



Consortium on Gender, Security & Human Rights

Art and Artists' Responses to Gender, Armed Conflict and Human Rights

Bibliography with Abstracts
2012

The **Consortium on Gender, Security and Human Rights** created this bibliography to provide a guide to the landscape of research-based knowledge on art and artists' responses to gender, armed conflict and human rights. Our goal is to provide the policy, activist and scholarly communities with access to the findings of academic research. The principal work on this bibliography was done by Consortium intern Perry de la Vega.

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Art and Artists' Responses to Gender, Armed Conflict & Human Rights

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Adams, Jacqueline. 2002. "Art in Social Movements: Shantytown Women's Protest in Pinochet's Chile." *Sociological Forum* 17 (1): 21-56.

Abstract:

How social movements use art is an understudied question in the social movements literature. Ethnographic research on the use of art by the prodemocracy movement in Pinochet's Chile suggests that art plays a very important role in social movements, which use it for framing, to attract resources, to communicate information about themselves, to foster useful emotions, and as a symbol (for communicating a coherent identity, marking membership, and cementing commitment to the movement). (*Abstract from original source*)

Keywords: art; social movements; Latin America; women; democratization

Adan, Elizabeth. 2006. "Matter, Presence, Image: The Work of Ritual in Contemporary Feminist Art." PhD diss., UC Santa Barbara.

Abstract:

Working across the fields of Art History, Religious Studies, and Women's Studies, this dissertation addresses the politics of representation, drawing on definitions and theories of ritual (from Anthropology and Sociology as well as Religious Studies) to articulate a framework for investigating performative and bodily representational practices in contemporary visual art. In particular, this dissertation examines practice-based approaches to the study of ritual that emphasize its political elements and effects, combining these approaches with theories of representation, and specifically mimesis, to propose that ritual is itself a political, and politicizing, representational practice. Then, working additionally with art historical understandings of body art from the 1960s and 1970s, the central elements of ritual as a representational practice – its performative engagements, its active use of the human body, and its reconfiguration of the contexts in which it takes shape – are traced in the work of three recent feminist artists, Ana Mendieta (1948-1985), Doris Salcedo (b. 1958), and Francesca Woodman (1958-1981). In particular, ritual conceived as a political and politicizing representational practice serves as a lens through which to consider the ways in which each of these artists herself explores a political issue in her artwork: the experience of dislocation and exile in the case of Mendieta, political violence in the case of Salcedo, and representation itself in the case of Woodman. (*Abstract from original source*)

Adler, K. H. 2009 "Gendering Histories of Homes and Homecomings." *Gender & History* 21 (3): 455-64.

No abstract available.

Summary:

“The authors in this volume would no doubt refine and challenge these not uninteresting but somewhat crude findings. In their explorations of historical meanings of homes and homecomings, the articles presented here investigate how the gendered interplay of a sense of belonging – or exclusion – have been made to work across time and space. Whether ‘home’ was a district – as the Place Survey claims – or a nation or community, or indeed just a dwelling, by looking at historical and gendered aspects of homes and homecomings we aim to upset historical assumptions about who belonged where in a dwelling, or what sort of impact the state and its agents might have on inhabitants. The kind of questions that this work asks are, why did the material objects that every home contains, and their arrangement, arouse such gendered fears? What type of surveillance was deemed necessary of the intimate relationships that the inhabitants of a home had with each other or those outside? If the nation represents itself as a home, what meanings might be attached to both? And what conditions are laid on those who move away or return? Assumptions made about the nature of the home, by those who designed it or sought to control it, are pared down to their ideological framework, much as the walls of Finnish artist Tea Mäkipää’s full-scale rendition of the wonky but working skeleton of a typical northern European, suburban house are stripped away to reveal its inner workings. Here, burning electric lamps are in perilous mid-air suspension and taps run water into sinks divested of all furniture and apparent human intervention. Mäkipää’s refusal of the usual limits between public and private, by the simple expedient of removing all walls, ceilings and doors, exposes the extent to which those limits remain; the viewer ‘sees’ their presence and, by their very absence, knows all the more the work that they normally do. The very banality of the house’s inner workings, in their western European context – the white ceramic lavatory, a stainless steel sink, a dull and unremarkable lampshade, as well as the wires and pipes via which these objects’ functionality must derive – force reflection on the habits of those who live surrounded by such features, as well as on those who do not. But this particular incitement to reflection, while provocative, is still located in the present. It is the relation between the knowledge of the sense of home and its historical coming into being and developmental shifts at other times that the authors collected in this volume begin to explore” (Adler 2009, 455-6).

Alvarado, Leticia. 2010. “...Toward a Personal Will to Continue Being Other’: Ana Mendieta and Women of Color Feminism.” Paper presented at the Twentieth Annual Thinking Gender Graduate Student Research Conference, UC Los Angeles, November 5.

Abstract:

My paper today focuses on Ana Mendieta’s early 1970s performances executed while she pursued an MFA at University of Iowa’s Intermedia Program. This early work is marked by an adoption of an abject aesthetic I will argue serves as a political strategy that reveals a thoughtful theorizing of subjectivity that elides easy identitarian categorizations and refuses the very essentialism often attributed to Mendieta’s work. This early work, I will argue, can be seen, in Blochian terms as embodying a productive presentiment, anticipating the women of color feminist identitarian project as exemplified in, among

other texts, Moraga and Anzaldúa's now classic *This Bridge Called My Back*. (*Abstract from original source*)

Ball, Anna. 2012. "Impossible Intimacies: Towards a Visual Politics of 'Touch' at the Israeli-Palestinian Border." *Journal for Cultural Research* 16 (2-3): 175-95.

Abstract:

The West Bank Wall (or 'Separation Fence') constructed by Israel along much of its border with the occupied West Bank offers a potent visual signifier of the divisive, restrictive and intrusive ways in which the Israeli occupation touches the everyday lives of Palestinians. Consequently, the Wall has become a prominent site of representational concern in Arab visual culture. This article examines two particular visual representations of the Israeli- Palestinian border, Mona Hatoum's sculpture 'Grater Divide' and Simone Bit- ton's film *Wall*, in order to explore the complex politics of encounter and representation that circulate around the border in these works. In doing so, it seeks to establish a broader understanding of the ways in which discursive and cultural boundaries might be negotiated and crossed in the service of an inter- disciplinary model of Arab cultural studies. (*Abstract from original source*)

Banwell, Julia. 2010. "Agency and Otherness in Teresa Margolles' *Aesthetic of Death*." *Other Modernities* 4 (10): 45-54.

No abstract available.

Summary:

"Teresa Margolles, born in 1963 in Culiacán in northern Mexico, began her career as one of the founding members of the SEMEFO collective in 1990. This name, also the acronym of the Servicio Médico Forense organisation which collects unclaimed corpses and delivers them to the morgue, explicitly connects the artist's work with the contexts in which she operates: Mexico City, and the morgue, whose physical space thus becomes on the one hand a microcosm of the sprawling megalopolis that provides its backdrop, and on the other a challenge to the boundaries between public and private space as its contents spill out into the streets. SEMEFO's installations meditated upon the post mortem disintegration of the physical body, a phenomenon termed 'la vida del cadáver', the life of the corpse, which has continued to be the focus of Margolles' interest as a solo artist. This essay will refer to and build upon ideas in the theoretical fields of spectatorship and performance, applying them to possible readings of two works by Margolles. The ethical dilemmas around the use of human body parts in art, and the question of whether this potentially compromises the artist's social commentary, will also be considered" (Banwell 2010, 45).

Becker, Cynthia J. 2009. "Art, Self-Censorship, and Public Discourse: Contemporary Moroccan Artists at the Crossroads." *Contemporary Islam* 3: 143-66.

Abstract:

Since the reign of King Mohammed VI in 1999, there has been a recent democratic trend in Morocco that has led to political liberalization and symbolic concessions. This essay explores how a new generation of artists is beginning to test the notions of the Islam, the monarch, and the rights of ethnic groups and women within Morocco. I argue that while they are beginning to test the limits of recent religious, social, and political reforms, these artists show self-restraint and self-censorship, creating art that falls within the public discourse allowed by the new Moroccan king. (*Abstract from original source*)

Keywords: Moroccan artists; Amazigh identity; Sufism; gender roles; art history

Best, Susan. 2007. "The Serial Spaces of Ana Mendieta." *Art History* 30 (1): 57-82.

No abstract available.

Summary:

"This article begins with a reconsideration of the limits of the Silueta Series, a crucial issue that partly accounts for the problems of interpretation with which I began. Then briefly I outline the key feminist approach to essentialism and sexual difference that I believe best suits an analysis of Mendieta's project. In the second half of the article I examine the alternatives to patriarchal conceptions of nature, dwelling, space and identity generated by Mendieta's deployment of a feminized conception of nature or space" (Best 2007, 58).

Blocker, Jane. 1998. "Ana Mendieta and the Politics of the Venus Negra." *Cultural Studies* 12 (1): 31-50.

Abstract:

The theorizations by some early feminists of the affiliation between Earth and woman, the 'archetype of the Great Goddess', and the 'universal female', are today regarded with embarrassment as essentializing, ultimately disempowering gestures. This article examines a 1981 project by Cuban-born artist Ana Mendieta for the feminist art journal *Heresies*. In this project she combines a photograph of one of her own earthworks with her translation of the nineteenth-century Cuban legend *The Venus Negra*. By investigating this legend in the context of nineteenth-century Cuban nationalism, and this earthwork in terms of twentieth-century US/Latino politics, this article argues that the Earth is not necessarily the essential category it appears to be. It claims that the discursive deployment of the Earth—the nation's primitive Other—subverts ideologies of the nation and contributes to its performative renegotiation. Further, it suggests that, in using this legend to disrupt the hegemonic construction of nation, both the legend's authors and its contemporary translator play with the performativity of both gender and race. (*Abstract from original source*)

Keywords: feminism; art history; performance studies; Ana Mendieta; nationalism; Cuban folklore

Borsa, Joan. 1990. "Frida Kahlo: Marginalization and the Critical Female Subject." *Third Text* 4 (12): 21-40.

No abstract available.

Summary:

“Continuing with Nancy Miller's focus on the non-canonical or marginal identity, I wish to consider both the function of female subjectivity and the significance of other personal and political margins associated with author and reader positions. My specific focus is one author, the artist Frida Kahlo, and the readings her work has received. My selection of this particular artist has as much to do with passion as reason. Something about what I know of her personal and cultural history as evident in her work and what we can piece together from various texts that detail her production, suggest that a more critical exploration may bring me closer to understanding my own social location and the location of many others like me. Referring again to Nancy Miller's production occupies. The conditions of Kahlo's production, the discourses that surround her and her work, her position as a woman artist and her Mexican context must be accounted for if we are to understand how she has been authored and how she has attempted to author herself. I am not interested in demonstrating that Kahlo has not had her fair share, that she has been 'professionally neglected', that her art is the result of a life filled with physical and emotional pain or that her work somehow speaks of a truly female space. These approaches which now surround Kahlo's work further reinforce the myth of the artist as tortured genius and present the woman artist as victim — as if irreconcilably outside and other. In these sources Kahlo's production is explained as therapy, substitutes for what she really wanted, lacked and could not have.

“Instead I wish to consider how within the complicated conditions surrounding Kahlo, she constructed her own history, how she resisted the spaces designated female and artist as laid out by patriarchal and hegemonic systems — how Kahlo's work articulates the 'structural difference' of her location within gender, art and discourse hierarchies, and what she did about the marginality that she was presented with” (Borsa 1990, 25-26).

Bray, R. Scott. 2007. "En Piel Ajena: The Work of Teresa Margolles." *Law Text Culture* 11 (1): 13-44.

Abstract:

Teresa Margolles is a founding member of SEMEFO, Servicio Medico Forense (Forensic Medical Service), an artist's collective in Mexico City that created artworks using forensic materials between 1990 and 1999. Since the late 1990s Margolles has created her own solo encounters around death and the mortuary, extending SEMEFO's interest in the biographies of the dead in relation to social, political and economic practices. This article traverses Margolles' distinctive forensic and aesthetic history to arrive at her testimonials to the dead women of Ciudad Juarez on the US/Mexico Border. Known as 'The City of

the Dead Girls', Ciudad Juarez has more than a decade long history thick with the unsolved murders and disappearances of women in the borderland; a situation that has received increasing international attention. As deputies to the dead, Margolles' artworks about the dead women of Juarez resonate with ethical tensions present in other work. Yet her practice offers a curiously forensic compassion.

This article explores those practices to consider the relationship between mourning, the forensics of death and posthumous biography lived in the shadow of law. To begin, the article introduces two texts, one literary, the other cinematic, to consider the concept that anchors Margolles' work and the concerns of this article: the life of the corpse. Thereafter, in moving to discuss specific artworks, the article considers the funereality of her aesthetics and the reconstitution of crime, evidence and violence in Mexico that emerges in the wake of Margolles' labour. Ultimately, the article is interested in these moments which remind us of death; a passage marked on and by the body, even in its absence. (*Abstract from Research Online*)

Burgess, Marilyn. 1998. "‘Imperfect Homecomings’: Exile, Feminist Video and the Lure of the Maternal.” *Topia: Canadian Journal of Cultural Studies* 2: 91-103.

No abstract available.

Cabañas, Kaira M. 1999. "Ana Mendieta: ‘Pain of Cuba, Body I Am’.” *Woman’s Art Journal* 20 (1): 12-7.

No abstract available.

Summary:

“Mendieta gave form to the pain of exile and established a feeling of connectedness. "Pain of Cuba, body I am" is the individual-collective body of Ana Mendieta as she communicates her personal experience and critiques the inherited social relations where women and ethnic Others are viewed as objects.

