Gran Fury 33
- Greater New York* 22
- Greater New York 2005* 22, 24
- Green, Renée 34
- Grewal, Inderpal 31
- Grimm, Brothers 103
- Gu, Dexin 32
- Guatemala 13, 127, 128, 130, 131, 137, 139–40, 143n1, 143n8, 143n18, 143n26, 143n27
- Guerrilla Girls 20, 35, 37, 44n31, 45n114
Do Women Have to Be Naked to Get into the Met. Museum? 20
Free the Women Artists of Venice! 20, 20
- Guhl, Willy 60
- Gutai group 97, 110
- Gwangju biennale 121n5
- Hahn, Clarisse 147–48
Boyzone series 146, 147–48
Scouts 146
- Halicka, Alice 145
- Haraway, Donna 30, 41, 42
- Hardt, Michael 32
- Hasbun, Muriel 137
- Hastanan, Skowmon 112, 274
Les femmes en route: Magnificent Journey 205
Fever series 110–11, 111, 112
installation view of *Red Fever* 111, 111
Red Fever 110–11, 111, 112
- Hastenteufel, Sandra 146
- Hatoum, Mona 18, 37, 44n28, 47
- Haudebourt-Lescot, Antoinette-Cécile-Hortense: *Self-Portrait (Portrait de l'artiste)* 65–66, 65
- Hausswolff, Annika von 274–75
Back to Nature (Tillbaka till Naturen) 206
- Havana biennale 136
- Hayden, Sophia 25
- He, Chengyao 275
Testimony 207
- Heartney, Eleanor 33
- Hegel, Georg Wilhelm Friedrich 118
- hegemony 27–31, 33, 36, 45n71, 74, 94
- Heiss, Alanna 24
- Henry, Janet Olivia 29
- Henry, Max 22
- Hepworth, Barbara 58
- Herrero, Federico 141–42
Painting on a Tree (Pintura en un árbol) 141, 142
Untitled, from the Found Painting series 142, 142
- Herzberg, Julia 33
- Hess, Elizabeth 33
- Hesse, Eva: *Untitled (Rope Piece)* 59, 59
- Hiratsuka, Raichō 97
- Hirst, Damien 21
- Höch, Hannah 145
- Höfer, Candida 117
- Hoffman, Malvina 58
Bacchanale 58, 58
- Holzer, Jenny 37
- Home Girls* (ed. Smith) 29
- homosexuality 30, 33, 148
- Honduras 125
- hooks, bell 17, 30
- Horn, Rebecca 146
- Hosmer, Harriet: *Sleeping Faun* 56, 56
- Houphouët-Boigny, Félix 71
- Hungary 153
- Husaini, Safiya 45n88
- hybridity 31
- Ibsen, Henrik: *A Doll's House* 53
- Idemitsu, Mako 98
The Past Ahead 98
- identity politics 28, 33, 34, 36, 108
- imperialism 27, 30, 34, 35, 45n89, 74
- Impressionists 48
- Incredible Tale of the Innocent Old Lady and the Heartless Young Girl, The* 103, 105n12
- India 30, 79–95
- Indonesia 40, 41
- Information Service* project 146
- Ingres, Jean-Auguste-Dominique 48
- Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and from the Feminine* 27
- International Survey of Recent Painting and Sculpture, An* 22
- intersectionality 16, 31
- Iran 40, 41
- Ishiuchi, Miyako 47
Mother's #49 98, 98
- Islam, Runa 37
- Israel 40
- Issue: Social Strategies by Women Artists* 146
- Izum 119
Black Orchid 23
- Jaar, Alfredo 33
- Jabłońska, Elżbieta 275
Eat Your Heart Out 159, 160
