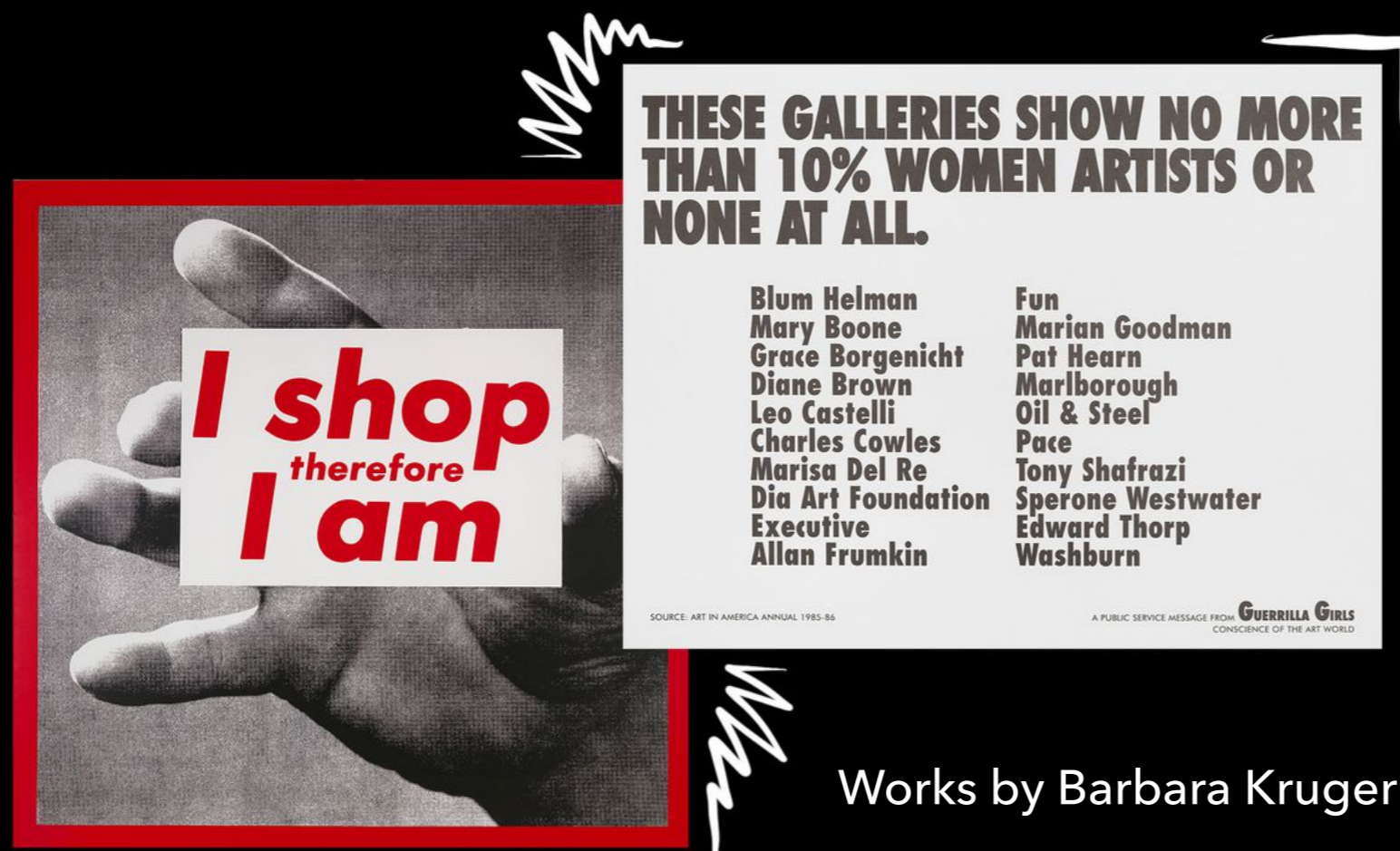


IMAGE POLITICS (II)

FEMINIST ART

What are we looking at?

- ▶ Feminist art is art by artists made consciously in the light of developments in feminist art theory in the early 1960s and 70s.
- ▶ No singular medium or style defines Feminist Art. Performance art, digital media and textiles took centre stage, mediums historically neglected by men.
- ▶ The unifying goal of Feminist Art is to provide a place for female-centred representation and expose the erasure of women and their achievements in art and beyond.



Works by Barbara Kruger and the Guerilla Girls.

The Waves of Feminism

- ▶ The first wave of feminism took place in the **late nineteenth and early twentieth centuries**, emerging out of an environment of urban industrialism and liberal, socialist politics. The goal of this wave was to open up **opportunities for women, with a focus on suffrage (right to vote)**
- ▶ The second wave began in the **1960s** and continued into the 90s. This wave unfolded in the context of the **anti-war and civil rights movements** and the growing self-consciousness of a variety of minority groups around the world.
 - ▶ **Intersectionality**: second wave drew in women of color, developing nations: showed that race, class and gender are interrelated.
- ▶ The third wave of feminism emerged in the **mid-1990s**. The increasing ease of publishing on the Internet meant that e-zines (electronic magazines) and blogs became ubiquitous. It was led by so-called Generation Xers who, born in the 1960s and '70s in the developed world, came of age in a media-saturated and culturally and economically diverse world.



Linda Nochlin

Why have there been no great women artists?

