

AMERICAN WOMEN

THE INFINITE JOURNEY

GROUP EXHIBITION

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La Patinoire Royale | Galerie Valérie Bach, Bruxelles



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PROLOGUE

par Valérie Bach et Constantin Chariot

Cassi NAMODA,
MARIA'S FIRST NIGHT IN THE CITY, 2019
Peinture acrylique sur toile, 152 x 177 cm
Acrylic on canvas

La présente exposition est le fruit d'une rencontre amicale avec la journaliste française Marie Maertens, spécialiste de la création nord-américaine et commissaire d'exposition. Par sa parfaite connaissance de cette scène bouillonnante, particulièrement féminine, elle nous propose un voyage dans la création plastique des années 60 et suivantes, résultant de l'activisme féministe qui s'affirme toujours plus, dès ces années, en Amérique du Nord. Cette résistance associe alors à la critique d'une société fortement en proie à l'archétype machiste du cow-boy, celle pour les droits civiques et contre la guerre du Vietnam.

Admiratives de femmes libérées et d'auteures féministes telles Gloria Steinem, ces femmes artistes s'emparent toutes de cette lutte pour l'émancipation et de cette quête d'égalitarisme qui trouvent, aujourd'hui encore, une grande résonance dans les Etats Unis contemporains, tiraillés par les nouveaux questionnements liés au genre, à l'homosexualité et à la transsexualité, le tout repris sous l'appellation « Queer ».

Cette exposition se veut donc le manifeste de cette mouvance incarnée par de toutes jeunes femmes, qui donnent à voir et dénoncent un monde toujours aussi 'genré', séparant les sexes par les visées autoreproductrices des schémas sociétaux, notamment familiaux.

Dans notre monde qui remet en cause l'archaïsme patriarcal visant au contrôle de la procréation, depuis des millénaires, ce que ne dicte d'ailleurs pas la nature mais qui relève davantage d'un fait culturel occidental, cette exposition s'assume donc comme une véritable posture de ce militantisme américain, qui tranche avec les conceptions européennes sur les mêmes thèmes. Ceux-ci,

pour être toujours actuels, connaissent en Europe une plus longue et pacifique histoire, non sans un même cruel manque d'efficacité. Le qualificatif d'« infini » n'indique-t-il pas, finalement, l'interminable quête que celle-là, jamais aboutie, démontrant le chemin en marchant, plus que ne cherchant à atteindre un but ultime ?

Ce qui distingue l'Amérique de l'Europe sur cette question est sans conteste la violence et la radicalité par lesquelles s'expriment ces combats contre l'oppression et la discrimination sexuelles. L'Europe qui en fut le berceau, dans l'entre-deux guerres déjà, a moucheté son fleuret, là où les américaines manient toujours le colt.

Cette exposition s'inscrit également dans la résonance de la programmation de la Patinoire Royale | Galerie Valérie Bach en ce qu'elle fait la part belle aux artistes femmes, traversées plus que quiconque par les problématiques actuelles de la féminité, de la maternité et de la création.

Nous remercions Marie Maertens pour son implication personnelle dans ce projet. Au-delà des découvertes artistiques dont il nous enrichit, gageons que ce « Voyage Infini » trouvera un écho dans les consciences belges et européennes.

PROLOGUE

by Valérie Bach and Constantin Chariot

This exhibition is the result product of a friendly exchange with Marie Maertens, a French journalist and curator, specialist in North American art. With her vast knowledge of this exuberant and particularly feminine scene, she takes us on a journey through the art of the 1960s and beyond, resulting from the feminist activism that continues to assert itself in North America. This movement joins in with the criticism of a society deeply entrenched in the stereotype of chauvinist cowboys, fighting for civil rights and against the war in Vietnam.

As admirers of those liberated women and feminist writers like as Gloria Steinem, all these women artists are taking on the fight for liberation and the search the struggle for emancipation and the quest for equality that still has tremendous importance in the United States today, now pushed in new directions to challenge gender, homosexuality and transsexuality, all labeled under 'Queer'.

The purpose of this exhibition is to articulate this movement embodied by very young women, who allow us to see and denounce a world that is still so "gendered", where the sexes are separated by the self-reproducing designs set out in the scheme of society in general and family in particular.

In our world that calls into question an archaic, patriarchal system, one that has been aimed at controlling procreation for thousands of years, which is not determined by nature but more by western culture, this exhibition takes on the true position of this American activism, in sharp contrast with European attitudes on the same theme. The latter have had a longer, more prosperous background in Europe to this day, although there is also a sad lack of great efficiency. The word 'infinite' certainly describes this one continuous, never-

ending quest, suggesting the path to be taken, instead of trying to achieve the ultimate goal?

The difference between America and Europe is undoubtedly to be found in the level of violence and radical expression in the fight against oppression and sexual discrimination. Europe, the place where it all started sometime between the two World Wars, fences around the issue, while the guns were brought out by the guns.

This show is part of the program strategy at La Patinoire Royale | Galerie Valérie Bach, showcasing predominantly female artists, who are influenced by femininity, maternity and development subjects than anyone else.

We would like to thank Marie Maertens warmly for her personal involvement in this project. We hope that going beyond the enriching experience of artistic discovery, 'The Infinite Journey' will resonate in European and Belgian minds and conscience.



AMERICAN WOMEN, The Infinite Journey

Thelma ALLEN, Julia CURTIS, Sara CYNAR, Angela DUFFRESNE,
Linda HEWITT, Lisa HOLLOWAY, Inez ISA, Mary HULL, Annabeth LINDNER,
Amy LINCOLN, Carol NAKODA, Madelon REED, Martha RICHLIN,
Carolee SCHNEIDER, Kim SMITH, Nancy SPED, Orlene STRACE,
Christie WISE

The Infinite Journey, which takes its title from the 1938 novel *The Infinite Journey* by Helen Hunt Jackson, is a collection of 100 artworks by 100 women artists, spanning the years 1800 to 2020. The exhibition is a celebration of the contributions of women artists to the American art world, and a reflection on the challenges they have faced throughout history.

The exhibition is divided into three sections: the first section, 'The Infinite Journey', features works by women artists from the 18th and 19th centuries, including the portrait of a woman by the artist. The second section, 'The Infinite Journey', features works by women artists from the early 20th century, including the portrait of a woman by the artist. The third section, 'The Infinite Journey', features works by women artists from the mid-20th century to the present, including the portrait of a woman by the artist.

The exhibition is a celebration of the contributions of women artists to the American art world, and a reflection on the challenges they have faced throughout history.

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AMERICAN WOMEN, THE INFINITE JOURNEY

by Marie Maertens

Marie Maertens is a journalist, art critic, and free-lance curator, based in Paris and frequent resident of New York. She has opened up numerous dialogues between the American and French scenes and has already addressed the evolution of gender and feminism for the exhibition "Le Quatrième Sexe" at Le Coeur gallery, Paris in 2017.

**AMERICAN WOMEN,
THE INFINITE JOURNEY, 2020**

Vues de l'exposition, Espace Grande Nef
Exhibition views

In the late 1960's in the United States, at the heart of the second wave of feminism, the journalist Gloria Steinem distinguished herself from her male and female colleagues working on the women's cause through her cross-layered research. She was thus placing on the same level the different minorities and layers of discrimination, whether they were of a sexual, racial or class nature, before this question of category appeared in the following decade. While the war in Vietnam was drawing to an end, consciences were released and citizens were taking to the streets. The publication of her biography *My Life on the Road* in 2015, available in French from 2019 under the title *Ma vie sur la route*, has accompanied, incidentally or not, a resurgence of these same themes in an emerging generation of artists.

In the art field, Martha Rosler, Nancy Spero or Annette Lemieux have, for many decades, been questioning the interaction between the public and political sphere and the private domain, notably that of women in the home. Today however, reflection on the construction of a collective memory is again gripping our attention, as in the work of Leslie Hewitt or Iman Issa. They both make us reflect on the porosity between the intimate and socio-political, particularly during this era of galloping globalization. How can we analyze and interpret language, art or history in terms of our family roots, culture or sex? How do we shape our identity or gender? Here there is a transition going from Carolee Schneemann and Mary Kelly to Macon Reed, Sara Cwynar and Chloe Wise. How then do we regard the body of a woman? In turn an object of desire, curiosity, fear, even exotic as in the context of colonial oppression or evidence of passing time when set in the tradition of vanities...these different perspectives are analyzed and embraced by Cassi Namoda and Theodora Allen. But the body, this envelope, is

as much of the mind as of the flesh, source of eroticism and unfeigned pleasure. Loie Hollowell, Julie Curtiss and Amy Lincoln explore this, asserting a sensitive feminist commitment, without rejecting the attraction of aesthetic form, along the lines of Kiki Smith. In these times when the codes linked to instruments of power, privilege and archetypal figures are being taken apart, the eighteen artists presented at La Patinoire Royale confront these themes freely, through painting, drawing, photography, photomontage, video or installation, in order to further the dialogue. For two years on from the start of the movement #MeToo, a new conception of desire and consent is emerging. This process is in keeping with the policy of La Patinoire Royale, which has strongly supported women artists ever since it opened.



ARTISTES EXPOSÉES EXHIBITED ARTISTS

**THEODORA ALLEN
JULIE CURTISS
SARA Cwynar
ANGELA DUFRESNE
LESLIE HEWITT
LOIE HOLLOWELL
IMAN ISSA
MARY KELLY
ANNETTE LEMIEUX
AMY LINCOLN
CASSI NAMODA
MACON REED
MARTHA ROSLER
CAROLEE SCHNEEMANN
KIKI SMITH
NANCY SPERO
ODESSA STRAUB
CHLOE WISE**

INTERVIEW WITH THEODORA ALLEN

Theodora Allen was born in 1985 in Los Angeles. She holds an MFA in painting from the University of California, Los Angeles, a BFA in painting from Art Center College of Design, Pasadena, CA, and has completed a residency at Skowhegan School of Painting and Sculpture, Skowhegan, ME. She lives and works in Los Angeles.



Theodora ALLEN
SHIELD (PRICKLY LETTUCE), 2018
Peinture à l'huile et aquarelle sur lin, 66 x 51 x 3 cm
Oil paint and watercolor on linen

In the *Monument and Shield* series, which we exhibit at La Patinoire Royale, you use allegories from the Middle Ages through to the 19th century. It's a symbol of time between past and future. Could it be read also as a metaphor of the different ages of life?

I'd been thinking about the history of playing cards and the motifs from a few allegorical card games in particular - how the symbolic value has remained relevant. The *Monument* paintings reference a suite of emblems that have been in use for many centuries and are still quite popular today, though the purpose of the game has shifted over time. Though anachronistic (the sword, for example), the symbols are considered to be analogs for the human condition - a condition that, arguably, hasn't changed much either. A shield for protection, a cup to replenish, a weapon to fight...

Do you also mention the Middle Ages with reference to the very present roles of witches? And how does the symbolic representation of women appear in your paintings?

My aim is not to restore context to ancient ideas or principles - all of it should be looked at through the lens of our 21st century concerns. I am, however, interested in transporting the viewer *elsewhere*, and some of the visual references that I look to involve historical moments where artists pulled the past up to meet them. An action that points to the chaos and tumult of the present or a remin-

der of the cyclical nature of everything, an examination of the remains, or perhaps a blueprint for a future utopia.

The emblems in the paintings are depicted as fragments of figural sculpture - ruins that point to their role in a historical past. The plants in the work share in that historical past, but in contrast, they continue to be redefined through time and ideology. They've been recorded on the walls of ancient temples, in early herbals and medical guides, they are ceremonial sacraments in indigenous cultures, and a couple were key figures in the late 20th century *War on Drugs*. Most recently we see a burgeoning reinvestment in the medical and therapeutic values of many psychoactive plants. In other words, the shifting culture around plants and how they are used means they are recast from time to time as sinners or saints; it's a perpetually evolving world of horticulture meets counter-culture.

What are your sources?