Kitchen (Kuchnia) 208
Supermother series 159, 160
- Jacir, Emily 37, 275
Crossing Surda (A Record of Going to and from Work) 41, 209
- Jackson, Richard: *Pump Pee Doo* 44n40
- James, Henry 54
- Janowski, Janine 125
- Janson, H. W.: *History of Art* 19
- Japan 97–105, 118
- Japanese Women Artists Before and After World War II, 1930s–1950s* 97, 105n1
- Japanese Women Artists in Avant-Garde Movements, 1950–1975* 97, 105n2
- Jiménez, Marisel 124, 143n7
Altarpiece of the Court of Carlos Jiménez (Retablo de la corte de Carlos Jiménez) 124, 124, 143n7
- Johnson, Rosamond 55, 56
- Jonas, Joan 49
- Jones, Amelia 30
- Josei gaka kyōkai (Women Artists' Association) 107, 121n2
- Juana Inés de la Cruz, Sor 123
- Judd, Donald 110
- Kahlo, Frida 27, 93
- Kandinsky, Wassily 44n13
- Kaplan, Caren 31
- Kaprow, Allan 110
- Kapur, Geeta 32
- Kauffman, Angelica 25, 26–27
- Kelly, Mary 49
Documentation III, from Post-Partum Document 49, 49
- Khan, Saroj 95n22
- Khemka, Anita 95n33
- Khomeini, Ayatollah Ruhollah 40
- Khrushchev, Nikita 165n17
- Khurana, Sonia 79, 91–93, 275–76
Bird 91, 210
Closet 90–91, 91
Head-Hand 92, 92
Mona's Song 92, 92
Skin 92
The World 92, 211
- Kiefer, Anselm 32
- Kim, Dae-jung 118
- Kim, Hong-hee 121n23
- Kimsooja 117, 118
Deductive Object 113, 113
A Mirror Woman 113–14, 114
A Needle Woman 37, 37
- Kline, Franz 23
- Klodová, Lenka 157, 159, 165n10
Winners 158, 159
- Kobro, Katarzyna 145
- Koizumi, Junichiro 99
- Kokatsu, Reiko 97
- Korea 118–20
- Kosovo 165n21
- Kouelani, Bill 72
- Kozloff, Joyce 47
- Kozyra, Katarzyna 162–63, 276
In Art, Dreams Come True series 163, 212
Men's Bathhouse 163
Olympia 163, 163
The Pyramid of Animals 162–63, 162
The Winter's Tale 212
Women's Bathhouse 163
- Krasner, Lee 23, 48
- Krauss, Rosalind 79
- Kruger, Barbara 32, 36, 37
- Krystufek, Elke 276
Space Cadet 69, 213
- Kupfer, Mónica 125
- Kusama, Yayoi 109, 121n13
Yellow Net 110, 110
- Kwei, Kane 32
- Labille-Guiard, Adelaïde: *Self-Portrait with Two Pupils, Mademoiselle Marie Gabrielle Capet and Mademoiselle Carreaux de Rosemond* 64–65, 64
- Lagunas, Jessica 132
- Lama, Giulia 20
- Lamoureux, Johanne 45n95
- Landau, Sigalit 40, 276
Barbed Hula 214
Larger than Life 50

- Larsen Dennis, Monika 276–77
Driven 200
- Lee, Nikki S. 120, 121n5
The Schoolgirls Project (22) 119, 119
- Lee, Bul 42–43, 111–12, 277
Cyborg W5 62, 62
Ein Hungerkünstler 215
- Lee Krasner/Jackson Pollock 44n47
- Lee, Ufan 108, 109
- Leonard, Zoe 34
- lesbianism 29, 30, 39, 67, 89
- Leung, Simon 34
- Leung, Mee Ping: *Memorize the Future* 61, 61
- Lewis, Edmonia: *Forever Free* 54, 55, 56
- Leyster, Judith 25, 44n56