Thames
&Hudson

50th anniversary edition

<https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/>

In 1971 the art historian Linda Nochlin published a groundbreaking essay *Why Have There Been No Great Women Artists?* In it she investigated the social and economic factors that had prevented talented women from achieving the same status as their male counterparts.

“In the field of art history, the white Western male viewpoint, unconsciously accepted as *the* viewpoint of the art historian... Rather, using as a vantage point their situation as underdogs in the realm of grandeur, and outsiders in that of ideology, women can reveal institutional and intellectual weaknesses in general” -Linda Nochlin

EARLY FEMINIST ART



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

Ceramic, porcelain, textile, 576 × 576 in. (1463 × 1463 cm). Brooklyn Museum;



Installation view, Wing One, featuring Fertile Goddess, Ishtar, and Kali place settings

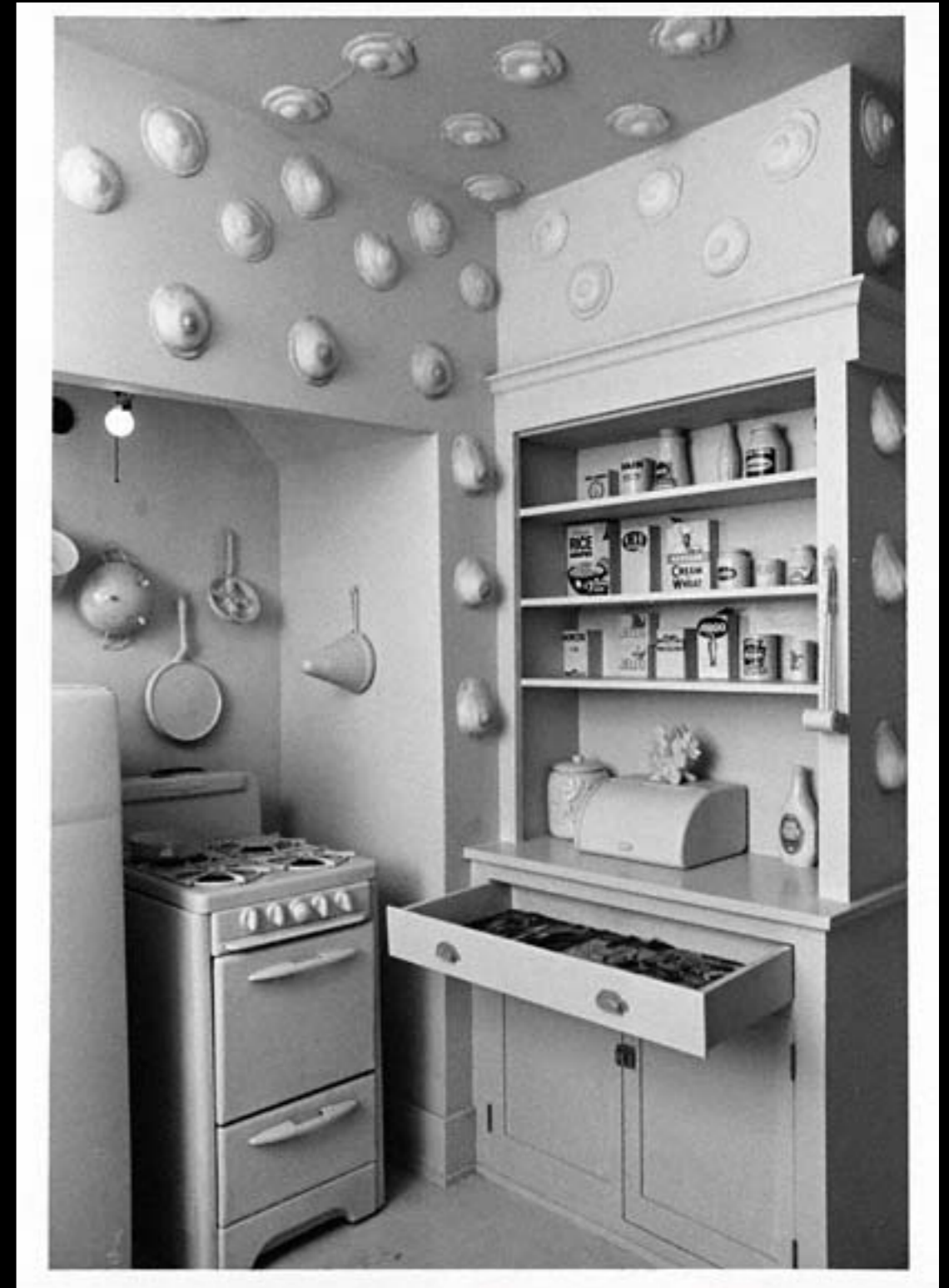
Judy Chicago, *The Dinner Party*, 1974-79

Ceramic, porcelain, textile, 576 × 576 in. (1463 × 1463 cm). Brooklyn Museum;

Womanhouse



The original *Womanhouse* exhibition catalogue, designed by Sheila de Bretteville. Courtesy of the Through the Flower Archive.



Robin Weltsch's *Kitchen* and Vicki Hodgetts's *Eggs to Breasts*, installation at *Womanhouse*, 1972

Femmage



Term coined by Schapiro describe works she began to make in the 1970s that combined fabric, paint, and other materials through "traditional women's techniques - sewing, piercing, hooking, cutting, appliqueing, cooking and the like..."

Miriam Schapiro, *Dollhouse* (1972).
Photo courtesy of the Smithsonian
American Art Museum.