The images in these paintings were gleaned from a variety of sources - early pharmacopeia, botanical illustration, modern field guides and photos that I took on walks. Not all of my work is so heavily involved in research though; I'm equally invested in making work that relies on introspection, internal logic, and feeling. There's an ebb and flow.

Why do you use this near monochrome palette? And how do you work your oil and watercolors?

There is a layer of watercolor in this series that I applied as an underpainting. It's essentially a liquid spill where the evaporated medium has dried as an irregular stain, the concentric circles of which are visible from beneath sheer layers of oil paint. The weather conditions on the day of the spill dictate the shape, and becomes a record of time in and of itself. The painting process grew out of experimentation, and it's a practice that continues to evolve. For these oil paintings, I applied and removed layers of opacity in order to contain/preserve/reveal areas of luminosity, found in the white of the ground (the blank

canvas). The process highlights various formal dualities, especially in terms of surface wear and clarity of image. Light and dark, presence and absence, the action of defining and dissolving the picture plane, ultimately confirm the evanescence of the subject. The monochrome blue color is a strategy for creating distance.

Highlighting essentialism and the human condition, are your works contemporary vanitas?

I don't think of them as operating within the tradition of any past genre in particular - assigning one limits the potential for new and different meanings and relevance. There are allusions to symbolic conventions in the work, mostly in the form of markers and methods for measuring time, and in that way facets of the work resonate with the language of vanitas painting. In the imagery there are often allusions to the concept of eternity that counter the ephemeral...the balance between the two is something that I strive for, and in that way they depart from the genre.

You play with archetypal imagination. Would it be over interpretation to make this a link with the vision of women in the 21st century?

I'm not sure that I know what the vision is that you are referring to, but I don't think of the work that I make as particularly gendered. Once these distinctions are dissolved, and the emphasis lies on the work and not the personal biography, there will be a leveling of the playing field for the first time ever. That leveling would be a victory for women and for art. Not great female paintings - just paintings.



Theodora ALLEN
MONUMENT, NO. 1, 2018

Peinture à l'huile et aquarelle sur lin, 170 x 145 cm
Oil paint and watercolor on linen



Theodora ALLEN
SHIELD (HENBANE), 2018

Peinture à l'huile et aquarelle sur lin, 68 x 66 x 3 cm
Oil paint and watercolor on linen



INTERVIEW WITH JULIE CURTISS

Julie Curtiss was born in 1982 in Paris. She studied at the l'Ecole Nationale Supérieure des Beaux-Arts in Paris, the Art Institute of Chicago and the Hochschule für Bildende Künste, Dresden. Her works are in the collections of LACMA (Los Angeles), the Bronx Museum of the Arts (New York) and the Walker Art Centre (Minneapolis). She lives and works in New York.



Julie CURTISS
SNAKE BOOT, 2019
Gouache sur papier, 26 x 36 cm
Gouache on paper

How does your work relate to feminism and questions of identity?

To start with, my gouaches and paintings are part of my own narrative, so of course they relate to women and identity, but from a very personal viewpoint. I don't want to focus solely on these themes and, inversely, I prefer to remain fairly ambiguous and offer an open interpretation. I combine what I observe in daily life with what is present in my subconscious. I'm very interested in the typology of Carl Gustav Jung's archetypes, notably that of the woman in the home in the 1950's and 1960's. As these subjects occupy a lot of cultural space in films and series, it could be considered that I appropriate them in an indirect way and use them in a new manner, referring to my own experience or to art history.

At the center of this triple culture of yours—Vietnamese, French and American — how vital are the references to art history?

It's true that my work is half way between a number of elements. Having grown up in Paris, I have looked a lot at the French artists of the 19th and 20th centuries, mainly those I discovered at the Musée d'Orsay, when a child. I fell in love with Impressionism, Romanticism, then Surrealism, while my father, who is of Vietnamese origin, took me to his country of birth, where I was able to observe another means of representation of a visual language. As an adolescent I also devoured mangas and comic strips, which influenced the question of narration. In fact I

always include the illusion of a common thread and story, even if they deliberately go somewhat round in circles... Then, coming to the States in 2006, I got a culture shock! Even the superficiality of a consumer society attracted me visually, as did the image that women either project or hold of themselves, very prominent in my work.

Hence the omnipresence of long nails, hair or high-heeled boots and shoes? We can relate this esthetic look to the *Mad Men* series, can't we?

Precisely, and while the beauty ideal in France is natural, in the States it is necessary, even well brought-up, to show that you've made an effort or that you have tried. Which pushes the esthetic further, even to an artificial level, that goes right back to the 1950's, a time when the diktats of consumer society were also beginning and when the power of advertising can be found behind many clichés.

Why do you never represent faces?

If I showed them more when I was starting, I don't want to impose a specific interpretation to my subjects, wanting people to be able to project themselves. I prefer to pass on signs and stimulate the onlooker so they can reconstruct a portrait, a narrative or profile for themselves, like a puzzle. It is interesting to observe a scene or a person, without being looked at in return. It's a sort of unbridled voyeurism that can be indulged in, with impunity, which involves the idea of taboo or a certain tension. I like this passive-aggressive side in which the painting doesn't communicate with the viewer. I work with the idea of luring but also of distancing, and I accept that the work might remain a bit mute or closed...

Is the fact that you have to approach the work accentuated by the smaller scale of drawing?

Working on paper remains essential to what I want to do and gouache is an illustration technique that really allows you to go into detail. When I construct my works, I work a lot from imagination, sometimes I make different copies,

and then I go from drawing to painting.

You deliberately employ a formal, quite restrained vocabulary, which evokes archetypal images of women, but aren't you also going beyond the question of gender?

At one time I did in fact want to reduce my vocabulary, in order to concentrate on a few reusable elements, rearranged and redefined as close as possible to a subject that you never see in its totality. Restricting my field of vision creates a more sustained energy. As for focusing on the representation of woman, this was as much a formal decision as one of subject matter, as if you put a male figure and a female one on the same canvas, the dynamic changes into something else. I identify more with a work of reflection and self-examination. However the hands I depict are not feminine and sensual but very aggressive and broad, bringing a sexual ambiguity... I like to induce a certain provocation... of a psychological nature.



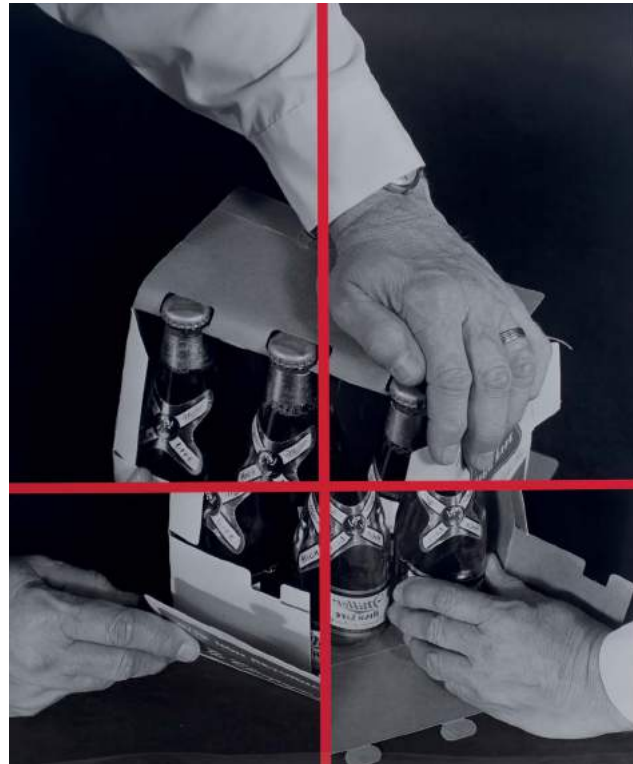
Julie CURTISS
CEINTURÉE, 2019

Gouache sur papier, 30 x 23 cm
Gouache on paper



SARA CWYNAR

Sara Cwynar was born in 1985, in Vancouver, BC, Canada. She holds an MFA from Yale University, New Haven, CT; a Bachelor of Design from York University, Toronto, ON, Canada; and studied English Literature at the University of British Columbia, Vancouver, BC, Canada. Cwynar's works are in the permanent collections of the Guggenheim Museum, New York; MMK Museum für Moderne Kunst, Frankfurt; SFMOMA, San Francisco; Centre Pompidou, Paris; Art Gallery of Ontario, Toronto; Minneapolis Institute of Art; Dallas Museum of Art; Milwaukee Art Museum; Fondazione Prada, Milan; Kadist Art Foundation, San Francisco; Zabłudowicz Collection, London; Nerman Museum of Contemporary Art, Kansas City; FOAM Photography Museum, Amsterdam. She lives and works in New York.



Sara CWYNAR
HANDS (PHOTOGRAPHED BY GRAPHICS STUDIO, MILWAUKEE), 2019
Impression chromogène montée sur aluminium, 133,5 x 108 cm
Chromogenic print mounted to aluminum

Through photography, Sara Cwynar has created a universe with reference to literature and philosophy, in which she examines the power of the image. In analyzing that of mass media, she follows Martha Rosler, next to whom this Canadian-born artist is exhibited in *American Women*, *The Infinite Journey*. How is an image created? What is the inherent meaning of a photograph, and how should we interpret the use of clichés? Sara Cwynar is immersed in the writings of Jean Baudrillard, Roland Barthes, Walter Benjamin and Ferdinand de Saussure and in the realm of fiction, novels by Milan Kundera.

Jean Baudrillard studied the theory of objects and the systems of media and communication; coming from a rural background himself, he analyzed how an image is received according to the social environment. His writings were distributed throughout the United States by the publisher *Semiotext(e)*, who also translated the work of Roland Barthes. Jean Baudrillard developed the thinking of Ferdinand de Saussure, precursor of structuralism and how subjects or objects are defined by their absence. In both examples of the photographs in the exhibition, men's hands are shown opening a pack of beer – a caricature, which deliberately plays on the fetishes of both sexes – thus giving rise to questions about the presence, role and status of the woman in the home. Taking images found on eBay from an old photo studio in Milwaukee, Sara Cwynar, a trained graphic designer, dissects and reassembles them, repurposing their meaning, with an obvious touch of humor. In addressing the passing of time and blurring its borders, she also evokes the end of a utopia and the failure of a promise: that of the 1960s, when the consumer society was born. This was the United States, in the middle of the Vietnam War, when at the same time the middle classes were increasingly gaining access to the pleasures of supposedly essential products, enhanced by the advertising that was on the rise and stigmatizing difference between men and women. This was the era of *Mad Men*, the extreme roles of the sexes, accentuated by mass media.

Sara Cwynar concentrates on the deceptiveness of an image. From the vantage point of many decades later,

she wants to show the decline in the powers of seduction, and the fact that glamour can lose its shine. Particularly true in the Internet age, she tells us that we are being given images that are for the most part idealized, where disagreeable truths have been smoothed over and where political and economical systems of control are hidden. She also shows that fashions pass, adopting a fictional, narrative approach in her work, while referring to the disciplines of theory. In 2013 she published her book *Kitsch Encyclopedia, A Survey of Universal Knowledge*, bringing together writings by her favorite authors as well as her own – there is an evident connection with *Mythologies* (1957) and *Camera Lucida* (1980) (in French: *La Chambre Claire*, 1979) by Roland Barthes, and also with *The Work of Art in the Age of Mechanical Reproduction* (1935) by Walter Benjamin. Sara Cwynar's work is open to multiple interpretations and reworks concerns that are of importance to Martha Rosler; for this reason it has been chosen to place her in the exhibition next to Martha Rosler's work *North American Waitress, Coffee Shop, Variety* of 1976. These works emphasize the interconnections between public and private spheres and how the outside world permeates into the universe of the American woman at home. Sara Cwynar is deeply interested in the way we live and feel the effect of capitalism, especially women's experience and particularly now, after the birth of the movement #MeToo.



