

**University of Texas at Dallas  
Arts & Humanities  
Spring 2024**

**Contemporary Art  
AHST 3318-001  
(28096)**

**Dr. Charissa N. Terranova  
We 1:00-3:45  
JO 4.614  
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**Office Hours: By appointment  
Office Location: ATC. 2.704**

**04/10/2024**

**Bodies in Action: Civil Rights and Feminism in Art**

# **Site Visit Forthcoming!**

**Wednesday April 17 Site Visit: The Nasher Sculpture Center  
and Sarah Sze**

**Location: Nasher Sculpture Center, 2001 Flora Street,  
Dallas, TX 75201**

# CIVIL RIGHTS

# Jim Crow

## Jim Crow Laws

- Jim Crow laws were laws that imposed racial segregation.
- They existed mainly in the South and originated from the Black Codes that were enforced from 1865 to 1866



From the 1880s to the 1960s, most American states enforced segregation through “Jim Crow” laws (so called after a Black character in minstrel shows). From Delaware to California, North Dakota to Texas, many states (and cities too) could impose legal punishments on people for mingling with members of another race. The most common types of laws forbade intermarriage and ordered business owners and public institutions to keep Blacks and white separated.

# Montgomery Bus Boycotts

- **Year:** 1955
- **Situation:** Jim Crow Laws demanded African Americans sit in the back of the bus when whites enter the bus.
- **What happened:** Rosa Parks refuses to give up her seat to a white bus rider and is arrested for breaking the law.
- **The Effect:** Launched a 381 day bus boycott where African Americans in Montgomery refused to ride buses. Supreme Court eventually ruled that segregated public transportation was unconstitutional.



# Civil Rights Movement

- The Movement begins nearly 100 years after the Civil War
- The decade of the 1960s was called the Civil Rights decade
- Anti-discrimination organization:
  - The National Association for the Advancement of Colored People (NAACP), founded 1909
  - The National Urban League (NUL), founded 1910
  - The Student Non-Violent Coordinating Committee (SNCC), founded 1960

## Civil Rights Act, 1957

- 1957, Pres. Eisenhower passed the **Civil Rights Act** to increase African American voting in the South.
- Various 'Jim Crow' laws had limited the ability of blacks to vote without paying a *poll tax* or passing a *literacy test*.
- Act created a **Civil Rights Commission** giving federal courts the power to register African American voters.
- Registration procedures were so complex that the act proved to be ineffective, but it helped set the pattern for later civil rights legislation.



# Civil Rights Act of 1964

This act, signed into law by President Lyndon Johnson on July 2, 1964, prohibited discrimination in public places, provided for the integration of schools and other public facilities, and made employment discrimination illegal. This document was the most sweeping civil rights legislation since Reconstruction.



President Johnson signing the bill into law

<http://www.hud.gov/offices/foia/imagery/LBJ-CivilRightsAct.jpg>



[www.ourdocuments.com](http://www.ourdocuments.com)



# Black Arts Movement (1965-)



Amiri Baraka (center) and Yusef Iman (second from left) with musicians and actors of the black arts movement, Spirit House, Newark, New Jersey, 1966

Fair Use Image, Courtesy Howard University Digital Collections (mss\_5584)

**Selected  
Poetry  
of  
Amiri  
Baraka/  
LeRoi  
Jones**



Resource Books L

*AkashiClassics: Renegade Reprint Series*

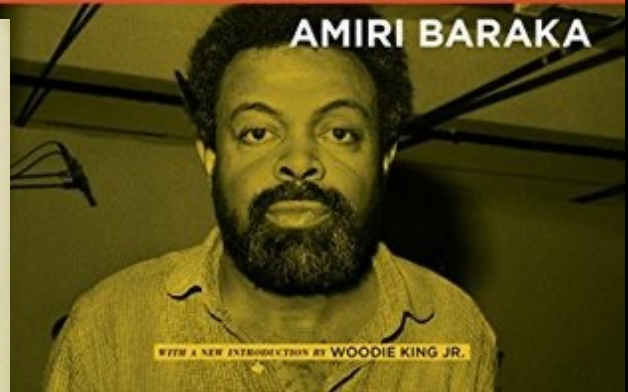
"A fevered and impressionistic riff on the struggles of blacks in the urban North and rural South, as told through the prism of the *Inferno* . . . Baraka's language conveys the feelings of fear, violation, and fury with a surprising potency. A pungent and lyrical portrait of mid-'60s black protest."

—Kirkus Reviews

*The System of  
Dante's Hell*

A NOVEL BY

**AMIRI BARAKA**



WITH A NEW INTRODUCTION BY WOODIE KING JR.

**LeRoi Jones**

**BLUES  
PEOPLE**

Schwarze und ihre Musik im weißen Amerika



*fourier*

- Amiri Baraka was born Everett Leroi Jones in 1934 and died in 2014 in Newark, NJ
- He adopted the Muslim name Imamu Amear Baraka in 1967, which he then changed to Amiri Baraka
- He wrote over 40 works – plays, poems, essays, works of music history, and criticism
- He was largely influenced by leader and activist Malcom X and the writer Richard Wright
- He studied at Rutgers University in 1951
- He then went on to study at Columbia University and the New School for Social Research. However, he did not receive a degree from any of these universities
- He joined the US Air Force as a gunner at rank of Sargent in 1954
- He moved to Greenwich Village and worked in a warehouse for music records. This is where he became interested in Jazz
- Baraka was a political activist who gave speeches around the world
- Renowned founder of the Black Arts Movement

somebody  
blew up  
america



by amiri baraka

## SOMEBODY BLEW UP AMERICA

By Dr. Amiri Baraka



They say its some terrorist,  
some barbaric  
A Rab,  
in Afghanistan  
It wasn't our American terrorists  
It wasn't the Klan or the Skin heads  
Or the them that blows up nigger  
Churches, or reincarnates us on Death Row  
It wasn't Trent Lott

Or David Duke or Giuliani  
Or Schundler, Helms retiring

It wasn't  
The gonorrhea in costume  
The white sheet diseases  
That have murdered black people  
Terrorized reason and sanity  
Most of humanity, as they pleases

They say (who say?)  
Who do the saying  
Who is them paying  
Who tell the lies  
Who in disguise  
Who had the slaves  
Who got the bux out the Bucks

Who got fat from plantations  
Who genocided Indians  
Tried to waste the Black nation

Who live on Wall Street  
The first plantation  
Who cut your nuts off  
Who rape your ma  
Who lynched your pa

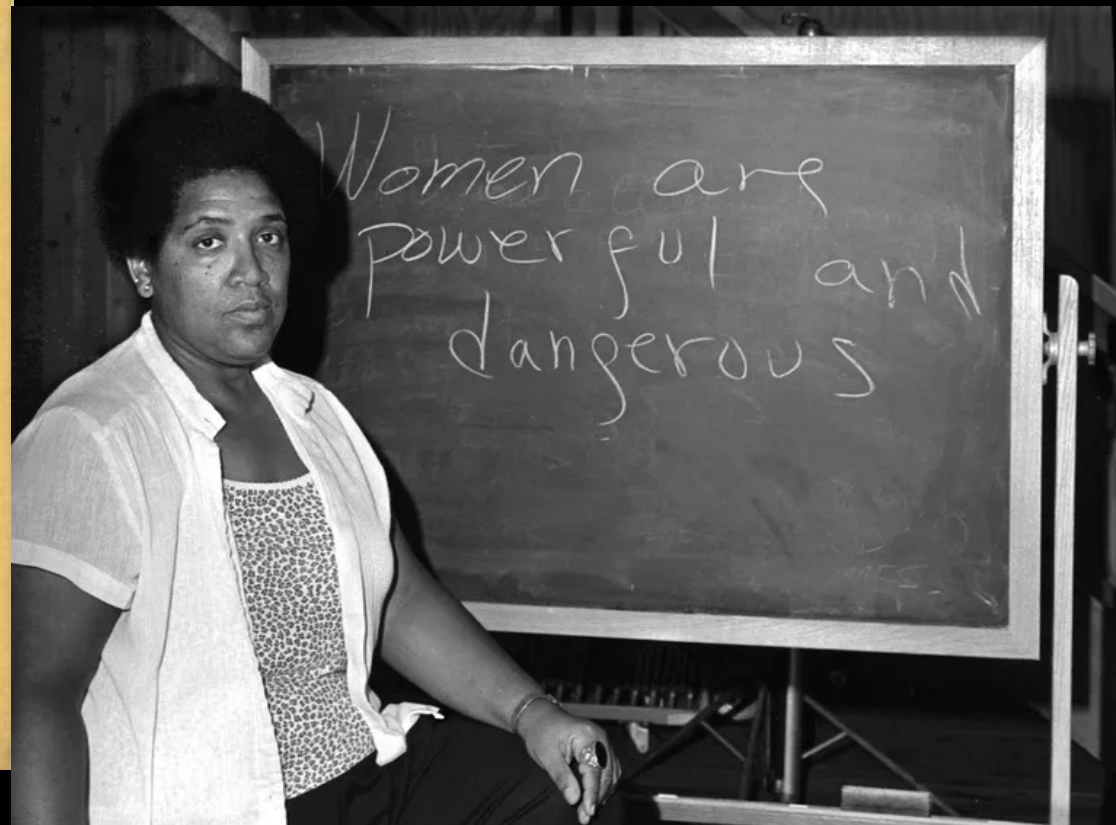
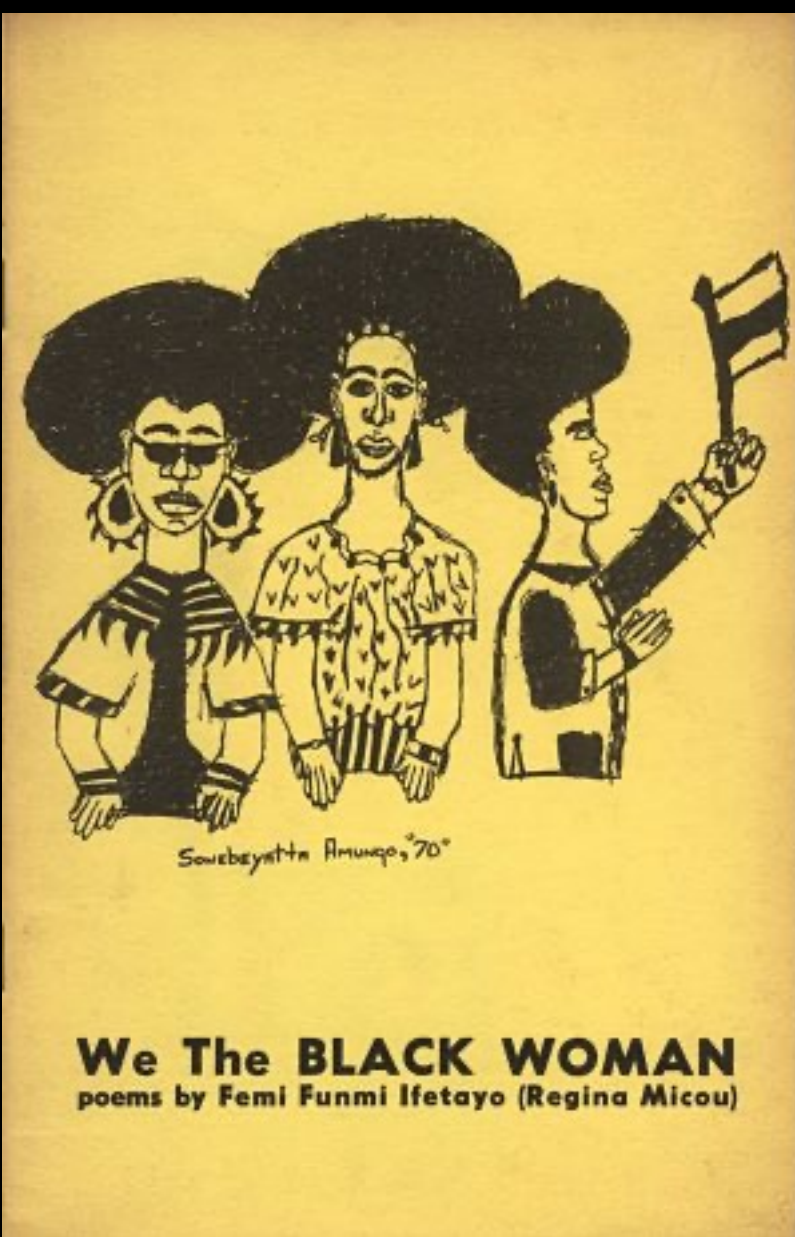
*SOMEBODY BLEW UP AMERICA*  
By Dr. Amiri Baraka