- Ligon, Glenn 34
- Lima biennale 140
- Lin, Tianmiao 117, 277
Braiding 114, 115, 117
Self-Portrait 106, 216
- Linker, Kate 49
- Lippard, Lucy 24, 146
- Loktev, Julia 277
Rough House 217
- Long, Richard 45n95
- Longman, Evelyn Beatrice (later Batchelder):
Spirit of Communication 56, 57
- López, Yolanda 33
- Lorde, Audre 17, 30, 45n82
Sister Outsider 29
- Lu, Victoria 121n23
- Lucas, Sarah 60, 277–78
The Sperm Thing 60, 166–67, 218
- Luna, James 33
- Lux, Loretta 278
Study of a Boy 1 and 2 219
- Maamoun, Maha
Cairoscapes 06 74
Cairoscapes series 74, 74
- Macel, Christine 22, 23, 44n45
- Machida, Margo 112
- Madeleine, BuBu de la 98
- Madriz, Lucía 130
Money Talks 130, 131
Multifunctional (Multifuncional) 134, 134
Stigmata 130
- Magema, Michèle 278
Les hommes d'état 74, 75
Oyé Oyé 74, 75, 220
- Magiciens de la terre 24, 32–33, 36, 45n123
- Magna Feminismus: *Kunst und Kreativität* 146
- Mahlangu, Esther 32
Making Their Mark: Women Artists Move into the Mainstream 27
- Malani, Nalini 23, 79, 83
Memory: Record/Erase 95n8
Remembering Toba Tek Singh 95n8
Unity in Diversity 80–81, 80–81
- Man, Phoebe 110
- Man + Space 121n5
- Manchot, Melanie 278
With Blue Clouds and Laughter 221
- Manet, Édouard: *Olympia* 163
- Manifesta 5 44n30
- Mantegna, Andrea: *Dead Christ* 56
- Manto, Sa'adat Hasan: "Toba Tek Singh" 95n8
- Marcello (Adèle d'Affry, Duchess of Castiglione Colonna) 54
Pythia 54, 55
- Margolles, Teresa 140, 278
Burial (Entierro) 63, 63
Catafalque (Catafalco) 222
- Márquez, Gabriel García 103
- Martin, Agnes 18, 21
- Martin, Jean-Hubert 32, 33, 36
- Martinez, Daniel 34
- Martinez, Rosa 18, 37, 44n11, 143n15
- masculinism 15, 16, 27, 28, 30, 31, 37, 81
- masquerade 64, 67, 84, 86, 89, 90, 91, 93
- Matisse, Henri 32, 44n13
- McCannon, Dinga 25
- McCarthy, Paul 22
- McEvilley, Thomas 33
- McShine, Kynaston 22
- Medina, Cuahtémoc 143n25
- Mehretu, Julie: *Black City* 21, 21
- Mejia, Xenia 128–29
Memories (Memorias) 128, 129
- Mencoba, Sonia Ferlov 145
- Mendieta, Ana 29
- Mercer, Kobena 117
- Merz, Marisa 145
- Mesa-Bains, Amalia 33
- MESÓTICA II: *Centroamérica/Re-generación* 125–26, 128
- Mexico 140, 143n27
- Michel, Chantal 279
Und ich will ... 223
- Milošević, Slobodan 160, 165n21
- Milson, Lezlie 131
Of Tits and Puppets (De tetas y títeres) 131, 132
Twins (Mellizas) 134, 134
- Minjung 118, 121n25, 121n26
- minority 30, 32, 33, 42, 145–46, 148, 160
- Mirković, Dragana 161
- Mitchell, Joan 21, 23, 145
- Moallem, Minoo 31
- Mobutu, Sese Seko 74–75
- Modersohn-Becker, Paula: *Self-Portrait (Semi-Nude with Amber Necklace and Flowers II) (Selbstbildnis als halbnackt mit Bernsteinkette II)* 66, 66