“In 1973, Mendieta was found bent over naked, tied to a table and covered with blood, her apartment in disarray. This staged presentation of the aftermath of violent rape was her response to a series of rapes on campus. Mendieta recalled: "When a young student at the University of Iowa was found murdered after having been brutally raped...I started doing performances as well as placing objects and installations in public places in order to bring attention to this crime and all sexual violence."

“The audience for Mendieta's performance, postnamed *Rape-Murder*, was composed of students from the M.F.A. program whom she had invited to her apartment. Her body was the subject and object of the work. She used it to emphasize the societal conditions by which the female body is colonized as the object of male desire and ravaged under masculine aggression. Mendieta's corporeal presence demanded the recognition of a

female subject. The previously invisible, unnamed victim of rape gained an identity. The audience was forced to reflect on its responsibility; its empathy was elicited and translated to the space of awareness in which sexual violence could be addressed" (Cabañas 1999, 12).

Carroll, Amy Sara. 2010 "Muerte Sin Fin: Teresa Margolles's Gendered States of Exception." *TDR: The Drama Review* 54 (2):103-25.

No abstract available.

Cichocki, Nina. 2004. "Veils, Poems, Guns, and Martyrs: Four Themes of Muslim Women's Experiences in Shirin Neshat's Photographic Work." *Thirdspace: A Journal of Feminist Theory & Culture* 4 (1).

No abstract available.

Summary:

"The purpose of this paper, thus, is to combat reductionist and totalizing readings of Neshat's images by providing a historical analysis of four major themes that occur again and again in her work: the veil, poetry, the gun, and the concept of martyrdom. By historicizing these elements and concepts that are central to Iranian culture - something that, to be fair, is hardly possible in the two to three columns that the reviewers usually have available - I hope to offer the tools necessary to do an informed and in-depth reading of Neshat's "Unveiling" and "Women of Allah" and to make the reader aware of her work's ambiguities. In order to avoid the notion of one, true interpretation, statements about the artist's intentions are taken from interviews, or, where I suggest a possible reading, this will be indicated as being merely my way of seeing her work. Before delving into the discussion of the four major themes, a few biographical as well as general remarks about Shirin Neshat and her work shall serve as a background against which to view the "Unveiling" and "Women of Allah" series" (Cichocki 2004, 2).

Coombes, Annie, E., and Penny Siopis. 1997. "Gender, 'Race', Ethnicity in Art Practice in Post-Apartheid South Africa: Annie E. Coombes and Penny Siopis in Conversation." *Feminist Review*, no. 55, 110-29.

Abstract:

Siopis has always engaged in a critical and controversial way with the concepts of 'race' and 'ethnicity' in South Africa. For politically sensitive artists whose work has involved confronting the injustices of apartheid, the current post-apartheid situation has forced a reassessment of their practice and the terms on which they might engage with the fundamental changes which are now affecting all of South African society. Where mythologies of race and ethnicity have been strategically foregrounded in the art of any engaged artists, to the exclusion of many other concerns, the demise of apartheid offers

the possibility of exploring other dimensions of lived experience in South Africa. For feminists, this is potentially a very positive moment when questions of gender—so long subordinated to the structural issue of 'race' under apartheid—can now be explored. Penny Siopis' work has long been concerned with the lived and historical relations between black and white women in South Africa. The discussion focuses on the ambivalent and dependent relationships formed between white middle-class women and black domestic labour during apartheid. Siopis' work engages with how the appropriation of black women's time, lives, labour and bodies has shaped her 'own' history. (*Abstract from original source*)

Keywords: apartheid; South Africa; feminist art practice; appropriation; Saartjie Baartman; consumption; culture; Penny Siopis; Annie Coombes

Dadi, Iftikhar. 2008. "Shirin Neshat's Photographs as Postcolonial Allegories." *Signs: Journal of Women in Culture and Society* 34 (1): 125-50.

No abstract available.

Summary:

"In this essay, I argue that the photographic work of the artist Shirin Neshat from the mid-1990s intervenes in the ongoing Orientalist obsessions with the trope of veiled women and its reformulation in political debates about the role of the veil in contemporary society as well as in contemporary visualizations of the U.S.-led global war on terror. This body of photographic work is important for understanding the post-September 11 scenario in two ways: as articulating the relationship between terrorism and the gendered body and as foregrounding the threat of terrorism in its current globally imminent and dispersed reach rather than as localized to a nation such as Iran proper. Through a close reading of the photographs and in dialogue with critical work on allegory, I develop a postcolonial reading of Neshat's photographs that demonstrates their renewed salience for understanding the imagery of terror in the post-September 11 context" (Dadi 2008, 127).

Darznik, Jasmin. 2007. "Writing Outside the Veil: Literature by Women of the Iranian Diaspora." PhD Diss., Princeton University.

Abstract:

Writing Outside the Veil is the first full-length study of Iranian immigrant literature. The phenomenal success of Azar Nafisi's 2002 memoir *Reading Lolita in Tehran*, followed by a spate of recent bestsellers like *Funny in Farsi*, *Lipstick Jihad*, and *Persepolis*, marks a period of unprecedented interest in writing by women of the Iranian diaspora. Largely ignored through the 80s and 90s, in the post-9/11 period Iranian immigrant women have emerged as important agents in framing how American readers see and interpret not only the history, politics, and culture of Iran but of the greater contemporary Middle East.

Contextualizing Iranian immigrant literature within three historical crisis points (The Hostage Crisis, The First Gulf War, and the events of 9/11), I present close reading of memoirs, plays, and novels written mostly in English within the Iranian diaspora over the last twenty-eight years. I argue that the Iranian diaspora's current treatments of culture, religion, history, and gender must be considered as a stage in ethnic literature long in the making; to this end I stress the importance of reading recent popular titles in relation to earlier works as well as to much less visible texts. In this survey I consider how Iranian immigrant women have variously positioned themselves with respect to traditional religious and cultural prohibitions as well as to discrimination in their adopted homelands; I detail the multiple challenges to literary production and reception posed by a period of sustained tension between the U.S. and Iranian governments; and finally, I investigate the kinds of "homes" Iranian immigrant writers envision for Middle Eastern women living in contemporary Western societies. Authors discussed here include Sattareh Farman Farman, Shusha Guppy, Azadeh Moaveni, Gelareh Asayesh, Tara Bahrapour, Farnoosh Moshiri, Gina Nahai, and Marjane Satrapi. (*Abstract from original source*)

Delaney, Rebekah. 2010. "Bodily Inscriptions, Anticipations and Ruptures: The Spectacle of the Body in Performances and Performative Acts of Social Resistance." PhD Diss., New York University.

Abstract:

My dissertation, "Bodily Inscriptions, Anticipations and Ruptures: the spectacle of the body in performances and performative acts of social resistance," presents the work of women artists and groups who utilize their bodies as a primary component of their work. Each chapter centers on a different mode of bodily articulation. In addition, each of the artistic practices present moments of possibility that challenge the audience's assumptions and present a momentary exchange of alternate social perspectives. The first, *The Body as Absent Presence*, presents the work of Ana Mendieta; the second, *The Body as Canvas*, presents the work of the Riot Grrrls; and the finally, *The Body as Illusion*, presents the work of Dred.

The specific performative mode of each artist re-launches a feminist theory for performance practices, whether in music, sculpture or performance art. In Ana Mendieta's work this mode presents a juxtaposition of earth and body, that ultimately presents the viewer with ephemeral, eroding figures and challenges them to consider the relationship between the artist's presence and absence. The Riot Grrrls utilize their bodies as canvas, literally writing on the body, challenging the audience to consider the significance of text and body. And lastly, Dred's performance as a drag king injects itself into the audience's ideas about the normative representations of gender. Following this trajectory of bodily use and presence, I unravel the intricacies of the relational space between the performed body and the audience; for, it is within this space that the tension and potentiality of the performative and performed self-reside. (*Abstract from original source*)

Diawara, Manthia. 1991. "The Nature of Mother in *Dreaming Rivers*." *Third Text* 5 (13): 73-84.

No abstract available.

Summary:

"Martina Attille, the director of the film, explains that 'discussions with Sonia Boyce (who became the film's set designer) were quite crucial — her practice as visual artist for me captures some of the intimacies of Black life in this country without being apologetic, without relying on theory. Her point of view, her family, the textures and even the smells and tastes of that experience. I wanted to capture something as unapologetic and as there and as real as those pictures, those paintings [by Sonia Boyce]'.

"This paper is a psychoanalytic enquiry into the ways in which the image of Miss T. causes the subjecthood of her children. I discuss first the use of the point of view shot in the film in order to problematize the notion of a homogeneous spectatorial position, and to posit that Miss T.'s children occupy differential positions from one other, and, therefore, different identities in Blackness. Then, using Frantz Fanon's interpretation of Lacan's theory of the mirror phase, I show the influence of race, class and sexuality on the formation of identities. I also show here a contradiction in the work of Homi Bhabha who, on the one hand uses racial Otherness as a criterion for identification and, on the other hand, and unlike Fanon, neglects the cultural and historical spaces created by the (post) colonized as terrains of envy, and important factors in the causation of subjecthood. Finally, I discuss the subjecthood of Miss T., her death, and the notion that the children carry on the journey she started" (Diawara 1991, 74-5).

Dimitrakaki, Angela. 1998. "Mona Hatoum." *Third Text* 12 (43): 92-5.

No abstract available.

Summary:

"In the case of Mona Hatoum's show, art introduces into the Museum of Modern Art (another major spatial abstraction) an acute interlocking of elaborate reductions which at the same time remain chained to the wider cultural frames from which they originally emerged. That this work, being as it is a visual discourse on a terribly retrograde concept such as freedom, was produced by a female artist of non- European origin who probably considered that the process of redefining her femininity, as well as her now emblematic cultural 'otherness', was implicated in her making sense of certain concrete social experiences of *being human'? Does this mean that this work is "quietly political", as the press release suggests of Mona Hatoum's recent practice? Or does it mean that work which encapsulates and simultaneously releases the waves of fear generated and absorbed by history (which, against all odds, has not yet reached an end) has to be presented as quietly political? Since it is obviously political, it can at least do it quietly: without causing much disturbance, without shouting and certainly without agitating anything but

the imagination. This says as much about art as about the faculty of the imagination” (Dimitrakaki 1998, 92).

Dorfman, Ariel. 2007. "Globalizing Compassion, Photography, and the Challenge of Terror." *Comparative Literature and Culture* 9 (1): 2-6.

Abstract:

In his article, "Globalizing Compassion, Photography, and the Challenge of Terror," Ariel Dorfman reflects on the use of photography to make global violence visible and to mourn the losses caused by acts of terror. Dorfman draws on events that range from the attacks on the World Trade Center to Pinochet's dictatorship to other similar atrocities and he shows that, while these events always feel singular in the moment, they are best understood comparatively. At the core of the paper is a central question: does the shared practice of using photos to represent terror help build bridges across humanity or does it serve as a form of separation? Does it help to globalize compassion or does it justify isolationism and protectionism? And behind these questions lies an even more disturbing concern: How do we mourn those who leave behind no photographic record? In a world that often seems like a superspectacle and where everything is offered up for visual consumption, the ultimate challenge to globalization lies in the lives that leave no visual record. (*Abstract from original source*)

Ebrahimian, Babak, and Shirin Neshat. 2002. "Passage to Iran: Shirin Neshat Interviewed by Babak Ebrahimian." *PAJ: A Journal of Performance and Art* 24 (3): 44-55.

No abstract available.

Enwezor, Okwui. 1995. "The Body in Question: Whose Body? 'Black Male: Representations of Masculinity in Contemporary American Art'." *Third Text* 9 (31): 67-70.

No abstract available.

Summary:

“Despite the pretenses of museums, criticality and sensitivity are ideas that seem extraneous to the way they fashion exhibitions build around the problematic subjects of race, gender and sexuality. And when all three problematics are conflated under one roof, controversy seems a more willful option, often to exploit, for crass gain, the inherent tensions that have plagued and polarized the American body politic along the highly differentiated boundaries of race, gender and class. This, clearly, is the case with 'Black Male: Representations of Masculinity in Contemporary American Art' recently on view at The Whitney Museum of American Art in New York. Curated by Thelma Golden, and built up as an investigation of racialized imaging and viewing endemic to art production specifically, and culture dissemination in general within American culture, 'Black

Male...' rather comes off as anachronistic and too easily digestible. There is a familiarity in the exhibition's obsessive gaze on the 'black' male body that parallels (perhaps unwittingly) the kind of uncomfortable voyeurism which objectifies, fetishizes and marginalizes that body as the locus of spectacle. This spectacularization — which also plays with slavery's auction-block legacy — mines the libidinal excesses of the feral predator upon which mass-media representations of 'black' masculinity constantly feed. This media-produced viewing, which also corrodes our knowledge of this subject, has been an emblem, as well as a constraint which invites the most intrusive of gazes.

“For many African American men, to live in America is to live alongside a legacy, and within a naturalized habitat in which the intersections of race and masculinity constantly collide to form models of representation deeply encoded in structures of myth so entrenched and pervasive, they seem almost impossible to contain and defuse. Even more troubling, is how these structures erect and operate the most deterministic and prejudicial visual history — a tragic opera — in which the 'black' male body becomes an icon that catalyzes white fear and desire. Charting the genealogy of this almost psycho-sexual drama whereby the 'black' male body represents the exegesis of the exotic object in popular imagination, John Akomfrah writes about it as "a body burdened by an excess of signs; a body literally framed as a figure of torment and bliss, of dangerous knowing and celebrations" (Enwezor 1995, 67).

Farhat, Maymanah. 2009. “Imagining the Arab World: The Fashioning of the ‘War on Terror’ through Art.” *Callaloo* 32 (4): 1223-31.

No abstract available.