Full poem: <https://genius.com/Amiri-baraka-somebody-blew-up-america-annotated>



gil scott-heron  
whitey on the moon  
1970

[https://www.youtube.com/watch?v=goh2x\\_G0ct4](https://www.youtube.com/watch?v=goh2x_G0ct4)



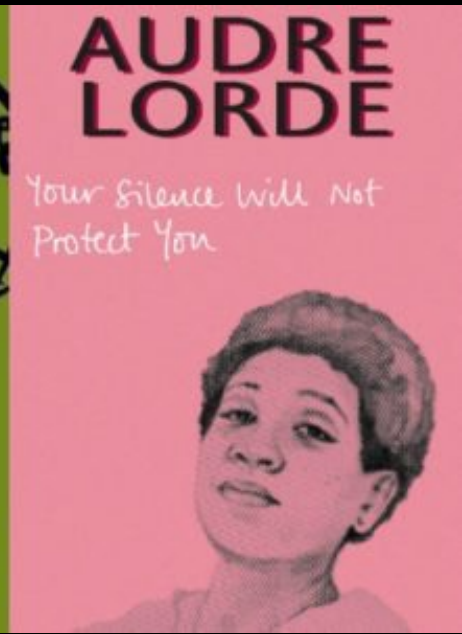
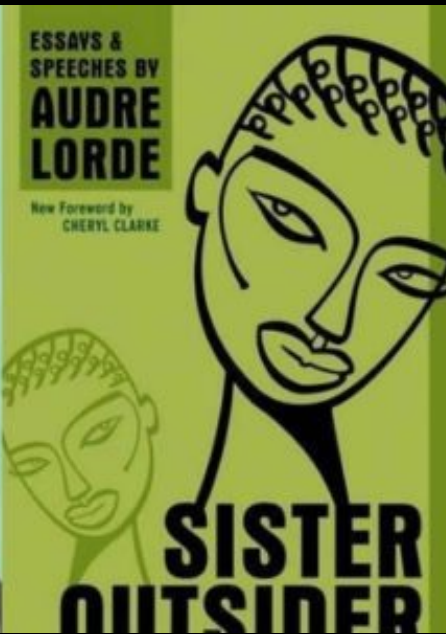
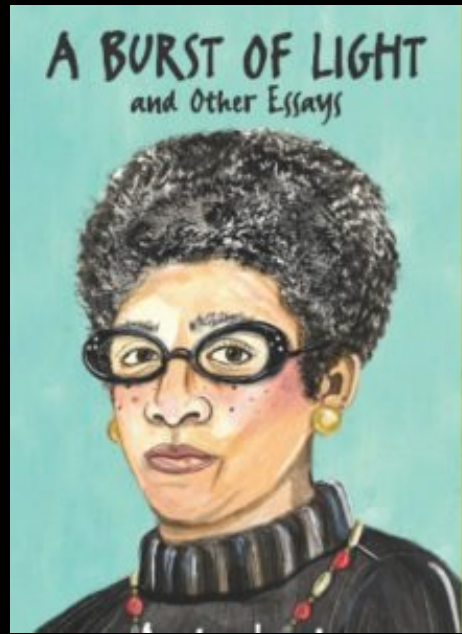
African-American writer, feminist, poet and civil-rights activist Audre Lorde (1934-1992).

# **“ Your Silence will not Protect you.”**

**-Audre Lorde**



- Her first poem was published in Seventeen Magazine while she was still in high school.
- She attended Hunter College from 1954 to 1959 and graduated with a bachelor's degree in Arts.
- Lorde spent a year at the National University of Mexico in 1954, where she experimented with her sexuality and confirmed herself a lesbian.
- She received her master's degree in library science in 1961 and proceeded to write poems dedicated to her sexuality, homosexuality, and civil rights.





# DEMOCRACY AT WORK



Socialist Feminism March, c. 1963



Civil Rights March on Washington, 1963

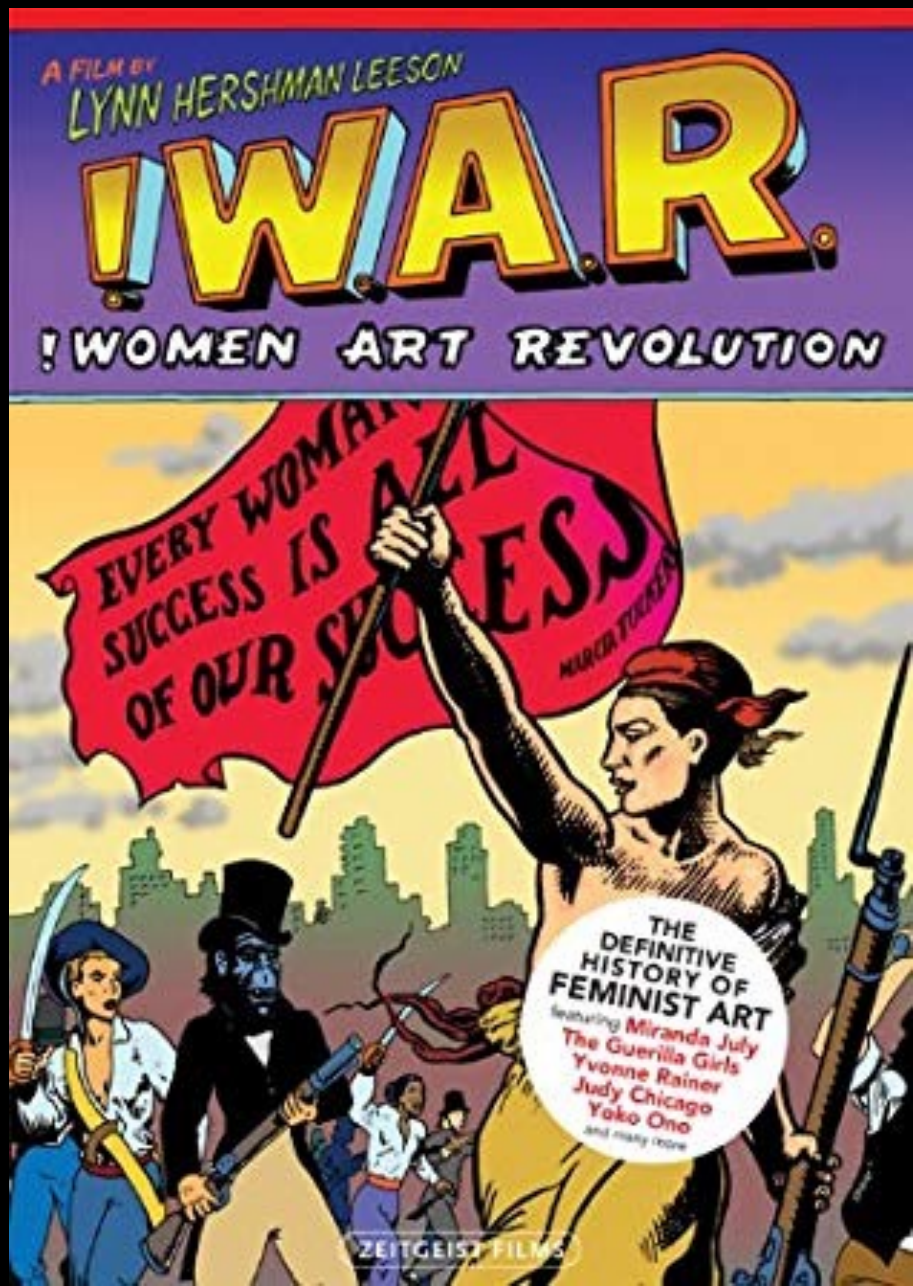


**Your body**

**is a**

**battleground**

Barbara Kruger,  
Untitled (Your body is a  
battleground), 1989



# Civil Rights Movement + Feminist Art





## 3 Waves of Feminism

- First wave: 1848 ~ 1915
  - Equality before the law: Vote, contract, property, legal recognition
- Second wave: ~1960 ~ 1990
  - Equality in economy, society, & politics: Jobs, pay, reproductive rights, representation, rape, image, misogyny, affirmation of womanhood
- Third wave: ~1990 – present
  - Postmodern critiques of gender as such. Emphasis on cultural, sexual diversity, queer rights.

4



## HOW TO DESCRIBE THE FOURTH WAVE OF FEMINISM

- Fourth wave feminism is not universally acknowledged as a real thing among feminists, but it can be used to refer to any sort of feminism that wasn't a feature of third wave feminism.
- Some consider online activism a form of fourth wave feminism, and some consider the man-bashing, "rape culture" brand of feminism to be fourth wave.
- Like most cultural movements, we probably won't know until we're out of it.



# Feminism in Four Waves

- First Wave Feminism 1792-1900s: catalyzed by Mary Wallstonecraft's *A Vindication of the Rights of Women* (Wallstonecraft = mother of Mary Shelley); equal contract rights; women's suffrage, property rights and political candidacy
- Second Wave Feminism 1949-1980s: catalyzed by Simone de Beauvoir's *The Second Sex*; unlike First Wave Feminism, this wave dealt more overtly with sexuality, family, the workplace, reproductive rights, inequalities in practice, and official legal inequalities
- Third Wave Feminism 1990s-2008: catalyzed by Anita Hill's televised testimony in the Clarence Thomas confirmation hearing; greater diversity in the feminist movement; micropolitics of gender; feminist punk subculture
- Fourth Wave Feminism 2008-present: feminist collectivity catalyzed by social media, especially starting in 2012; action against sexual harassment and gender violence; #metoo

Feminine but not feminist?

Can we be feminine feminists?

Can we be masculine feminists?

Can we be sexually ambiguous  
feminists?

In 1949, Simone de Beauvoir's *Second Sex* was published. There she famously wrote, "One is not born, but becomes a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society: it is civilization as a whole that produces this creature, intermediate between, male and eunuch, which is described as feminine."





Louise Bourgeois, Maman, 1999

[http://en.wikipedia.org/wiki/Women's\\_suffrage#Suffrage\\_movements](http://en.wikipedia.org/wiki/Women's_suffrage#Suffrage_movements)

Denise Grady, "Anatomy Does Not Determine Gender Experts Say"

<https://www.nytimes.com/2018/10/22/health/transgender-trump-biology.html>

Beauvoir also said:

The word *female* brings up in his mind a saraband [Spanish dance] of imagery – a vast, round ovum engulfs and castrates the agile spermatozoan; the monstrous and swollen termite queen rules over the enslaved males; the female praying mantis and the spider, satiated with love, crush and devour their partners; the bitch in heat runs through the alleys, trailing behind her a wake of depraved odors; the she-monkey presents posterior immodestly and then steals away with hypocritical coquetry; and the most superb wild beasts – the tigress, the lioness, the panther – bed down slavishly under the imperial embrace of the male. Females sluggish, eager, artful, stupid, callous, lustful, ferocious, abased – man projects them all at once upon woman. And the fact is that she is a female. But if we are willing to stop thinking in platitudes, two questions are immediately posed: what does the female denote in the animal kingdom? And what particular kind of female is manifest in woman?



Louise Bourgeois, *Maman*, 1999  
[http://en.wikipedia.org/wiki/Women's\\_suffrage#Suffrage\\_movements](http://en.wikipedia.org/wiki/Women's_suffrage#Suffrage_movements)



The work, *Spiders* (2001), is based on Louise Bourgeois' mother. For decades, Bourgeois has used the spider to explore issues related to memories of her mother, who died when the artist was 20. "My mother was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat and useful as a spider," she once wrote. The largest piece, titled "Maman," includes an egg sack below its rounded belly. Constructed with steel mesh, it contains white polished-marble eggs that have an alluring, gemlike quality.