- Moffatt, Tracey 279
Love 224
- Moghaddam, Mandana: *Forty Braids of Hair II (Chel Gis II)* 63, 63
- Mohan, Reena: *Skin Deep* 95n33
- Mohanty, Chandra Talpade 16, 17, 30, 31, 38, 45n85
- Monge, Joaquín García 128
- Monge, Priscilla 128, 134, 139, 279
Ballerina (Bailarina) 134, 135
Death Sentences (Sentencias de muerte) 128, 128
Make-Up Lessons 132
Room for Isolation and Restraint (Cuarto de aislamiento y protección) 134, 136, 225
- Mono-ha (the Things group) 109
- Montenegro 161
- Monterroso, Sandra
Phoenix Bird (Ave fénix) 130, 131
Your Tortillas, Darling 130
- Montt, General Efraín Ríos 139, 143n18
- Moraga, Cherrie 17
- Morán, Ronald 141
Home Sweet Home (Hogar dulce hogar) 141, 141
- Mordkin, Mikhail 58
- Morgan, Robin: *Sisterhood Is Global* 30
- Mori, Mariko 23, 119, 120
- Morimura, Yasumasa 42, 98–99
Portrait (Futago) 99, 100
- Morisot, Berthe 25, 65
- Mosquera, Gerardo 12, 32, 38
- Moss, Marlow 145
- Mothers and Fathers artist collective 157
 installation views of the *Mothers and Fathers* exhibition 158
- Mothers and Fathers* exhibition 158, 159
- Movement for Civic Rights and Freedom 97
- Moya, Paula 31
- Mozman, Rachelle 137, 139
- Mréjen, Valérie 23, 279
Pork and Milk 151, 151
A Walnut (Une noix) 226
- Müller, Claudia and Julia 53
Destroyed Family Album 53, 54
- Müller, Heiner
Hamletmachine 95n8
Medeamaterial 95n8
- multiculturalism 12, 24, 28, 31–36, 42, 43, 107, 121n3
- Murray, Elizabeth 19, 50–51
Painter's Progress 50–51, 50
- Mutu, Wangechi 280
A Passing Thought Such Frightening Ape 53, 53
Preying Mantra 227
- Muzzle, *The (Náhubek)* 165n6
- Mwangi, Ingrid 76, 280
Dressed like Queens 75
Neger 75
Static Drift 70, 228
Wild Life 75
- Na, Hye-sök 109, 121n9
- Nagashima, Yurie 98
Untitled 65, 65
- Narayan, Uma 31
- nationalism 74
- nationality 94, 107, 108, 120
- Neel, Alice: *Self-Portrait* 66, 66
- Negri, Antonio 32
- Nengudi, Senga 29
- neo-colonialism 12, 33
- Neo-Dada 97
- neoliberal 94
- Neshat, Shirin 44n28, 47
Women without Men 40
- New Realism 145
- Nicaragua 143n1
- Nigeria 45n88
- Nkanga, Otobong 76
Awaiting Pleasures 75–76, 75
Surgical Hits (The Needle) 75, 75
- Nochlin, Linda 11, 15, 23, 25, 26, 26, 27
 "Why Have There Been No Great Women Artists?" 17, 18
- Objects of Desire: The Modern Still Life* 44n30
- Ogbechie, Sylvester Okwunodu 36–37
- Oguibe, Olu 32, 121n21
- Okada, Hiroko 98, 280
Future Plan #2 39, 65, 229

- O'Keeffe, Georgia 25, 48
 Okumura, Lydia 29
 Ono, Yoko 109, 110, 121n15
 Op art 145
 Opie, Catherine 65, 280
 Self-Portrait/Nursing 8, 39, 230
 Self-Portrait/Pervert 39, 39
 Oppenheim, Meret 146