Summary:

“Not since the popularity of European Orientalist paintings in the nineteenth century has there been such vast interest in the Arab world in Western art scenes. In the United States this is evident in the increased number of exhibitions held in museums, commercial galleries, and nonprofit art spaces over the last decade. A noticeable trend in the organization of these events is the representation of the region via themes that can be likened to ethnographic studies or political debates rather than serious examinations of formalistic or conceptual elements in art. More often than not, the exhibition format is used as a platform for exploring topics that have become synonymous with the Arab world and Islam through a Western political lens. This of course points to the late Edward Said’s seminal work *Orientalism* (1978), which outlined the formation of a multidisciplinary discourse that was shaped by European Imperialism and subsequently informed Western perceptions. And while the effects of these exploits have remained in academia, as well as the arts and popular culture, it is virtually impossible for contemporary curators and cultural workers to shake off the paranoia and xenophobia of twenty-first century America.

“This sharpening focus on the arts has emerged alongside a shift in global affairs, namely the events of September 11, 2001, and the United States-led “War on Terror” and its

campaign for a “New Middle East.” Extending further into Asia with the invasion of Afghanistan and the recent military operations executed in Pakistan, American foreign policy is thoroughly entrenched in the so-called Islamic world. That is not to say that what we are witnessing is a new-found phenomenon in American political affairs, but that it has been greatly intensified and is all the more audacious. And while the United States has been involved in such operations in the region for decades, its cultural sector has only recently begun to take notice.

“To understand these changes, one must first examine the history of Arab art within the context of the American art world. This narrative can be divided into two distinct periods, before and after 2001. A look at the American cultural atmosphere prior to the United States’ recent launch of military strikes in the Middle East and Central and South Asia reveals a different, albeit equally discriminatory, experience for artists” (Farhat 2009, 1223).

Flanagan, Mary, and Suyin Looui. 2007. “Rethinking the F Word: A Review of Activist Art on the Internet.” *NSWA Journal* 19 (1): 181-200.

No abstract available.

Summary:

“In an era when new technology and media increasingly infiltrate all facets of our lives, and progress on gender, racial, and other forms of equity appears excruciatingly slow, now seems a critical time to examine new technologies and their potential value for feminist activism. Since its public emergence in the late 1980s, the internet has been simultaneously criticized as oppressive and heralded as empowering for different communities. In this review, we will examine some of the emerging forms that feminist activist art is taking in relation to the internet and consider how technology has contributed to the goals of feminist artists and activists.

“It is important to contextualize this review by considering the conflicted term “cyberfeminism” (Braidotti 1996; Gajjala 1999; Sollfrank 2002). Since the mid-1990s, the term cyberfeminism has been used to investigate the ways in which technology, especially new media and internet technology, and gender interact. Cyberfeminists investigate the celebratory yet contradictory nature of new technologies and work to determine methods of appropriation, intervention, or parallel practice to insert women’s issues into the dominant technology discourse. While many women working with technology have regarded this term suspiciously, feminist activist artist Faith Wilding pointed to the possibilities and optimism inherent within it. In her influential article, “Where is Feminism in Cyberfeminism?” Wilding asserts that “cyberfeminists have the chance to create new formations of feminist theory and practice which address the complex new social conditions created by global technologies” (1998). Prominent feminist theorist Rosi Braidotti noted that a central aim of cyberfeminism was the breakdown and disintegration of contemporary gender boundaries (1996)” (Flanagan and Looui 2007, 181).

Fokidis, Marina. 2007. "Hijacking Cultural Policies: Art as a Healthy Virus within Social Strategies of Resistance." *Social Analysis* 51 (1): 58-67.

Abstract:

The Engatia Road project describes a cooperative action between European artists and local populations along the ancient route from Rome to Constantinople. Focusing on myths and memories of territorial and metaphorical displacement over centuries, it represents a space of resistance realized in narrative and physical action. The process of constructing the road engages artistic activism and local communities in creating a participatory cultural product. Begun as a road trip to the Balkans, the research in history, storytelling, and half-forgotten traditions has resulted in the creation of mobile laboratories and events involving a range of people and experiences. The ongoing intention has been to produce paving stones recording the personal and communal experiences of people along the road. As an exercise in public art, the project has raised new questions and insights into the nature of popular dissent and the role of art in giving it a voice in wider venues and situations. (*Abstract from original source*)

Keywords: art; communities; displacement; Egnatia Road; history; memories; populations; paving stone

Fryd, Vivien Green. 2007. "Suzanne Lacy's *Three Weeks in May*: Feminist Activist Performance Art as 'Expanded Public Pedagogy'." *NWSA Journal* 19 (1): 23-38.

Abstract:

This article examines Suzanne Lacy's performance, *Three Weeks in May* (1977), which established her New Genre Public Art, also referred to as the practice of "expanded public pedagogy," in which activism, education, and theory intersect. As a political activist committed to fighting oppression, Lacy learned ways to affect cultural attitudes, the criminal justice system, and the media through her visceral performance that forced discussion about the formerly silent subject of rape. She wielded her strategic agency through this performance to challenge gender norms, end the silence about the subject of rape in American culture, and contribute to the anti-rape movement in the United States. (*Abstract from original source*)

Keywords: Suzanne Lacy; performance art; Three Weeks in May; feminist activist art; New Genre Public Art

Fusco, Coco. 1993. "Uncanny Dissonance: The Work of Lorna Simpson." *Third Text* 7 (22): 27-31.

No abstract available.

Summary:

“Elliptical and minimal, Lorna Simpson's work elicits a powerful call to viewers to unpack the densely laden layers of meaning embedded in it. The sheer volume of critical response to her photo/text work is in itself testimony to its evocative power. In an ironic doubling of the paradox at the heart of her work, the more Simpson points to the inadequacies of language— written and photographic — to represent the experience of black women, the more writing about her work struggles to overcome the inadequacies of interpretation.

“Simpson's focus on the construction of meaning and value, and how they are generated from the relationship of artist, viewer and object, place her work within a realm of philosophical questioning that has been central to conceptual art for decades. Using juxtapositions of text and image to unseat the photograph's apparent iconic stability (reference=image=text/caption), Simpson situates her practice within postmodernism's exploration of the social functions and political implications of photography. Within that field of inquiry, she centers her work on how racial and sexual identities are shaped. That endeavor takes on a specific resonance in a society whose current fixation on cultural and ethnic difference, and on Simpson's identity as a black woman artist, is a symptom of a historical incapacity to accommodate precisely what she represents. Simpson's images — her art and her self — make a simple resolution to the question of difference impossible. She is not proposing or presenting us with an 'alternative' set of images to counter past invisibility or stereotyping; rather, she empties photographic images of their specificity and embeddedness in the world to create a scenario in which the object refers back to both the act of looking, the position of the looker, and the cultural baggage that determines how we understand what we see” (Fusco 1993, 27).

Gagnon, Monika. 1989. “Al Fannanah ‘l Rassamah: The Work of Jamelie Hassan.” *Third Text* 3 (7): 23-32.

No abstract available.

Summary:

“The imperative undertaken in Jamelie Hassan's work is to intervene in some of the representations by which the world is dominantly 'read' and comprehended, to reveal the social and political underpinnings of those representations, and to inspire a different knowledge. Propelled by highly charged social and political subjects, Hassan's work eschews simple description, exposition, presentation, or analysis. Instead, autobiography and factual (historical, social, geographical) information are combined in constantly different forms with an array of materials and an expansive range of subjects derived from Hassan's extensive travels through Central and South America, Europe, and the Middle East. In all Hassan's work the viewer is repeatedly situated in imaginary spaces that irresolutely move through shifting personal, geographical, social, and political expanses” (Gagnon 1989, 23).

Gutierrez-Albilla, Julian Daniel. 2008. "Abjection and the Politics of Feminist and Queer Subjectivities in Contemporary Art." *Angelaki: Journal of the Theoretical Humanities* 13 (1): 65-84.

No abstract available.

Summary:

"This article reads some familiar examples of contemporary visual arts, such as Cindy Sherman, Mona Hatoum, Robert Gober, John Miller, Eva Hesse, Orlan and Robert Mapplethorpe, by engaging with different theoretical issues, especially drawn from psychoanalytic criticism, gender and queer theory. More specifically, my theoretical analysis of these examples of contemporary art contests some of the homophobic and misogynist mechanisms created in the dominant patriarchal and heterosexist ideology for the purpose of social control by rejecting the Lacanian preoccupation with the phallus and the Freudian paternal function. As will be shown, my arguments demonstrate how the concept of abjection, articulated mainly by Kristeva, and its connections with Bataille's notion of the *informe* and Lacan's concept of the Real, is manifested in these visual works through the pleasure obtained (*jouissance*) from inter-racial sexual experiences, the transgression of taboos in relation to issues of the fragmented body, hair, excrement or touch. I argue that these visual works likewise allude to the heterogeneous image experienced in what Kristeva understands as the semiotic *chora*. Some of these visual works also engage with the fallen body, the repetition of the traumatic Real or the desire or anxiety to return to the maternal body, where there was no impression of the Freudian castration crisis.

"The detection of abjection, and its connections with the *informe* and the Real, in these examples of contemporary visual arts means that my reading of these artistic practices is less concerned with socio-historical deterministic aspects or with the purely formal and aesthetic qualities of these visual works. Rather, my theoretical analysis is abjection and the politics of feminist and queer subjectivities in contemporary art concerned with using these visual works as a springboard for questioning whether these theoretical perspectives, particularly the concept of abjection, function independently or interconnectedly, implicitly or explicitly, in the construction or de-construction of the representation of feminist and queer subjectivities through the emphasis on the desublimated body. Thus, if my reading of these examples of contemporary art problematizes the notion of abjection in order to deal with the politics of feminist and queer subjectivities in visual representations of the desublimated body and opens up these visual works to highly complex theoretical arguments, these visual works are not used as an illustration, or instantiation, of theoretical concepts, but they desublimating the body allow the reader to make productive connections between theory and art. This essay thus argues that contemporary art is not only a complement to psychoanalytic theories of abjection; contemporary art is a psychoanalytic theory of abjection" (Gutierrez-Albilla 2008, 65).

Harris, Michael. 1990. "Ritual Bodies—Sexual Bodies: The Role and Presentation of the Body in African-American Art." *Third Text* 4 (12): 81-95.

No abstract available.

Summary:

"A problem facing one interested in exploring what is unique about the expression of many black artists is what Patricia Hill Collins calls the Eurocentric masculinist knowledge-validation process. Most art historical analysis is validated by an epistemological system located in the political and ideological frame of dominant white male privilege. Therefore, much information concerning African-American expression is about what whites think about black art, or which examples of it are of interest to them. Ideas or projects that differ from the knowledge validation process or interests of this epistemological system often are ignored, or discredited for epistemological reasons.

"Statements herein about either artistic tradition are not all-inclusive, and this discussion addresses general tendencies observable in the work of many (but not all) artists as well as issues surrounding the use of the gendered body in the Western tradition since the Renaissance — particularly since 1850. The work and statements of several practicing African and African-American artists, including Skunder Boghossian, Nelson Stevens, E. H. Sorrells-Adewale, and Renee Stout will represent, as typical, the body of artists at variance with contemporary Western traditions in their approaches to the body and the female nude in their work" (Harris 1990, 82).

Heartney, Eleanor. 2002. "A 600-Hour Documenta." *Art in America* 90 (9): 87-95.

No abstract available.

Summary:

Under the direction of Nigerian-born curator Okqui Enwezor, the sprawling, video-heavy Documenta 11 seeks to define the role of art in a postcolonial, globally interconnected world. (*Summary from original source*)

Heer, Melissa. 2012. "Restaging Time: Photography, Performance and Anachronism in Shadi Ghadirian's *Qajar Series*." *Iranian Studies* 45 (4): 537-48.

Abstract:

This paper looks at a group of photographs entitled *Qajar Series* (1998) by artist Shadi Ghadirian. Ghadirian recreates sets to look like those used in photographic portraits taken during the late nineteenth and early twentieth century of the Qajar dynasty period and dresses her female sitters in costumes reminiscent of clothes from the era. The artist also integrates contemporary objects that do not fit within the historical setting created for the camera. This essay examines how the artist uses performance to stage this anachronism

and think critically about temporal discourses and their links to the categories of modernity and tradition. (*Abstract from original source*)

Heritage, Paul. 2004. "Taking Hostages: Staging Human Rights." *TDR: The Drama Review* 48 (3): 96-106.

No abstract available.

Summary:

"I begin to describe the work that I have been doing for 10 years in the Brazilian prison system. Starting with a poem by a prisoner that formed the basis of a series of theatre projects that I set up in Brasília (see Heritage 1998a:31–43) through to a performance of *Romeo and Juliet* with a Brazilian soap opera star and a group of juvenile offenders in Rio de Janeiro (see Heritage 2002). There is genuine incomprehension among the prison directors. I outline the current program: five-day drama workshops on human rights run by FUNAP's education monitors that will lead to Forum Theatre performances inside each of the prisons. These performances will be known as "Dialogues" and bring together up to a hundred prisoners and staff. After a series of these Dialogues, each of the participating prisons will be expected to stage Public Forums, where members of the public will be invited into the prison to watch and interact with the theatre forums being staged by the prisoners. In some cases, we expect the prisoners to be allowed out to perform in public venues where their plays about human rights in prison can become part of wider civic debates. In the room where I am presenting these plans, there is genuine anger" (Heritage 2004, 98-9).

Hernandez, Julie Gerk. 2007. "The Tortured Body, the Photograph and the U.S. War on Terror." *Comparative Literature and Culture* 9 (1): 2-11.