Sara CWYNAR
HANDS II (PHOTOGRAPHED BY GRAPHICS STUDIO, MILWAUKEE),
2019

Impression chromogène montée sur aluminium, 133,5 x 108 cm
Chromogenic print mounted to aluminum



INTERVIEW WITH ANGELA DUFRESNE

Angela Dufresne was born in 1969 in Hartford, Connecticut. She received a BFA in 1991 from the Kansas City Art Institute and an MFA from the Tyler School of Art, Temple University, Philadelphia, in 1998. Her works are in the collections of the Hood Museum of Art, Dartmouth College, Hanover, Kemper Museum of Contemporary Art, Kansas City, Museum of Contemporary Art, San Juan, Puerto Rico, Nerman Museum of Contemporary Art, Overland Park, KS, and Rhode Island School of Design Museum, Providence, RI. She is currently Associate Professor of Painting at Rhode Island School of Design. She lives and works in New York.

Have you always thought of yourself as a feminist artist? And what does this mean for you?

I was raised in a family that cringed at the mention of the word feminist so it was difficult for me to call myself a feminist early on. The mere sound of the word sent shivers to spines and bile into the throats of the men and women of my lineage. By the early '90s I became autonomous as a woman and artist by embracing the works of feminist artists and activists from the late '80s when I entered into art school. This embrace affected a hard severance from all things that were supposed to offer me security and a sense of community. All those promised securities failed on every front to do so and only supported the patriarchal structures. So my work and its irreverent tendencies at its core, is born out of this severance with the patriarchal tradition and familiar structures that failed me so profoundly, and has failed so many of us culturally for so

long. To survive in the given structure meant not to be gay, I was in fact sent to corrective therapy, not expect to thrive economically or intellectually. But I didn't want to survive — I wanted to live.

This sense of autonomy from cultural norms has allowed me to create images that embody contradictions, articulate difficult ideas around sexuality, history and gender. Acknowledging that today I identify first as a feminist, then a woman and then as an artist, respectively. I simply wouldn't be an artist with the intense urgency my work demonstrates, had I not first been a woman who needed to be a feminist to be liberated from structures that would rather sublimate my desires, dis-empower me politically and economically. All these conflicts I have converted into the forces that drive my work, without them I would be just another cultural producer. The lens of feminism and intersectionality has further made me capable of perceiving and empathizing with perspectives unfamiliar to my specific experiences.

What was the art scene when you started in the '90s?

I lived in Minneapolis in the early nineties, then San Francisco during the height of the AIDS epidemic. A lot of the work in SF was conceptual or heavily didactic identity based work, there wasn't a lot of space or time given to painting, especially painting that was as materially focused, or formal, as it was engaged with narrative as mine was, though I did partake in some great shows at the Lab

Gallery and the programs at the Headlands Center. Basically, the groundwork hadn't been done yet for feminist painters who used representational strategies to gain access to institutional support —notice I didn't use the term figuration, as an intellectual the binary of figurative versus abstract is absurd to me. Once one understands critiques of representation, the difference between recognizable and abstract images are conflated as all images are part of the rubric and matrix of representations, subjectivities and power structures, abstract or not. I chose to use images because my class background and Catholic upbringing have formed me in such a way that I access meaning, political and emotional, via the pictorial. But I understand those meanings not as representational but as articulations or abstractions, confluences of forces that exist beyond the image. It is this awareness of the feminist critique of the subjectivity of the modernist project, white and male oriented, that have carved out the space for artists like me to operate from. So now the access is becoming available to artists outside the grand narratives, to create works that categorically don't exist in art history as it's been written thus far, save for a few examples, Claire Colebrook, Griselda Pollack, Linda Nochlin, Lucy Lippard's "Overlay" book being a profound influence on how to structure aesthetic understanding in radically a-temporal ways.

Which kind of women do you want to represent? Stereotypes... active women, mothers...

I have painted many friends who are activists in my community through portraiture for certain, to transmit through the paintings some of the spirit of kinship, vulnerability, agency and engagement. I don't deal in stereotypes, whether I am depicting a monstrous figure or a mother-like character, I am always trying to forge figures that embody the contradictions I find most interesting in people, and women especially. I try to strike a balance between the overtness, obscenity and vulnerability, fearfulness and fearlessness, agency and powerlessness, beauty and awkwardness. Register that unstable beauty and ambivalence that pulsate through a person as they try to live.

Why have you painted so many actresses? What importance do they have for you?

Great actresses like Gena Rowlands or Greta Garbo, Juliette Binoche, Isabelle Huppert, Hannah Schygulla, even Dolly Parton, all have taught me how to see and find the power in these contradictions, so I love them and paint them to learn and observe human frailty and power.

Your painting is quite expressionist. Is this a means of staking your position in a male territory? (If we think about the tradition of abstract expressionism and the fact that in the '70s women artists deliberately chose to use other media)...

I used to think about all those things a lot- I don't so much anymore- I just try to paint what I feel needs to be looked at with more care and attentiveness, this lived ambivalence. I paint what I think is important and what are the most useful images that exist out there, for us to see life more meaningfully and for what it actually is really like. I am of course very indebted to the American AbExers, but their project isn't mine, and it is not of this time as far as I'm concerned, nor do I build my project on the corpse of that movement, I think my work is more singular and non-linear than that. I am also not interested in liberating painting from whatever formal traps it carries with it or innovating it from its frame. I enjoy, celebrate its containment as an indexical non-reality. I'm as influenced by pop- artists and the Pictures Generation artists as the AbEx legacy, and the appropriation artists that were so influential during my emerging years. My project has been to fuse these supposedly contradictory approaches to art. I think today these contradictions, these historical messes, are being more celebrated as legitimate ways of responding to life and the legacy modernism(s). I think the way we can innovate painting is through this hybridity, not by ruptures like drips or different strategies of appropriations, so it's a great time to be an artist working in painting. The touch and gesture in my work is certainly performative and linked to the visce-

ra of painting that was innovated with the abstract artists of the 20th century but I think just as much about Renaissance Italy and Disney as I do Joan Mitchel. Painting is about touch and intimacy, I am deeply committed to tactile bodylines as something painting and nothing else can do. I use imagery because for me that tethers the gestural marks to something beyond them, to the dialectics of images, lifting them out of a strictly expressionistic effect.

But you use figurative painting and sometimes on large formats. Is this also to impose your point of view more easily?

Yes – absolutely - I want them to take up space and to be able to make a person aware of seeing – of feeling their eyes move over the pictures. They're large to make a viewer be in the room with the figures that are their size, their kin, as though they're looking at a history painting or a film projected large. I want people to become intensely aware that they are looking at something designed and crafted to be looked at, scale helps orchestrate this relationship. Smallness can do this as well, I work in every scale imaginable so as to heighten my sense of seeing and improve my resources for responding to images. Having variable resources for spatial cognition, or scale, allows me to place viewers into images in a multitude of ways. The size of a painting is another way it engages in the mechanisms of representation, so I am intensely engaged with how scale alters what a painting can do.

How do you dialogue between the female artists, who, in the '60s, aimed to influence the cultural conversation around gender equality through their artwork?

The ways Carolee Schneemann used her body to cut into spaces and draw attention to the apparatus and enclosures around the body of women was irreplaceable for all of us. But also her willingness to express female pleasure, without her I wouldn't be making the work I do. But also Alice Neel, and her raw honesty and ambivalence to her subjects is paramount. Joan Brown doesn't get talked about nearly enough, shifting from a reliance on AbEx

to quotidian realness in those crazy works in the '70s-shifting styles and subject matter from tired American formalism to subjective, often greeting card aesthetic was a huge influence on me, I have gleaned so much from her adventurous work. All of these women paved the way for appropriation, the interrogation of subjectivity, and the post-structuralist approach I deploy to painting. Again, where contradictions can live in a strange status of harmonious chaos, that can't be discerned easily as a particular narrative or expression, though the pictures have all those potentials.

Your painting is also linked to the classical European tradition. Could you explain why and to which painters in particular?

I did mention this above, but it's important to me that painting isn't a 100 year old art technology – it's thousands of years old, and as I don't think of time so much as linear, especially when I'm painting, there is no reason why I wouldn't want to think about Il Sodoma, Van der Weyden, Van Eyck or da Messina while trying to reenact Gena Rowlands from a Cassavetes film still- the tools are there in those artists' works just as much as they are here now, maybe even more so. Those painters had profound psychological insight, ruthless craft, and relentless ambition, all traits that possess and drive me.



Angela DUFRESNE
GENA ROWLANDS, 2019

Huile sur toile, 23 x 30 cm
Oil on canvas



Angela DUFRESNE
HANNA SCHYGULLA, 2014

Huile sur toile, 23 x 30 cm
Oil on canvas



Angela DUFRESNE
LOVE STREAMS, 2015

Huile sur toile, 162 x 81 cm
Oil on canvas

LESLIE HEWITT

Leslie Hewitt was born in 1977 in New York. She studied at The Cooper Union, at New York University (where she specialized in Africana Studies and Cultural Studies) and then at Yale. Her work is found in the collections of many institutions such as the Brooklyn Museum of Modern Art, Fondazione Giuliani in Rome, Los Angeles County Museum of Modern Art, Museum of Modern Art, Perez Art Museum, San Francisco Museum of Modern Art, Solomon R. Guggenheim Museum, Walker Art Center... She lives and works in New York.

For this exhibition at La Patinoire Royale, Leslie Hewitt decided to show some of the works from her series *Riffs on Real Time*, alongside installation and sculpture. With her use of meticulous composition, the artist pursues the different themes in her work relating to post-industrial America and the civil rights movements. Integrating personal snapshots and found photographs, she questions our heritage received through education and the social and political context. Addressing the legacy of post-colonialism in some of the pieces, she calls into question the history of art and the power of different mediums, creating an oeuvre that can be read on multiple levels. In her found images – taken from magazines or gleaned from family albums – Leslie Hewitt is looking not only at their initial significance, but also at how they might be seen and interpreted decades later. What is the meaning of these images that represent a context, often with a social or political dimension, once they have been taken out of context and presented in a museum or gallery? As some critics have already said, she can be placed in the tradi-

tion of American conceptual photography, with Taryn Simon, John Baldessari or Allan Sekula, seeking to give objective evidence of the past in order to analyze how collective history might be constructed.

In the exhibition *American Women, the Infinite Journey*, yet more connections can be made, linking with the artists of the second feminist wave. The 1960s saw the beginnings not only of the political conscience that is evident in the works of artists such as Nancy Spero and Annette Lemieux, but also the examining of how the public sphere interferes in the private domain, as seen in much of the work of Martha Rosler. These women were using photography for its documentary role, at the same time exploring dissonance and dissociation when combined with beautiful images belonging to the American dream. This also allowed them to distance themselves from the overly masculine tradition of oil painting, symbolized by the creators of abstract expressionism. Leslie Hewitt also brings a fresh approach to the minimalist movement through her work in monochrome and sculpture. Holding her ground in this tradition, she then, through her own analytical investigations, takes a step away from the position of the founders of the 1970s. It is possible to go further back in history to the beginnings of abstract art and constructivism, which was also very masculine, as posterity has retained the name of Alexander Rodchenko more than that of Varvara Stepanova, however we are confronted with a geometric form that is the very essence of minimal art. Standing before Leslie Hewitt's piece *Untitled* (2018), it is impossible not to think of Carl Andre

and the precision of his floor installations, at the same time the controversy surrounding the unexplained death of his wife Ana Mendieta comes to mind. While working on the relationship between gender and the sexes, her career came to a brutal end, followed by the swift acquittal of her husband, which continues to cause anger among feminists and those committed to justice.