 oppression 17, 24, 28–32, 79, 83, 98
 Organization of Monsters and Villains, *The* 154
 Orlan 140
 Orshi Drozdik: *Adventure and Appropriation, 1975–2001* 165n2
 Osorio, Pepón 34
 Ostojic, Tanja 280–81
 Looking for a Husband with an E.U. Passport 66, 160, 231
 Other Half of the Avant-Garde, 1910–1940, *The* 146

 Pacheco, Nazareth 136
 Untitled (Sem título) 136, 137
 Pakistan 92
 Palestine 40
 Panama 124, 137, 140, 142
 Panama biennale 125
 Paredes, Cecilia 139
 Paris biennale 108
 Park, Chung Hee 118, 119, 121n28
 Parsipur, Shahmush: *Women without Men* 40
 Pasquier Grall, Aude du 281
 Male Cycle #4: Thirteen Meetings (Le cycle masculin n°4: Les treize séances) 144, 232
 Passage to the Orient 121n4
 patriarchy(-al) 11, 28, 30, 31, 81, 93, 97, 98, 100, 104, 108
 Pavlova, Anna 58
 Pejić, Bojana 157
 Perrault, John 27
 Personal and Political: *The Women's Art Movement, 1969–1975* 13, 27
 Petrova, Veronika 154
 Peyton, Elizabeth 21
 phallocentrism 79, 86
 Picasso, Pablo 32, 44n13, 44n28
 Piccini, Isabella 20
 Piccinini, Patricia 281
 Big Mother 39, 62, 233
 The Young Family 62, 62
 Pindell, Howardena 29, 33

 Piper, Adrian 23, 29
 Poland 159–60
 Polke, Sigmar 32
 Pollock, Griselda 24, 48
 Pollock, Jackson 23, 44n13, 51, 110
 Pop art 121n13, 139
 Porter, Lilliana 33
 Post/feministische Positionen der neunziger Jahre aus der Sammlung Goetz 31
 postcolonial(-ity) 17, 19, 23, 28–32, 35, 72, 80, 94, 157
 post-structuralism 31
 Prieto, Emilia 127–28
 Body Woman (Mujer cuerpo) 127, 127
 "Primitivism" in Twentieth-Century Art 32
 Pushpamala N. 79, 80, 83–87
 Dressing-Table Sequence 82
 Hunterwali Sequence 82
 Jumping Sequence 82
 Navarasa Suite 83
 Phantom Lady or Kismet 82, 83, 95n17
 Pushpamala N. and Clare Arni
 Lady in Moonlight 84
 Native Women of South India—Manners and Customs 83, 84, 85, 95n19
 Our Lady of Velankanni 85
 Toda 84
 Yogini 78, 85
 Puvis de Chavannes, Pierre 53
 P'yohyon (or Expression) group 107, 121n2

 Qin, Yufen 23
 Quick-to-See Smith, Jaune 29

 race 11, 17, 20, 22, 23, 29, 30, 32, 42, 44n30, 72, 112, 120, 149
 racism 19, 20, 21, 23, 24, 29, 43, 45n77, 74, 150
 Rainer, Yvonne 95n27
 Ramirez, Mari Carmen 32
 Rasmussen, Lilibeth Cuenca 281
 Absolute Exotic 42, 234
 Raven, Arlene 25
 Regarding Gloria 27
 Reihana, Lisa 281–82
 Mahuika 10, 235
 Reilly, Maura 11, 23
 Reinhardt, Claudia 282
 Sylvia 236
 Rembrandt van Rijn 65
 Hendrickje at the Window 66
 Renoir, Pierre-Auguste 51

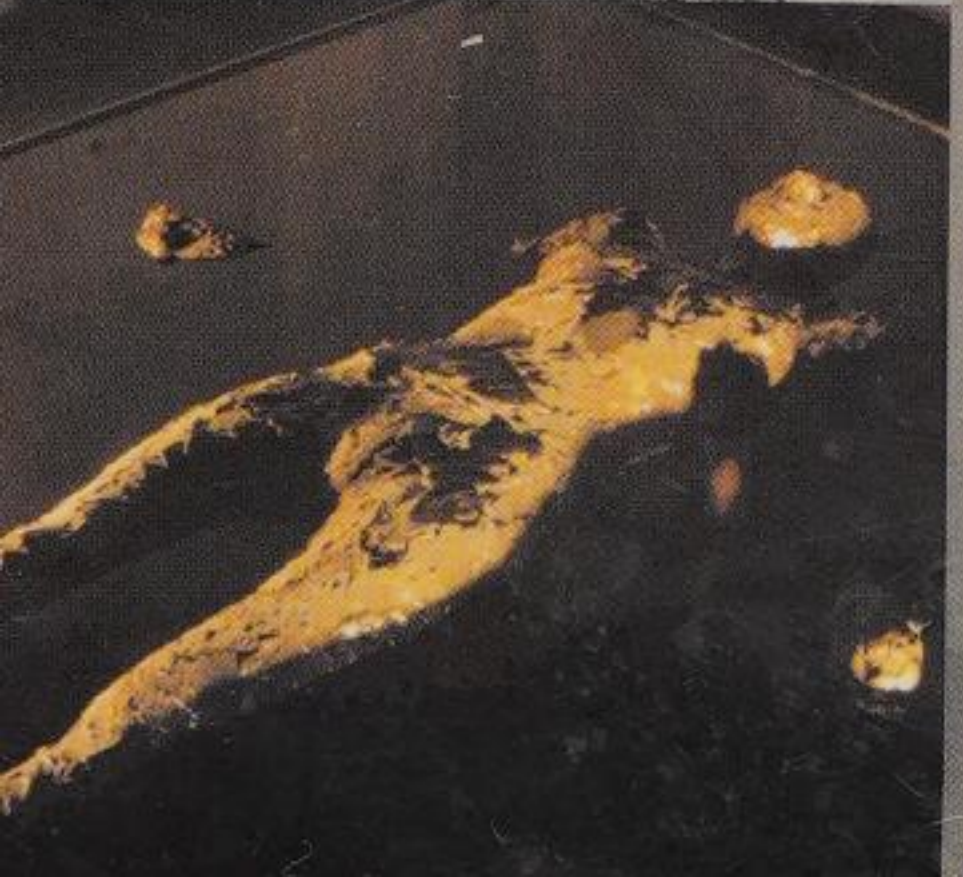
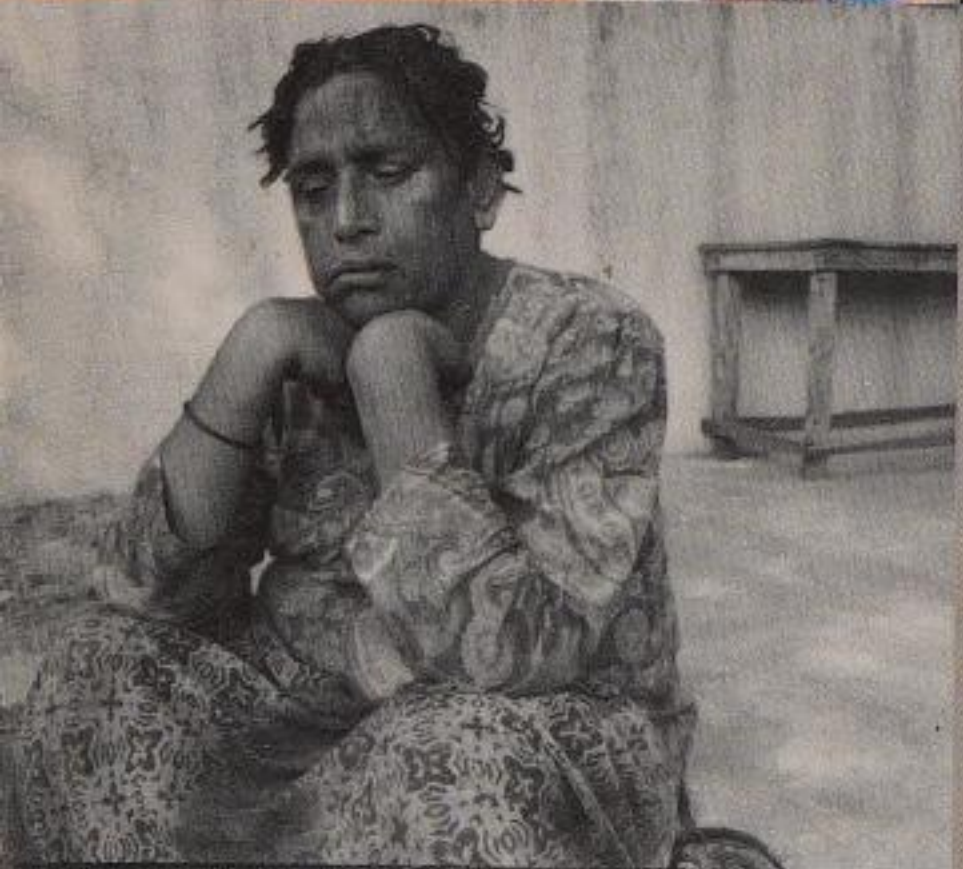
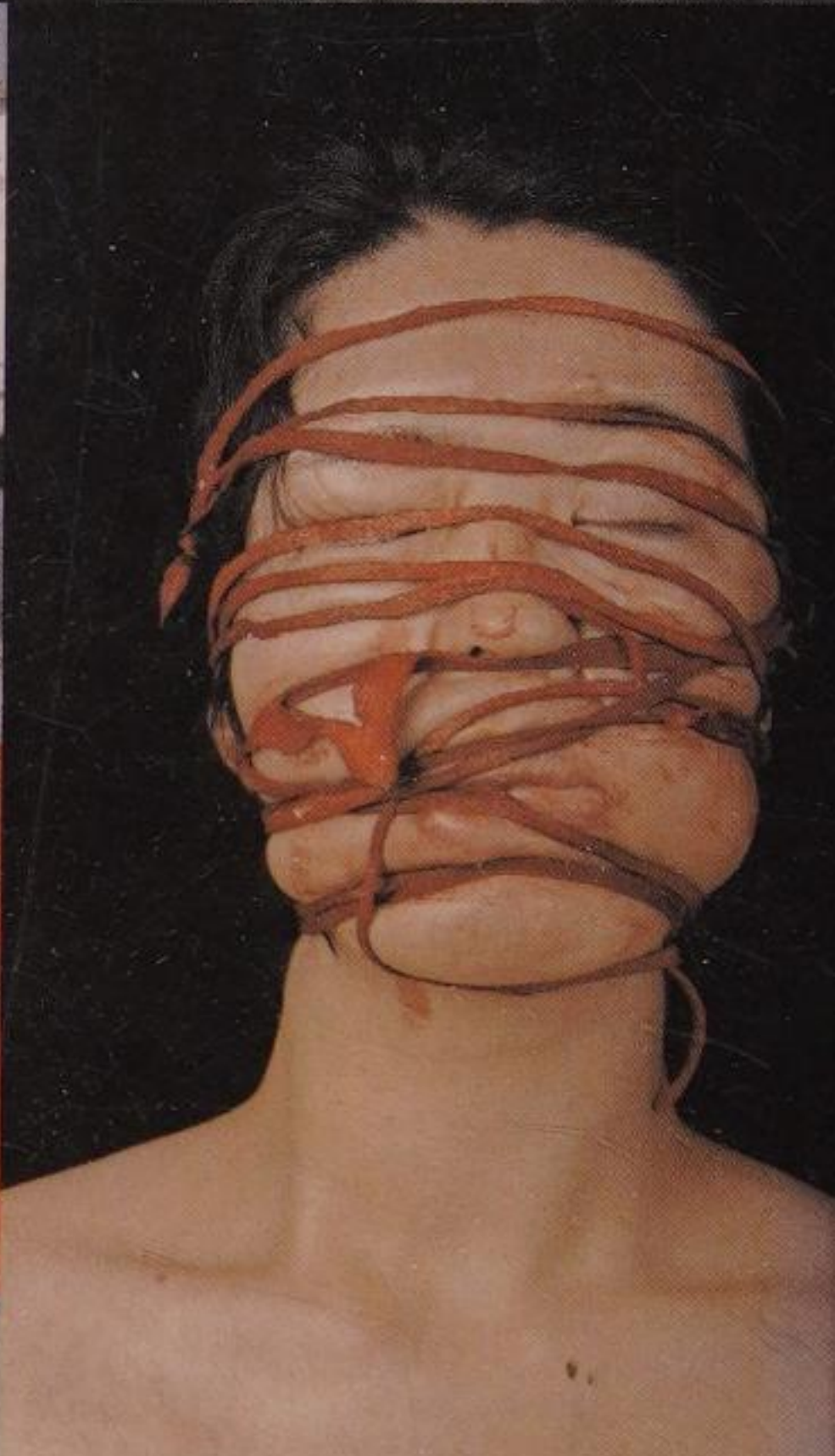
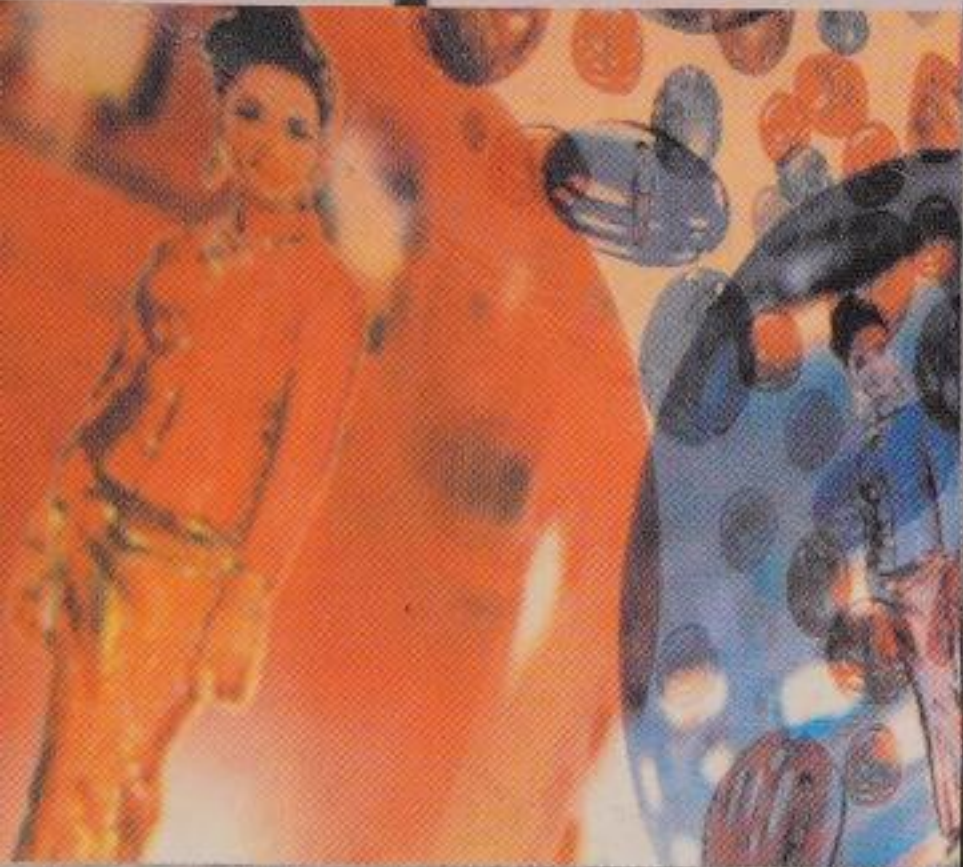
 Riley, Bridget 145
 Rimbaud, Arthur