Your body

is a

battleground

**FEMINIST ART
OF THE 1980S**

Barbara Kruger

Your Body is a Battleground

Silk screen on vinyl

1989

Collection of the Broad Art
Museum



We don't need another hero

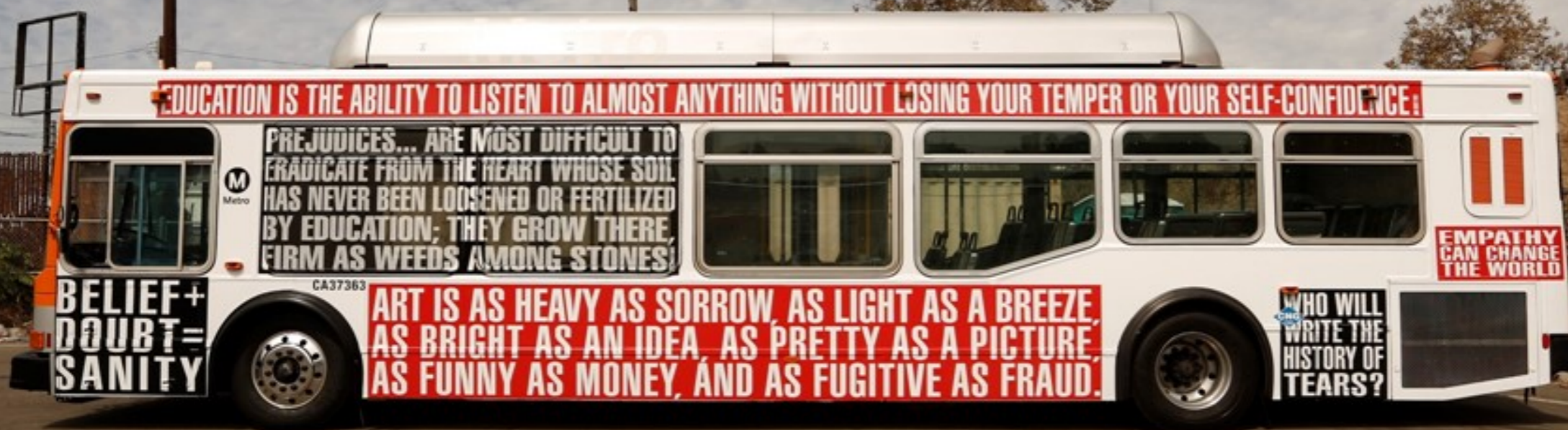


Barbara Kruger, *Untitled (We Don't Need Another Hero)*. 1987

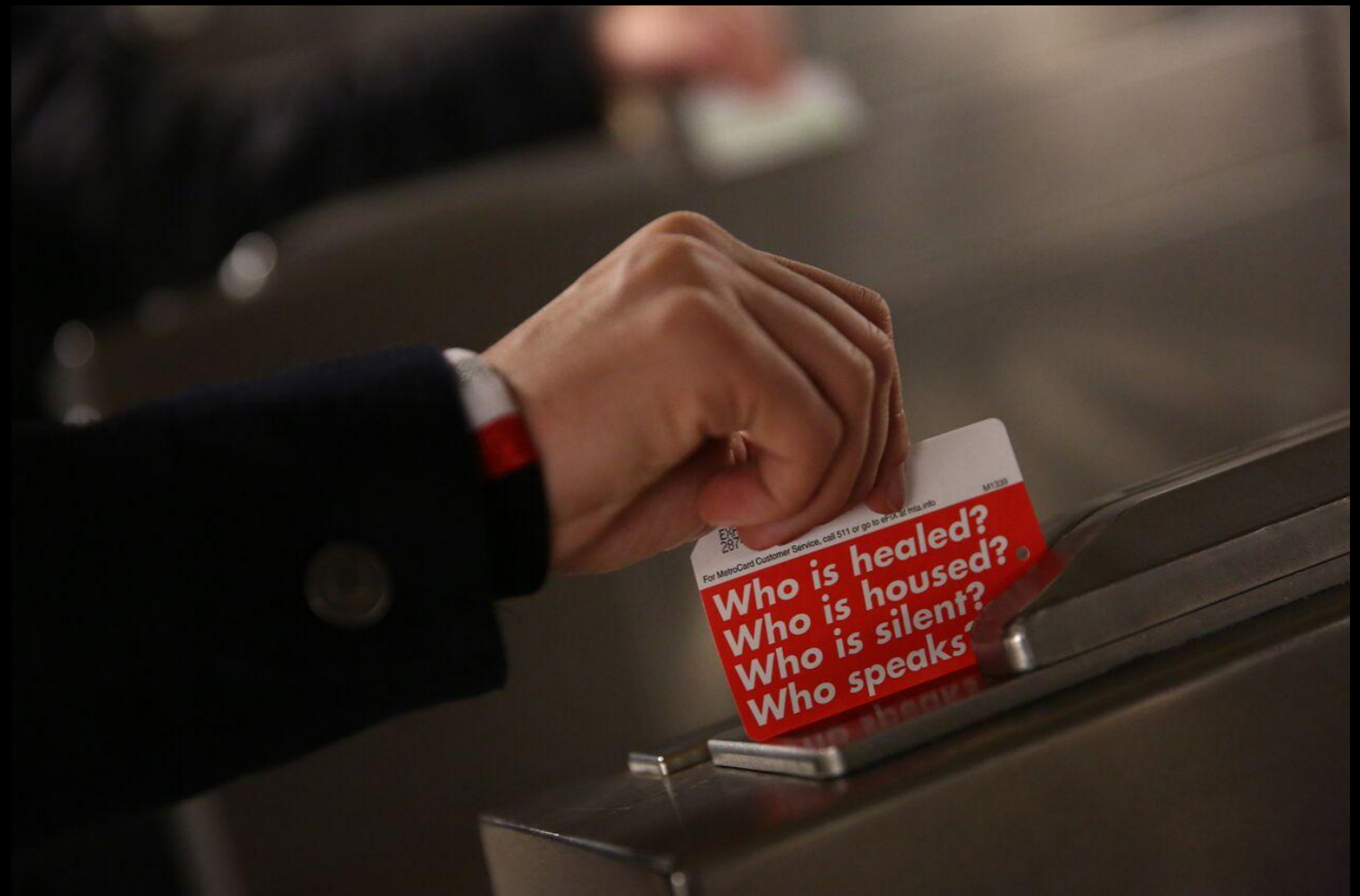
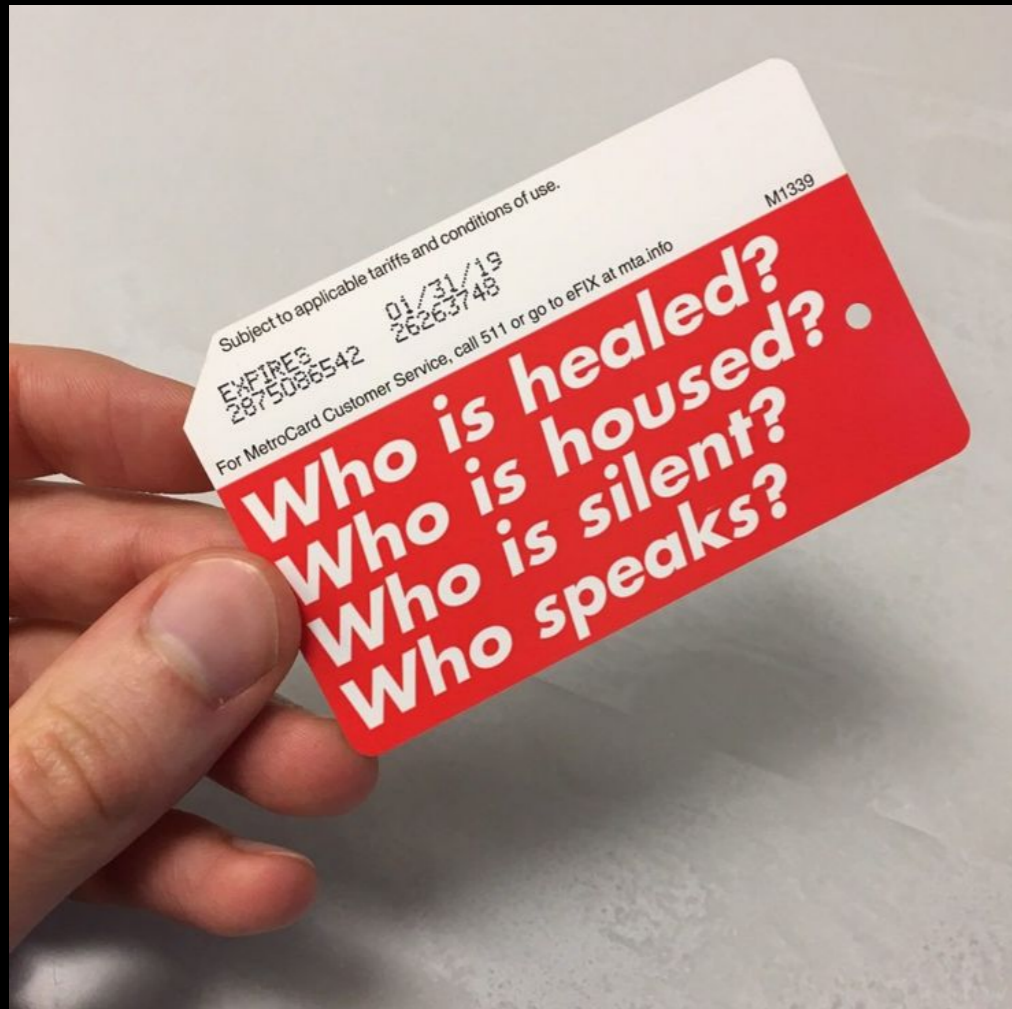
The ubiquity of images



Barbara Kruger, *Untitled (We Don't Need Another Hero)*. 1987



Barbara Kruger's Bus (2012)



Barbara Kruger

Limited edition metro cards that were randomly distributed in New York City subway vending machines in 2017

MODIFICATION CAN BE EFFECTIVE, SLOW CHANGE BEFORE THEY NOTICE AND RESIST. THE DECADENT AND THE POWERFUL CHAMPION CONTINUITY. "NOTHING ESSENTIAL CHANGES." THAT IS A MYTH. IT WILL BE REFUTED. THE NECESSARY BIRTH CONVULSIONS WILL BE TRIGGERED. ACTION WILL BRING THE EVIDENCE TO YOUR DOORSTEP.