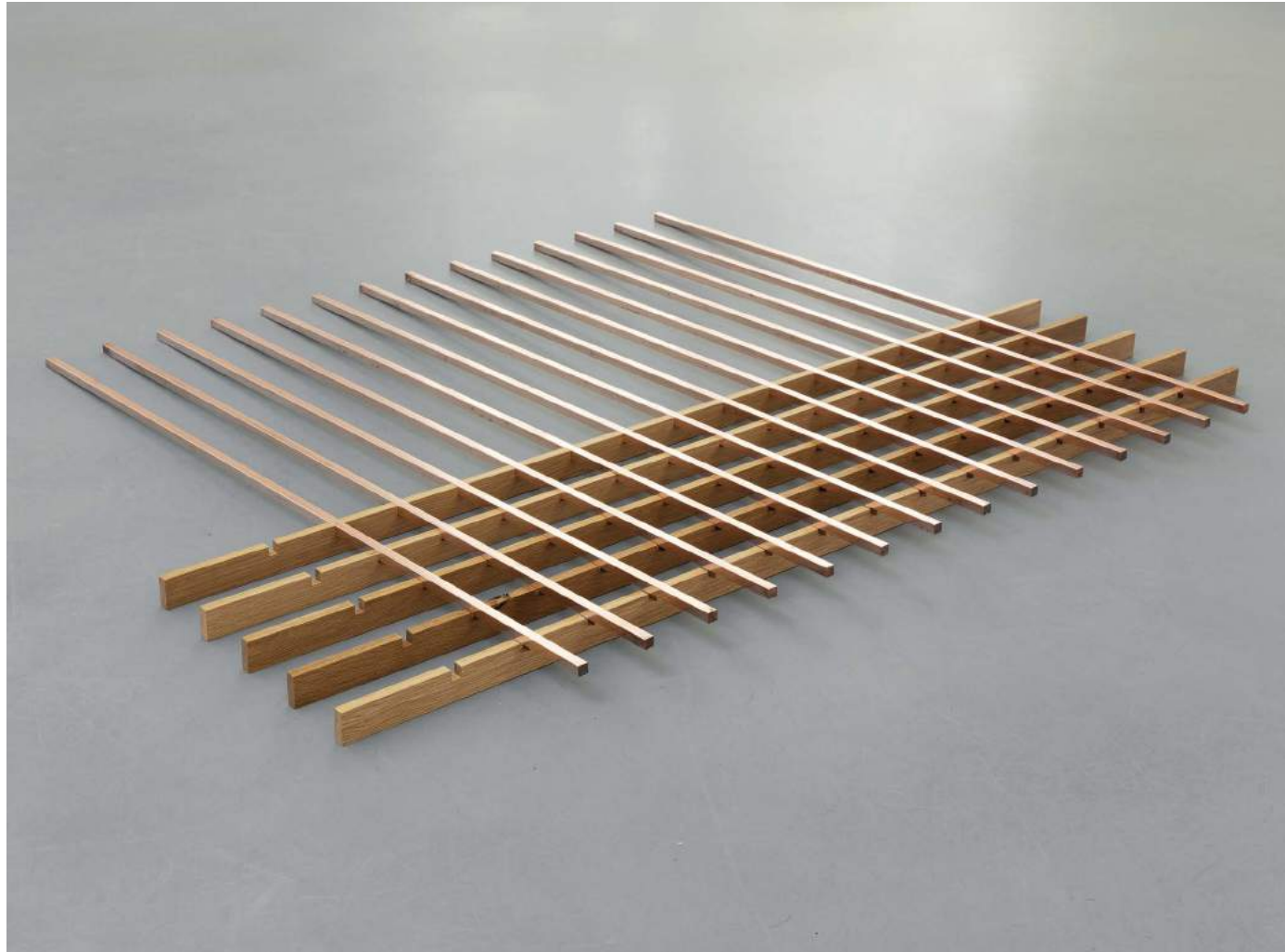
Leslie Hewitt thus distills information in a delicate and tenuous way, while keeping a strong socio-political commitment. She explores the freedom and poetics of free association. She does not impose a unilateral point of view on the spectator but encourages them to look a little closer... We can therefore guess that some of the images come from African-American protest literature and make the connection with the bebop jazz movement, engaged in the fight for civil rights and where the term *riff* came into use. We could even go so far as to glimpse a criticism of capitalism, incorporated in the repeated image of the car, so very masculine... One can probably understand how this juxtaposition of images, before the colors or geometric structures that simply represent themselves, is to be analyzed in the context of photographic media. This is evident in the way it is seen today, in a Photoshop montage or in the spontaneity and blurred focus of the social networks, where everything is placed on the same level. It is appropriate here to take another look at art history: to see how the photomontages by Martha Rosler anticipated the reactive speed of the photographer's eye and how this was to become increasingly hyperactive in coming decades. Finally lies the question of the degree of truthfulness supposedly produced by reality and the perception of this contained within us...



Leslie HEWITT
RIFFS ON REAL TIME (6 OF 10), 2012-2017
Impression argentique, 79 x 96 x 5 cm
Silver gelatin print

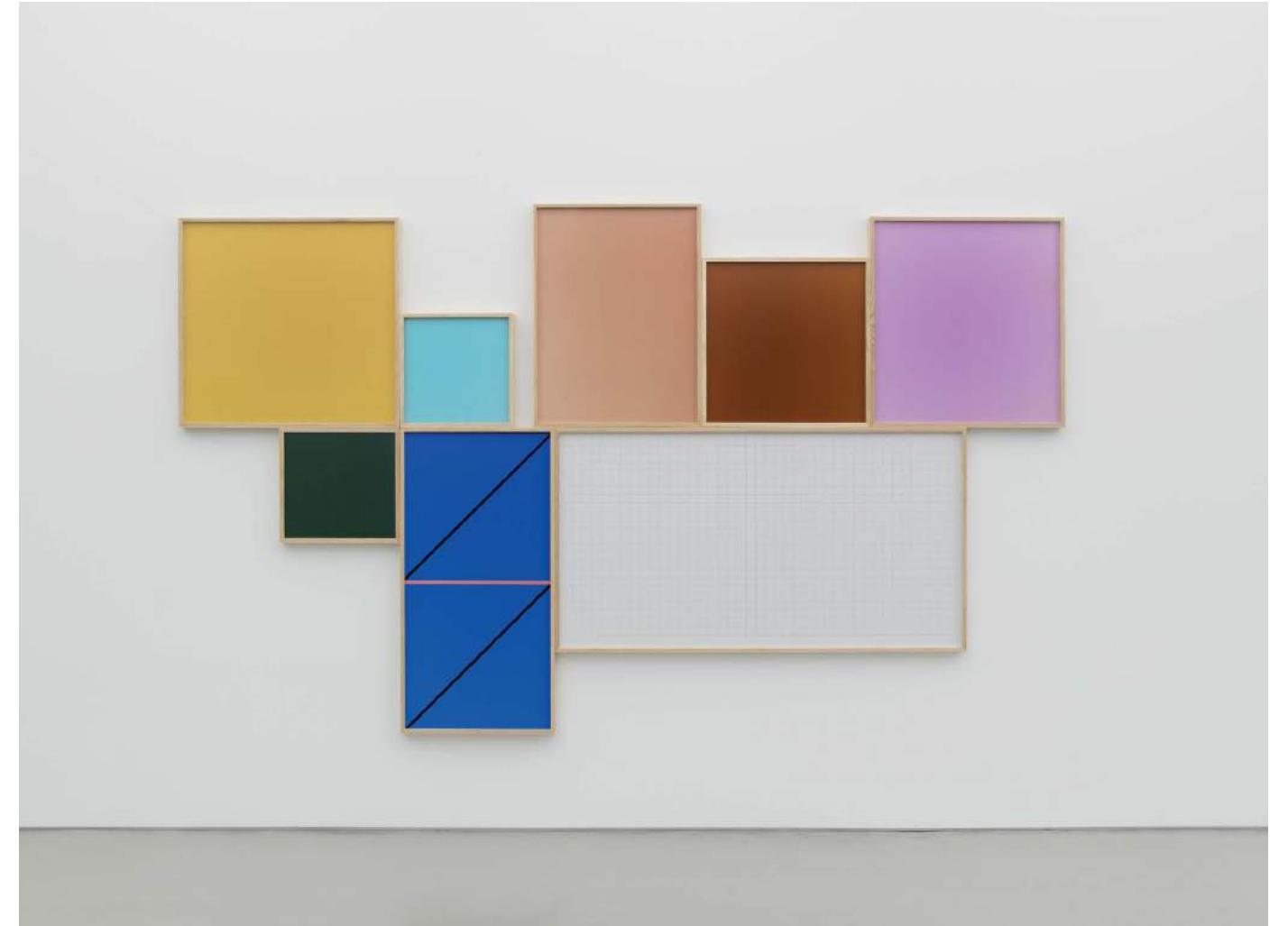


Leslie HEWITT
RIFFS ON REAL TIME, 2012-2017
Impression argentique, 96 x 79 x 5 cm
Silver gelatin print



Leslie HEWITT
UNTITLED, 2018

Cuivre, bois, 152,5 x 122 x 4 cm
Copper, wood



Leslie HEWITT
SUBFIELD (UNIFIED) (FREEING), 2018

Impressions chromogènes numériques, 197 x 334 x 5 cm
Digital chromogenic prints



INTERVIEW WITH LOIE HOLLOWELL

Loie Hollowell was born in 1983 in Woodland, California. She holds a Bachelor of Arts Degree from the University of California, Santa Barbara, as well as a Masters Degree in Fine Arts from Virginia Commonwealth University. Her work has been included in prestigious collections like the Arts Council England, London, the Crystal Bridges Museum of American Art, Bentonville, Arkansas, and the Zentrum Paul Klee, Bern, Switzerland. She currently lives and works in New York.

Do you consider your work to be feminist?

My work centers around the body, particularly my body. I, of course, found feminism when I was a teenager and it was imperative to me at the time to explore how culture and fashion exploit the female body. I made a lot of critiques about the history of female fashion as well as the classical Greek notions of beauty. I wanted to question things like the corset and the pannier-hooped skirt so that I could better understand how these standards progressed through time and how it, in turn, affected my body.

Towards the end of undergrad, I did a lot of self-portraiture that positioned my own body in relation to nature. I loved how Georgia O'Keeffe depicted landscape in relation to the figure. Still today, she's a big influence on me as a painter. As I developed, I started to look towards the surrealism of Frida Kahlo and other female surrealists. I also studied the work of Louise Bourgeois and Lee Bontecou, women who were making sculptures relative to the

size of their body, personal and abstracted at the same time.

Was this also a way for you to critique the male gaze?

When I was in grad school, I delved into a body of work that flipped the gaze from male to female, objectifying and sexualizing my partner at the time through portraiture. Towards the end of school, I turned it inward and examined myself through self-portraiture. Through the imagery of mirrors, I showed myself recoiling from certain parts of my body, trying to consider my own sexuality, identity and sense of ego.

From there, I moved into landscape and focused on painting certain plants and other organic objects that would become symbols for my body, particularly my vagina. Eventually, it transformed into me completely abstracting my body and personal narrative altogether, using only primal symbols and shapes. Vaginas became simplified into mandorlas, boobs into spherical shapes. It's been evolving ever since.

Do you have the impression of putting together different elements – maybe like the dolls by Hans Bellmer?

I love Hans Bellmer, he was a really big influence on me in undergrad when I was thinking about more aggressive

means of objectification. His bodies are disassembled as a compositional device, but for me and my work, it's less about deconstruction and more about zooming in. In my mind, my work is like a close-up, a detailed snapshot of any given emotion. That impression continues in my mind long after the painting, often encompassing my entire body. Lately, I've been thinking about how motion is depicted through static images, like how Italian Futurists connected space and movement together in their paintings, which I guess I'm trying to convey on my canvases.

Can you tell me more about the texture of your paintings? Does it also link with the sensuality of the skin?

My paintings are really constructed as bodies. It starts with a panel, then linen and finally, paint. The process of building up paint feels like I'm constructing protective skin for my «body.» During the painting process, I'm constantly trying to find the perfect blend of pigments, through multiple layers and color combinations. Sometimes I use wax medium to add texture, to depict hair, like pubic hair and armpit hair. My process always ends with a sponge, adding that final, stippled effect to certain parts, helping refract light but also completing the piece to look like a real, fleshy body.

And how do you choose your colors?