Louise Bourgeois, *Maman*, 1999

[http://en.wikipedia.org/wiki/Women's\\_suffrage#Suffrage\\_movements](http://en.wikipedia.org/wiki/Women's_suffrage#Suffrage_movements)



Indeed, the artist's many accounts of her family history are loaded with enough juicy details to fill a gripping novel. In 1998, she wrote in Interview magazine: "I was brought up in a dysfunctional and promiscuous family setup where no one would talk about sex. On the surface, sex simply did not exist. But in fact, we thought of nothing else. My father slept around with everyone, including Sadie, our English tutor, who lived in the house."

Louise Bourgeois  
1911-2010



“My childhood has never lost its magic, it has never lost its mystery, and it has never lost its drama.”



Left: Louise Bourgeois with her brother, her father Louis, and Sadie Gordon Richmond, his paramour or mistress.

# Femme Maison Series by Louise Bourgeois

The two words meant to Louise Bourgeois either “woman house” or “house woman” in French

EXISTENTIAL DWELLING + HOME AS REFUGE OR TRAP + DOMESTICITY



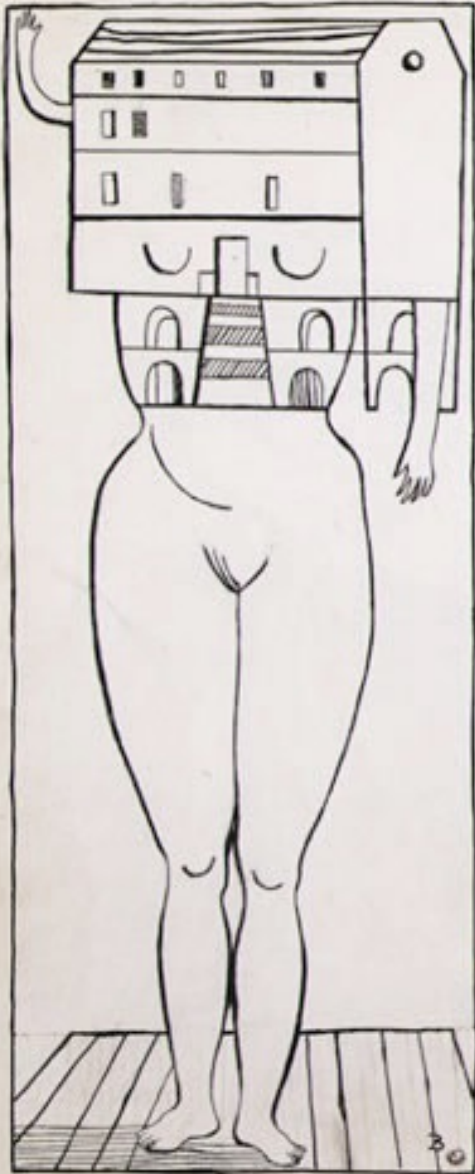
“We comfort ourselves by reliving memories of protection. Something closed must retain our memories, while leaving them their original value as images. Memories of the outside world will never have the same tonality as those of home and, by recalling these memories, we add to our store of dreams; we are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost.”

— Gaston Bachelard, *The Poetics of Space* (1959)

“Sometimes the house of the future is better built, lighter and larger than all the houses of the past, so that the image of the dream house is opposed to that of the childhood home.... Maybe it is a good thing for us to keep a few dreams of a house that we shall live in later, always later, so much later, in fact, that we shall not have time to achieve it. For a house that was final, one that stood in symmetrical relation to the house we were born in, would lead to thoughts—serious, sad thoughts—and not to dreams. It is better to live in a state of impermanence than in one of finality.”

— Gaston Bachelard, *The Poetics of Space* (1959)

Bourgeois  
me cut



S. S.

Troble

Quis



Louise Bourgeois, Femme Maison Series,  
1945-47





Louise Bourgeois, Double Negative, 1963

"My work deals with problems that are pre-gender," she wrote. "For example, jealousy is not male or female."



Left: Louise Bourgeois, Destruction of the Father, 1974

This is the first self-enclosed environment or installation Bourgeois created. The bulbous abscesses used in earlier works are now encased in a box and dramatized by a red light, giving a very claustrophobic effect; as in the theatre, you can only view the work from the front. Here Bourgeois celebrates a childhood fantasy of slaying and consuming her dictatorial father at the supper table.

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/louise-bourgeois/room-guide/louise-bourgeois-room-6>



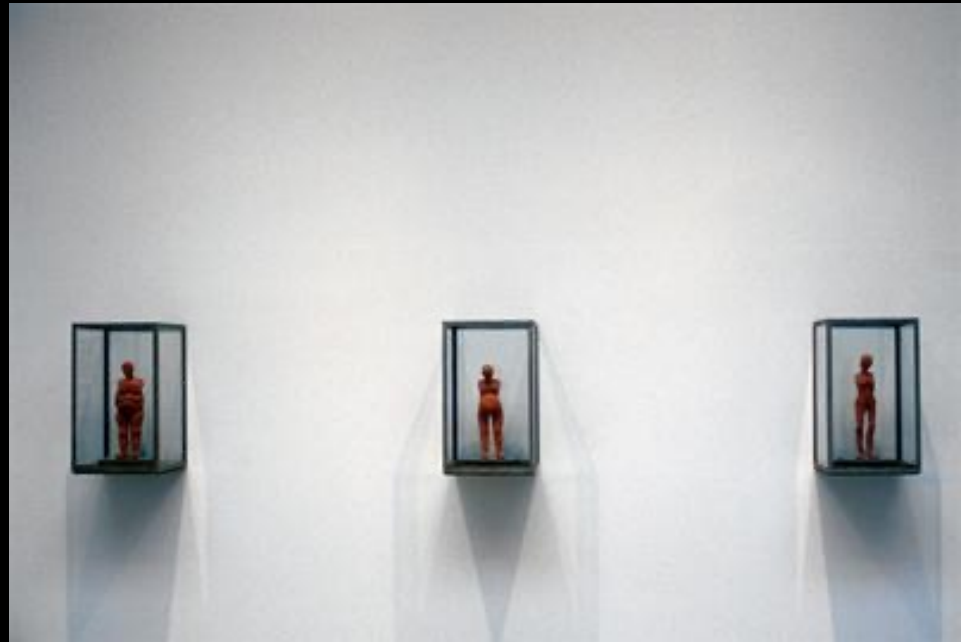
Louise Bourgeois, Destruction of the Father, 1974



The piece both resembles a bed and a table, both are places where she felt bad feelings of betrayal and suffering respectively. The view of this as a bed that is disgusting and corroded is influenced by her father cheating on her mother in their own bed. He is destroyed here by what he did in that bed. In viewing this as a table, Bourgeois is suggesting that she would eat her father because of her anger of what he did, but also to keep him close to her and prevent him from doing any other things that would betray their family.



Louise Bourgeois, Couple, 2001



Louise Bourgeois, Obese, Bulimic,  
Anorexic, 2001



Obese



Bulimic

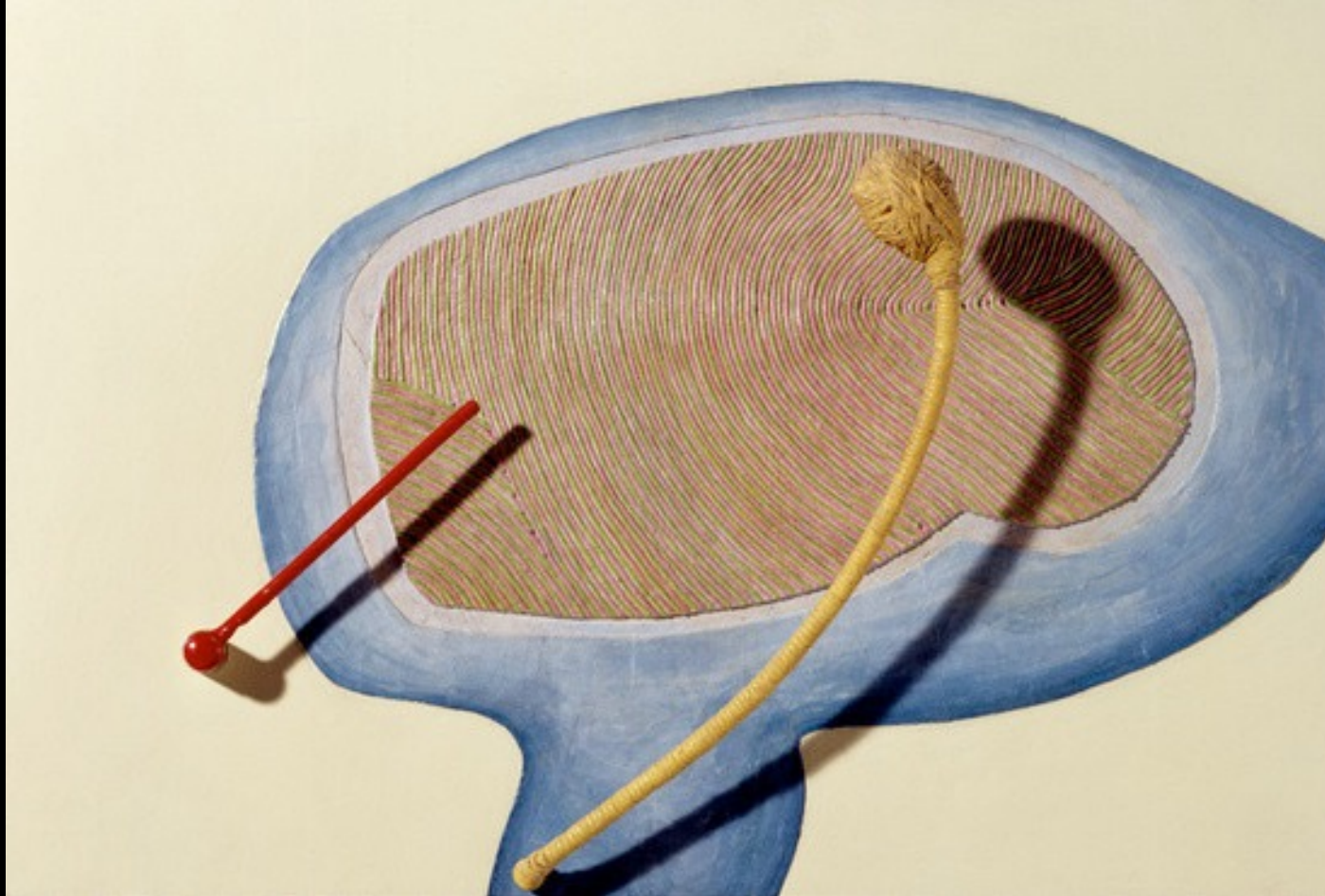


Anorexic



Eva Hesse, *Legs on a Walking Ball*, 1965, varnish, tempera, enamel, cord, metal, papier-caché, unknown modeling compound, particle board, wood