Abstract:

Julie Gerk Hernandez, in her article "The Tortured Body, the Photograph, and the U.S. War on Terror," engages in an analysis of the institutional mechanisms that lead to dehumanizing violence as a result of the ongoing allegations of torture of detainees at U.S. military bases at Abu Ghraib, in Afghanistan, and at Guantánamo. Hernandez conducts her investigation by examining the photographed torture at Abu Ghraib as an atavistic resurgence of the representational practices at work in post-Civil-War racial lynching. Hernandez also explores the historical and visual parallels between the photographs at Abu Ghraib and the photographs of post-Civil-War lynchings in order to show how the torture at Abu Ghraib exists within an historical continuum of racialized violence. Exposing the direct link between the individual perpetrators' actions and U.S. policy, Hernandez shows that the torture at Abu Ghraib was an institutional rather than a personal act and examines how this institutional connection is successfully eclipsed from public view. She shows through her comparative analysis of these practices that attention to these institutionalized practices is essential for understanding the process of racializing social conflict. (*Abstract from original source*)

Hron, Madelaine. 2009. "Interview with Arts Director Odile Gakire Katese." *Peace Review: A Journal of Social Justice* 21: 363-6.

Abstract:

Odile Gakire Katese, or Kiki as she prefers to be known, is a theater director, playwright, and director of the Centre universitaire des arts at the National University of Rwanda in Butare. Kiki has been involved in numerous theater productions and arts projects, such as the recent Festival Azimuts or a drumming group for women (drumming was traditionally exclusively for men). In this interview, conducted in Kigali in March 2009, Kiki tells us more about the projects she is planning for this commemorative year, and, more generally, about the role of culture in Rwanda. (*Abstract from original source*)

Hussie-Taylor, Judy. 2003. "Shatat: Scattered Histories." *Nka: Journal of Contemporary African Art*, no. 18, 60-5.

No abstract available.

Summary:

"*Shatat: Arab diaspora Women Artists* reveals the petit recits of diaspora, the secret breath of history, offering some of the "minute particulars" that visionary artist William Blake, in an earlier era of colonial expansion, posited against the generalizations of "soundrels."

"The artists in *Shatat* exemplify this "new international body of womankind," point the way to the future of world art, and embody the possibility of a truly "post"-colonial world. Charfi, Sedira, Jacir, and Hefuna illuminate distinct experiences of diaspora and dispersal, the complications of identity in dislocation, and navigate among cultures, communicating experiences of women living in more than one world" (Hussie-Taylor 2003, 61).

Kabir, Ananya Jahanara. 2011. "Dis-comforting Bodies: Postcards from the Edge in *Between Kismet and Karma*." *South Asian Popular Culture* 9 (1): 15-28.

Abstract:

This essay retrospectively assesses the curatorial intentions behind the *Between Kismet and Karma* programme, particularly the gradually emergent divergences between those intentions and the interpretation of the curatorial call by the participating artists. While the academic inflections of the curatorial agenda (as articulated by the author as part of the BKK project team and recipient of an Arts and Humanities Research Council Knowledge Transfer Fellowship) emphasised multiple and separate sites of conflict, the artworks selected for exhibition foregrounded the relationship between the woman's body, textile, and history as a means of commenting on conflict. By providing a critical

overview of these artworks in the post-imperial museum space, the article speculates on their feminine-feminist potential of these representations of 'dis-comforting bodies' to destabilize the viewer's stereotypes and assumptions of South Asian women artists' work. (*Abstract from original source*)

Karimi, Z. Pamela. 2003. "Women's Portable Habitats." *ISIM Newsletter* 13: 14- 5.

Abstract:

Academic studies increasingly examine the relationship between the social organization of space, gender and sexuality in contemporary Muslim societies. Such studies tend to consider historical, socio-political and religious notions associated with the veil, or chador, as it is traditionally known in Iran. Whether bound up with the concept of male/female spatial binaries or closely involved with aspects of space that create visual and physical control, studies rarely deal with the veil as an entity that can be understood as a secondary space, or a 'habitat' which clinches women's bodies in public. (*Abstract from original source*)

Keshmirshakan, Hamid. 2011. "Contemporary or Specific: The Dichotomous Desires in the Art of Early Twenty-First Century Iran." *Middle East Journal of Culture and Communication* 4: 44-71.

Abstract:

This article analyzes the dominant dichotomy in cultural and artistic ideas which Iranian artists—like many non-Euro-American artists—have been forced to confront. These include the idea of 'contemporaneity': being imbued with the 'spirit of the time', particularly dominant in the minds of the so-called 'Third Generation';¹ and 'specificity', an underlying precept of compelling force. The first involves the idea that 'postmodernist' imagery is one of fragmentation and hybridization—the scattering of traditions and the recombination of their diverse elements (see Campbell 1999: 5). The second refers to the ever-present obsession with cultural and frequently social concerns with which Iranian artists are engaged, both within the country and across the diaspora. Contemporary debate on Iranian art reveals deep-rooted anxieties about national and cultural identity. It raises the important question: Is it possible to open up an art practice and discourse that is both contemporary and global, but also indigenous and specific? While this work reflects my own observations, it also relies heavily on the analysis offered in interviews with artists, philosophers, critics, curators and some former administrators in artistic affairs. It finally focuses on four artists through a study of their works and ideas about the aforementioned issues. (*Abstract from original source*)
Keywords: contemporaneity; specificity; Iranian art; culture; twenty-first century

Khan, Fareda. 2011. "As a Woman, My Country is the Whole World: Partners, People, and Places in *Between Kismet and Karma*." *South Asian Popular Culture* 9 (1): 61-9.

Abstract:

This essay provides an introduction to, and reflection on, the partnerships, artistic networks, and curatorial alliances formed as part of the programme Between Kismet and Karma: South Asian Women Artists Respond to Conflict (BKK), conceived through a curatorial partnership with Shisha: the International Agency for Contemporary South Asian Crafts and Visual Arts, and the University of Leeds. The essay stresses the importance of the partnerships in supporting the financial and curatorial infrastructure of BKK, while simultaneously forming broader links between artists, galleries, academic institutions, and funders. With focus on the role of selected artist networks from the Triangle Network, the essay underlines their complex roles and negotiations in relation to the South Asian/international art scene, as well as their engagement with female artists across literal and conceptual borders. (*Abstract from original source*)

Khullar, Sonal. 2008. "Jumping Scale, Mapping Space: Feminist Geographies at Work in the Art of Mona Hatoum." Thinking Gender Conference, UC Los Angeles.

Abstract:

My paper focuses on critical interventions into space and scale in the work of contemporary artist Mona Hatoum over the past decade. Drawing on the work of feminist geographers Doreen Masset and Gilian Rose, I argue that Hatoum imagines the home as contiguous with other sites in the world—prison cells, transit quarters, curfew zones, refugee centers, resettlement areas, internment camps, industrial farms and office parks—whose intimate relationships to the everyday, the familiar and the homely are often elided.

Massey and Rose critique the masculinist biases of humanist geography by which the normative subject of space remains male and the home comes to be the place of male repose (and indeed its corollary, female labor). In Hatoum's art, which takes the form of sculptural objects and electrically-charged installations, it is impossible to maintain the idea of a home apart from the world. By marshalling a critical notion of scale, in its artistic and geographic senses, Hatoum shows that there is no utopian space outside for resistance and rather that a revolutionary project must be negotiated between spaces. Whereas art historians have tended to analyze individual works of art, the notion of scale allows us to consider a larger spatial argument being made across Hatoum's body of work. (*Abstract from original source*)

Keywords: Mona Hatoum; feminist geographers; sculpture

Kumar, Sanjay. 2004. "ACTing: The Pandies' Theatre of Delhi." *TDR: The Drama Review* 48 (3): 79-95.

No abstract available.

Summary:

“In the milieu of the disempowered one has to act to act. To act is to perform; to act is also to do and to change. The dramatic act is upsetting, overturning. It consists of looking within and revealing; it comprises techniques of subversion and aims at saying a collective “no” to the status quo. It seeks to identify the performer and the observer, both in bringing them closer and highlighting the periphery where they are situated. Theatre, for the group, exists in the exchange that occurs between the specific audience and the performers, and the special relationship that this exchange fosters. It is a relationship where the two alternately become the teacher and the taught, the directing and the directed. It consists of all that goes into the preparation of this interaction and all that comes after. It’s a relationship that is not allowed to end with the performance but extends beyond in altered, more vibrant forms. The form of theatre is constantly challenged and open to interventions.

“The pandies’ theatre is from the margins, a theatre of children, women, slum- dwellers, the homeless, and of vulnerable sections and subsections within those margins. We are feminist and proud of being so. We feel that patriarchal modes have failed and if we want to inhabit a better world it has to be more woman- oriented, more woman-friendly, more feminist” (Kumar 2004, 80).

Kumar, Kshama. 2011. “Negotiations with Art, Identity and Space: Reflections on *Between Kismet and Karma*.” *South Asian Popular Culture* 9 (1): 95-101.

Abstract:

This paper is about contemporary art from South Asia, and more importantly about the ways in which women as artists respond to conflict. This paper looks at the idea of ‘space’ in art and how it is employed by the different artists who exhibited their work in the *Between Kismet and Karma* (BKK) programme, 2010. It also studies the politics of identity within the context of political realities as represented by the various artists. The relationship between the art and the audience is key to this study of BKK, as the paper is written to reflect and respond to the various pieces of art. As a viewer I will pose questions that are endemic to the art and thereby seek to reconcile the art to its context. This paper will also examine the representation of postcolonial memory and political correctness to arrive at a more succinct understanding of the programme’s themes and objectives. (*Abstract from original source*)

Lamm, Kimberly. 2004. “Seeing Feminism in Exile: The Imaginary Maps of Mona Hatoum.” *Michigan Feminist Studies* 18: 1-34.

No abstract available.

Summary:

“I write unintentionally because Hatoum has stated that in her early work feminism was a tool for “investigating power structures on a wider level as in the relationship between the Third World and the West,” but found that “the issues and discussions within western

feminism were not necessarily relevant to women from less privileged parts of the world" and so her work, she claims, does not deal with feminism or feminist theory. Hatoum identifies a crucial impasse for feminism, but contrary to the artist's statements, I argue that because of her commitment to representing the trauma of exile, her work productively grapples with the very problem she points to and offers opportunities to re-imagine and recognize feminism's various and expanding forms.

"Though her work rarely refers to them explicitly, the historical events that have shaped Hatoum's life almost always frame introductions to and interpretations of her work. This essay is not an exception to the general rule of alluding to Hatoum's "background," but I want to show that her work interrupts a hermeneutic that circles back to the life of the artist and instead leads viewers to reflect upon and consider their own investment in images of women living within "pathological cartographies of power." Hatoum's representations of the psychic effects of exile critique the displacement of Palestinians and the increasing annexation of Arab nations and peoples, but they also reveal the role conceptions and images of gender play in spatial manifestations of power, and can contribute to conversations within feminism about the impediments to and possibilities for imagining its transnational futures" (Lamm 2004, 2).

Langer, Cassandra L. 1991. "Feminist Art Criticism: Turning Points and Sticking Places." *Art Journal* 50 (2): 21-8.

No abstract available.

Summary:

"So feminist criticism is criticism with a cause. As the art historian, critic, and performance artist Joanna Frueh explains: "Feminist criticism manifests a clear desire to change the art world, the form and content of criticism, the reader's attitude about art in general and, most idealistically, the reality that male-dominated ideologies have constructed. Writing about contemporary women's art alone then does not make a feminist art critic." The women's movement in art has an ethical content and a tradition of artistic integrity that require a permanent concern with self-development and self-transformation. Feminist art critics are attempting to speak in a new language that mirrors the self-affirming nature of a new attitude and defines art in terms other than those of white, Western, Eurocentric, male theory. Pervading these concepts is an effort toward a healing inclusiveness that, as the feminist art historian and critic Arlene Raven has posited, not only reveals the pain and suffering, frustration and loss women have experienced throughout history at the hands of men, but that also restores the integrity of women's bodies, minds, and souls. This viewpoint is not backward essentialism, as some art historians- including Patricia Mathews and Thalia Gouma-Peterson- claim, but is rather an expression of conviction that integrates and unifies the feminine by insisting on its permanent, represented, and tangible reality" (Langer 1991, 25).

Lauzon, Claudette. 2009. "Precarious Occupations: The Fragile Figure of Home in Contemporary Art." PhD diss., McGill University.

Abstract:

This dissertation addresses contemporary art's capacity to facilitate ethical encounters with the suffering of others. Arguing that any effort to understand how trauma marks the present must also recognize ours as an age in which "home," particularly for those vulnerable to contingency (the exile, the migrant, the asylum seeker, the homeless), can no longer accommodate its presumed status as a stable haven from the troubled world, I identify and analyze a select group of contemporary artists who seek to mediate legacies and conditions of trauma through representations or evocations of the fractured, fragile, or otherwise unsettled home. In the practices of Krzysztof Wodiczko, Santiago Sierra, Doris Salcedo, Alfredo Jaar, Emily Jacir, Ursula Biemann, Yto Barrada, Tony Labat, and Mona Hatoum, I suggest, loss is represented as an "unhomely" experience and home is imagined and remembered as a site of provisionality, a lost territory of belonging, and a tenuously sustained but tenaciously held memory. Drawing on but also challenging the assumptions of psychoanalytically-informed trauma studies, I furthermore suggest that these practices harness the constructive and creative nature of melancholic attachment to loss in order to facilitate recognition of both the material nature of loss and the universality of human vulnerability.

I propose that the fragile figuration of home, which I theorize as an "unhomely" aesthetic, has a twofold function: first, to construct (literally or figuratively) a material structure around loss that preempts the cathartic resolution of unresolved situations; and second, to imagine this material structure as a liminal space of unresolved trauma that articulates the fragility of self- other relations and, in the process, transforms home into a potential site for empathetic engagements with the suffering of others. In the process, these artists provide critical insights into how we might bear ethical witness to the suffering of others, and how contemporary art might be uniquely positioned to facilitate such an experience. (*Abstract from original source*)

Lloréns, Hilda. 2008. "Brothels, Hell and Puerto Rican Bodies: Sex, Race, and Other Cultural Politics in 21st Century Artistic Representations." *Centro Journal* 20 (1): 192-217.