In all of my paintings, the color of different components relate directly to their physicality in the figure. I treat it as an extension of that particular body part, just as I would compositionally. The mandorla, which represents my vagina, is often yellow, and that typically becomes the source of light that illuminates the rest of the painting. I typically approach my work wholly strategically so if I know there is going to be a prominent body part, I'll work the colors around that component. If there's a butt or boob, I typically paint them brown and relate the other colors accordingly.

Because in a way the body is dirty...

Dirty in relation to nature but not shameful by any means, it's all subjective. Colors aren't necessarily metaphorical or spiritual to me. When I gave birth to my first child, my vagina was covered in blood and therefore the vagina in my paintings went red. I tend to use green when I want to convey something that's verdant, life-filled, fresh, raw, whereas yellow typically subs in as a source of light, passionate and intense, almost orgasmic. It's all relative to my own personal narratives and associations.

Does it also mean that your work is less related to spirituality or cosmology than before?

I've never thought of my work as spiritual. It's more descriptive, like portraits or self-portraits. I think the way that I use colors relates to my history with light and space because I'm from California and its landscape is always so bright and sunny, almost fluorescent. My work is clearly influenced by that upbringing but I think my palettes have shifted as I've gotten older and as my life has changed. I hope it will continue to do so.

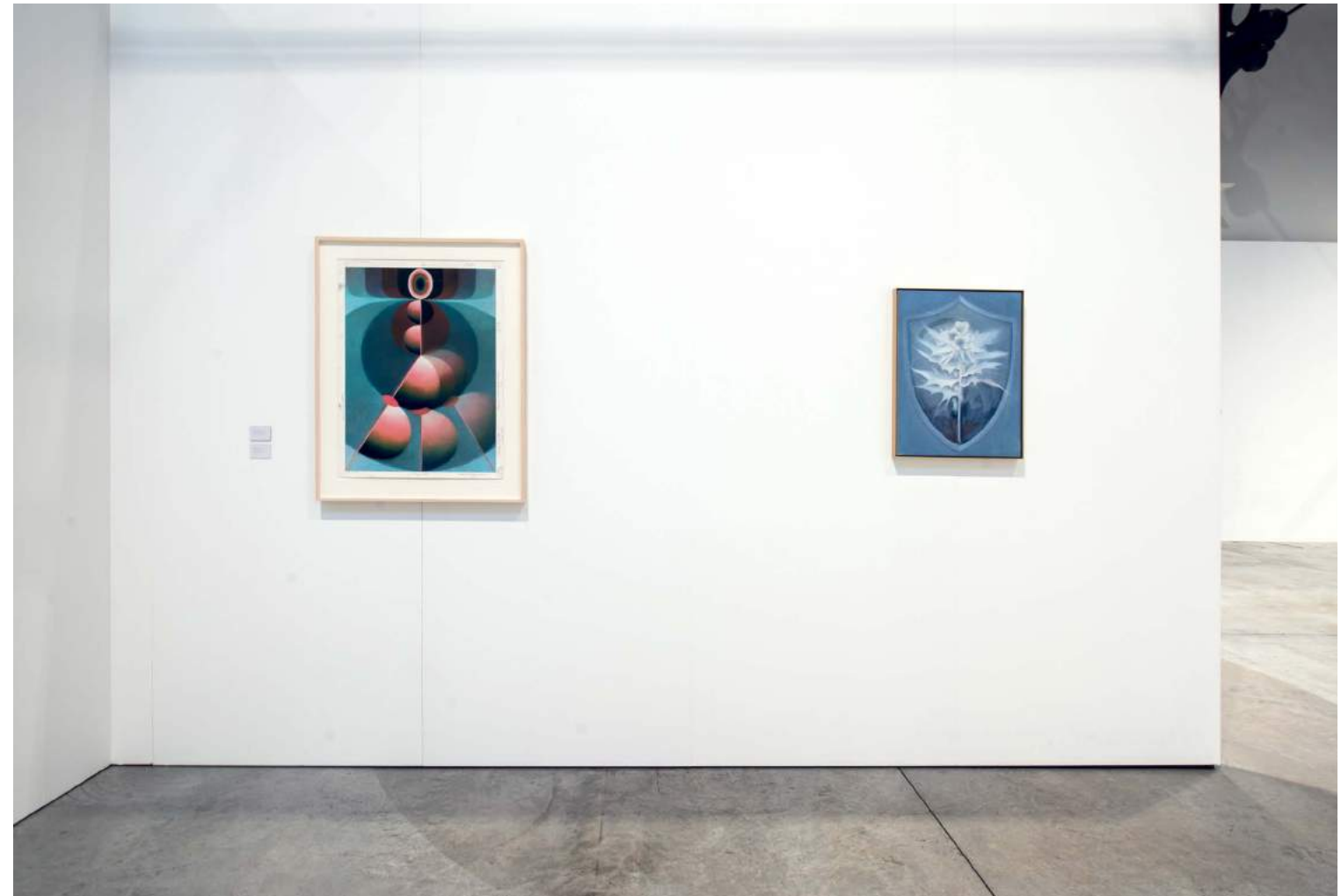


Loie HOLLOWELL

SECOND TRIMESTER PENDULUM, 2019

Pastel et graphite sur papier, 86,5 x 66 cm

Soft pastel and graphite on paper



INTERVIEW WITH IMAN ISSA

Iman Issa was born in 1979 in Cairo, Egypt. She initially studied Philosophy and Political Science in Cairo, and then continued to pursue photography when the university launched a Visual Arts program. Issa moved to New York in 2005, and completed her MFA at Columbia University two years later. Issa taught at the Cooper Union School of Art in New York and is currently a guest professor at the Hochschule für Künste in Bremen. She's based between New York and Berlin



Iman ISSA
UNTITLED ILLUSTRATION FROM PAGE 3 OF 'ART OF THE PAST TWENTY-TWO CENTURIES' EXHIBITION CATALOGUE FROM THE SERIES REPLICA FOR ILLUSTRATION, 2018
Tirage, 61,5 x 92 cm
C-Print

In the exhibition *American Women, the Infinite Journey*, you are showing the series *Replica for Illustration*. What is the origin of this work?

Replica for illustration is a work I completed in 2018. It consists of staged photographs, I produced earlier in 2013, all based on existing museum displays. I had made them to illustrate personal narratives from four public figures, on which I was working then. The narratives were extracted from autobiographical writings from the figures with the idea of trying to find the formal instances when a personal story turns into something larger. For example where a life story of a certain man or woman stands as a testament to an event such as a war or a social occurrence such as displacement, or being subjected to sexism, racism. I tried to identify the exact constellation of words in their texts, which allowed for this dynamic to happen.

I then interspersed these extracted narratives with a version of the images included here. Using images based on historical museum displays to illustrate these narratives was a curious choice. I believed it worked well for my purpose then but two years ago I realized I needed to investigate why this was the case further and so started revisiting the images, enlarging them and presenting them without the narratives, as the replicas of existing displays they are. I guess I'm trying to understand now what they could possibly allude to at this point outside of my previous use of them as well as removed from their original habitat in which I first encountered them.

What is the importance of text in your work, or in this case, in the very detailed caption?

I think of my works as displays with multiple elements, of which text is prominent. I rarely use it to describe or qualify other elements. On the contrary I think of the elements including the text as collaborators with different structural capacities, all of them working together to allude to other things which may or may not be actually present in the exhibition space.

How does this apply to *Heritage studies* and *Lexicon* and how relevant is it in work made as a series?

I think of a series as similar to a book of short stories. Each story can stand on its own well but benefits from the presence of the other stories around it, and when you read all of them together as a book, something different starts to take shape.

You have a background in philosophy and political science, before studying visual art. Did this help in bringing your work to the general topics of history, language, and political and civic duty?

I found visual art to be a field where I could tackle many of the concerns I had (including those I encountered in other fields) in a manner that does justice to their complexity. I am not sure however if I can draw parallels between visual arts and these other fields as the parameters are very different.

You were born in Cairo and now live between New York and Berlin. How does this affect your regard to language and your reaction to different cultures?

I first left Cairo for the States when I was nineteen years old and have been mostly in the States since then, aside from the last two years where I have been spending a

large amount of my time in Berlin on the heels of a year-long DAAD residency. I have to say that it was only now in the last two years that I started to feel somewhat deracinated, with a flimsy notion of what a home might be. I think it is an unsettling feeling but there is something quite generative about it as well. In a way only being in New York could I begin to understand my life in Cairo, and now I have a similar feeling about my life in New York. Being in Berlin allows for a wide view where many of the details of my life there could finally become apparent in a way they never were.

Is being a woman also another specificity?

I have a similar feeling about being a woman to being an artist; it is a condition which qualifying might allow for a sense of self to emerge, yet that qualification seems only possible through continuous acting, making and being in the world, and thus is clearly contingent.

The work gives an impression of a kind of distance and even maybe some of minimalism's background but, on the other hand, you claim a phenomenological approach to art. How do you deal with that?

I do not aim for distance nor am I interested in minimalism per se. I think, for me, the forms are employed in a linguistic capacity and thus accounting for their excesses becomes essential. Perhaps this is why they may appear somewhat reduced, although, for me, I do not aim for that nor think of them in that manner. I only aim for them to be precise, which also extends equally to my use of text and images.



Iman ISSA

**UNTITLED ILLUSTRATION FROM PAGE 19 OF 'ART OF THE PAST
TWENTY-TWO CENTURIES' EXHIBITION CATALOGUE
FROM THE SERIES REPLICA FOR ILLUSTRATION, 2018**

Tirage, 61,5 x 92 cm

C-Print



Small text labels or captions are visible on the right wall, arranged vertically.

INTERVIEW WITH MARY KELLY

Mary Kelly was born in 1941 in Fort Dodge, Iowa. She graduated with a BA in Art and Music from College of Saint Teresa, an MA in Studio Art and Art History from Pius XII Institute in Florence Italy, a Postgraduate Certificate in Painting from St. Martin's School of Art in London, and an Honorary Doctor of the Arts from University of Wolverhampton, England. Kelly's work has been shown internationally as the subject of solo shows and she has participated in a number of group exhibitions and biennials. She lives and works in Los Angeles.

We will present, in this exhibition, your video *Antepartum*. Could you go back to the context of its creation and how do you read that work nowadays?

When I was working on the film *Nightcleaners* (1970-75) with the Berwick Street Collective, I noted that the women we interviewed only talked about their children, their routines at home and the difficulty of making ends meet. This made me want to understand how childcare was underpinning the sexual division of labor outside the home and the secondary social status of women in general. So, when I decided to have a child, I thought I would try to document the entire process before and after birth. But *Antepartum* (1973) became a short prologue to *Post-Partum Document* (1973-79) my extended project, in six parts, about the mother-child relationship in the first few years of life. As for how you read it now, I suppose that would be historically, as a context specific work, in terms of medium—Super 8 video, and in terms of the

subject matter, it was the first time anything like that had challenged the conceptualist canon. But in terms of human experience, I think it remains a universal theme.

What public reaction did you expect then?

If you were an artist whose work was informed by feminism, you didn't think much about the public's reaction. You were interested in what women in the movement would say. I knew there would be some push back, but I didn't anticipate the full-blown scandal that erupted in the news media with the exhibition of *Post-Partum Document* at the ICA (Institute of Contemporary Art) in 1976.

What was also important to show through the medium of video?

In the 70s, most of the artists and writers I knew in London, were influenced by the experimental film movement and they were developing various aspects of it in their work. I was particularly interested in notions of real time and duration, which is evident in *Antepartum* with its long take of a single close up shot of my pregnant abdomen and the repetitive gesture of my hand moving over it.

Why are topics such as motherhood not so common in the art world?

Motherhood is the M-Word, the unmentionable. It signifies "woman," and in the art world, where artists who are men have already appropriated femininity as a transgres-

sive gesture that underwrites their status as "great artists," of course, a "woman artist" simply functions like a double negative.