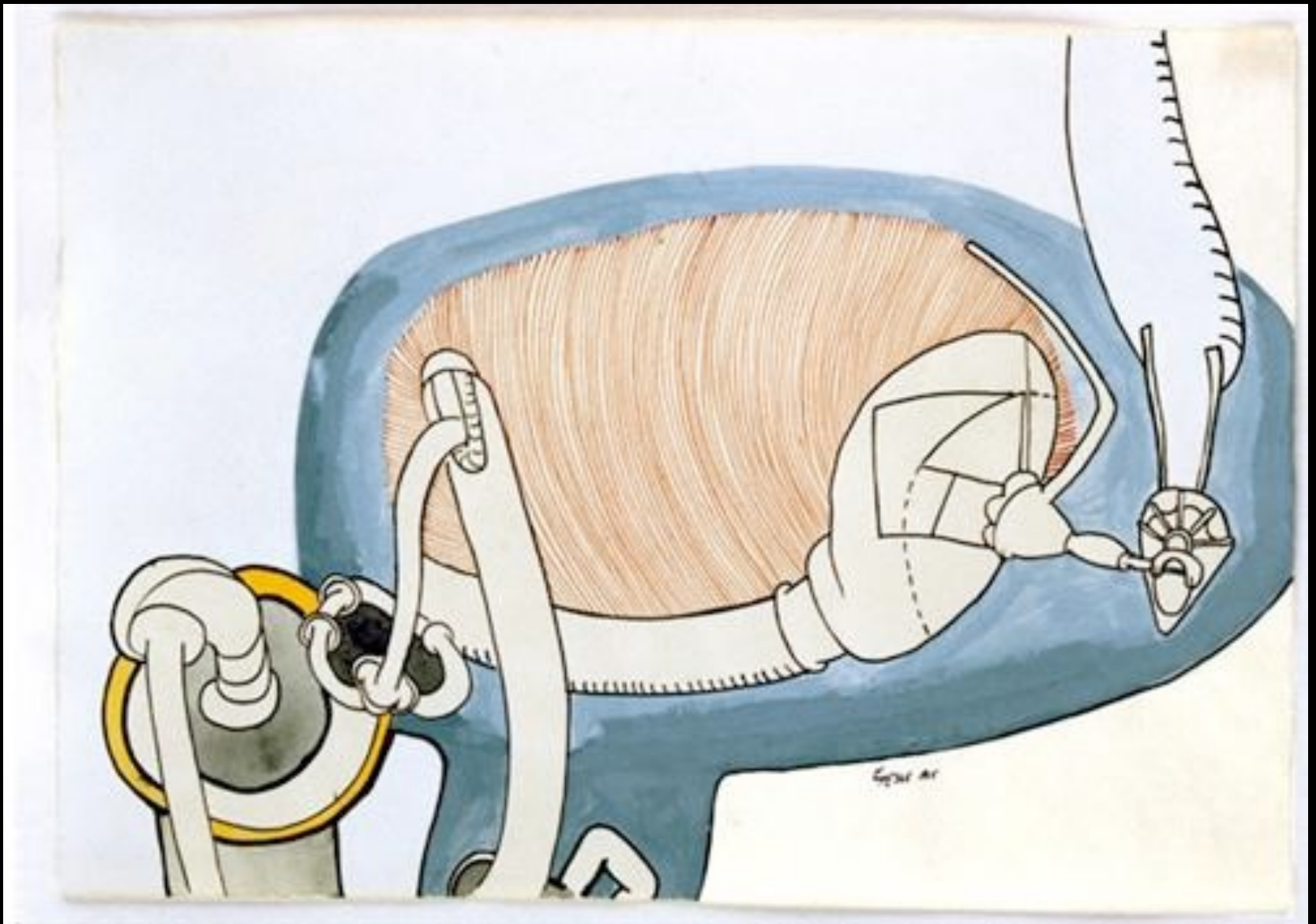




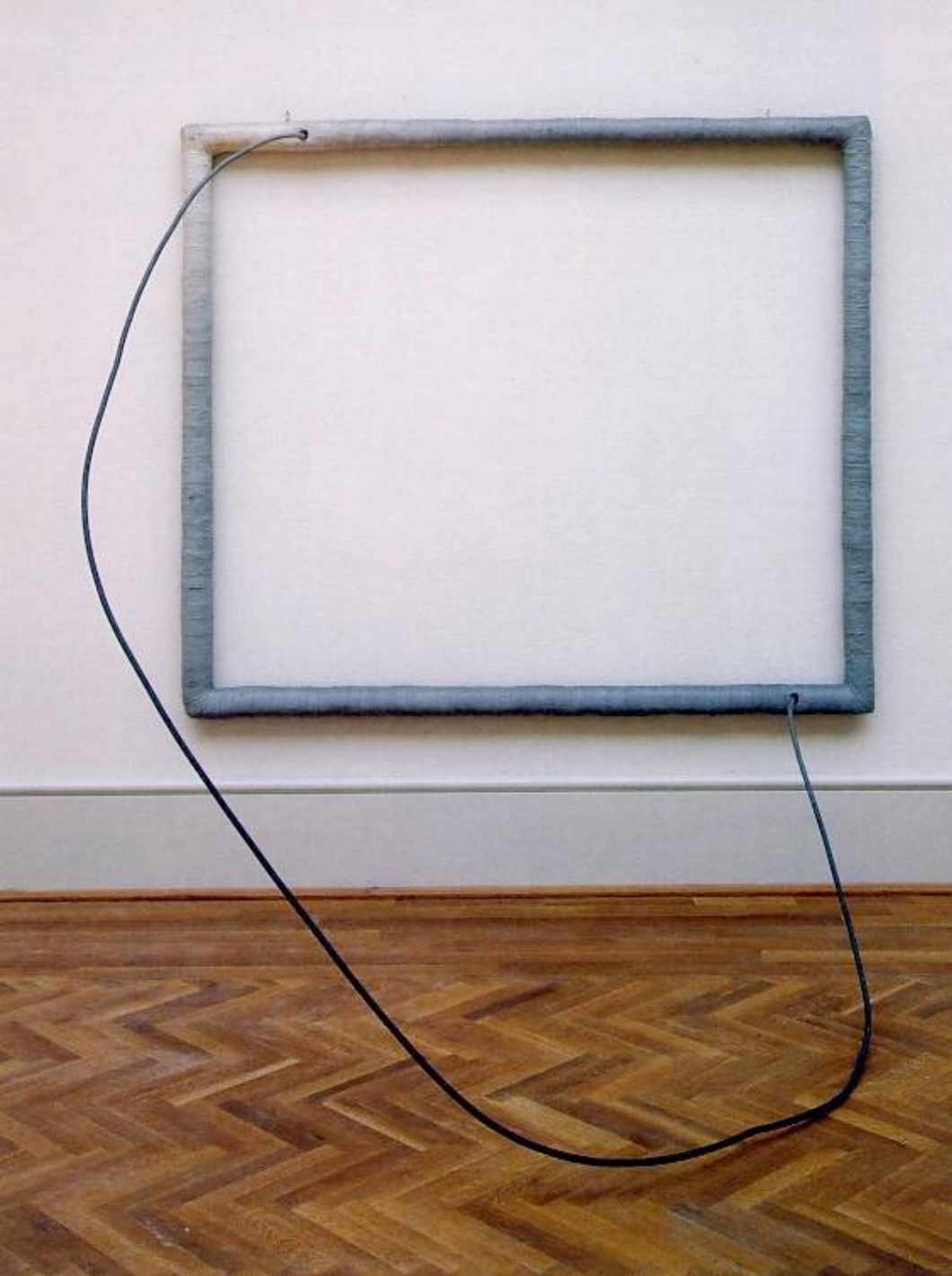
‘...clean and clear – but crazy like machines...’

Made in studio space located in an abandoned textile factory in Kettwig an der Ruhr, Germany. The old factory still contained machine parts, tools and materials from its previous use and the angular forms of these disused machines and tools served as inspiration for Hesse’s mechanical drawings and paintings.

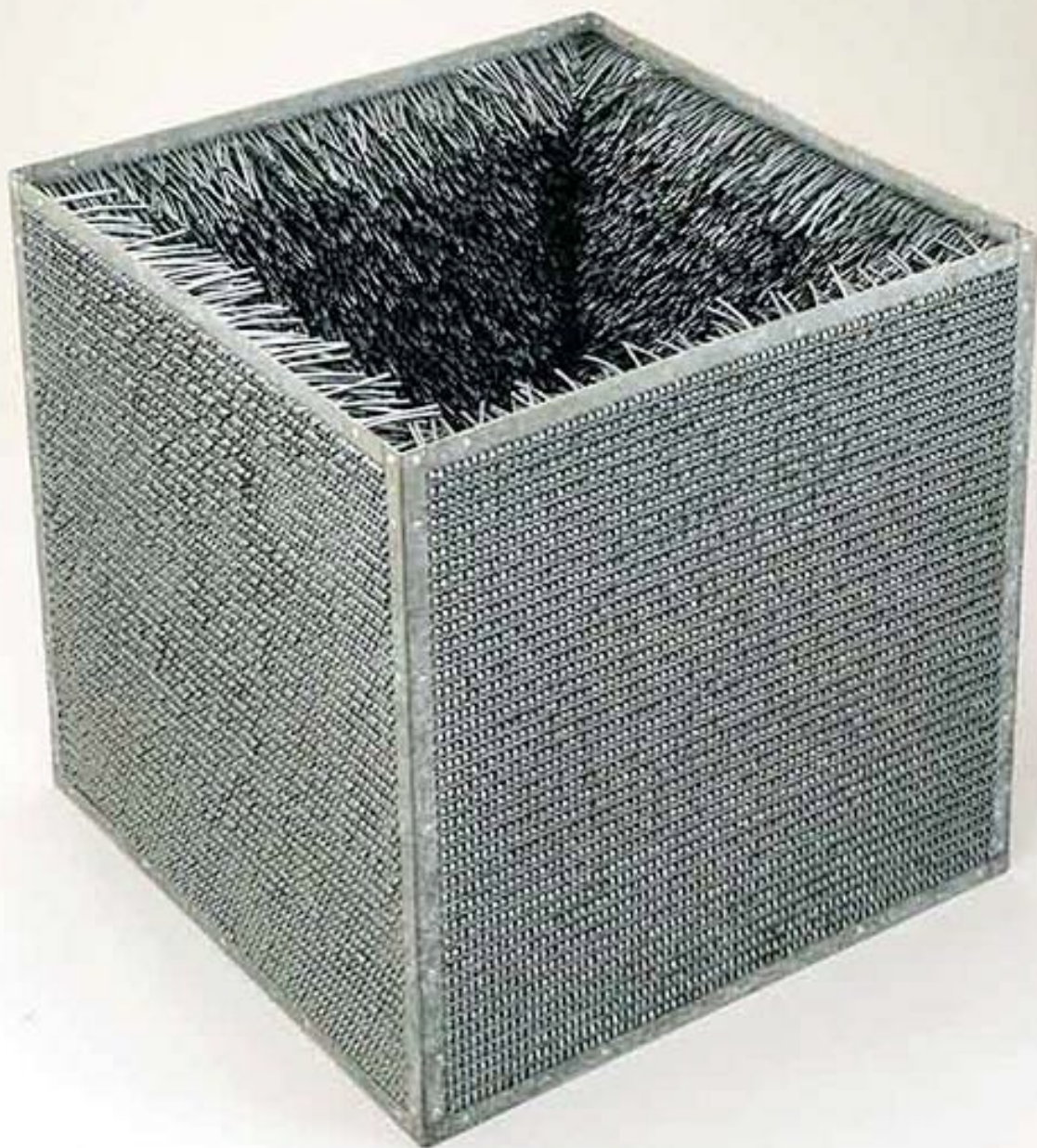
<http://artnews.org/hauserwirthlondon/?exi=36604>



Eva Hesse, Study for or after Legs of a Walking Ball, 1965



Eva Hesse, Hang Up, 1966



Eva Hesse, Accession  
II, 1969



Eva Hesse, Repetition Nineteen III, 1968

Her work, though minimalist, is organic and flexible. She drew attention to the serious masculinity and machismo at work in the collective Minimalist credo and aesthetic. She introduced malleable, informal, almost soft forms into the game of Minimalist repetition. Yet, we must ask ourselves, is this a cliché notion of “femininity”? Does “woman” invariably mean the organic, flexible and soft? Are women nurturers by nature?



Eva Hesse, Repetition Nineteen III, 1968

She told the writer Calvin Tomkins in 1965 “I wonder if we are unique. I mean the minority we exemplify...A woman is sidetracked by all her feminine roles from menstrual periods to cleaning house to remaining pretty and “young” and having babies. She’s at a disadvantage from the beginning.” Hesse foresaw the concerns that would lead to innovations in art-making and exhibition opportunities that would constitute a feminist art movement during the following decade of the 1970s. She also envisioned her work as untethered from gender and part of something more universal.