Abstract:

This article offers a cultural analysis of Mayra Santos-Febres' *Nuestra Señora de La Noche* (2006), and Calle 13's "Atrévete te te!" (2005) and "Tango del pecado" (2007). These works ask us to understand sex, race, gender, and nation in novel ways. What is most compelling, and the reason I chose to read them side-by-side (not comparatively), is the fact that they invite us to spaces outside social convention. These places are deemed antisocial: they are the brothel and hell respectively. Inviting us to imagine other alternatives for a Puerto Rican social politic. I explore the ways in which these artists conceptualize the Puerto Rican body politic today (right now) and also remind cultural workers of other theoretical possibilities for the reading of cultural politics—mainly, that

art and artists offer cultural workers another space from which to draw cultural data. Also, I recognize that art, in its various forms, always works as mirrors or renderings of ourselves. (*Abstract from original source*)

Keywords: race; sex; gender; cultural politics; art; performance; subversive blackness

MacDonald, Scott. 2004. "Between Two Worlds: An Interview with Shirin Neshat." *Feminist Studies* 30 (3): 620-59.

No abstract available.

Summary:

"By 1998, Neshat was making films, shot in 16mm (and later in 35mm), and initially presented as gallery installations, usually organized so that the viewer stands between two projections that face each other—and sometimes seem to address each other—from opposite walls. In *Turbulent* (1998), for example, a man (Shoja Azari) and a woman (Sussan Deyhim) are seen on opposite sides of the gallery space. First, the man sings a song, to the delight of an all-male audience. When his song has ended, the woman performs a complex vocal piece. She has no audience and sings no lyrics, but her voice and delivery are evocative and powerful, so powerful that the man on the opposite side of the gallery seems as mesmerized by her as we are. In the installation of *Rapture* (1999), one screen reveals a large group of men who march aggressively toward the camera, through city streets—it seems to be the Middle East—and subsequently into and onto a fort at the edge of the ocean. On the opposite screen, a group of women dressed in black walk toward the camera in an arc over a rocky landscape, and subsequently onto a beach, where several of the women board a small boat and set out to sea. In the final moments of *Rapture*, the men seem to signal from one side of the gallery to the women sailing into the distance—either asking the women to return or waving good-bye. In both installations Neshat focuses on the separation of the sexes in Islamic culture and on the various ways in which this traditional separation is articulated. In *Turbulent* the male singer's performance is public and verbal, the woman's is wordless and solitary. In *Rapture* the men are juxtaposed with public, and particularly military, architecture; the women, with the land and the sea" (MacDonald 2004, 622).

Mansoor, Jaleh. 2010. "A Spectral Universality: Mona Hatoum's Biopolitics of Abstraction." *October Magazine* 133: 49-74.

No abstract available.

Summary:

"Hatoum's project mediates universality-as-abstraction by rethinking its visual medium: the grid, as a chain of dissonant particulars. Allowing Palestinians to be insinuated into representation, Hatoum's practice articulates the perforations of Palestinian identity negatively founded in that antagonism with the other: "Palestinian" versus "Israeli." Identity, in her project, becomes abstraction. The aporetic binaries characteristic of the

grid make it functional as a structure for articulating, and deferring, many other binaries. *Keffieh* is a grid understood in its capacity to contain and suspend resolution among myriad contradictions. It is as if the two, grid and *Keffieh*, functioned as allegories of one another; each articulates and suspends numerous contradictions that are seemingly impossible to resolve in the social political "real." To attempt to clear contradiction away would be as impossible as peeling the layers of an onion in hopes of locating a kernel" (Mansoor 2010, 52).

Marks, Laura. 2003. "What Is That *and* between Arab Women and Video? The Case of Beirut." *Camera Obscura* 18 (3): 40-69.

No abstract available.

Summary:

"For Western scholars and artists, the phrase "women and video" brings to mind the heady days of feminist video production in North American (as well as European and Australian) cities in the early 1970s. Compared to film, the newly available medium was cheap and portable, did not require a crew, could (in principle) be widely distributed, and, most importantly, was not institutionalized and thus already controlled by men. Individually and collectively, women took up video for personal expression (artists like Joan Jonas, Ardele Lister, Lisa Steele, and Hannah Wilke), formal experimentation (signal-disturbers like Carol Goss and Steina Vasulka), and activism (groups like New York Newsreel, Reel Feelings in Vancouver, and the National Film Board's Challenge for Change program). Women produced a vast and varied body of work characterized by a kind of organic relationship between the materiality of the medium and its expressive and political properties. The addition of "women and video" equaled a *movement*: feminist video.

"Thirty years later, for this dossier on women and video, I've undertaken to ask whether the conjunction "women and video" designates a similar movement in the Arab world. What is the nature of the *and* in "Arab women and video"? Under pressure, this question generates a hailstorm of other *ands*: women and video, women and art; video and cinema, video and television, video and art; women and the Arab world, artists and the Arab world, Arab artists and the West; video and self-expression, video and politics, art and politics. My task became to press each of these conjunctions to see which yielded the most generative equation in turn" (Marks 2003, 41-2).

Marrero, Teresa. 2003. "Scripting Sexual Tourism: Fusco and Bustamante's 'Stuff', Prostitution and Cuba's Special Period." *Theatre Journal* 55 (2): 235-49.

No abstract available.

Summary:

This essay negotiates the tension between the real-life economic problems of post-Soviet Cuba, sexual tourism, and its representation in a performance piece by Latina artists Coco Fusco and Nao Bustamante entitled STUFF (1997 Glasgow world premiere). As such it deals with the blurred lines of distinction between studies of human behavior in particular contexts (the socio-anthropological) and the staged (the dramatic), suggesting, as other scholars have, that tourism can be thought of as staged. The artistic/theatrical performance of a social phenomenon (tourism) which has itself been recently theorized as stage-able creates the framework for a parodies intent in the performance piece STUFF, which is achieved within the context of Cuba's economic scarcity. Arguably, in various degrees this situation is due to the disintegration of the Soviet block in the 1990s and the continued U.S. economic embargo. These post-Soviet conditions are generally known as the Special Period. I begin by questioning the ability to translate the notion of script and of scripted behavior from a bilingual, linguistic perspective, later moving towards an analysis of prostitution in Cuba's Special Period as defined from a number of political perspectives. I propose that STUFF plays with the referential aspect of socially scripted behavior to build an effective parody that suggests a cultural critique of Neoliberal, global consumerism" (Marrero 2003, 235-6).

Merewether, Charles. 1993. "Naming Violence in the Work of Doris Salcedo." *Third Text* 7 (24): 35-44.

No abstract available.

Summary:

"Over the past six years the Colombian artist, Doris Salcedo, has produced a series of meditations on the subject of violence. Responding to the experience of living in a country subject to both specific and indiscriminate violence and terror, Salcedo's aesthetic project is underwritten by a sense that for art to participate in the articulation of an ethical consciousness, it must address the politics of representation. In so doing, it recognizes the shifting, ambivalent space where fear roams through the half-light of rumour and the unspoken, and where the knowledge of disappearance and death is experienced always as something unseen and felt in the presence of loss" (Merewether 1993, 35).

Miller, Ann. 2011. "Marjane Satrapi's Persepolis: Eluding the Frames." *L'Esprit Créateur* 51 (1): 38-52.

No abstract available.

Summary:

"In discussing Persepolis in relation to the theme of women and space, we will draw upon a framework suggested by Pollock for reading the work of women artists (Pollock 78-93). Pollock refers to three spatial registers: first, the locations represented by the work (and, in particular, the division between public and private space); second, the spatial order

within the work itself (concerning, for example, angles of vision and other framing devices); and third, the space from which the representation is made, including the working space of the artist, and more generally the social and psychic space within which she is located, and within which her work is received.

“The question of location, Pollock’s first register, is fundamental to *Persepolis*, which is set in Iran, the space of home but also that of devastating personal and political events, and Austria, the space of exile. The first two volumes are set in the Iran of Satrapi’s childhood and early adolescence, which saw the overthrow of the Shah and the Islamic revolution, followed by the Iran-Iraq war. The third volume covers her stay in Austria for four years as a teenager, brought about by her parents’ fear that her outspokenness would lead to her arrest. The final volume recounts her return to Iran, ending as she leaves once more to go to art school in France. The inclusion of second-level narrators, most often members of her family, allows for the portrayal of spaces outside Satrapi’s lived experience. These episodes emphasize her family’s history of political opposition to the Pahlavi regime, and the imprisonment and exile suffered by her grandfather and uncle as a result. Pollock’s second register, the spatial ordering within the work, translates here into the signifying practices of comic art, a medium highly elaborate in its spatial arrangements. The third register, the psychic and social space from which Satrapi ultimately emerges as an artist, is alluded to within the work itself, given its autobiographical nature. Since comic art readily allows for outer worlds to be invaded by inner worlds of fantasy and memory, *Persepolis* can be read in part as an itinerary of psychic development that involves the negotiation of complex issues of cultural and gendered identity, culminating in the assertion of Marjane’s chosen identity as an artist. Her development specifically as a comics artist is not depicted, however, since this takes place after the departure for France on which the final volume ends.

“In this article, we will invert the order of Pollock’s first two registers by beginning with a brief review of the spatial resources of the medium that Satrapi uses to particular effect, before going on to discuss how she represents locations. Finally, we will situate her in relation to the third register, focusing on psychic space and then on the extra-textual context of the publishing and reception of comic art” (Miller 2011, 39-40).

Moore, Lindsey. 2002. “Frayed Connections, Fraught Projections: The Troubling Work of Shirin Neshat.” *Women: A Cultural Review* 13 (1): 1-17.

No abstract available.

Summary:

“The following is an analysis of the work of Iranian-American visual artist Shirin Neshat, specifically that included in the eponymous solo exhibition held at the Serpentine Gallery, London in 2000. Neshat is in the vanguard of contemporary explorations, both in cultural media and the academy, of the subjects of Iran, Islam, Muslim women and the veil. Her work has had extensive exposure in Europe and the United States since 1994, as well as fairly consistent critical acclaim, although it is not well known in Iran. In

exploring the ways in which the work addresses the contemporary critical issues of positioning and representation, some aspects of Neshat's cross-cultural project emerge as problematic. That is, the work is both productively troubling and somewhat disturbing. It is hoped that a dismantling of the conceptual and structural underpinnings of Neshat's work will complicate invocations of cultural authenticity made at the levels of both production and spectatorship" (Moore 2002, 1).

Moorthy, Rani. 2011. "Acting Out the Laws of Man(u), and My Part in their Downfall." *South Asian Popular Culture* 9 (1): 7-14.

Abstract:

In this essay Rani Moorthy, actor, writer, and artistic director of the theatre company Rasa, draws on her multiple identities as 'Tamil,' 'diasporic,' and 'woman' to reflect on the way ancient and sacred Hindu texts are interpreted to control individuals, particularly women, in diasporic Hindu communities. Her critique of these established orthodoxies is based on her personal journey as an artist who has consistently challenged ascribed identities and gender roles. The essay richly charts her artistic growth through exile, immigration, and censorship to tell an engrossing, politically charged story of personal reinvention as a mode of survival and celebration in constrained cultural contexts. (*Abstract from original source*)

Motlagh, Amy, and Sara Dolatabadi. 2010. "Child of the Revolution: Sara Dolatabadi and the Esthetics of Memory (An Interview)." *Alif: Journal of Comparative Poetics*, no. 30, 240-60.

No abstract available.

Summary:

"This brief introduction makes no claim to comprehensively define Dolatabadi or to offer a comprehensive survey of modern Iranian art. However, it does aim to suggest some possible contexts for understanding Dolatabadi's oeuvre to date, and in the process, to shed light on a wider tradition too often relegated to the margins of modern art. I had the privilege of interviewing Dolatabadi in a series of written exchanges during the summer and fall of 2009. Though I came to the interviews with questions about diaspora and her relationship to an Iran from which she is currently separated (by choice, she reminds us), her replies helped reshape my understanding of her work, which both demonstrates the continuity of Iran's unique contribution to modernism and expresses a familiarity with the artistic traditions of the world beyond Iran. Conceptualized in a variety of media-wire, sculpture, different paint media, photography, and installation pieces- Dolatabadi's work offers a counter to the stereotypical views of modern Iranian art, which tend to conceptualize it as an absence; or as derivative of Western styles; or else formed entirely in the crucible of the 1979 Revolution" (Motlagh and Dolatabadi 2010, 242).

Mottahedeh, Negar. 2003. "After-Images of a Revolution." *Radical History Review* 86: 183-92.

No abstract available.

Summary:

"While men and women are separated between two opposing screens, we are left, as gallery visitors, in a space in between. Editing the two reels together, we observe that it is the women's ululations, the women's musical sounds, which cross the boundary between the two separated worlds. The site that we inhabit constitutes a third space, the only shared space between the two screens, the space of sound. Positioning the viewer in this space in between adds a critical dimension to the questions that Neshat's work raises in the gallery space: Who is the spectator in this piece? What is he or she doing in the narrative? And is the installation, as many viewers have understood it, an ethnographic document of the cultural practices engaged in by the other? Are these practices as lodged in "the real" as the vibrant imagery suggests? Is the installation, then, an authenticating catalog of the exotic rituals, the strange spaces, and the mystifying actions of the other?"