How, at that time, did you want to redefine female identities and how would you define them now? OR 'female identity' (singular) and 'define it now'

At that time, we were trying to do everything at once: change the law, our lives and our ideas. In the first case, equal pay and abortion rights were central issues in organizing actions to effect legislation. At the same time, we were experimenting with communal living, collective childcare, sexual free association and so on, and a lot of consciousness-raising sessions were needed to deal with the psychological fallout from that. Then, we had to find a theoretical discourse that gave the "personal" a legitimate claim to be part of the grand narrative of "political" change.

For feminists now, it's much more complicated. Their overview is theoretically fine-tuned, but it's out of synch with what's happening politically because authoritarian populism has prompted more essentialism. Regarding the law, equal pay is challenged by the ubiquitous low pay of the gig economy, and abortion rights, well, the clock has been rolled back. Personally, in many ways, they are free of the stifling gender bias of pre-movement days, but the virtual culture of social media has reinvented objectification in unimaginable forms. And while more men are involved in childcare, there is probably less validation for anyone in that role.

We are also showing the piece *Shrew*. How did you work with the cover of this magazine?

I designed the original cover of the feminist magazine called *Shrew* in 1970 and in 2017, I reproduced it, slightly larger than life-size, in compressed lint, which is a process I devised, using the filter screen of my domestic dryer to cast the residue of thousands of pounds of washing in low relief and get the text or image to come out in intaglio. *Shrew* is part of a series of works about memory and his-

tory I produced in that medium.

How important was it to place on the same level: Women's liberation, Cuba, Vietnam, Palestine and Freud...?

Very important. Most of us who worked on the magazine belonged to the London Women's Liberation Workshop, which was made up of local groups with no central organization to speak of, or representative other than the magazine. I was a member of the History Group that produced this issue. We were reading Freud then to help us understand what we called "the subjective moment of women's oppression." To address this, we agreed that the women's movement should be separate, but we also argued that it was not autonomous and that we needed to have a presence in the trade union campaigns and anti-war movements of that time. So, we were involved with women from the national liberation struggles in Vietnam and Palestine, with the Dutch feminists, Dolle Mina, and the Federacion de Mujeres Cubanas, as well as organizing protests against the Miss World Contest and the Industrial Relations Bill. The publication reflected this inclusive strategy, and in a way, you could think of it as a precedent for intersectional feminism now.

As an artist, were you considering, and perhaps still do consider, that you had to engage and play a role in trying to change women's lives?

Well, I would say that recently I've been reflecting on the past in order to understand the present. If you put *Shrew* in the context of my exhibition, *The Practical Past* (2017) at Mitchell-Innes & Nash, then you see that I'm taking a wide-angle view of an era that was shaped by the "events of 1968" and trying to decipher how women's lives fit into the big picture. There are large-scale iconic images, magazine covers and personal letters, all fabricated in compressed lint, constructing the past not only as a reservoir of memory and desire, but also as a resource for problem solving. I guess I'm asking, what, if any, tactics for living have been passed on that help us retain a feminist vision of the future?



Mary KELLY
SHREW, DECEMBER 1970, 2017
 Compressed lint, 56 x 47 x 5 cm
Peluches compressées



Mary KELLY
ANTEPARTUM, 1973
 Video loop transferred from Super 8 film, black-and-white, 1:30 min
Vidéo en boucle convertie à partir d'un film Super 8, noir et blanc, 1h30

ANNETTE LEMIEUX

Annette Lemieux was born in 1957 in Norfolk, Virginia. She studied at the Hartford Art School, University of Hartford where she received her BFA in 1980. Lemieux's numerous solo shows include the Matrix Gallery, Wadsworth Atheneum, Hartford; the New Museum of Contemporary Art, New York; the Stichting De Appel, Amsterdam; Castello Di Rivoli, Museo d'Arts Contemporanea, Turin, Italy; Kaiser Wilhelm Museum, Haus Esters, Krefeld, Germany; Museo de Arte Carrillo Gill, Mexico City; and the Davis Museum and Cultural Center at Wellesley College. Lemieux's work can be found in the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art and the Solomon R. Guggenheim Museum in New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Harvard Art Museum/Fogg, Cambridge; Israel Museum, Jerusalem...

"In 1987 I created the work *Mon Amour* along with other photographs using found images and found text that reflected on life and death and all the stuff in between. The images came from a book celebrating photographs that were originally published in LIFE magazines. I always worked in the studio – I rarely went anywhere. The picture books in the studio became my landscape – through them I traveled. I never set out to resist a classification or a singular style. I never understood why I should have to make everything *match*. The materials, images and the objects I use have their own meaning and convey what I want to say. One way works better for one

idea but would not be sufficient for the next. The words *look* or *style* seem to me to be about the surface of a thing. There is a necessary distance, but these rescued images are metaphors for the present. Finally, we really haven't changed that much."...

Annette Lemieux is talking about the creation of *Mon Amour*, made in 1987, an iconic work in which she places images of death from the war next to peaceful afternoons on the beach, putting American foreign policy and the carefree times of a flourishing economy on the same level. Like other artists in the exhibition *American Women*, *The Infinite Journey*, this work takes a critical look at the medium of photography, not just when it appears in the press, but especially when these images are moved to the context of cultural institutions. Annette Lemieux began her career in the 1980s, with other artists working with contemporary ideas of appropriation and picture theory, such as Cindy Sherman, Barbara Kruger, Richard Prince, David Salle... Using pre-existing photographic images, they give them a kind of atemporality, before developing their own critical analysis. Annette Lemieux also follows in the tradition of John Cage and Robert Rauschenberg, working from a pre-existing repertoire that could also include real objects, to narrow the distinction between high and low culture. She is against the idea of the creator imposing too much, associated in the history of art with a patriarchal style and a dominant masculinity. As first introduced in Martha Rosler's work, then continued by Leslie Hewitt and Iman Issa, we can see from the pieces in the exhibition that the work is dealing with cultural constructs and how the public sphere permeates the way we function mentally and emotionally, even without our knowledge. These artists are advocating a degree of neutrality in their work in order to testify hard facts, yet it is particularly interesting to see that they are unable to withhold their personal views and engagement.

Annette Lemieux thus considers that these images should not "stick" together and wants to offer them to the viewer in a factual manner, but is unable to remove the impression of sadness and inherent emotion. She cannot

help her voice from being expressed, as the choice is in itself a totally personal decision. Since the time of Marcel Duchamp, one understands that there is clearly no need to produce yet more of the images with which we are being submerged, especially today. One realizes that whether the artist has made effigies of these dead — languid bodies herself or has taken cuttings from the press, the work will not be changed, but neither will anything of the author's own engagement be taken away. The works can thus be placed in the post-conceptual period in art history, where the forms remain simple, but the pieces contain more humanity. Indeed the artist herself does not deny any notions of humanity and anger. The daughter of an American Marine, having grown up on a military base, she lets us infuse the work with meaning drawn from our own intimate, personal experience, but now three decades later, Annette Lemieux remains uncompromising as to the interpretation of her work, showing empathy for her subject, even though this involves found photographs. If she can finally be placed in one of the categories of Pop Art through her use of images taken from 20th century media, she may also be seen as post-Dada, showing the despairing state of the world. The world's vulnerabilities become hers, and in so doing, she reduces the difference between art and life.



Anette LEMIEUX
MON AMOUR, 1987
Cuivre, bois, 89 x 127 cm
Tirage argentique

INTERVIEW WITH AMY LINCOLN

Amy Lincoln was born in 1981 in Bloomington, Indiana. She holds a Bachelor of Art, University of California, Davis, CA, a Post-Baccalaureate Certificate, Brandeis University, Waltham, MA and a Master of Fine Art, Temple University, Tyler School of Art, Elkins Park, PA. In 2012, she won the Artist Residency at the Inside Out Art Museum, Beijing, China. She lives and works in New York.



Amy LINCOLN
DAFFODIL AND HYACINTH, 2018
Peinture acrylique sur panneau, 61 x 51 cm
Acrylic on panel

You always have been interested in showing classical genres of paintings, like landscapes, still lifes and before then, portraits. Why?

Maybe 10 years ago I was really interested in these genres of representational painting. I wanted to think about how my work related to the history of painting. At the time I was also teaching painting and drawing to college students and I was basing some of my assignments on these traditional genres, which probably influenced the paintings I made. In more recent years I have painted both landscapes and still lifes, but don't really paint portraits anymore. My primary inspiration is plants and nature, so that fits pretty well with landscape. In the winter when everything is dead outside I get more interested in fabrics and pattern and the paintings turn into still lifes.

You show different points of views in your painting. Of course, formally we think about Paul Cézanne and the cubism – I know that you also refer to Le Douanier Rousseau - but it is a more global metaphor?

I have felt a strong desire to distinguish what painting can do from what photography does, and «naive» painting like Rousseau's is a great way to show this. I like how this kind of painting shows only the most beautiful and important aspects of the world, and leaves out the boring parts. I suppose showing multiple perspectives further disrupts a viewer's expectations of what a picture should look like.

Do your still lifes refer also to the tradition of vanitas of the 17th century, talking about time passing and death?

I love those paintings... but no I can't say that my work has that kind of symbolism. If people read things into the paintings and enjoy them on that level that's great, but it's not my intention.

You have said, in a previous interview, that you work intensely with two palettes: purple, pink, turquoise, lime green, associated with an idea of the feminine and a red, blue, brown color scheme, which feels masculine color. Do you still consider the tones in that way?

I think I'm venturing further into that «feminine» palette lately as I am really drawn to those colors. Also probably in the past I assumed that anything I made that was feminine would be dismissed. I think I worry a lot less about this now, probably because I'm older and I realize that the best chance my work has of being good is if I do what I'm really excited about. I do still really like a strong red - blue contrast and that will probably keep popping up in my work. I guess I don't think of color as gendered quite as much as I used to, but it's still there to some degree. More and more, color has become the driving force in my work. Also as I get older I care less about what people might think of me because of my gender, my age, etc.

You work is also closely related to your private life, as a mum in her house and her garden. Do you have the impression of testifying about a woman artist's life?

I don't know that being a mother has filtered into the subject matter of my work that much. Of course having children has made it much more difficult to continue to make art and have an art career. But I have found that the desire to make art is as strong as ever, and having children is a nice counterweight to my art practice. I think I had more angst in the studio before I had children, but now I value my studio time so much more, in part because I have less

of it. I would be more than happy to discuss my life as a mom and an artist with the world, I think it's an interesting conversation. But I don't think it's obvious in my work...

Do you work with objects and a daily life that we all know, to open up your painting to everyone? Is it a way of sharing your private experience?

One of the things I really like about painting is that it's a solitary, meditative experience. I love being alone. But it's also very important to me to have an audience for my work. So I guess it is both very internal, and a performance at the same time. I do want the plants and imagery to be recognizable for the most part, because I think that can bring a certain weight to the imagery.

I've always interpreted your paintings and drawings also in a sexual way, with the metaphor of flowering, erection, even ejaculation... Do you agree with this reading?

There is this old Western idea that «woman» is more closely associated with nature than «man». I like the resonance with that idea that painting plants and nature is a way to explore an idea of the feminine, or that nature is a metaphor for the feminine. And of course flowers are the reproductive nexus of a plant... but other than that I don't think of the imagery as being about sex. They are much more about solitude for me. But again the work is open to other people's interpretation and I'm totally ok with that.



Amy LINCOLN
ORANGE SEASCAPE, 2019

Peinture acrylique sur panneau, 51 x 40,5 cm
Acrylic on panel



INTERVIEW WITH CASSI NAMODA

Cassi Namoda was born in Maputo, Mozambique, in 1988. Her recent solo exhibitions include Nina Johnson Gallery, Miami; Library Street Collective, Detroit; and Oof Books Gallery, Los Angeles. Her work is held in the public collection of the Pérez Art Museum Miami. Cassi Namoda has been the subject of profiles in Cultured Magazine, Kaleidoscope, Artnet, and Vogue. She lives and works between Los Angeles and New York.