# DEMOCRACY AT WORK



Socialist Feminism March, c. 1963



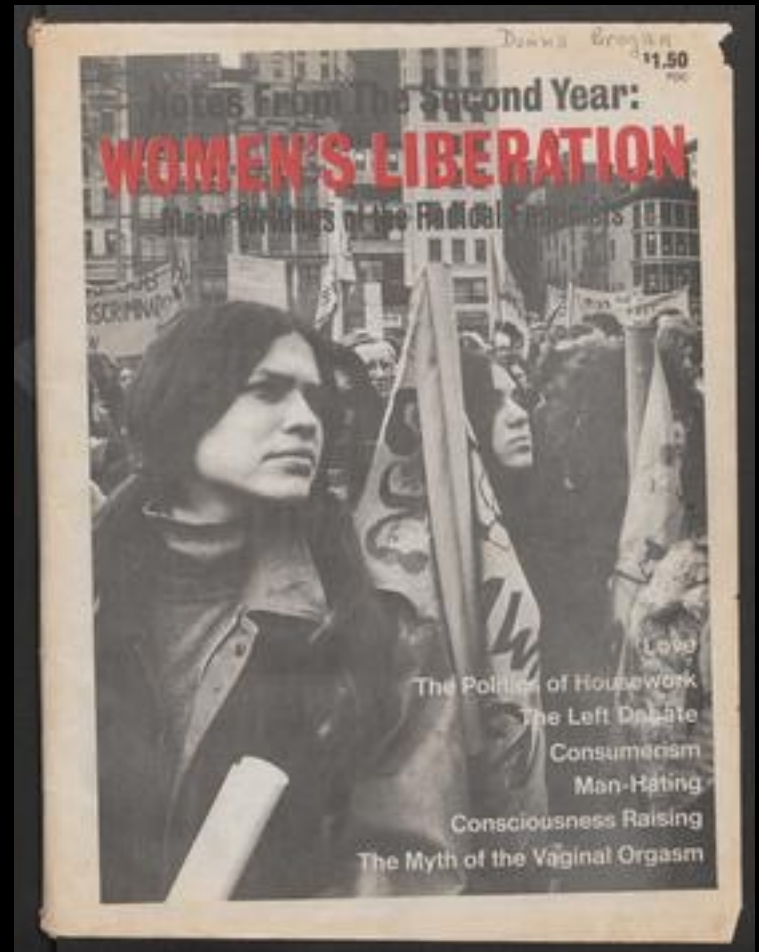
Civil Rights March on Washington, 1963



The Personal is the Political



"The Personal is the Political" was the title of an essay written by Carol Hanisch. With this phrase, Hanisch identified the idea that problems that many women take to be personal – a lack of self-confidence, failure to advance in their careers, unhappiness over their bodies – is part of a larger political system that oppresses women as a class.



The essay first appeared under the title "The Personal is Political" in *Notes from the Second Year: Women's Liberation* (1970).



**WOMANHOUSE**

(January 30 –  
February 28, 1972)

Judy Chicago b.  
1939

Miriam Schapiro  
1923-2015



## WOMANHOUSE

(January 30 –  
February 28, 1972)

Judy Chicago b.  
1939

Miriam Schapiro  
1923-2015

One of the first collectively feminist art projects was Womanhouse of 1972. Judy Chicago had started a feminist art program in 1970 at Fresno State University, a program built upon a theory of feminist art education, articulated in four principles: 1.) Witness to women's common experience through consciousness-raising 2.) Building a female environment 3.) Presentation of positive female role models 4.) Granting permission to students/artists to be themselves and make art out of their experience as women.



## WOMANHOUSE

(January 30 –  
February 28, 1972)

Judy Chicago b.  
1939

Miriam Schapiro  
1923-2015

Central to the Feminist Art Program was the establishment of a women's studio where women could meet in a shared work environment and take part in the group processes of collaborative performance art and feminist consciousness-raising. After a year, Chicago moved to the California Institute of the Arts in LA to continue her program and her vision with the assistance of the artist Miriam Schapiro and a group of artists from Fresno. As a result, Womanhouse became the first tangible product of the CalArts Feminist Art Program and arguably the first public exhibition of 'feminist art.' It was a collaborative art piece that reflected on the difficulties women experience in making art.



Miriam Schapiro with Sherry Brody, *The Dollhouse*, 1972  
Judy Chicago, *Menstruation Bathroom*, 1972  
[Judy Chicago, *Red Flag*, 1971]

Chicago directed 21 students in renovating and repairing the mansion while they generated ideas for transforming 17 rooms into art installations. Each room in Womanhouse was transformed into a virtual diary of women's experience.



Scene from the documentary *Womanhouse Is Not a Home* (1972).  
Courtesy of director Lynne Litman.



Judy Chicago, Menstruation Bathroom, 1972



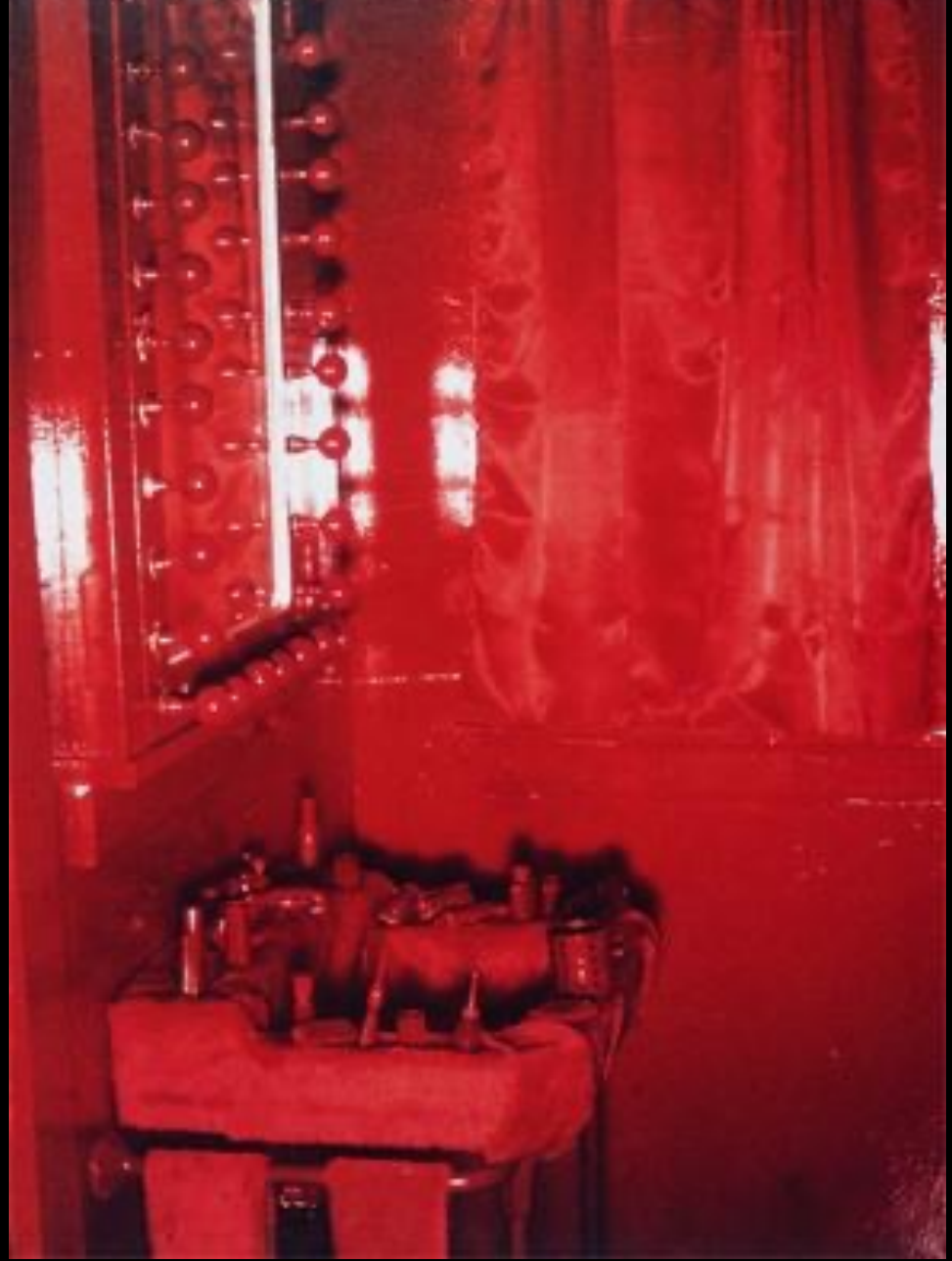
Miriam Schapiro with Sherry Brody, *The Dollhouse*, 1972





Miriam Schapiro with Sherry Brody, *The Dollhouse*, 1972

parlor, a kitchen, a Hollywood star's bedroom, a "harem" room, a nursery, and, on the top floor, an artist's studio



Camille Grey, Lipstick Bathroom, 1972



Kathy Huberland, Bridal Staircase, 1972



Marcel Duchamp, Nude Descending a Staircase 2, 1912



Kathy Huberland, Bridal Staircase, 1972



Faith Wilding, Web Room,  
crocheted environment, 1972



-- Later titled Womb Room, 1996



“*Womanhouse* posed a critique of domestic space as a technology of production and domination of the feminine body while highlighting the institution of marriage and sex as a regime of enclosure and discipline.”

<http://lemagazine.jeudepaume.org/blogs/beatrizpreciado/2013/10/03/revisiting-womanhouse/>

Sandra Orgel, Linen Closet, 1972



Vicky Hodgetts, Susan Frazier, Robin  
Weltsch, Eggs to Breasts Kitchen: Nuturant  
Kitchen, 1972

An entirely pink space in which fried eggs  
invade the walls as breasts...



Judy Chicago, *The Dinner Party*, 1974-79

“*The Dinner Party* comprises a massive ceremonial banquet, arranged on a triangular table with a total of thirty-nine place settings, each commemorating an important woman from history. The settings consist of embroidered runners, gold chalices and utensils, and china-painted porcelain plates with raised central motifs that are based on vulvar and butterfly forms and rendered in styles appropriate to the individual women being honored. The names of another 999 women are inscribed in gold on the white tile floor below the triangular table.”

[https://www.brooklynmuseum.org/exhibitions/dinner\\_party](https://www.brooklynmuseum.org/exhibitions/dinner_party)



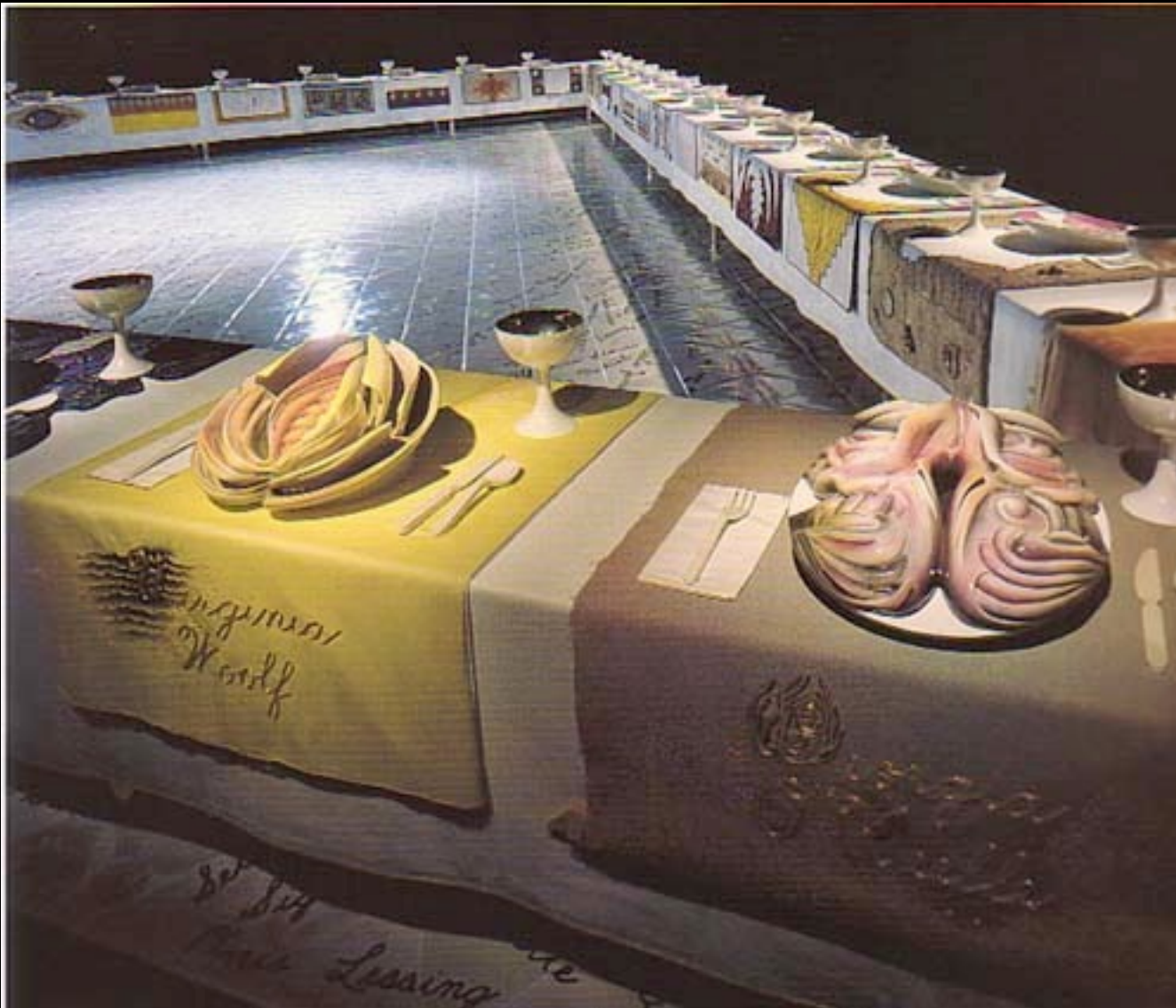


Leonardo da Vinci, *The Last Supper*, 1495–98 Tempera on plaster. Santa Maria delle Grazie, Milan, Italy