"If the shared space, the space in between the dichotomies of male-female, nature-culture, rational-mystical abandon, is the space of sound, then it seems important that one pay attention to what music and sound is contributing to our understanding of the piece and our positioning within it. Here in particular Sussan Deyhim's reverberating voice, her cries, bridge the two sides, bringing to the visual a sound that belongs to no place, to no specific culture, but to a global space that the abandoned gallery visitor must occupy in his or her physicality. But does the universality of the space in between make it an impartial site?"

"The viewer's space is also a space traditionally occupied by another filmic element, namely, the edit. The viewer, standing in between two screens, is forced to make decisions about what to include and what to cut out from the visual. To watch the action on one screen means that the viewer must turn his or her back to the other at any given time. The viewer must choose, then, between the male spectacle and the female one. Neshat forces the viewer to choose when to edit and hence how to piece together a story unfolding on two separated reels. While I would argue that the rhythm of editing is a learned habit in contemporary cultures and that, therefore, many of the editing choices are already predetermined by what films and what types of film codes the spectator has internalized, the viewer nevertheless has the right to choose. Each choice produces meanings: Do the women take off because they cannot comprehend the actions of the men? Or do they just take off, leaving the men helpless and bewildered in the face of an impending natural disaster? Like the process of reading hieroglyphs, the way in which the story is grasped depends on the spectator's piecing together of the narrative" (Mottahedeh 2003, 186-7).

Mottahedeh, Negar, and Sara Saljoughi. 2012. "Rethinking Gender in Contemporary Iranian Art and Cinema." *Iranian Studies* 45 (4): 499-502.

No abstract available.

Summary:

“The four papers in this special section on gender and contemporary Iranian art and cinema speak to one another by virtue of their consideration of the self-reflexivity summoned by Iranian contemporary camera arts as these are encountered in the West. Collectively, the papers presented here are concerned with the act of criticism and its dependence on and potential challenge to the contexts in which contemporary art from Iran circulates” (Mottahedeh and Saljoughi 2012, 499).

Mullin, Amy. 2000. “Art, Understanding, and Political Change.” *Hypatia* 15 (3): 113-39.

Abstract:

Feminist artworks can be a resource in our attempt to understand individual identities as neither singular nor fixed, and in our related attempts both to theorize and to practice forms of connection to others that do not depend on shared identities. Engagement with these works has the potential to increase our critical social consciousness, making us more aware of oppression and privilege, and more committed to overcoming oppression. *(Abstract from original source)*

Muñoz, José Esteban. 2008. “Performing the State of Exception: Coco Fusco’s ‘Operation Atropos’ and ‘A Room of One’s Own’.” *TDR: The Drama Review* 52 (1): 136-9.

No abstract available.

Summary:

“Coco Fusco’s performance of the state of exception in *A Room of One’s Own* begins with a loving lyrical tribute to Secretary of State Condoleezza Rice that sounds like an early American religious hymn. In it, Rice is characterized as a savior delivering the people from Osama Bin Laden, who is portrayed as Satan. This staging of religiosity’s encroachment on the state is not surprising or particularly jarring. Indeed this blurring of church and state has been an ongoing project. Yet the Secretary herself, after over five years of national prominence as National Security Advisor and then Secretary of State, still seems like an exception to many. Her role as the black iron-woman of recent and nefarious US policy is unsettling to those who have not totally come to terms with the fully realized phenomenon of black neo-conservatism.

“Equally troubling to people who should “know better” is the Secretary’s gender. Rice seems exceptional and this exceptionality is at the core of the political moment we currently live in, where the state mobilizes political theatre in lieu of truth and often against obvious and open dishonesty. While the single black woman has been the scourge and often scapegoat of the neoconservative and neoliberal movements, Rice stands out as the exception. Within the spectacle of Bush’s administration, Rice is the black woman

who does not pilfer the nation but instead defends it. She is not America's greatest liability, but its proudest national asset. Within the conservative movement's mindset, Rice's presence inoculates the current regime from charges of racism, as have other notable conservatives of color such as Colin Powell, Alberto Gonzalez, and Elaine L. Chao. Furthermore, the exceptional black female face of US foreign policy is meant to do the symbolic work of insulating the current regime's imperialist agenda from charges of systemic violence directed at non-white people throughout the world. Rice is the exception that proves the rule, underwriting the current regime's appetite for conquest and domination in the new world order" (Muñoz 2008, 137).

Muñoz, José Esteban. 2011. "Vitalism's After-Burn: The Sense of Ana Mendieta." *Women & Performance: A Journal of Feminist Theory* 21 (2): 191-8.

Abstract:

This article considers the influential work of Ana Mendieta. Focusing on her *siluetas* series, Muñoz describes Mendieta's art as performing a modality of brownness that leaves resonant indentions on the world, what he calls vital materialist after-burns. Mendieta's after-burns are read alongside the poet's of Negritude and their investment in a critique that speaks to the historical precariousness of dispossessed people. The artist's work is explained as a meditation on a critical brownness that is theorized as the sharing out of the unshareable, the invaluable and the incalculable. Mendieta's intervention is ultimately described as the work of offering a brown sense of the world in which singularities flow into a politically enabling common. (*Abstract from original source*)
Keywords: vitalism; Ana Mendieta; brownness; affect

Naaman, Dorit. 2006. "Elusive Frontiers: Borders in Israeli and Palestinian Cinemas." *Third Text* 20 (3-4): 511-21.

No abstract available.

Summary:

"Palestinian cinema represents borders, liminality and geography, in complex and sober political terms. Israeli cinema instead either ignores the conflict with the Palestinians altogether or when addressing it avoids charting a clear notion of borders.⁴ An Israeli desire for a pure ethnic space overrides the realisation that liminality is a permanent state, rather than a temporary phase, for both people. Israeli cinema tends to mirror and reassert cultural and political concepts that stand in the way of any sustainable solution of the Israeli-Palestinian conflict.

"This paper suggests that perhaps when Israeli cinema extends its treatment of internal differences to external ones, thus assuming a more complex notion of national subjectivity, a new cultural space may be formed; such a 'third' space, not based on the binary division of an Israeli self and a Palestinian other (or object) would produce an account of actual local identities. According to such a model – multi-vocal in its essence

– complex representations would be possible to address hyphenated national identity (Israeli-Palestinians), cross ethnic-national identities (Israeli-Druze) and cross national-religious groups (Christian-Palestinian or Egyptian-Jews). Borders of identity will then be part of a fabric of ethnicity, religion, gender and nationality – a flexible one in which tensions between the different elements of identity often override coherence and more accurately represent the lived experiences of individuals” (Naaman 2006, 511).

Naghibi, Nima, and Andrew O'Malley. 2005. “Estranging the Familiar: ‘East’ and ‘West’ in Satrapi’s *Persepolis*.” *ESC: English Studies in Canada* 31 (2-3): 223-48.

No abstract available.

Summary:

“Indeed, what gives Satrapi’s work radical potential is its refusal to be wholly appropriated into a Western frame of reference; her texts offer recognizable signifiers for a Western reader and then immediately effect a slippage so that their meaning cannot be seamlessly appropriated into a Western framework. In *Persepolis*, the story moves between three levels of identification: it is Marji’s specific story, the story of all Iranians who lived through the revolution, and, at the same time, a universal story of childhood experience. As an illustration on the cover, Marji is separate, marginalized, veiled, and radically other; at the same time, she is a universal cartoonish figure of a child to whom presumably everyone can relate. Thus, the cover immediately achieves an effect that is repeated throughout the book, as the reader’s moments of identification are destabilized by disidentification. In *Persepolis*, there is a constant fluctuation between the familiar and the alien. This dual process of othering and making familiar occurs throughout the text. Marji is on the cover, as an image outside the narrative, outside the sequential events of the story. But the illustration also offers us a way inside the narrative” (Naghibi and O’Malley 2005, 231).

Navab, Aphrodite Désirée. 2007. “Unsayng Life Stories: The Self-Representational Art of Shirin Neshat and Ghazel.” *Journal of Aesthetic Education* 41 (2): 39-66.

No abstract available.

Summary:

“Neshat and Ghazel are storytellers who weave their identities across nations in self-narratives that link earlier images of culture and nation to that of diasporic history. Their art constitutes productions of an Iranian diasporic culture that is in constant dialogue with both Iran and the West.

“By literally and metaphorically engaging the public in seeing alternative realities and histories, these artist-philosophers offer an alternative of historical collaboration, cultural knowledge, and political flexibility. In light of the escalating tensions between the West and the East, their art can be a profound resource.

“This study sought to analyze how Neshat and Ghazel deconstruct and re-construct their cultural identities through representation, through their art. It was argued that the effects of cultural displacement, identity, and hybridity as explored and conveyed by their art provide valuable documents for further studies in art, education, and culture. In particular, their art offers a rich reference point from which to analyze the identity-based art of other contemporary artists. As the first extensive examination of the art of hybrid Iranians, this study gives voice to an ethnic group little studied in the art world and provides content for expanding the knowledge base of art, education, and culture. The issues raised by and investigated in their art create a complex site for public exchange and dialogue, a site where students and scholars of art, education, and culture can intermingle and make new connections.

“This study explored the ambivalent consciousness of Neshat and Ghazel and the strategies that they use to negotiate and articulate their place between cultures. It holds considerable relevance for understanding the profound negotiations that occur today in the classrooms, streets, and homes of the increasingly diverse United States. By including the art and lives of a particular marginalized group within the classroom, we are including not only many thousands of young Iranian-Americans but, by extension, also other immigrants who are trying to find their place and value within American history.

“By analyzing the ways in which hybrid Iranian artists have used the camera as a critical practice to negotiate their identity and place between cultures, students of all backgrounds would be encouraged to use the camera as a means of challenging existing stereotypes while making and distributing counter-images that ring true to their lives. They are invited to use the camera to ask questions, to investigate poignant issues, and to communicate it outwards to a public. The results of these explorations can initiate a much-needed dialogue within and outside the classroom” (Navab 2007, 64-5).

Nelli, M. Florenica. 2009. “Identity, Dignity and Memory: Performing/Re-Writing *Antigone* in Post-1976 Argentina.” *New Voices in Classical Reception Studies* 4 (1): 70-82.

Abstract:

Sophocles' *Antigone* has always held a very special place in Argentine theatre. The troublesome history of the country has allowed every audience in turn to make a new association, to connect the play with some new aspect of their present situation. However, nothing compares with the kind of reception that the play has had during the last quarter of the twentieth century. After 1976 the whole essence and meaning of *Antigone* changed completely. I would like to discuss in this article the distinctive qualities of some Argentine versions and performances of Sophocles' *Antigone*, in particular those taking place after Argentina's most recent period of military rule (1976–1983), the so-called 'La Dictadura' [The Dictatorship] or 'El Proceso' ['Proceso de Reorganización Nacional', Process of National Reorganization, as the armed forces themselves used to call the new regime]. It is impossible to wholly understand the way audiences react to certain themes,

characters, plays or performances without previously trying to understand the historical background of the audiences themselves. Certain plays appeal more strongly to certain audiences because of their closeness to those audiences' experiences; because audiences can find points of contact between what they see onstage and their social/political/economical and/or historical reality. What happened then in Argentina during the 'Proceso' that made *Antigone* appeal so strongly to a post-1976 Argentine audience? (*Abstract from original source*)

Oguibe, Olu. 1993. "Holding Unto Own Space: Eight African Women Artists." *Third Text* 7 (23): 131-5.

No abstract available.

Summary:

"An exhibition of work by eight African artists ran throughout the month of March at the Savannah Gallery of Modern African Art in London, offering British art audiences a different perspective on the nature of recent art by African women. One issue with such an exhibition, of course, is the slippery nature of gender-as-criterion in presentation and display of cultural production. Some years ago this in itself would be cause for discomfiture not only for the curator, who is male, but also for his audience. Viewers would enquire into the appropriateness and acceptability of cross-gender curatorial sanction, and the validity of gender-specific representation. It would be right to observe, however, that the nature of contemporary gender discourse, though it does not necessarily ignore the foregoing, makes it acceptable for artists to be presented within the space of their gender just as well as shared descent as a way of acknowledging not only the opportunities of focus • which such presentation offers, but also as a way of recognising the right to own space which is often ignored in a still male dominated business" (Oguibe 1993, 131).

Ortega, Mariana. 2004. "Exiled Space, In-Between Space: Existential Spatiality in Ana Mendieta's *Siluetas* Series." *Philosophy & Geography* 7(1): 25-41.

Abstract:

Existential space is lived space, space permeated by our raced, gendered selves. It is representative of our very existence. The purpose of this essay is to explore the intersection between this lived space and art by analyzing the work of the Cuban-born artist Ana Mendieta and showing how her *Siluetas* Series discloses a space of exile. The first section discusses existential spatiality as explained by the phenomenologists Heidegger and Watsuji and as represented in Mendieta's *Siluetas*. The second section analyzes the space of exile as a space of in-between-ness and borders. Lastly, the third section discusses temporality as it relates to the space of exile. Through the analysis of Mendieta's *Siluetas*, and in light of phenomenological accounts of space and the works of Anzaldú and Mignolo, Ana Mendieta herself is disclosed as well as the space

characteristic of those who can no longer be said to have a “home.” (*Abstract from original source*)

Perera, Sasanka. 1998. “Female Artists in Sri Lanka: Problems of Representation of the Female Subject and Issues of Agency.” Paper presented at the 6th National Convention of Women’s Studies, Colombo, March.

No abstract available.

Summary:

“In this paper I would primarily attempt to deal with two issues. The first issue deals with the dynamics and politics of artistic production of female or women artists in Sri Lanka. The second issue is directly linked to the concerns of the first and is linked to the problems in the manner in which they represent women or the female subject in their artistic output. In addition to the aesthetics of the female figure, I am also interested here in the meanings that are inscribed on that figure, and hence the representation of the female subject itself. Of course in the process of investigating these issues I will have to look into the positions and conventions of male-centric artistic production in Sri Lanka as well. By the term artist here I mean mostly painters and to a lesser extent sculptors” (Perera 1998, 1).