Cassi NAMODA
MARIA'S SECOND WEEK IN THE CITY, 2019
Peinture acrylique sur toile, 141 x182 cm
Acrylic on canvas

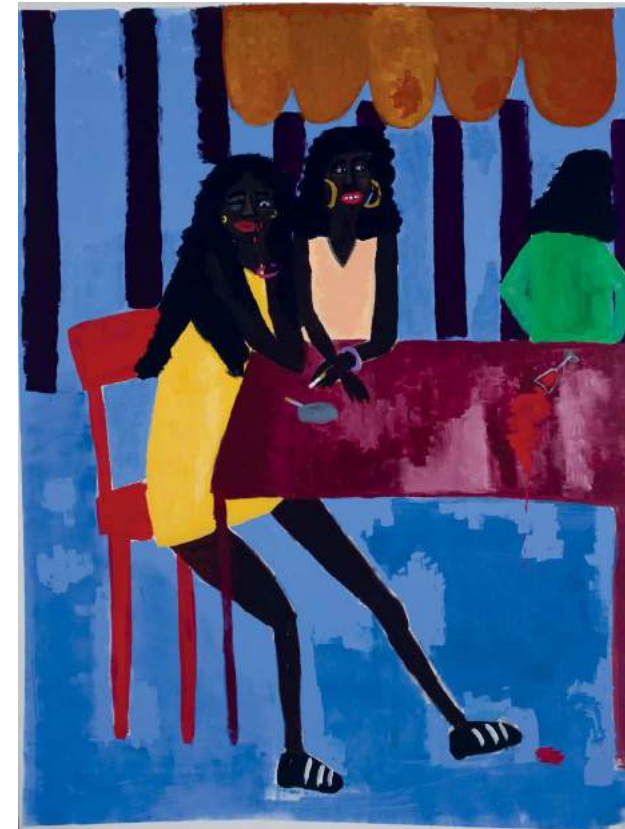
What is the background of the three paintings: *Maria's first night in the city, Maria's second week in the city, Three Maria not so new in the city*, that you painted for the show?

The idea behind the triptych of works is followed by my lifeblood character Maria. Maria, a striking figure full of opposing forces, that crops up again and again in my oeuvre. I decided to paint this figure specifically for Brussels to give homage to that history of character. That I feel like I have explored in painting before- like, when I think of George Grosz's work- the desperation, humor, and darkness, the palette that becomes so thematic. The essence of drawing.

One painting has the three Marias co-existing at a bar table. Inspired by my Bar Texas paintings, paintings that stem from downtown Maputo, Mozambique red light district, Rua Araújo and the work of late photographer Ricardo Rangel series "Our Nightly Bread". I've given those documentations a new life force in the medium of paint, paying respects to Rangel.

How did you discover the work of Ricardo Rangel?

I discovered the work of Ricardo Rangel through *Tempo magazine*, a Mozambican publication that my mother printed photographs for, for a brief time.



Cassi NAMODA
THREE MARIA'S NOT SO NEW IN THE CITY, 2019
Peinture acrylique sur toile, 144 x189 cm
Acrylic on canvas

I think you admire also George Grosz because he depicted very strong women. Are there other artists that you particularly admire? And what about art from Mozambique?

True. I love Ernst Ludwig Kirchner, Beauford Delaney, Max Beckmann, Ron Kitaj.... From Mozambique, I love Malangatana.

Why have you invented this lifeblood character, Maria?

I created Maria as an ode. She is a dualist character. I feel she is important to telling a narrative that is often missed in African narratives or female narratives. She is also a metaphor for the oppression of colonization.

Does it also allow you to make a link with the stories of your family and, more generally, the story of the Mozambique War of Independence, in the 60s and 70s?

That's generally the time frame I work in, yes.

How has this war allowed women to gain a kind of freedom?

Maria is a free character, - she does what she wants and behaves the way she chooses to. This is a metaphor for a freed people. The war really created this reality for the women of Mozambique today.

How has being born in this country, and then to have traveled a lot, brought you another way of looking at American women? And how do you see yourself?

I believe in solidarity. In Mozambique, we always use the word "Comrade", like a very strong friendship.



Cassi NAMODA
MARIA'S FIRST NIGHT IN THE CITY, 2019
Peinture acrylique sur toile, 152 x 177 cm
Acrylic on canvas



INTERVIEW WITH MACON REED

Macon Reed was born in 1981 in Bethesda, Maryland. She holds a BFA Sculpture & Extended Media, from Richmond, VA, a MFA Interdisciplinary Studio Arts, of the University of Chicago, and went to the Skowhegan School of Painting and Sculpture. In 2018, she was awarded a Fellowship of A.I.R. Gallery, in Brooklyn, and a Starr Fellowship at the Royal Academy of Arts, London. She lives and works in New York.



Macon REED
NO WAR BUT THE CLASS WAR, 2019
Tirage d'art sur papier d'archive, 61 x 91 cm
Archival Pigment Print

When you first conceived of your *A Pressing Conference* project in 2017, what circumstances were you responding to? Why did it feel important to give the public a platform from which to speak?

The idea for *A Pressing Conference* first came to me because, like many people in the US, I was devastated by Trump coming to power. I knew that we were entering an incredibly dangerous time- it felt like urgent action was needed, but I wasn't clear on what to offer the situation as an artist. I came to realize that it is in these times that art can actually become more useful... it can carve out a little bit of space for people to strategize how to push back, to imagine the futures they want to create, to feel less alone with their anger and fear... to practice listening to others and being listened to. At that time, every day there was more terrible news (the US leaving the Paris Climate Accord, DACA children being denied their rights, children in cages, discrimination against Muslims, etc.) and I felt I couldn't make anything to respond fast enough to address any particular issue, before another one came up. Meanwhile, Trump was regularly attacking any journalists that challenged him and the very notion of "truth" itself was under fire. I knew that historically, authoritarian regimes *always* attack the press, to control the narrative and leave people powerless and questioning what they can believe. If you don't have a common set of facts and are not hearing the voices of others, it is also much harder to organize to change the situation. The White House was issuing all these statements from its of-

ficial press briefing room, a space that has so much power and authority to speak for "truth"...but they were abusing it. I knew then, I would make a version of the official White House press briefing room that would be open to the public to speak their truths about what was going on... that could adapt its usage based on the needs of each particular community it visited and the issues they face. Many diverse communities have been able to use the platform, in addition to sharing their messages online afterwards under the hashtag #apressingconference. *A Pressing Conference* provides a chance for people to hear each other and to learn about ways to address our common problems. We have had now seven previous iterations of the project, each with both curated presentations and open mic hours.

Why is it important to show it again now?

I think unfortunately the project just continues to feel more necessary as we move on, because things are at risk of getting worse around the world. Extreme right-wing governments and strongmen are gaining power- we can also see these struggles across Europe, as well as places like Brazil and the Philippines. This is a challenging time, where human beings have some incredibly important decisions to make about the climate and human rights... the consequences are very real. Journalists are doing the work of getting the information we need to make informed choices. The United States was actually listed as one of the top five most dangerous places to be a journalist in 2018. The names present in the installation are those of journalists who have been harassed, jailed, or killed for doing their work. Additionally, I believe it is important for the general public to have a platform to speak out from, to voice their concerns both in person and afterwards through the creation of videos to share. And in doing so from an installation referencing the pressroom in one of the most powerful nations' government buildings, the White House, people can further understand that *these spaces only have power if we give it to them*. They are just rooms made of brick and mortar like any other, and if we decide to denounce them as sources of "truth" and decide our own truths as a community that wants change,

this is indeed possible. I am honored to get to bring the installation to Brussels, especially because of its role in the EU, and subvert the power dynamic to allow audiences outside the US to speak back to us... to use the microphone to say what they wish the White House was saying... or to tell the current White House how they feel about its poor decisions on things like climate justice, which indeed effect everyone. I am curious to see how people outside of the US will decide to take the stage, as this is the project's first time abroad.

How would you relate this work with your other projects, which more focus more specifically on queer and intersectional feminist issues?

The key to intersectional feminism, brought to us first by black feminists in response to the predominantly white second-wave, is to understand that we all have multiple identities that are constantly informing us and how we access privilege or do not... there is no "universal" experience of being a woman independent of other identities like race or class, for example. Being queer is similarly not only about sexuality, but having a social critique of heteronormative culture and the way it intersects with other oppressive systems. So to me, these are all connected. My work cannot truly be feminist without also being anti-racist or be queer without being feminist, etc. When Trump got elected, I realized I needed to create platforms that connected us across identities- that found our common struggles or provided opportunities to hear about how our struggles were connected to those of others. *A Pressing Conference* has been a chance to bring people of really diverse experiences into a room to listen to each other, to build solidarity...to present options to change our realities together. This is much like my other on-going project, *Eulogy For The Dyke Bar*, in creating space for people- it just is more about weaving different communities together than focusing on helping a specific community talk about its loss of space.

In your video, *All The World Must Suffer A Big Jolt*, you appear to be mocking masculinity and connecting it to penises, with a sense of humor.

What was your intention with this? Are there any artists you were referencing when making this piece?

All The World Must Suffer A Big Jolt is a reference to Silvia Federici's brilliant text - *Caliban And The Witch*. Reading her book blew my mind! It connected the dots between witch persecutions, gender roles, the Bubonic Plague, the rise of capitalism, colonization, and contemporary abortion conversations...all in one book! It was really eye-opening. So, truthfully I am glad you asked this question- because something sort of awkward happened in this video! The forms that look like penises are actually loosely referencing the dresses worn by the hundreds of thousands of women that were burned or hung during the 300 year period in Europe of witch persecutions. I wanted to reference them without having actual figures in the video...however people commonly do see them as penises! This is sort of a comical twist/ accident in presenting the work that I wasn't expecting, though I do use humor in a lot of my work. However it is also important to say that as a queer person, I have many friends who are transgender and it is important to me not to connect gender to genitalia in this way... there are people who identify as women who have penises and people who identify as men who do not. I usually try not to invoke genitalia in my work around gender for this reason but maybe something happened subconsciously! Some artists to look to in connection with this work that come to mind are Annie Sprinkle with her eco-sexual manifesto, Kara Walker's work around colonization and gender, or Kiki Smith and her work with witch archetypes.

Your work also addresses the "collective imagination in response to the growing apathy and isolation inspired by late capitalism." Why is this important to you? How do you use colorful works and joy to defend your subjects? We see this clearly in your photographs included in the exhibition...

One of the things that Silvia Federici talks about early in her text is the time of "enclosures" in Europe- when the

shared properties that served as gathering points for common people and allowed them to grow their own food and remain partially independent from working for wages, were closed. I was thinking about what today's "commons" might be- what shared space do we still have? Is it being protected? I realized that the collective imagination is in fact, the commons of today that is under attack. I fear we are so busy saying "no" to things that upset us, or consuming media looking at our phones instead of day-dreaming (and activating our imaginations), that we are losing the capacity to imagine what else might be possible! Humans are brilliant, dynamic, collaborative creatures with so much potential to live in a world much more celebratory and vivid than we give ourselves space for. I find that strong color has the ability to impact us physically and emotionally before our minds can start analyzing it. Also, that bright color is both inviting and playful, while also being a tool to draw people in and consider darker subjects. My favorite works can offer multiple emotional landscapes at once- things that are colorful and joyful, while also being a bit insidious or revealing of contradictory truths...that there are layers of meaning for those who are interested in engaging longer.

Earlier in your career or when you were an art student, how did figures like Gloria Steinem or works by artists such as Martha Rosler, Mary Kelly, Annette Lemieux or Nancy Spero, impact you as an artist?

I see myself as being really indebted to all of the brilliant women artists who came before me... they created room in the world for the women and feminists of my generation to make the work we do. This is an example of the imagination and its power- by simply seeing women and feminists making work in the world, it makes it more easy to imagine myself doing so as well. As a student, all of these women were really inspiring to me and still are. I'm honored to be in an exhibition alongside some of them today. We are in a long, winding conversation across time, building on each other's work and understanding. I'm so glad to get to participate in this conversation.