Judy Chicago, *The Dinner Party*, 1974-79

When Chicago began thinking of historical precedents for the table, she was immediately drawn to Leonardo da Vinci's *The Last Supper*, representing Christ at his last meal surrounded by his twelve disciples. As Chicago explained, "I became amused by the notion of doing a sort of reinterpretation of that all-male event from the point of view of those who had traditionally been expected to prepare the food, then silently disappear from the picture or, in this case, from the picture plane." She began envisioning a reinterpretation of the canonical work with famous women as the honored guests.

[https://www.brooklynmuseum.org/exhibitions/dinner\\_party](https://www.brooklynmuseum.org/exhibitions/dinner_party)



From the start, Judy Chicago's aim was "to teach a society unversed in women's history something of the reality of our rich heritage."



Judy Chicago, The Dinner Party, Sojourner Truth, 1974-79

Truth was an African-American abolitionist and women's rights activist.



Judy Chicago, *The Dinner Party, Sappho*, 1974-79  
Sappho was a seventh-century BCE Greek poet.



Lynda Benglis, Bounce, 1969 Liquid rubber spilled directly onto the floor  
“I wasn’t breaking away from painting but trying to redefine what it was.”



Helen Frankenthaler, Yellow Span, 1968, Aquarelle



Helen Frankenthaler, Nepenthe\*, 1972, Aquarelle

Nepenthe: Forgetfulness

1 : a **potion used by the ancients to induce forgetfulness of pain or sorrow**. 2 : something capable of causing oblivion of grief or suffering.



Lynda Benglis, Odalisque (Hey, Hey Frankenthaler), 1969, Poured pigmented latex





Lynda Benglis, *Adhesive Products*, chicken wire and plastic, 1971

“I wanted to build up a form so that the viewer could walk around and experience the flow of the material,” Benglis said, “a bodily extension, as you would experience a stream or a river flow with an oil slick on it.” *Adhesive Products* is a nine-piece work that was commissioned for the Walker Art Center’s Edward Larabee Barnes–designed building.







Lynda Benglis sought a “more sensuous kind of surface” after a few years practicing painting. The piece is the result of the artist’s site-specific experimentation. In a two-week period, Benglis built armatures of chicken wire and plastic, which were suspended from the gallery walls, then poured liquid polyurethane over them to create cascading sculptures that hover above the ground.

<https://walkerart.org/magazine/lynda-benglis-discusses-adhesive-products>



Lynda Benglis, Ad in ArtForum,  
November 13, 1974





A few months later, Robert Rosenblum wrote to *Artforum* with a proposal: "Let's give three dildos and a Pandora's Box to Ms. Lynda Benglis, who finally brought out of the closet the Sons and Daughters of the Founding Fathers of the Artforum Committee of Public Decency and Ladies' Etiquette. Too bad they weren't around to protest when Dada and Surrealism let those arty people run amok and do all those unspeakably vulgar things."

Lynda Benglis, Ad in *ArtForum*,  
November 13, 1974



Lynda Benglis, Eat Meat, 1975 silver aluminum



Show all



## "I Don't Get It"— Getting comfortable with some of Crystal Bridges' challenging artworks: Lynda Benglis's "Eat Meat"

December 16, 2013



Museum guests respond to Lynda Benglis's "Eat Meat."





Lynda Benglis Retrospective at the New Museum, NYC, 2011





Lynda Benglis, Phantom, 1971 – Installed in Lynda Benglis Retrospective at the New Museum, NYC, 2011

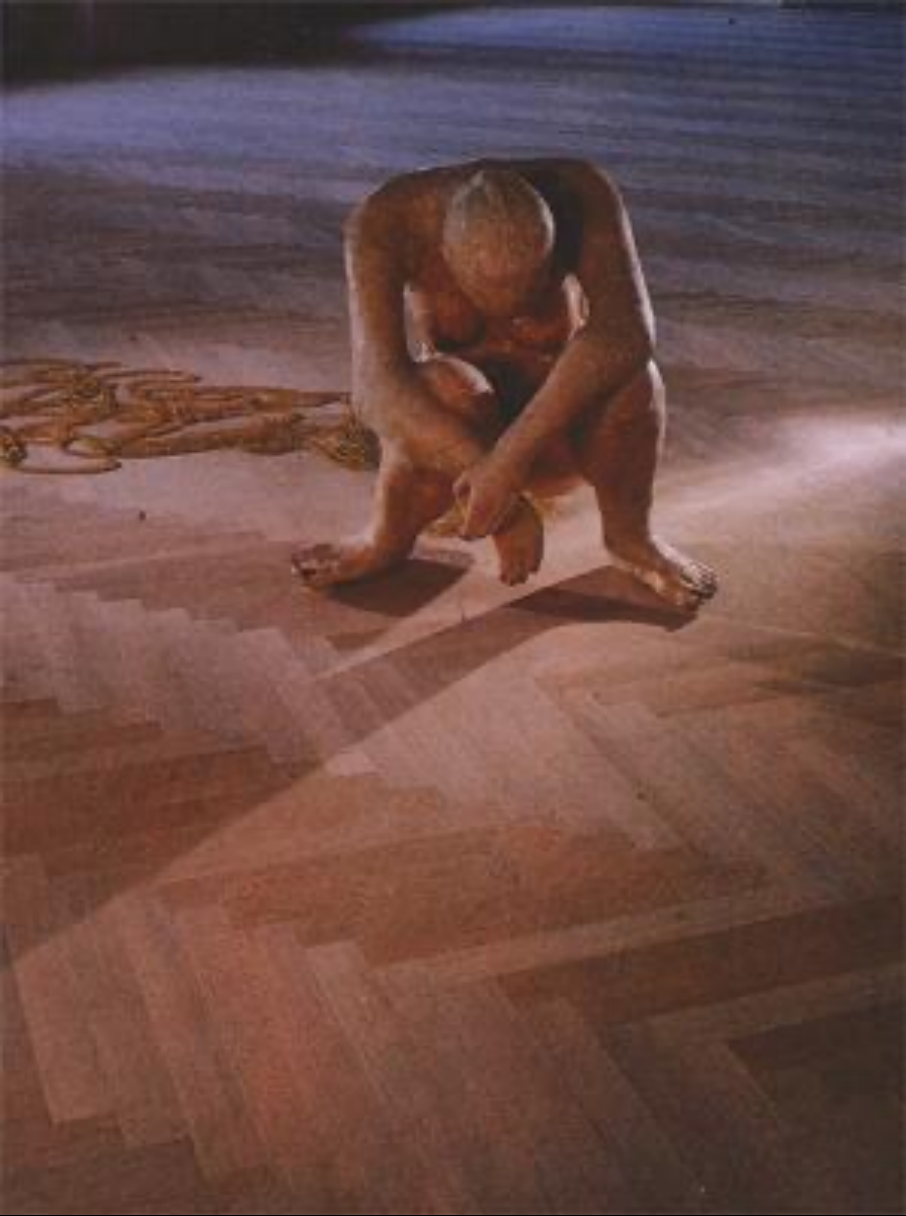


Kubota Shigeko, Vagina Painting, 1965



Carolee Schneemann, Interior Scroll, 1975





Kiki Smith, Pee Body, 1997 cast from beeswax, cheesecloth, wood and pigment



In *Pee Body*, sculptor Kiki Smith explores the female body and its private performance of basic functions. Concerned with interior biological processes of waste and regeneration, Smith subverts the Western sculptural tradition of the eroticized female form. Here the un-idealized life-size body of a woman, molded in sweet-smelling beeswax, crouches on the gallery floor with sparkling yellow beads streaming out behind her. The earthy subject is tempered by its delicate materials — wax and glass. The bowed head and folded arms suggest an introspective and vulnerable state, as our voyeuristic encounter with the crouched woman quietly insists we consider what constitutes improper behavior in communal space: is it the figure who publicly displays a private act, or the viewer who violates that privacy?

<https://harvardartmuseums.org/art/220259>



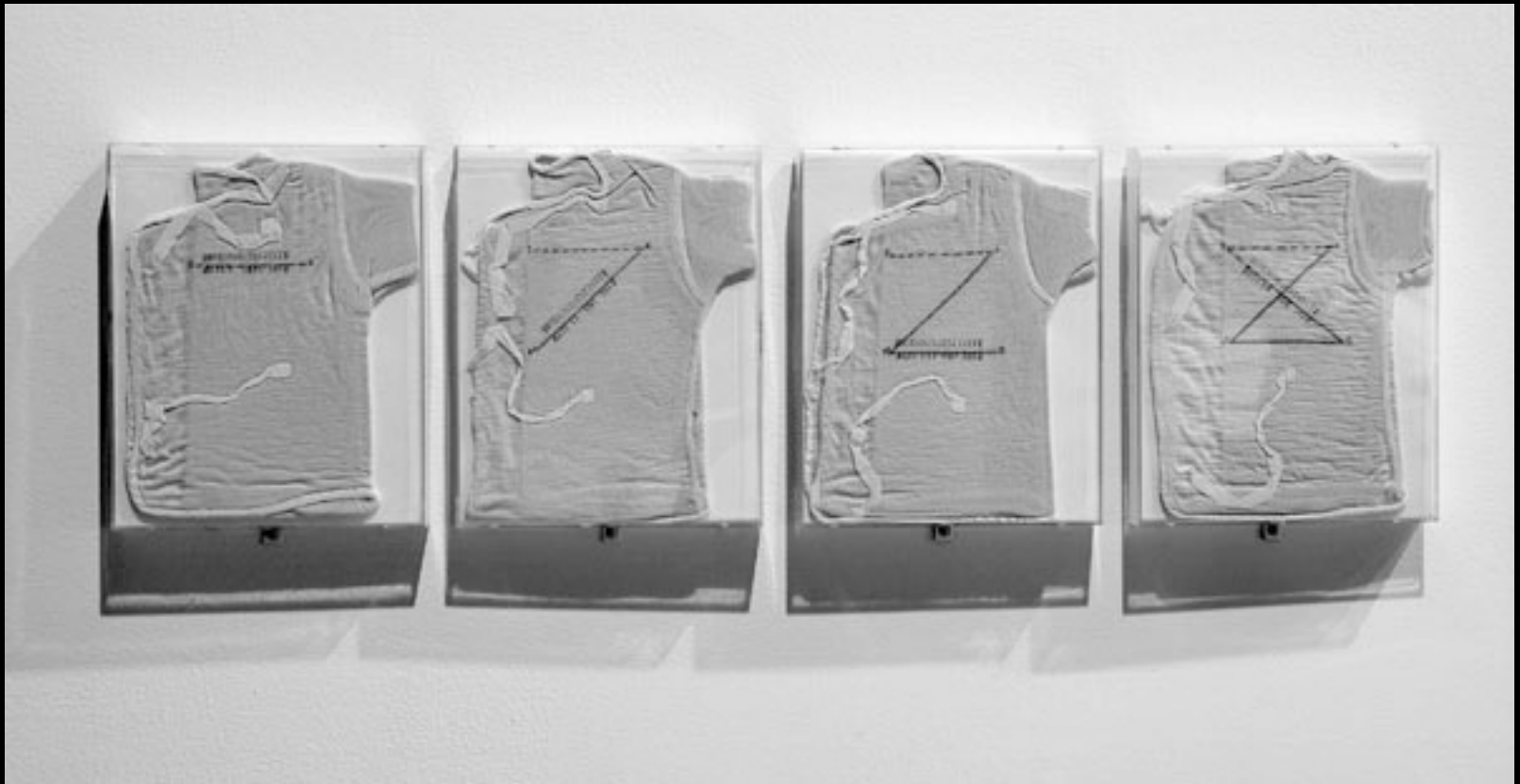
Kiki Smith, *Pee Body*, 1997 cast from beeswax, cheesecloth, wood and pigment



Kiki Smith, Untitled, 1992, wax and pigment, 19¼ x 52 x 25 in.