 "Je est un autre" 64, 68
 "Letters of a Visionary" 64
 Ringgold, Faith 25, 29
 Rist, Pipilotti 23, 282
 Tombstone for RW (Grabstein für RW) 237
 Robusti, Marietta 20
 Roche, Juliette 145
 Rodin, Auguste 58
 Rolla, Marco Paulo 89–90
 Rollins, Tim, & K.O.S. 33
 Rose, Tracey 282
 Ciao Bella series 73
 The Kiss 73, 73
 Love Me, Fuck Me 73, 73
 Span II 72, 73
 T.K.O. 73, 73
 Untitled (Ongetiteld) 72, 73
 Venus Baartman 14, 42, 73, 238
 Rosler, Martha 47, 49
 Ross, David 34
 Rossa, Boryana 154–55, 165n9, 282–83
 Celebrating the Next Twinkling (Praznuvane na sledvascia mig) 154, 239
 The Good, the Bad, and the Ugly (Dobrata, loszata i groznyiayt) 154, 154
 The Moon and the Sunshine 154, 154
 Rothko, Mark 50
 Rubens, Peter Paul 48, 51
 Rude, François: *La Marseillaise* 61
 Rudelius, Julika 283
 Tagged 240
 Ruiz, Isabel 128
 Besieged History (Historia sitiada) 128, 128
 Ruysch, Rachel 27

 Saar, Alison: *Man Club* 34, 35
 Saar, Betye 29, 33
 Said, Edward 32
 Saint Phalle, Niki de 145
 Saltz, Jerry 19, 20
 Samos, Adrienne 124–25
 Sandoval, Chela 30, 31
 Sanpitak, Pinaree: *Temporary Insanity* 61, 61
 São Paulo biennale 127
 Savage, Augusta: *The Harp* 55, 56
 Saville, Jenny 51–52, 283
 Fulcrum 242
 Passage 42, 46, 51–52, 52
 Untitled (Study) 241
 Sawada, Tomoko 42, 98, 283

 ID400 (#201–300) 68, 68
 School Days/E 243
 Scarry, Elaine: *The Body in Pain* 62
 Schapiro, Miriam 24, 24, 47, 52–53
 Schleiffert, Charlotte 23
 Schneemann, Carolee 23, 47, 66, 95n27, 146
 Scudder, Jane 56
 Frog Fountain 56
 Searle, Berni 76, 283–84
 Girl 245
 Half Light 76
 Snow White 244
 Vapor series 76, 76
 Sedira, Zineb 74, 284
 Mother Tongue 150, 246
 Seitō-sha 97
 selfhood/self/other 34, 38, 64–69, 75, 79, 80, 83, 84, 86, 88–89
 SEMEFO 63
 Şenol, Canan 284
 Fountain (Çeşme) 247
 Seoul biennale 108
 Serbia 160, 161, 165n21, 165n22
 Sex, Religion, and Coca-Cola 40
 sexism 19, 21–24, 30, 43
 Sexual Politics: *Judy Chicago's "Dinner Party" in Feminist Art History* 27
 sexuality 29, 79, 85, 87, 88, 95n33, 98, 99, 127, 131, 149
 Shah, Tejal 79, 89–90, 284
 Sleep 90
 Stinging Kiss (Chungari Chumma) 89
 Trans- 248
 Sharma, Surabhi: *Jari Mari: Of Cloth and Other Stories* 95n33
 Sher-Gil, Amrita 93
 Sherman, Cindy 18, 23, 42, 44n28, 49, 68, 84
 Untitled Film Still 64, 64
 Sheth, Ketaki 95n33
 Shimada, Yoshiko 98
 A House of Comfort 98, 99
 Shohat, Ella 16, 31, 39
 Sikander, Shahzia 37, 52, 284–85
 The Illustrated Page Series #1 249
 Ready to Leave 250
 Šimotová, Adriana 153
 Simpson, Lorna 34
 Singapore 121n3
 Singh, Dayanita 39, 43, 79, 87–89, 92, 285
 Mona in Autorickshaw 88, 251
 Mona with Ayesha 86, 87, 88