CHANGE IS THE BASIS OF ALL HISTORY, THE PROOF OF VIGOR, THE OLD IS SOILED AND DISGUSTING BY NATURE. STALE FOOD IS REPELLENT, MONOGAMOUS LOVE BREEDS CONTEMPT, SENILITY CRIPPLES THE GOVERNMENT THAT IS TOO POWERFUL, TOO LONG, UPHEAVAL IS DESIRABLE BECAUSE FRESH, UNTAINTED GROUPS SEIZE OPPORTUNITY. VIOLENT OVERTHROW IS APPROPRIATE WHEN THE SITUATION IS INTOLERABLE. SLOW MODIFICATION CAN BE EFFECTIVE, MEN CHANGE BEFORE THEY NOTICE AND RESIST. THE DECADENT AND THE POWERFUL CHAMPION CONTINUITY. "NOTHING ESSENTIAL CHANGES." THAT IS A MYTH. IT WILL BE REFUTED. THE NECESSARY BIRTH CONVULSIONS WILL BE TRIGGERED. ACTION WILL BRING THE EVIDENCE TO YOUR DOORSTEP.

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MOTION, BLOCK IMPULSE, CHOKER SORBS, SWALLOW CHATTER, SCORN JOY, SCORN TOUCH, SCORN TRAGEDY, SCORN LIBERTY, SCORN CONSTANCY, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN EMBELLISHMENT, SCORN RELEASE, SCORN REST, SCORN SWEETNESS, SCORN LIGHT. IT'S A QUESTION OF FORM AS MUCH AS FUNCTION. IT IS A MATTER OF REVULSION.

DESTROY SUPERABUNDANCE, STARVE THE FLESH, SHAVE THE HAIR, EXPOSE THE BONE, CLARIFY THE MIND, DEFINE THE WILL, RESTRAIN THE SENSES, LEAVE THE FAMILY, FLEE THE CHURCH, KILL THE VERMIN, VOMIT THE HEART, FORGET THE DEAD, LIMIT TIME, FORGO AMUSEMENT, DENY NATURE, REJECT ACQUAINTANCES, DISCARD OBJECTS, FORGET TRUTHS, DISSECT MYTH, STOP MOTION, BLOCK IMPULSE, CHOKER SORBS, SWALLOW CHATTER, SCORN JOY, SCORN TOUCH, SCORN TRAGEDY, SCORN LIBERTY, SCORN CONSTANCY, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN EMBELLISHMENT, SCORN RELEASE, SCORN REST, SCORN SWEETNESS, SCORN LIGHT. IT'S A QUESTION OF FORM AS MUCH AS FUNCTION. IT IS A MATTER OF REVULSION.

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THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU HAVE, I'VE BEEN PLANNING WHILE YOU'RE PLAYING, I'VE BEEN SAVING WHILE YOU'RE SPENDING, THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME, DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?

DON'T TALK DOWN TO ME, DON'T BE POLITE TO ME, DON'T TRY TO MAKE ME FEEL NICE, DON'T RELAX, I'LL CUT THE SMILE OFF YOUR FACE, YOU THINK I DON'T KNOW WHAT'S GOING ON, YOU THINK I'M AFRAID TO REACT, THE JOKE'S ON YOU, I'M HIDING MY TIME, LOOKING FOR THE SPOT, YOU THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU HAVE, I'VE BEEN PLANNING WHILE YOU'RE PLAYING, I'VE BEEN SAVING WHILE YOU'RE SPENDING, THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME, DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?

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TERROR-INDUCED IMMOBILIZATION, FEAR FEEDS ON FEAR, PUT THIS EFFICIENT PROCESS IN MOTION, MANIPULATION IS NOT LIMITED TO PEOPLE, ECONOMIC, SOCIAL, AND DEMOCRATIC INSTITUTIONS CAN BE SHAKEN, IT WILL BE DEMONSTRATED THAT NOTHING IS SAFE, SACRED OR SANE, THERE IS NO RESPIRE FROM HORROR, ABSOLUTES ARE QUICKSILVER, RESULTS ARE SPECTACULAR.

FEAR IS THE MOST ELEGANT WEAPON, YOUR HANDS ARE NEVER MESSY, THREATENING, BODILY HARM IS CRUDE, WORK INSTEAD ON MINDS AND BELIEFS, PLAY INSECURITIES LIKE A PIANO, BE CREATIVE IN APPROACH, FORCE ANXIETY TO EXCOURCIATING LEVELS OR GENTLY UNDERMINE THE PUBLIC CONFIDENCE, PANIC DRIVES HUMAN HERDS OVER CLIFFS, AN ALTERNATIVE IS TERROR-INDUCED IMMOBILIZATION, FEAR FEEDS ON FEAR, PUT THIS EFFICIENT PROCESS IN MOTION, MANIPULATION IS NOT LIMITED TO PEOPLE, ECONOMIC, SOCIAL, AND DEMOCRATIC INSTITUTIONS CAN BE SHAKEN, IT WILL BE DEMONSTRATED THAT NOTHING IS SAFE, SACRED OR SANE, THERE IS NO RESPIRE FROM HORROR, ABSOLUTES ARE QUICKSILVER, RESULTS ARE SPECTACULAR.

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IS WEAKNESS, WEAKNESS IS SLAVERY, BURN DOWN THE SYSTEM THAT HAS NO PLACE FOR YOU, RISE TRIUMPHANT FROM THE ASHES, FIRE PURIFIES AND RELEASES ENERGY, FIRE GIVES HEAT AND LIGHT, LET FIRE BE THE CELEBRATION OF YOUR DELIVERANCE, LET LIGHTNING STRIKE, LET THE FLAMES DEVOUR THE ENEMY!