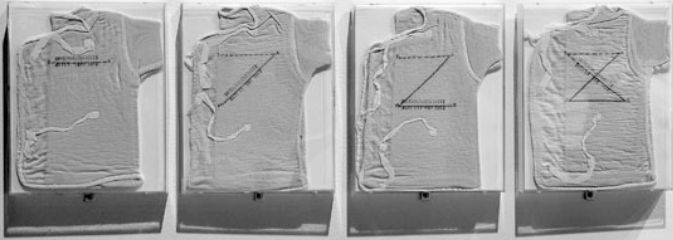


Kiki Smith, Untitled, 1995, wax and pigment



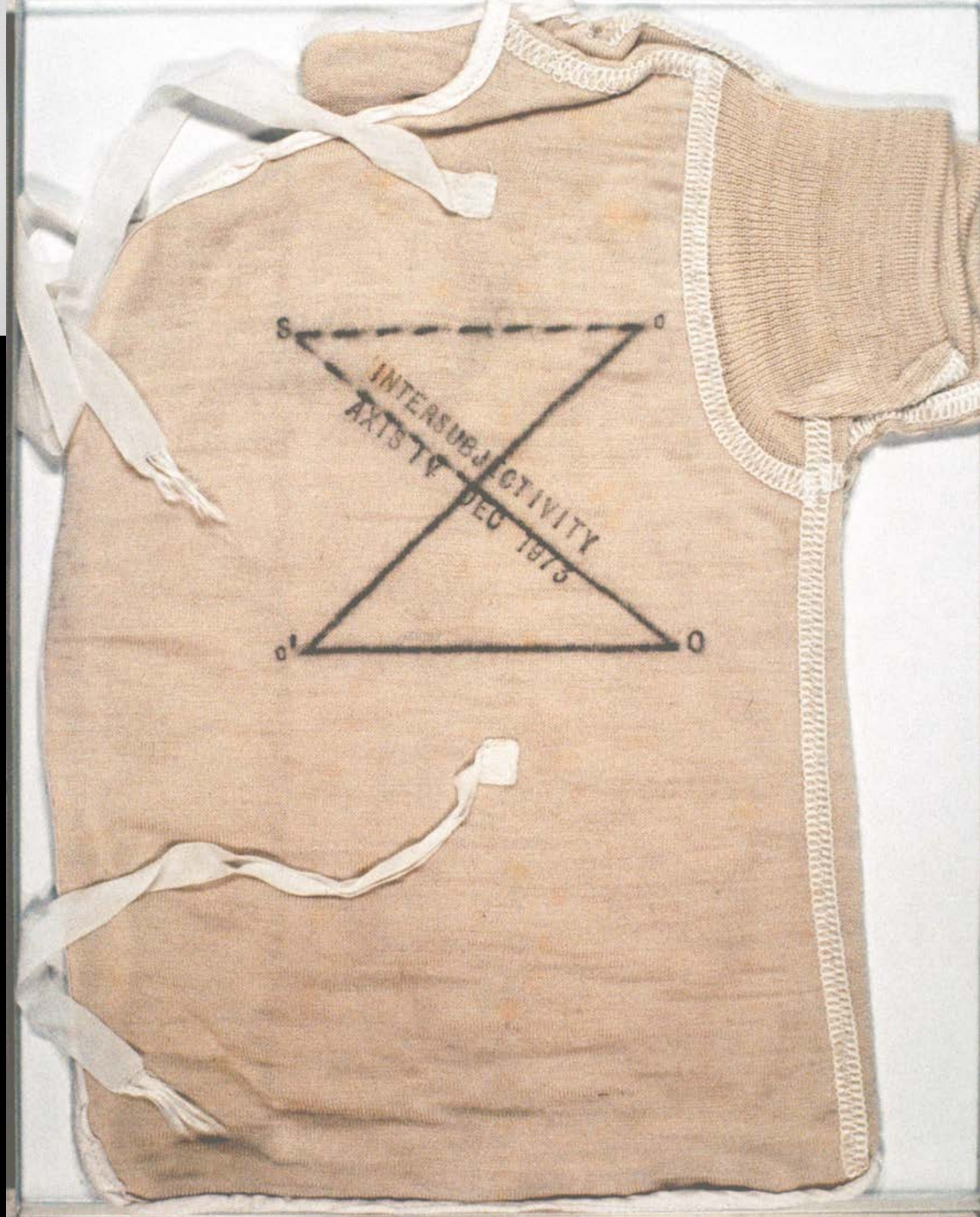
Mary Kelly, Post Partum Document , 1973-78





Mary Kelly, Post Partum  
Document , 1973-78

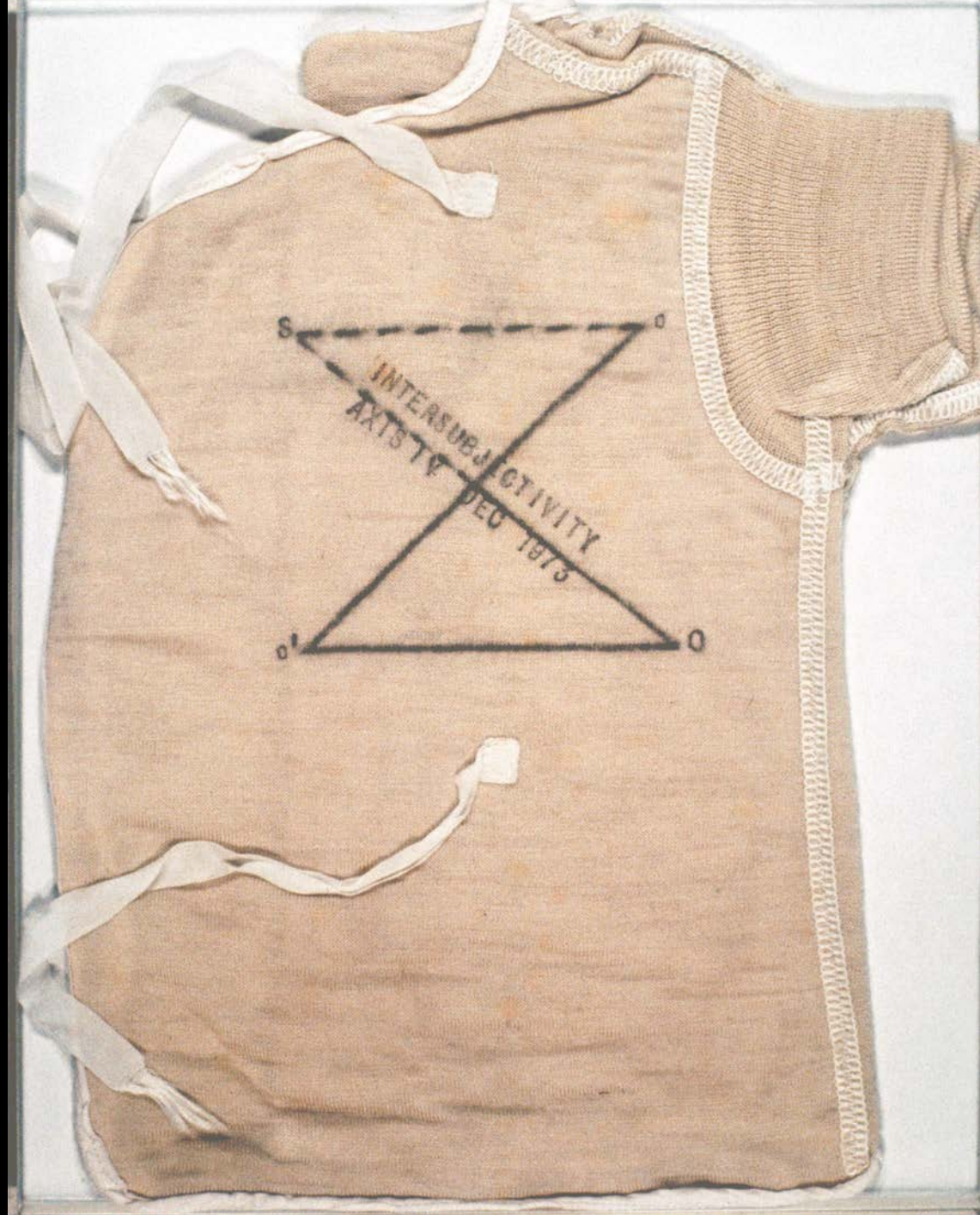
Jacques Lacan's "mirror stage"



## Jacques Lacan's "mirror stage"

"The mirror stage is a phenomenon to which I assign a twofold value. In the first place, it has historical value as it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body-image".

Jacques Lacan, "Some reflections on the Ego," 1951/53







I sit'as see I want  
 this week because of  
 the brighten show.  
 Now I've noticed he's  
 started stuttering.  
 Dr. Spock says it's  
 due to "mother's  
 tenderness or father's  
 discipline". My work  
 has been undermined  
 by the appearance of  
 this "symptom" be-  
 cause I realize it  
 depends on belief in  
 what I'm doing as a  
 mother.... as well  
 as an artist. I feel  
 I can't carry on  
 with it.

T3 27. 2.76 AGE 2.6



I'm disappointed  
 has returned and  
 tells me feel nervous  
 about going to work.  
 I can't count the  
 number of "small  
 wounds" I've got as  
 the result of his  
 throwing, kicking,  
 biting etc.....  
 I'm not the only  
 object of his wrath  
 but I'm probably  
 the source. Maybe I  
 should stay at home  
 ...but we need the  
 money.

T4 7. 3.76 AGE 2.6



If it sounds just  
 as much like with  
 I see I do, then  
 why doesn't he feel  
 as guilty about the  
 time he spends away?  
 I think it's because  
 I feel "ultimately  
 responsible". For  
 what...not for dis-  
 cipline or doctor's  
 appointments or  
 even the shopping.  
 Not for providing  
 "love and attention".  
 I feel...or I need  
 to feel... I'm the  
 only one who can  
 meet this demand  
 and I remember what  
 I realized it... the  
 first time I said  
 "I love you, honey".

T5 20. 5.76 AGE 2.8



I didn't see K much  
this week because of  
the Brighton show.  
Now I've noticed he's  
started stuttering.  
Dr. Spock says it's  
due to 'mother's  
tenseness or father's  
discipline'. My work  
has been undermined  
by the appearance of  
this 'symptom' be-  
cause I realize it  
depends on belief in  
what I'm doing as a  
mother..... as well  
as an artist. I feel  
I can't carry on  
with it.

T327.2.76 AGE2.6

the Name . . . .