 Mona with Ayesha in Graveyard 88, 251

- Mona with Baby Ayesha* 88, 251
Mona Beaten by the Police 87, 87, 88
Mona in Graveyard [1998] 86, 87, 88
Mona in Graveyard [1999] 88, 251
Mona with Gurus 86, 87, 88
Mona in Her House in the Graveyard 87, 87, 88
Mona and Pet Shabnam 86, 87, 88
 Sissi 285
 Nature 252
 sisterhood 16, 30, 45n85
 slavery 76
 Sligh, Clarissa 29
 Smith, Kiki 18
 Tale 61–62, 61
 Smith, Roberta 34, 44n7
 Social Realism 127, 153
 Solano, Karla 131–32
 Home (Hogar) 132, 133
 Internal Mirror (Espejo interior) 129, 129
 Sleeping (En mis laureles) 132, 133
 Solares, Diana de 137
 Concentration of Feelings Caused by Doubt (Concentración de los sentimientos provocados por la duda) 137, 138
 The Vanishing of Lilith (La desaparición de Lilith) 137, 138
 Song, Sanghee 118, 285
 The National Theater 118–20, 253
 Sónjón 109
 South Africa 73
 Spain 44n16
 Spivak, Gayatri 17, 23, 28, 29, 32, 45n71, 94
 “Can the Subaltern Speak?” 30
 Sri Lanka 95n33
 Sriwanichpoom, Manit 121n16
 Pink Man series 121n16
 Srp, Karel 156–57
 Stalin, Joseph 159, 165n17
 Storr, Robert 51
 Stratton, John 121n3
 subaltern, subalternity 45n89, 94, 130
 Suescum, Haydée Victoria 134
 Suharto 40
 Surrealism, Surrealists 49, 84, 145
 Sutherland Harris, Ann 15, 25, 26, 26, 27, 47
 Suzuki, Ryoko 98, 285
 Bind series 2, 254
 Švec, Otokar 165n17
 Szeemann, Harald 134, 141
 Taeuber-Arp, Sophie 145
 Taiten 109
 Taiwan 118
 TaJO 125
 Takano, Ryudai: *Wearing a Black Brassière* 99, 100
 Talingo (journal) 124–25, 125
 Tanaka, Atsuko 109, 110
 Taylor-Wood, Sam 56, 285–86
 Crying Men series 56, 57
 Daniel Craig 56, 57
 David 56, 57
 Hysteria 255
 Pieta 56
 Soliloquy VII 56
 TEOR/ética 143n25
Text and Subtext: Contemporary Art and Asian Women 107, 121n1
This Bridge Called My Back (ed. Moraga and Anzaldúa) 29
Three: Focus on Feminine Bodies 132
 Thurnauer, Agnès: *XX Story* 145, 145
To Live Here 143n26
 Tokyo biennale 108
 Tokyo international print biennale 108
 Toledo, Aida 137
 Tomic, Milica 160–61, 286
 Alone 160–61, 161
 I Am Milica Tomic 66, 160, 256
 Tomiyama, Taeko 121n26
 Torrebiarte, Irene 128
 Life on Your Back (Vida a espaldas) 128, 128
 Tralla, Mare 157
 transgender/gender ambiguity 42, 43, 51–52, 65, 66–67, 67, 87–91, 95n26
 transnational vs. international 16, 31, 35
 Triennial India 108
 Trinh, T. Minh-ha 17
 Naked Spaces: Living Is Round 92
 Trockel, Rosemarie 44n28
 Tropicana, Carmelita 33, 34
 Tykkä, Salla 286
 Power 257
 Ueno, Chizuko 105n10
 Ueno, Naoteru 121n24
 United States 153
 Urbina, Florence 139
 Urquilla, Ana 132
 Uruguay 123
 Valenzuela, Rosa Mena 127