IT ALL HAS TO BURN, IT'S GOING TO BLAZE, IT IS FILTHY AND CAN'T BE SAVED, A COUPLE OF GOOD THINGS WILL BURN WITH THE REST BUT IT'S O.K., EVERY PIECE IS PART OF THE UGLY WHOLE, EVERYTHING CONSPIRES TO KEEP YOU HUNGRY AND AFRAID FOR YOUR BABIES, DON'T WAIT ANY LONGER, WAITING IS WEAKNESS, WEAKNESS IS SLAVERY, BURN DOWN THE SYSTEM THAT HAS NO PLACE FOR YOU, RISE TRIUMPHANT FROM THE ASHES, FIRE PURIFIES AND RELEASES ENERGY, FIRE GIVES HEAT AND LIGHT, LET FIRE BE THE CELEBRATION OF YOUR DELIVERANCE, LET LIGHTNING STRIKE, LET THE FLAMES DEVOUR THE ENEMY!

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POOR YOU HAVE ROBBED AND IGNORED ARE IMPATIENT, PLEAD INNOCENT, YOUR SQUEALS INVITE TORTURE, PROMISE TO BE GOOD, YOUR LIES EXCITE AND INFLAME, YOU ARE TOO DEPRAVED TO REFORM, TOO TREACHEROUS TO SPARE, TOO HIDIOUS FOR MERCY, RUN! JUMP! HIDE! PROVIDE SPORT FOR THE HUNTERS.

PEOPLE MUST PAY FOR WHAT THEY HOLD, FOR WHAT THEY STEAL, YOU HAVE LIVED OFF THE FAT OF THE LAND, NOW YOU ARE THE PIG WHO IS READY FOR SLAUGHTER, YOU ARE THE OLD ENEMY, THE NEW VICTIM, WHEN YOU DO SOMETHING AWFUL EXPECT RETRIBUTION IN KIND, LOOK OVER YOUR SHOULDER, SOMEONE IS FOLLOWING, THE POOR YOU HAVE ROBBED AND IGNORED ARE IMPATIENT, PLEAD INNOCENT, YOUR SQUEALS INVITE TORTURE, PROMISE TO BE GOOD, YOUR LIES EXCITE AND INFLAME, YOU ARE TOO DEPRAVED TO REFORM, TOO TREACHEROUS TO SPARE, TOO HIDIOUS FOR MERCY, RUN! JUMP! HIDE! PROVIDE SPORT FOR THE HUNTERS.

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***DON'T TALK DOWN TO ME. DON'T
BE POLITE TO ME. DON'T
TRY TO MAKE ME FEEL NICE.
DON'T RELAX. I'LL CUT THE
SMILE OFF YOUR FACE. YOU
THINK I DON'T KNOW WHAT'S
GOING ON. YOU THINK I'M
AFRAID TO REACT. THE JOKE'S
ON YOU. I'M BIDDING MY TIME,
LOOKING FOR THE SPOT. YOU
THINK NO ONE CAN REACH YOU,
NO ONE CAN HAVE WHAT YOU
HAVE. I'VE BEEN PLANNING
WHILE YOU'RE PLAYING. I'VE
BEEN SAVING WHILE YOU'RE
SPENDING. THE GAME IS
ALMOST OVER SO IT'S
TIME YOU ACKNOWLEDGE ME.
DO YOU WANT TO FALL NOT
EVER KNOWING WHO TOOK YOU?***

Jenny Holzer

Jenny Holzer,
Truisms, 1978-87



Jenny Holzer, *Truisms* series, Times Square, 1982



Jenny Holzer's LED installations

Guerrilla Girls are an all female collective who remain anonymous by wearing gorilla masks and naming themselves after famous dead women.



The Guerrilla Girls

<https://www.youtube.com/watch?v=5i5cEhd6Vt8>

The Critique of Institutions



Guerrilla Girls

Do Women Have To Be Naked To Get Into the Met. Museum?

1989

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success.

Not having to be in shows with men.

Having an escape from the art world in your 4 free-lance jobs.

Knowing your career might pick up after you're eighty.

Being reassured that whatever kind of art you make it will be labeled feminine.

Not being stuck in a tenured teaching position.

Seeing your ideas live on in the work of others.

Having the opportunity to choose between career and motherhood.

Not having to choke on those big cigars or paint in Italian suits.

Having more time to work after your mate dumps you for someone younger.

Being included in revised versions of art history.

Not having to undergo the embarrassment of being called a genius.

Getting your picture in the art magazines wearing a gorilla suit.

Please send \$ and comments to: **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD
Box 1056 Cooper Sta. NY, NY 10276

**ONLY 4 COMMERCIAL
GALLERIES IN N.Y. SHOW
BLACK WOMEN.***

**ONLY 1 SHOWS MORE
THAN 1.****

*Cavin-Morris, Condeso/Lawler, Bernice Steinbaum, Shreiber/Cutler

**Cavin-Morris

Box 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Source: Art in America Annual 1986-7

"They were rude; they named names and they printed statistics. They embarrassed people. In other words, they worked." -Susan Tallman, Arts Magazine

*Guerrilla Girls Talk Back,
Screenprint on paper, 1986*

**HOW MANY WOMEN HAD
ONE-PERSON EXHIBITIONS AT
NYC MUSEUMS LAST YEAR?**

Guggenheim	0
Metropolitan	0
Modern	1
Whitney	0

*How Many Women Artists Had One-Person
Exhibitions In NYC Art Museums Last Year?
1985*

SOURCE: ART IN AMERICA ANNUAL 1985-86

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS**
CONSCIENCE OF THE ART WORLD

The Inter-personal



Installation view of Tracey Emin, *My Bed*, at the Turner Prize Exhibition, Tate Gallery, London, 1999-2000



"It changes every time I install it. It gets older, and I get older, and all the objects and the bed get further and further away from me, from how I am now... Every time I install it at each different place, my mood and how I'm feeling reflects in the bed." -Tracey Emin

Poor Nations Also Need A Vaccine

Seth Berkley

IF AN effective coronavirus vaccine were available today, would it be enough to stop this pandemic? That would depend on whether everyone who needs it can get it. But if what took place during the 2009 H1N1 pandemic happens again, the answer is no.