Rosetta Stone, 196 BCE,  
decree on behalf of Ptolemy  
V in two written languages  
(Egyptian and Greek), using  
three scripts (hieroglyphic,  
demotic and Greek)  
(45 × 28.5 × 11 in)



*an institution, an author and a text.*



Rosetta Stone, 196 BCE,  
decree on behalf of Ptolemy  
V in two written languages  
(Egyptian and Greek), using  
three scripts (hieroglyphic,  
demotic and Greek)  
(45 × 28.5 × 11 in)

Joseph Kosuth, Place des Écritures, (Copy of Rosetta Stone), 1991, Figeac, France, birthplace of Jean-François Champollion, Egyptologist and decipherer of hieroglyphs



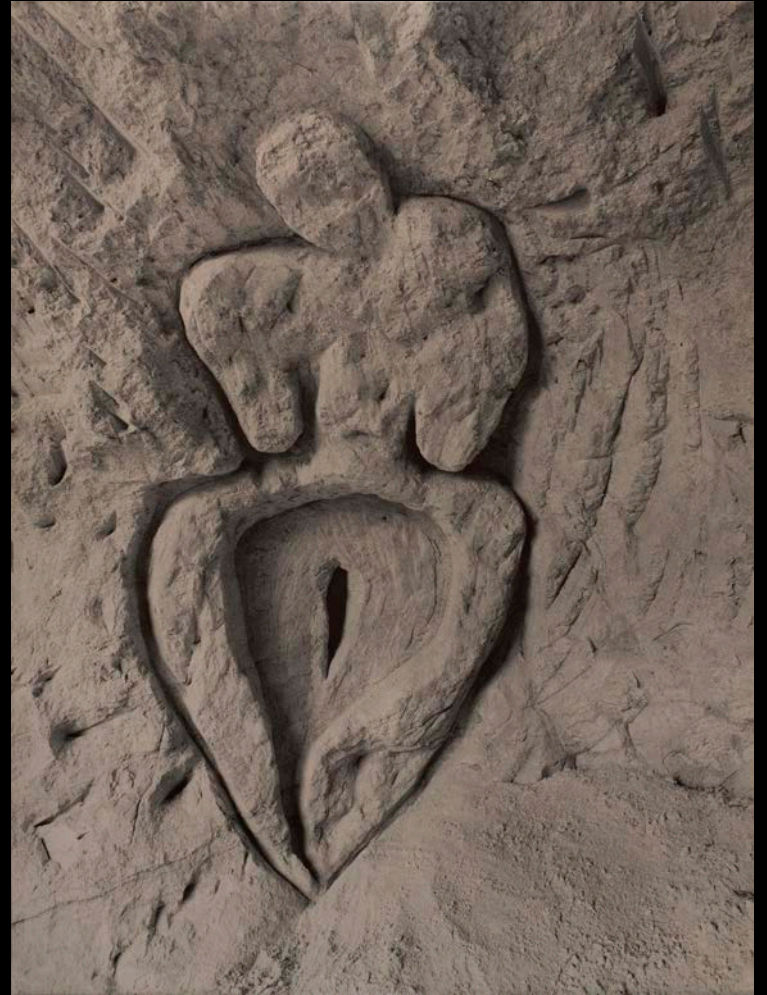
Ana Mendieta, The Silhueta Series, 1973-1980







Ana Mendieta, The Silhueta Series, 1973-1980



Ana Mendieta, Rupestrian Sculptures, Cuba, 1981



Faith Ringgold, Tar Beach,  
1988



The issue of racism and sexism in the art world is a continuing problem that most people know very little about. Citizens don't demand equal rights for artists of color and women in museums and public funding agencies. Most people think if you're good enough, you'll make it to the top and so they don't urge their appointed officials to canvass the museums and other cultural institutions to see if they are spending public money to represent the best art done by artists regardless of race and sex.

Ninety-nine and nine-tenths percent of the significant art production of men and women of color is ignored by the major art institutions in this country and only token representation is given to the rest. I'd like to see that end—and it will. But right now the art world continues to have a field day and for the most part the only team players are white men.

Despite all of these obstacles, it has never occurred to me to stop, give up, and go away—even though I know that is what oppression is designed to make me do. I continue to look for alternative routes to get where I want to be. That is why I have worked the performances and story quilts in the 1980s; and so far in the 1990s the writing and illustration of children's books, the rewriting of history in *The French Collection*, and this autobiography (1995). These things have given me a constantly expanding audience and the flexibility I need to continue working in the face of adversity.

-- Faith Ringgold

City. I was passing out flyers about the Whitney's discrimination against

The first time I was called NIGGER was at the Whitney Museum in New York

Black artists when a white man told his daughter: "Don't go near that NIGGER."



7002 '22 enr probing  
Faith Ringgold June 22, 2007  
That was 39 years ago in 1968. Slavery is hate. Hate is a sin.

Faith Ringgold, Hate Is a Sin Flag, 2007



Kara Walker, The  
End of Uncle Tom  
and the Grand  
Allegorical Tableau  
of Eva in Heaven,  
1995



Kara Walker, *Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart*, 1994



Kara Walker, Untitled, 1998

Walker described the seminude figure as "your essentialist-token slave maiden in midair."



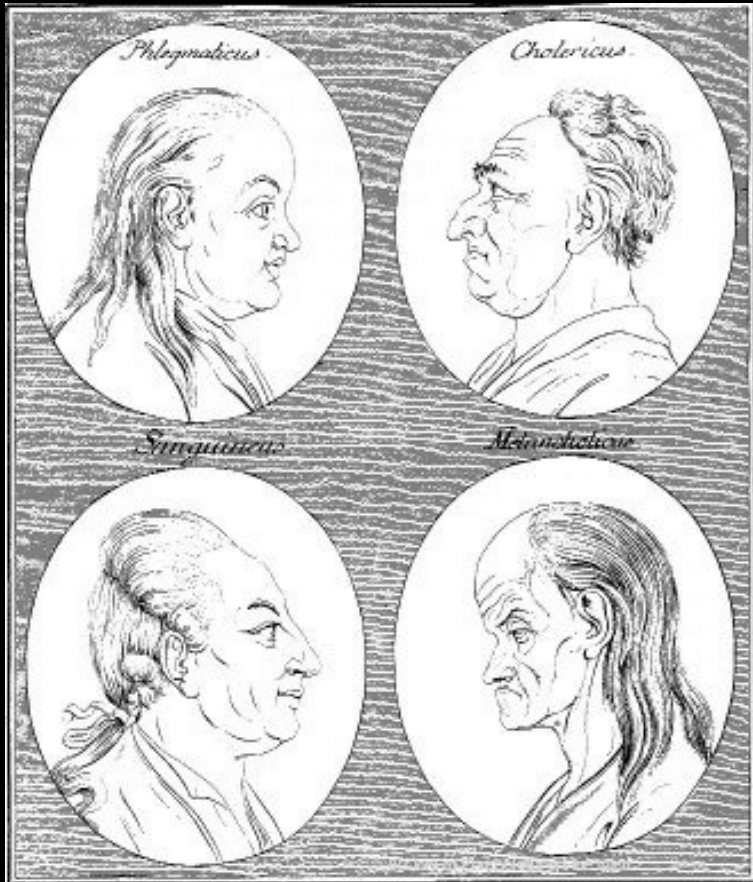


Anon., Erasmus Darwin (left) and his Father Dr. Erasmus Darwin (right) at Chess, c. 1800



Anon., Tertius Galton, with his children, Adèle, Erasmus, Emma, and Bessie, 1817

Disseminated by *The Pocket Lavater*, so popular did Lavater's "science" become that silhouettes burgeoned. During Dr. Erasmus Darwin's and Tertius Galton's lifetimes, they were the most prominent form of portraiture and done to which they both subscribed. Not only did Dr. Erasmus Darwin commission silhouettes of his wife and himself but also of himself playing chess, while Tertius Galton commissioned portraits of himself with his children...Following Lavater's semiotics, the prominent aquiline noses, long receding foreheads, and curvular craniums crisply delineated in these silhouettes, without any sign of "weak" concavities, would have revealed the immense strength and high intelligence of the Darwin and Galton family. Furthermore, the very projection of Dr. Erasmus Darwin's nose and its continuous line with the slope of the forehead, following Lavater's nasal index, would have signified that he was not only brilliant but also commanding. As these silhouettes displayed the heredity of ability in the Darwin and Galton families, this was no doubt why they were chosen for display alongside the chart and the portraits in the First International Eugenics Exhibition. (133-34)



SKINNER

Wedgwood  
Portrait  
Medallions

The 'four temperments' from Lavater's *Physiognomische Fragmente*. vol. 4, 1778 The four-temperament theory is a proto-psychological theory which suggests that there are four fundamental personality types: sanguine, choleric, melancholic, and phlegmatic



Dara Birnbaum, Technology Transformation, 1978-79

<https://www.youtube.com/watch?v=wJhEgbz9pil>

<https://www.youtube.com/watch?v=M6plSiogdDM>

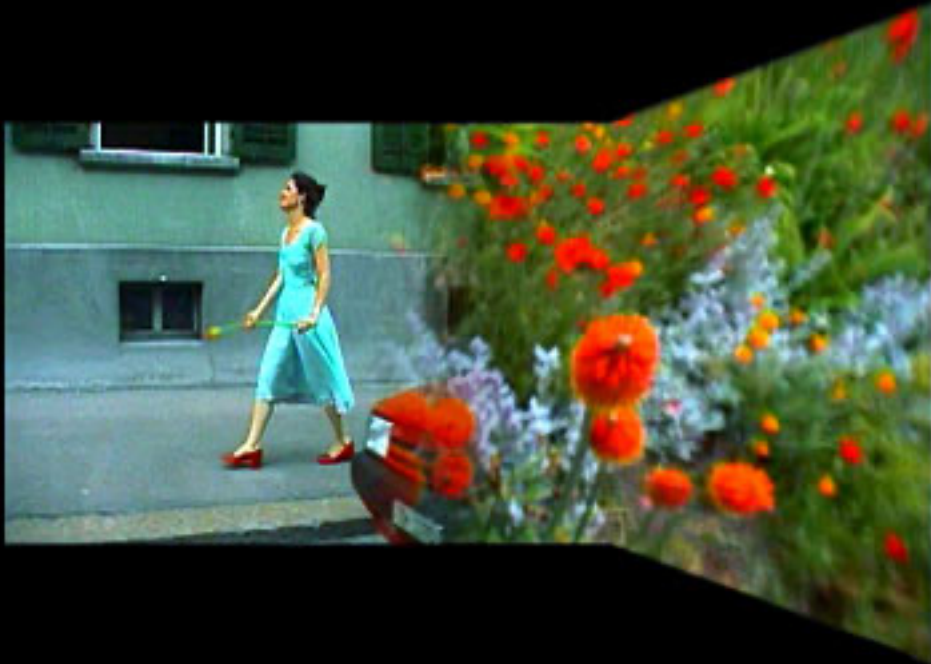


Pipilotti Rist, I'm Not the Girl  
Who Misses Much, 1986  
<https://www.youtube.com/watch?v=hjvWXiUp1hI>



Pipilotti Rist, Selbstlos im Lavabad  
(Selfless In The Bath Of Lava), 1994  
<http://www.youtube.com/watch?v=so0FkUr6jtA>

In the piece, Rist's voice moves from German to French to Italian to English as she repeats "I am a worm and you are a flower. You would have done everything better. Help me. Excuse me."



Pipilotti Rist, *Ever is Over All*, 1997





[http://www.youtube.com/watch?v=a56RPZ\\_cbdC](http://www.youtube.com/watch?v=a56RPZ_cbdC)

Many read the video as a feminist revenge fantasy. A loop sounds “Women are close to nature and they are beautiful. Violence is ugly and crime is bad and it happens quickly. Ugly men do it late at night when no one is looking...Women might be most beautiful when most focused on shattering windows and mirrors; flowers might be metal or they might be soft; light is beautiful and painters and video artists are connected in their attempts to grow and illuminate their works”.



What constitutes “typical” female behavior?



Pipilotti Rist, Open My Glade, 2000-2017 -- "advertisement for feelings"  
<https://www.youtube.com/watch?v=p1ftmFykBg>