Perera, Sasanka. 2008. “Post 1990s Sri Lankan Visual Arts: A ‘Para-modern’ Discourse on Recent Social and Political History.” Paper presented at *The Anxious Century: Discourses Waiting to be Born*, Karachi, October 25.

No abstract available.

Summary:

“This paper will look at a particular genre of influential visual arts emanating from the 1990s that emerged essentially as a commentary on recent social and political change with a focus on political violence and its aftermath and the consequences of urbanization and its impact on youth. In a situation marked by a general absence of recent socio-historical writing and a relatively complete absence of art history, these works have essentially become a repository of historical and social commentary often based on the personal experiences, memories and explorations of the artists themselves. In the context of paintings, sculptures and installations of selected artists from the post 1990s period the paper will attempt to comment on the kind of histories these artworks attempt to narrate and what their politics might be. In general, these works have broken away from the more traditional practices of art-making of the modernist period in terms of both the methods used and the subject matter covered. These works appear in some senses to indicate a preoccupation with postmodern politics even though many of the artists engaged in producing these works have not carefully thought about or engaged with postmodern politics or theory. In this sense, one might loosely call this entire discourse a ‘para-modern’ discourse simply to illustrate the interest of these artists to dismantle certain

modernist preconditions and move to another domain of art-making that is not exactly postmodern either” (Perera 2008, 1).

Philippi, Desa. 1987. “The Conjuncture of Race and Gender in Anthropology and Art History; A Critical Study of Nancy Spero’s Work.” *Third Text* 1 (1): 34-54.

No abstract available.

Summary:

“This paper presents an attempt to articulate a set of power relationships which, we believe, are central to the construction of the Other in Western culture. In representation, the Other is constructed through processes of differentiation which establish race and gender positions in specific ways. These, however, are rarely acknowledged or considered in either anthropology or art history. It becomes imperative, therefore, to expose this point of closure present in both academic discourses, as well as to consider those art practices which claim to question the power relationships underpinned by these discourses.

“It is now generally accepted in radical Third World scholarship that Primitivism is the main instrument of authority through which the colonial or racial Other is constituted. If 'unconscious' and 'irrational' are the main attributes of Primitivism, these very attributes are fundamental in the construction of women as Other. And it is this conjuncture of race and gender, the understanding of which has been made possible by psychoanalysis, which provides the framework for this article.

“However, the point of this conjuncture remains riddled with complications and problematics, not because there are necessarily separate or different levels in the construction of the Other within Primitivism, based on gender differentiations of the colonial subject. It has more to do with what can be described as the patriarchal 'primitivisation' of (Western) women within Western culture, which forms the basis of most feminist discourses in the West, and the fact that most of these discourses do not consider or question imperialism. Black feminists in particular have insisted on a discourse which combines a critique of patriarchy with a critique of imperialism and indeed racism” (Philippi 1987, 34).

Philippi, Desa. 1990. “The Witness Beside Herself.” *Third Text* 4 (12): 71-80.

No abstract available.

Summary:

“The work of Mona Hatoum cannot be labelled in ways which would immediately suggest a preconceived context or category either in terms of formal procedures or conceptual parameters. This is not to say that her activities are outside an interpretative space, or somehow self-explanatory. The opposite is the case. A multiplicity of

references and relationships is suggested and insists on being 'read'. At the same time, an understanding of her work can hardly pretend to be disinterested; frequently the viewer is addressed in ways that demand a position: as a witness, as a woman, as a participant in a performance; even as an observer one cannot remain neutral. In this way interpretation is foregrounded as partial while something remains at risk, continually troubling and militating against being slotted as autobiographical, political, deconstructive, conceptual and so on" (Philippi 1990, 72).

Qureshi, Irna, and Naiza Khan. 2011. "Women Artists and Male Artisans in South Asia." *South Asian Popular Culture* 9 (1): 81-8.

Abstract:

This essay tracks the challenging and provocative collaboration of a woman artist – Naiza H. Khan – with male artisans in contemporary Pakistan. British-born writer of Pakistani heritage, Irna Qureshi, who herself has extensive experience of collaborating with a male photographer, critically examines Naiza H. Khan's oeuvre of metal artworks made with artisans in Karachi's crowded marketplaces. What are the complexities, contradictions, and revelatory possibilities inherent in such collaborations? How does such collaboration between a female artist and a male artisan from very different social backgrounds challenge political and personal gendered spaces? What is the language and code a female 'instigator' must adopt, in order to communicate her sensual and stimulating concept to a male artisan with a 'traditional' worldview? The essay provides a unique insight into the 'unwritten rules of engagement' in such collaborations. (*Abstract from original source*)

Rana, Yasmine Beverly. 2008. "Blackened Windows: From *The War Zone is my Bed*." *TDR: The Drama Review* 52 (1): 160-6.

No abstract available.

Summary:

"*The War Zone Is My Bed* began in the summer of 2000 in Sarajevo as a one-act two-character scene, set in a Sarajevo apartment bedroom. The scene was between a man and woman: a journalist from the outside and his subject from within. Politics was the landscape, but relationships—struggling to survive the traumatic affects of war and the exploitation of its victims—were at the core. In response to wars around the world, particularly the plight of women in war, "Sarajevo" later evolved into *The War Zone Is My Bed*. Scenes have been publicly read and performed in theatres and festivals in the Czech Republic, South Africa, and in the US in New York, San Diego, and New Orleans. George Ferencz of La MaMa E.T.C. selected the play to be part of the theatre's Experiments reading series, and moderated talk-backs following each concert reading. *The War Zone Is My Bed* in its entirety had its world premiere in October and November of 2007 in New York at La MaMa E.T.C under Ferencz's direction as part of the company's Experimenta! Festival, a festival celebrating 10 years of plays developed

within the theatre's reading series. Most of the actors in the La MaMa production had performed in the concert readings over the past two years: Alexander Alioto, Sheila Dabney, Jason Howard, John-Andrew Morrison, Candace Reid, and Jenne Vath" (Rana 2008, 161).

Saljooghi, Azadeh. 2009. "From Palestine to Texas: Moving Along with Emily Jacir." *Spectator* 29 (1): 23-9.

No abstract available.

Sánchez, Osvaldo. 1993. "Eugenia Vargas: The Body as Memory." *Third Text* 7 (22): 43-6.

No abstract available.

Summary:

"Eugenia Vargas (b. Chilian, Chile, 1949) who has worked in Mexico for five years, has followed a long trajectory in performance, as well as in installation and photography. Her work, considered to be within Mexican neo-conceptualism, breaks the boundaries of that commonly held caricature of identity so exploited by Third worldist narratological neo-conceptualism, and especially by the performance-installation of those Mexican artists that have made a parody of postmodern-kitsch from the exoticism sponsored by Western metropolitan guilt.

"Eugenia Vargas maintains her work within the intimate field of personal experience, without making grand challenges to the establishment. Her reflections on identity have, as their main axis, the history of the body as a carrier of a history without borders, thereby making it impossible to separate out the images she has created through photography, for installation or for performance. Each work varies —some more object-like, some more documentary, than others —but always transforming her body into both a landscape and an instrument" (Sánchez 1993, 43).

Sazzad, Rehnuma. 2008. "Hatoum, Said and Foucault: Resistance Through Revealing the Power-Knowledge Nexus?" *Postcolonial Text* 4 (3): 1-24.

No abstract available.

Summary:

"In September 2005, John Tusa met with Mona Hatoum for a conversation which was part of a series of interviews with great artists that he conducted for BBC Radio 3 that year. In the interview, Tusa wondered if Hatoum's "rootlessness—Beirut, London, Berlin" impacted on her aesthetics. Hatoum confirms that her exilic identity does stand at the core of her art. Indeed, her uprooted identity makes her see through power politics,

which is reflected in her works. She exemplifies an archetypal intellectual who critiques the inhibiting system through her oppositional stance. In this regard, she shares a significant aspect of intellectual resistance with Edward Said. Both Hatoum and Said are Palestinian exiles who transform the pain of physical separation from their native land into a privilege of intellectual freedom. The privilege is attained through scepticism towards systems of power. Hatoum de-familiarizes familiarity through her imaginative endeavours to reveal the nature of power- knowledge networks that engulf "home," just as Said combats the naturalisation of a fabricated identity of "the Other." Notably, Said utilizes Foucault's methodology of "archive" and "genealogy" in order to disjoin the power-knowledge mechanism underlying "the Other." In this paper, I argue that Foucault's methodology ultimately discredits the power mechanism by revealing the precariousness involved in its operation. I believe that such oppositional views emanate from Foucault's self- imposed separation from his "home" culture. Seen from this perspective, Said, Hatoum and Foucault become "exilic" intellectuals who are oppositional in a distinct way. However, there are differences in the style, manner and medium through which they execute their resistance. Because of the differences, Foucault's exile is not brought into focus in discussions about Said's use of his methodology. But in this paper, I parallel Said's "exile" with that of Hatoum and Foucault in order to bring out the convergences and differences in their respective "exilic" positions against power. I conclude by showing that Hatoum's works link Said and Foucault in such a way that they challenge aesthetics to transcend its prescribed circumference in order to merge with politics" (Sazzad 2008, 1).

Sen, Atreyee, and Neha Raheja Thakker. 2011. "Prostitution, Pee-ing, Percussion, and Possibilities: Contemporary Women Documentary Film-Makers and the City in South Asia." *South Asian Popular Culture* 9 (1): 29-42.

Abstract:

This co-authored article offers an analytical overview of contemporary women documentary film-makers and the latter's engagement with 'the urban' in South Asia. It shows how a proliferating range of women directors represent the city through their political positions and dialogic sensibilities; often using the lens of feminism, sexuality, power relationships, and diasporic experiences to reflect the vibrancy and vitality (alongside the despair and destitution) embedded in urban existence in South Asia. The article is written collaboratively by Sen (an urban anthropologist) and Thakker (a documentary film-maker). While Sen highlights the recent trends in documentary film-making and its impact on their audiences, Thakker offers a personalised account of film-making in Mumbai. Inspired by the symposium, 'Beyond Borders,' and also by a history of communique between Thakker and Sen, this co-authored article grapples with questions about the production and representation of feminine urban spaces through sound, multimedia content, and visual tracks. (*Abstract from original source*)

Sevea, Terenjit Singh. 2007. "Encountering the Orient/Islam: Re-Reading Cyber-Narrative Heteronormativity." *Masaryk University Journal of Law and Technology* 1 (2): 275-84.

No abstract available.

Summary:

"This paper examines how hetero-normativity operates as a mechanism of representation in cyber-narratives. I insinuate that post-structural analyses should be further appropriated in understanding cyberspace as a realm of power/discipline. Cyber-narratives on the "Muslim woman" for example are complex processes of disciplining into being "mute as ever" (Spivak 1988: 294). This paper ultimately re-reads cyberspace as a hetero-normative realm imbricating "sexuality" and "race" (as technologies), and regularly re-presenting the normal/abnormal, white/brown, man/woman as unproblematic, fixed categories (Butler 1990). Paraphrasing critiques of visual filmic narratives, the subsequent sections unravel how cyberspace creates unproblematic gendered and racialized "naked [read objective] bodies" of brown/white/men/women (Jameson 1990: 1). Michel Foucault (1978) and Judith Butler (1990, 1993), in their genealogies of sexuality, have examined how visual objectivity of the body itself are processes of control/discipline. This paper is an endeavour towards adapting such genealogies to cyberspace" (Sevea 2007, 275).

Sherwell, Tina. 2006. "Topographies of Identity, Soliloquies of Place." *Third Text* 20 (3-4): 429-43.

No abstract available.

Summary:

"The landscape of Palestine and its representation is invariably linked with its identity, which yields numerous transformations and incongruities. To create a unified teleological narrative out of the representations of Palestinian identity and place reveals itself from the outset as an attempt to engage with the experience of fragmentation, loss and estrangement. As Stuart Hall suggests, "Such images offer a way of imposing an imaginary coherence on the experience of dispersal and fragmentation which is the history of all enforced diasporas." What this article intends to explore is the different representations of identity and place by Palestinian artists who create their work from various positions and experiences" (Sherwell 2006, 429).

Tawadros, Gilane. 1989. "Beyond the Boundary: The Work of Three Black Women Artists in Britain." *Third Text* 3 (8-9): 121-50.

No abstract available.

Thompson, Margo Hobbs. 2010. "Introduction: Lesbian Art and Art by Lesbians." *Journal of Lesbian Studies* 14 (2-3): 119-23.

No abstract available.

Summary:

"The contributors build on Harmony Hammond's essential 2000 survey, *Lesbian Art in America*, with articles that examine "art by self-identified lesbians to see what forms it has taken, what issues it addresses, what it tells us about lesbian lives, and how it relates to larger social, political, and cultural concerns" (Hammond, 10). The authors have expanded the canon of lesbian artists as they sifted through primary source material: archives, and the artworks themselves. This collection is a sampling of current art historical research on lesbians and art; following is a brief overview of the themes the authors address.

"Toward extending the roster of artists whom we recognize as lesbians, Helen Langa argues for and demonstrates a strategy of "seeing queerly" in her reading of prints and photographs by women that Vicinus might call "lesbian-like" who pursued artistic careers from the 1890s to the 1950s. Most often, art historians attribute lesbian identity to a woman artist on the basis of biographical clues and veiled signifiers discovered in her artwork. Langa extends this mode of assessment by consciously adopting what she calls a "queerly curious" perspective, which allows her to pursue imaginative interpretations to expose the "coded hints, subtle choices, and what might otherwise seem to be absent or invisible to the heteronormative eye." She posits that her subjects may have been trying to reflect on and represent life experiences for which the visual language is either non-existent or heavily implicated in codes of masculine spectatorship. There is a tension here, between the art historian's caution not to use art to prove a preconceived theory and her desire to retrieve as lesbian female art-makers whose sexuality may have been erased out of heteronormative presumptions or sheer homophobia. It may be an unresolvable tension, and we have to ask whether this is a risk worth taking to uncover a lost fragment of art history. Catherine Lord would approve, I believe" (Thompson 2010, 120).