As swine flu swept across the globe, the vaccines that were developed ended up mostly in wealthy countries, while the rest of the world went without them. That's what goes wrong when manufacturing accords or domestic export policies in countries producing vaccines place restrictions on their international availability.

Fortunately, the H1N1 pandemic turned out not to be much more severe than a normal flu season in terms of deaths. But if the same thing happens with a coronavirus vaccine as happened with the swine flu vaccine, the virus will continue to spread and kill across the globe.

The first priority for any country, of course, is to protect its own citizens. But countries must think globally when the world faces an infectious disease. An outbreak anywhere is a risk everywhere. World leaders need to act now to ensure that everyone who needs the vaccine when it becomes available gets it.

The potential for outbreaks to spread uncontrollably is particularly high in low-income countries whose public health systems can't effectively track and respond to new diseases. These countries are also limited in their ability to pay for vaccines, which is why the group I run, Gavi, the Vaccine Alliance, provides subsidies to countries to buy them.

Even so, substantially more financial help will be required if large numbers of vulnerable people are to be vaccinated. Otherwise, reservoirs of the virus will continue to spread. With infections now confirmed in more than five dozen lower-income countries, that is a big concern.

At least 89 coronavirus vaccines are in development, according to the World Health Organization. So when the first gets regulatory approval for widespread use, how do we ensure equal access? Ini-

An outbreak of the coronavirus anywhere is a risk everywhere.

tially, the challenge will be how to distribute the limited number of doses that are available.

The danger is that richer nations will buy up the supply for their own use or prevent exports of vaccines developed within their borders as countries scramble to protect their citizens or stockpile for future outbreaks. Another concern is that manufacturers might restrict sales to the highest bidder.