 III: Vices of the Modern World (III: Los vicios del mundo moderno) 126, 127
 Self-Portrait (Autorretrato) 126, 127
 Vallayer-Coster, Anne 27
 Varejão, Adriana 23, 286
 Corner Jerked-Beef Ruin (Ruina de charque—quina) 258
 Linda da Lapa 63–64, 63
 Varma, Ravi 95n10
 Galaxy of Musicians 80–81
 Vasconcelos, Joana 37
 Venice Biennale 18, 19, 20, 32, 36, 37–38, 44n16, 47, 63, 98, 108, 121n4, 121n5, 134, 140, 141, 143n15
 Vergine, Lea 146
 Viennese Actionism 145
 Vigée Le Brun, Elisabeth-Louise 25, 48
 Self-Portrait with Daughter (Madame Vigée Le Brun et sa fille Jeanne-Lucie) 64, 65
 Vilaire, Patrick 32
 Villalobos, Patricia 129
 Vincourová, Kateřina: *Love the Love Doll Jamie* 155–56, 155
 violence 17, 30, 40, 45n88, 64, 72, 81, 84, 93, 98, 112, 127, 131, 137, 139–40, 141, 154
 Vohra, Paromita: *Unlimited Girls* 95n33
 Walker, Kara 44n28, 287
 Scene #5, Scene #18, and Scene #26, from the Emancipation Approximation series 259
 Warhol, Andy 157
 Wearing, Gillian 18
 Album series 67
 Self-Portrait as My Uncle Bryan Gregory 67, 67
 Weldon, James 55, 56
 West Bank 40, 41
 Western Europe 145–51, 153
What Is Feminist Art? 25
Where We At: Black Women Artists 24–25
Where We At collective 25
 White, Stanford 56
 Whitefeather, Selena 29
 Whiteread, Rachel 18, 21, 59–60
 Untitled (Grey) 59, 60
 Whitney Biennial 32–35, 45n113, 45n114, 45n117, 121n18
 Wilke, Hannah 47, 66, 95n27
 Williamson, Sue 71
 Wittig, Monique 147
 Les Guérillères 147
 Wojnarowicz, David 33
 Wölfflin, Heinrich 121n24
Woman Warrior, The (Kingston) 29
Womanhouse 24, 24, 27
Womanifesto 107
Women Artists: 1550–1950 15, 15, 25–27, 26, 47, 48
 Women Artists in Revolution 45n79
 Women in Arts 124
 Women's Building 25, 44n53
 Women's Caucus for Art 29
 Wong, Su-en 121n5
 Woolf, Virginia 23
 World's Columbian Exposition (Chicago, 1893) 25
 Wyse, Dana 149
 Be Black Immediately 148, 149
 Guarantee the Heterosexuality of Your Child 148, 149
 Yanagi, Miwa 101, 287
 Elevator Girl House 1F 100, 101
 Eréndira 103–4, 105
 Fairy Tale series 103–4, 104–5
 Granddaughters 102–3, 103
 Mie 102, 102
 My Grandmothers series 101, 102, 102, 103, 260
 Sleeping Beauty 104, 104
 Untitled I 104
 Untitled IV 105
 Yuka 96, 101–2, 260
 Yang, Alice 112, 121n18
 Yin, Xiuzhen 287
 Washing the River 40, 261
 Yokomizo, Shizuka 98
 Stranger (1) 98, 99
 Yook, Young-soo 118–19, 121n29
 Yösong misul yönguhoe (Yömiyön) (Women's Art Research Group) 121n26
 Young, Carey 287
 I Am a Revolutionary 68–69, 262
 Yuendumu community 45n95
 Yugoslavia, former 153, 160
 Zaire 75
 Zarina 29





MERRELL
LONDON • NEW YORK

Brooklyn Museum 

ISBN-13: 978-0-87273-157-8
ISBN-10: 0-87273-157-X



9 780872 731578