Torshizi, Foad. 2012. "The Unveiled Apple: Ethnicity, Gender, and the Limits of Inter-discursive Interpretation of Iranian Contemporary Art." *Iranian Studies* 45 (4): 549-69.

Abstract:

In the past two decades, Iranian contemporary art has been eagerly embraced by international art venues. The transportation of artworks from Tehran to mostly western European and North American cultural centers entails inter-discursive translations that will render them legible for their reception in a new context. This paper argues that bound up in these translations are performative acts of language that label these artworks as markers of ethnic alterity, unexplored localities and most of the time associates them with issues of gender and femininity (and therefore limited to the vocabulary of "veil," "plight

of women” and “sexual inequality”). Looking at a seven-minute piece of video-art by Ghazaleh Hedayat entitled *Eve's Apple* (2006), the article examines this predicament and the possibilities for the artists to circumvent it. It argues that Hedayat's video enables an observation of the performative dominance of Western discourses of art history that mark the limits of inter-discursive interpretation in disciplines such as art history and art criticism. (*Abstract from original source*)

Vitali, Valentina. 2004. “Corporate Art and Critical Theory: On Shirin Neshat.” *Women: A Cultural Review* 15 (1): 1-18.

No abstract available.

Summary:

“I begin by tracing the emergence of Neshat as a presence in US art networks during the early years of the Clinton administration. This provides the context within which I examine how value has been ascribed to her work in the literature that accompanied its circulation. I then discuss her photographs and installations as acts of communication that put the spectator at the centre of historically specific value systems as subjectively mobilized symbolic systems. Interviews, articles, catalogues and any such material that has been instrumental in creating and promoting ‘Shirin Neshat’ as a commodity has tended to assess the work’s value in terms of notions of ethnicity. I therefore, in conclusion, consider what may be at stake in such a ‘branding’ of her practice and propose an alternative reading. My hope is that this may go some way towards regaining the ground lost to the ideologues of the culture industry and recover some space for critical debate in which different, more pertinent, questions can begin to be asked about the significance of Shirin Neshat’s work as it functions in different regions of institutionalized exhibition networks” (Vitali 2004, 2).

Wheeler, Gary. 2003. “Visual Expressions of Violence and Symbolic Speech: Gendered Arts of War.” Paper presented at the 2nd Global Conference Oxford University, England.

No abstract available.

Summary:

“Whether it comes through the conflicted violence of war or through collisions of contested values of religious practice, institutionalized trauma dislocates the ordinariness and structures of everyday life. That such trauma exists anywhere is a blow to our common humanity. That people do survive and continue to express themselves artistically is a tribute to the enduring connection between art and survival. One could say that one function of the artist is the negotiation of cultural peace settlements in the face of continued conflict. This concrete negotiation provides the enabling and (re)location of humanity using imagination and creative expression that responds directly to conflict.

“My presentation examines the experience and visual expression of artists following two intertwined formulations of gendered work in domestic and public spheres. The linkage is seen as involving Islamic artisans on the one hand and Western artists and collectors focusing on Islamic themes on the other. The linkage complicates the long dialogue between the voracious West and its views of the exotic Middle East and Islam. It suggests a connection, however conflicted, between the consumerism of Western modernity and the vibrant expressiveness of Islamic artists” (Wheeler 2003, 1).

Whitlock, Gillian. 2008. “From Tehran to Tehrangeles: The Generic Fix of Iranian Exilic Memoirs.” *ARIEL: A Review of International English Literature* 39 (1-2): 7-27.

No abstract available.

Summary:

“This brings us back to that earlier reference to the ongoing shifts in volatile networks of consumption, pleasure and agency that carry memoirs as a generic bundle, and a valuable globalised commodity itself. Resonances between this literature of the Iranian diaspora and Inderpal Grewal’s recent study of multiculturalism and the production of middleclass Asian, Indian, and American subjects in the 1990s are striking. The argument that at the end of the twentieth century gender, ethnicity, and consumer identity became entangled in transnational formations suggests some of the wider ideoscapes that surface in this memoir boom. Most precisely, Grewal is interested in connections between feminism, neoliberalism, and consumer culture at the turn of this century, and the specific kinds of feminisms that are powerful enough to move across transnational connectivities now. Her conclusion that there has been a convergence amongst struggles for liberal democratic rights, consumer culture and powerful imaginaries of “America” and the “American way of life” indicate some wider influences on the generic fix of Iranian exilic memoirs. The fact that Azar Nafisi was featured as an icon in an advertising campaign for Audi cars in North America in the spring of 2004 is one sign of how exilic renarrativisation of the revolution might become available to the American dream, and so too is a *Washington Post* review of *Embroideries*: “Who’d have thought that behind Iran’s closed doors the conversation would be as wholesome as ‘American Pie’?” (Anuff). Grewal’s work opens up wider questions about memoirs travel as a commodity embedded in discourses of feminism, empowerment, pleasure, and consumer cultures in late modernity.

“The first time round, Nafisi’s *Reading “Lolita”* seemed to me singular and problematic, a powerful memoir driven by exilic and literary aesthetics. In a deliberately “lento” reading in *Soft Weapons*, I unraveled the American and English disciplinary connections of Nafisi’s highly aestheticised reading room in Tehran (2007, 372). Thinking differently, mapping the generic formulation that “fixes” a bundle of memoirs here, other perspectives emerge: more expansive, comparative, and speculative. In this frame, *Reading “Lolita”* becomes symptomatic of a kinship network of memoirs scarred by trauma and loss transferred across generations, which trades as a lucrative commodity in global networks sustained by desires for exotic orientalisms. This approach, to return to Dimock, has selected a different level of resolution, pursuing networks, bundles, and

caches of texts that exceed national and chronological literary formations to explore other horizons of interpretation. Now, as in 1979, the fix of memoirs spawned by the Iranian revolution signals intractable issues in thinking about women, feminism, and life writing across cultures, as well as possibilities for mobilising alternative ways of framing the subject" (Whitlock 2008, 22-3).

Wilson, Siona. 2008. "Destinations of Feminist Art: Past, Present, and Future." *Women's Studies Quarterly* 36 (1/2): 324-30.

No abstract available.

Summary:

"Feminism's headline-grabbing conflicts with New York City's museums have usually been addressed to straightforward equal-opportunities issues. Damning statistics about the low numbers of women artists are accompanied by photo-friendly scenes of placard-waving women. This is a mission that the Guerrilla Girls art collective has combined even more effectively with the use of theatrical costume. In January 2007, wearing their signature gorilla masks to maintain anonymity, two Guerrilla Girls took the platform at the Museum of Modern Art's (MoMA's) first-ever feminist conference, "The Feminist Future: Theory and Practice in the Visual Arts." Among the list of eminent and emerging scholars and artists present were Marina Abramovic, Ute Meta Bauer, Beatriz Colomina, Coco Fusco, David Joselit, Geeta Kapur, Carrie Beatty Lambert, Lucy Lippard, Richard Meyer, Helen Molesworth, Wangechi Mutu, Linda Nochlin, Griselda Pollock, Martha Rosler, Ingrid Sischy, Anne Wagner, and Catherine de Zegher. "The Feminist Future" was the first in a yearlong round of feminist-centered events in the art world. These have included panels at the College Art Association conference in New York organized by the Feminist Art Project; the establishment of a center for feminist art at the Brooklyn Museum with the permanent installation of Judy Chicago's monumental work *The Dinner Party* (1974-79); and two major exhibitions, *Global Feminisms: New Directions in Contemporary Art* at the Brooklyn Museum, and *WACK! Art and the Feminist Revolution* at the Geffen Museum of Contemporary Art in Los Angeles (with further venues to follow, including MoMA's contemporary art venue, P.S.I).¹ Perhaps as an attempt to remedy the atrocious record on women artists in New York's museums, these two major exhibitions of feminist-engaged art were women-only affairs.

"Following Irigaray's warning, however, we must pay careful attention to the form that feminism takes as it enters the mainstream museum world. The complicities it ends up enduring in the name of "woman" may not in fact benefit that half of the sky. Although the statistical approach is a necessary means of pressurizing museums to improve their policy on gender equality, it is a far less adequate format for presenting the more complicated issues of sexual difference and artistic representation. Before actually viewing these two ambitious exhibitions and attending MoMA's inaugurating conference, I had hoped that the nearly four decades of feminist art, art history, and theory taken up there would assert themselves with a degree of intensity and complexity that would

knock me off my feet. Alas, they did not. Perhaps this is an overly tall order, considering the framing dates for the two exhibitions and MoMA's infancy in matters feminist. To be sure, certain occlusions and limitations became visible to me immediately” (Wilson 2008, 324-5).

Wong, Wendy Siuyi, and Lisa M. Cuklanz. 2002. “Critiques of Gender Ideology: Women Comic Artists and Their Work in Hong Kong.” *Journal of Gender Studies* 11 (3): 253-66.

Abstract:

Comic books in Hong Kong have traditionally been produced primarily by male artists for male audiences. Over the past 30 years of comic history in Hong Kong, only three works have been critical of dominant gender ideology. This paper examines these works and their varying approaches to gender politics in Hong Kong. It argues that these artists made use of a creative strategy that took into account the rapidly changing historical context and female audience to create messages that rejected dominant culture while also either subtly or directly questioning source elements of dominant gender ideology. In the 1960s and 1970s, the fashionable and at times frivolous imagery of Lee Wai-chun's 13-Dot Cartoons gave a newly emerging group of young women workers and students a confident feminine heroine and model of modern womanhood. In the late 1980s, the direct critique of Chan Ya capitalized on a moment of political insecurity to briefly introduce her unattractive but insightful characters and outsider perspective. Finally, in the late 1990s, Lau Lee-lee's self-proclaimed feminist work has combined a subtle and at times ambiguous style with shocking, taboo, and intensely personal themes, bringing them directly into the political realm. (*Abstract from original source*)

Wu, Chin-Tao. 2007. “Worlds Apart: Problems of Interpreting Globalised Art.” *Third Text* 21 (6): 719-31.

No abstract available.

Summary:

“Since the late 1980s, and coinciding with the end of the Cold War, there has been an influx of artists onto the international art scene from countries whose histories and national contexts are not necessarily familiar to the rest of the world. This process has undoubtedly been accelerated by the globalization of the art world. The appearance of such artists in international art exhibitions, especially biennials, has created a set of new problems in the understanding and interpretation of their works. The historical and social contexts to which their works specifically refer are not always immediately understandable to a public not already familiar with the cultures in question. This paper aims to investigate some of the different sorts of distance that separate the viewer's reception of visual artworks from the circumstances of their creation across different cultures and locations in a globalised environment” (Wu 2007, 719).

Zabel, Igor. 2001. "Women in Black." *Art Journal* 60 (4): 16-25.

No abstract available.

Summary:

"The photographic self-portraits of Shirin Neshat in which she appears in the role of a "veiled" Muslim woman, often with a gun, and with parts of her body covered with written text invoke well-known media clichés of Oriental culture and their established, although not necessarily unambiguous, meaning.' In the Middle East., the image of a covered woman is one of the most ubiquitous signs for contemporary Islamic fundamentalist societies.

"The "woman in black"-so heavily laden with stereotypes and fantasies-is the figure Shirin Neshat uses as the central motif in her photographs. She does not try to purify the image of its role as signifier for the otherness of the Muslim world. Such an attempt would necessarily fail, since the image itself is inseparable from this connotation. She does quite the opposite: she simulates it, making us aware of its constructed, artificial nature.

"Neshat makes explicit the ambiguities of the stereotype-for the covered woman has different meanings, according to context. But in every context, she is also the generic Muslim woman, who represents our Western notions of the "Orient" and "Islam," or perhaps "Iran." It is challenging- especially for the Western observer, whose image of the Muslim world is generally based not on experience but on media cliché is-that Neshat does not replace existing stereo- types with more "accurate" representations; instead, she uncovers the multiplicity of possible meanings embedded in them (Zabel 2001, 17).

Zine, Jasmin, Lisa K. Taylor, and Hilary E. Davis. 2007. "Reading Muslim Women and Muslim Women Reading Back: Transnational Feminist Reading Practices, Pedagogy and Ethical Concerns." *Intercultural Education* 18 (4): 271- 80.

No abstract available.

Summary:

"This special issue of *Intercultural Education* traces its origins to a conference panel examining the reception and teaching of Azar Nafisi's 2003 memoir *Reading Lolita in Tehran*. In mid-2004 when the panel was conceived, Nafisi's text was the most popular among an explosion of memoirs, novels, nonfiction and children's literature by and about Muslim and Arab women being enthusiastically marketed and consumed in North America. The papers on this panel focused on how Nafisi's text was being taken up within an Islamophobic global context in which Muslim women were increasingly the subject of neo-Orientalist pity, fear and fascination produced through a complex nexus of societal and imperial aggression. Now in 2007, the surge of writing and cultural production by and about Muslim and Arab women continues—texts which both

challenge and perpetuate the currency of Orientalist writing and representation. Within the context of the current global and geo-political landscape and the 'war on terror,' competing imaginaries—Western imperialist, Orientalist, imperialist feminist as well as transnational feminist, anti-colonial and Islamic—form a contested terrain of knowledge production upon which the lives, histories and subjectivities of Muslim women are discursively constituted, debated, claimed and consumed through a variety of literary, academic and visual forms of representation” (Zine et al. 2007, 271).