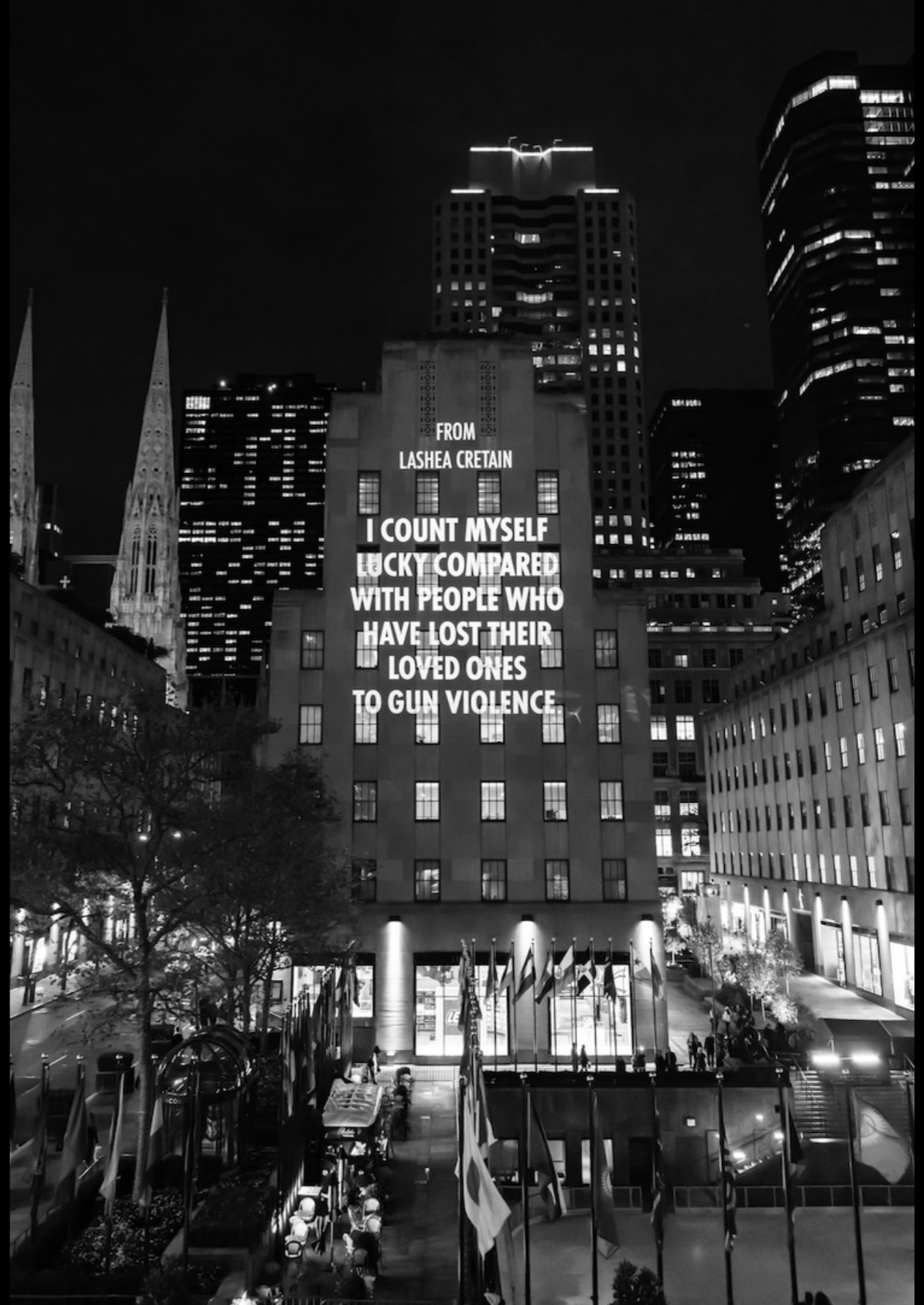
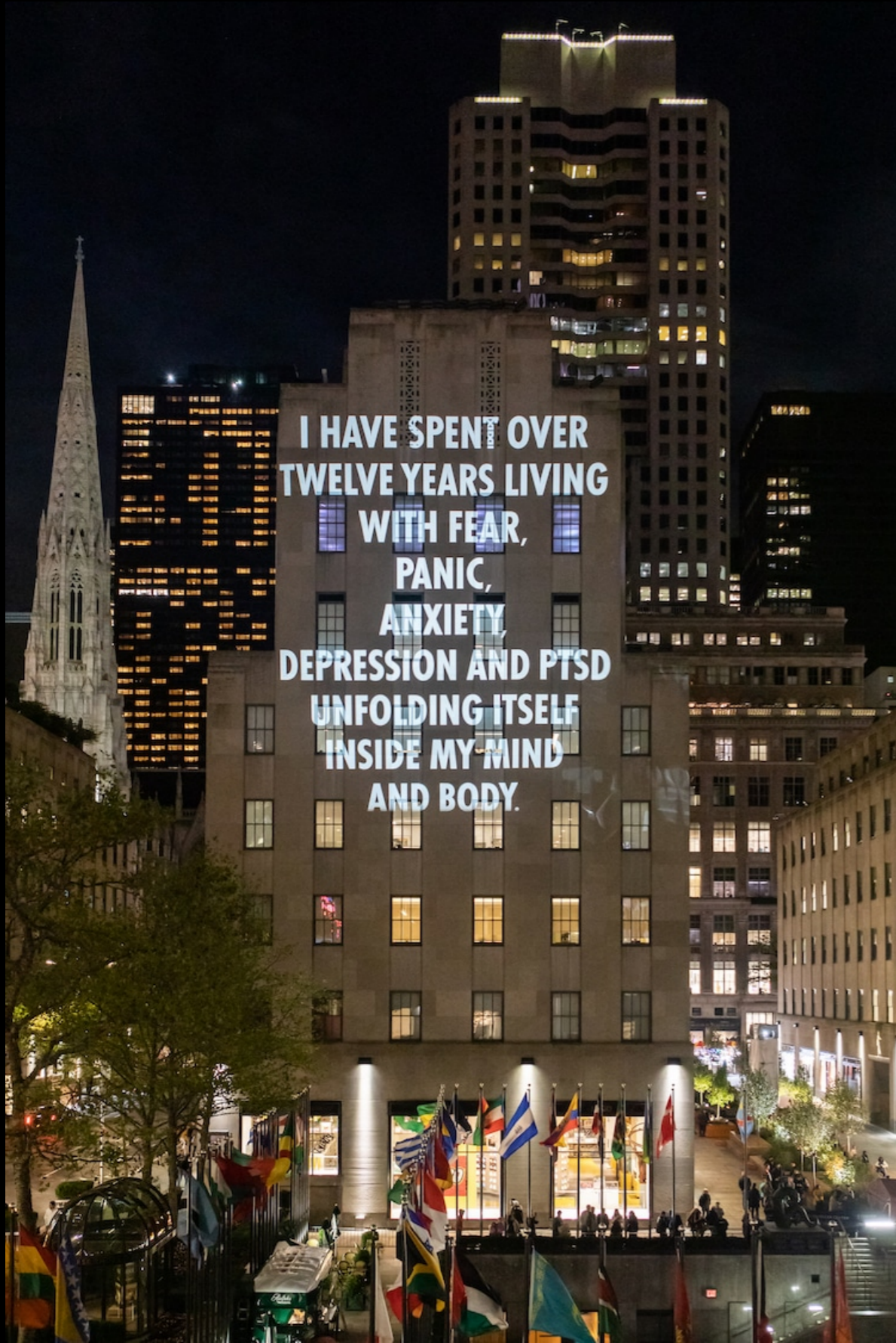
Because it is likely that the first vaccines will be produced in wealthy countries, we will fall short of producing a global supply if we rely only on their manufacturing capabilities. What we will need is a technology transfer to manufacturers

OP-ART BARBARA KRUGER

**A CORPSE IS NOT A
CUSTOMER**

BARBARA KRUGER is an artist who works with pictures and words.

Barbara Kruger in the
New York Times, April
30, 2020



Jenny Holzer, Rockefeller Center, 2019

GUERRILLA GIRLS
refuse to celebrate
THE 19TH AMENDMENT
until every vote is counted
NOVEMBER 2020



Guerrilla Girls, Campaign for Plan Your Vote



Jenny Holzer, Campaign for Plan Your Vote