Macon REED
A PRESSING CONFERENCE
INSTALLATION AND PARTICIPATORY PROJECT, 2017 (ON-GOING)

Bois, carton, feutre, corde, pâte à papier, mousse, composé de liaison, peinture acrylique mate, peinture au latex, wood, cardboard, felt, rope, paper clay, foam, joint compound, matte acrylic paint, latex paint



Macon REED
ALL THE WORLD MUST SUFFER A BIG JOLT, 2017

Vidéo, 11 minutes, 19 seconds
Video

MARTHA ROSLER



Martha ROSLER
**PHOTO-OP, FROM THE SERIES HOUSE BEAUTIFUL:
BRINGING THE WAR HOME, NEW SERIES, 2004**
Photo montage, 51 x 61 cm
Photomontage

Martha Rosler was born in New York in 1943. She graduated from Erasmus Hall High School in Brooklyn, as well as Brooklyn College (1965) and the University of California, San Diego (1974). Rosler serves in an advisory capacity to the departments of education at the Whitney Museum of American Art and the Museum of Modern Art, and at the Center for Urban Pedagogy (all New York City). She is a Board Member of the Vera List Center for Art and Politics at the New School, New York and an Advisory Board board member of the Center for Urban Pedagogy. She has also served on the board of directors of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, New York, and she is a former member of the boards of directors of the Association for Independent Video and Film and the Media Alliance, and a former trustee of the Van Alen Center, all in New York City. She has lived in New York City since 1981.

Your work *North American Waitress, Coffee Shop Variety*, made in 1976 is on show in this exhibition. How do you understand this work today?

This is a work about class distinctions and the way the servant class is identified for the customers in terms of visual and behavioral cues, for the comfort of those customers. Whether or not the waitresses, in the course of actually doing their work, conform to these idealized norms is an open question. Nothing much has changed in this regard, except possibly in a small degree in some establishments.

Has the #MeToo movement and the increase in denunciations of sexual bias and gender harassment changed the way in which society views women?

It has once again returned to public consciousness women's rights and the demand for a safe workplace and sovereignty over own bodies. It has reduced the level of condescension and dismissal that routinely greet women in every sphere of life.

Also in the exhibition is *House Beautiful: Bringing the War Home, New Series (2004)*, which unfortunately still has relevance... Did you want, with this kind of work, to highlight the specific position of the woman artist or, on the contrary, to cancel the boundaries between male and female?

I am interested in producing antiwar works, and I have produced them, as is the case for all my work, from the standpoint of a woman, and highlighting the position of women in the war and, more broadly, in the rationales - the excuses - for conducting most wars.

In the area of social media, your work appears even more predictive, in placing different kinds of images on the same level such as: *Beauty and War, Seduction and Destruction, Fashion and Photojournalism*... This is how we now discover

photography, through the web or Instagram...

Was this something you could already feel at the time?

Yes, certainly.

Did you want to warn your audience?

Most definitely, and I wanted to remind them not to be passive but to fight back: against the positioning of women as the excuse for war, and against the relentless pursuit of aggressive war in the pursuit of political hegemony and resources.



Martha ROSLER
**RED AND WHITE STRIPES (BAGHDAD BURNING), FROM THE SERIES
HOUSE BEAUTIFUL : BRINGING THE WAR HOME, NEW SERIES, 2004**
Photo montage, 51 x 61 cm
Photomontage

Know Your Servant Series #1

North American Waitress, coffee-shop variety

HAIR neat, simply arranged, not highly lacquered; no scented hair spray. Shorter than shoulder length or tied back or held by invisible hair net. Hot lacids is not more stylish than yours. May be wearing special cap or "bandette."

Probably wearing lipstick, of moderate shade and conforming to natural lip line. Any other make up is discreetly applied. Not wearing pancake make up, heavy mascara, or false eyelashes. Brows not completely shaved off and redrawn. No obvious rouge spots on cheeks. She is not more glamorous than you.

Is not chewing gum, sucking candy, eating or smoking.

Is not wearing earrings, with possible exception of tiny gold posts.

Is not wearing cross, star of David, ankh, peace symbol, or other necklace.

May be wearing plastic sign on chest stating first name and Management's name, symbol, and/or slogan. You may address her familiarly, but she cannot address you familiarly.

Garment is a dress, probably one piece, belted or cinched at waist; knee length or shorter, often mid-thigh if age 30 or below; sleeves short or possibly three-quarter length; of common material, such as cotton or synthetic, and no more expensive than yours; of solid white or black or pastel color, and no more attractive than yours. May have collar of contrasting color, probably edged or bound. Clean and unwrinkled; no rips or parted seams. All buttons present and buttoned.

Is wearing an apron, perhaps tied with a large bow. The time-honored mark of her servitude to you.

Slip is not showing.

Is wearing a brassiere and possibly a girdle.

Hands clean. Nails clean and short. No colored nail polish. No rings other than standard wedding and/or engagement rings.

Is not wearing bracelet(s). May be wearing conservatively styled watch. Has no adornments to compete with yours.

Is wearing patternless, transparent stockings or pantyhose, free of wrinkles and runs, and of a color close to that of her skin or slightly darker.

Shoes not stylish. No high heels. Clean, neat, well-polished. In good repair.

All body hair is removed, including underarm and leg hair.

Has no discernible body odor. Not wearing cheap perfume. Not wearing expensive perfume. Has no attractive odor to compete with yours.

REMARKS: Conversation is pleasant, short, impersonal. Voice is neither loud nor soft. Stands neither close nor far away. Does not solicit opinions, except about the food. Does not interrupt but listens attentively. Leaves your decisions by making appropriate suggestions, with reserved appeal, stating objections clearly and slowly. Glance notes your without shifting. Fills requests promptly. Disturbs you as little as possible when serving you. Does not block your view of fellow diners. Moves neither too slowly nor too quickly, does not show effort in serving. Does not drop or spill food or drink. Does not cough, sneeze, yawn, burp, break wind, or frown. Removes dishes and all-urpate at close of course unobtrusively and courteously. Presents bill discreetly and thanks you warmly before retreating.

PERSONAL APPEARANCE

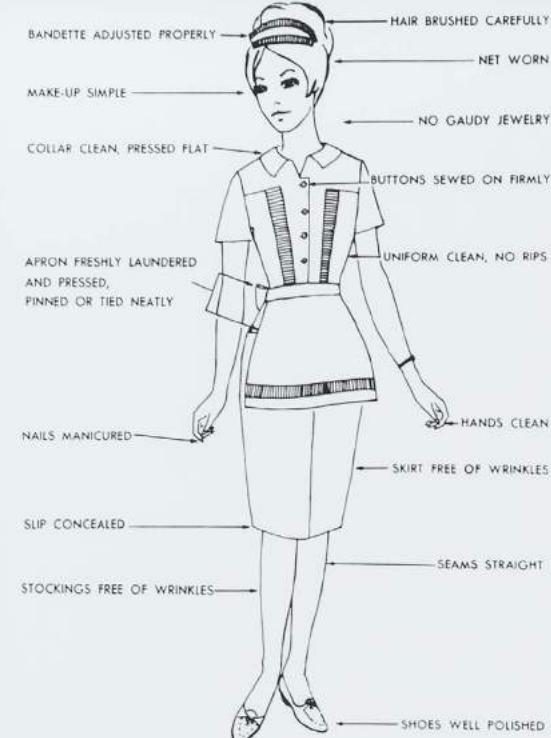


Fig. 2.5 Waitress Check List.



Courtesy Angelica Uniform Company

Fig. 2.2 Good posture and a neat appearance are characteristics of an efficient waitress.



When you find it difficult to be at your best with difficult customers, try to remember the following:

THE CUSTOMER

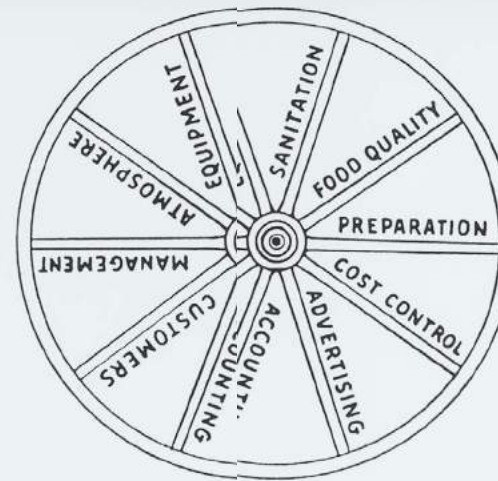
1. He is the most important person in our business, the life-blood of every food establishment.
2. He is not dependent upon us; we depend upon him.
3. He is not an interruption of our work; he is the purpose of it.
4. He does us an honour when he calls; we are not doing him a favour by serving him.
5. He is part of our business, not an outsider.
6. He is a human being with feelings and emotions like our own.
7. He is not someone with whom to argue or match wits.

Martha ROSLER

NORTH AMERICAN WAITRESS, COFFEE SHOP VARIETY, 1976

Adeline Harris, Professional Restaurant Service (New York, Toronto, London & Sydney: McGraw-Hill Company of Canada Limited, 1966), p. 3.

Series of 6 digital printings



The rim represents the waitresses – the salespeople who bind the wheel together.





INTERVIEW WITH SAUL OSTROW, FOR CAROLEE SCHNEEMANN

Carolee Schneemann was born in 1926 in Fox Chase, Pennsylvania, and died in 2019. Her works have been shown at the Los Angeles Museum of Contemporary Art, the Museum of Modern Art in New York, the London National Film Theatre, and many other venues. Schneemann taught at several universities, including the California Institute of the Arts, the School of the Art Institute of Chicago, Hunter College, and Rutgers University. Additionally, she published widely, producing works such as *Cézanne, She Was a Great Painter* (1976) and *More than Meat Joy: Performance Works and Selected Writings* (1997).

Saul Ostrow is an independent critic, and curator, the Art Editor at Large for Bomb Magazine. In 1996, after having exhibited nationally, and internationally for over 20 years he terminated his studio practice and became a critic, an independent curator, and educator. He has also served as Co-Editor of Lusitania Press (1996-2004) and as the Editor of the book series *Critical Voices in Art, Theory and Culture* (1996- 2006) published by Routledge, London. As a curator, he has organized over 70 exhibitions in the US and abroad. His writings have appeared in art magazines, journals, catalogs, and books in the USA and Europe. In 2010, he founded the not-for-profit Critical Practices Inc. (criticalpractices.org) to promote critical discourse and practices.



Carolee SCHNEEMANN
FUSES, 1965-2016
Impression jet d'encre sur papier, 157 x 112 cm
Inkjet printing on paper

Saul, can you tell us when and on what occasion you met Carolee Schneemann for the first time?

I'm not sure, it must have been in the late 60s - early 70s, at that time she was already infamous for her performances – in those days the NY art world was tiny – if you went out to the bars and openings you met everyone – Carolee was around, she was active and very open. I remember the first time I went to her studio in the mid 70s; it was full of these works that were a cross between Rauschenberg's combines and Kienholz's assemblages. Up until then, I had only known of her, from her performances and films.

In this exhibition, we include three works by Carolee Schneemann; one is the print *Fuses*, from the movie in which she makes love with her partner. Have you seen it? If not in 1969 then after, and do you remember the audience's reaction?

I'm not sure when or where I saw *Fuses* – I must have been a student at the time - The mid 60s was the height of independent filmmaking in the US. Bolex 16mm. cameras had become very cheap - Stan Brakhage's abject- collage films of the late 1950s had gotten a lot of attention – we all knew about them – there were a number of venues for artist made films – the Gate and of course the Film Archives as well as screening at artists' lofts. Given Carolee's association at that time, with Rauschenberg, Morris, Fluxus happenings – the audience for her films would have understood them in the context of the Eros of the Neo-Dadaism that preceded the advent of Pop. Remember the Beats and then the Hippies, Yippies, Situationists, etc. actively resisted the death culture that accompanied the Korean and Viet-Nam wars. Consequently, *Fuses* would have been made in the context of the alt-culture of sex, drugs, and rock and roll. I think much of the present interpretations concerning Carolee's work came later in the 80s– in the 60s-70s, it would have been seen as feminist. It would have also been understood as being in the mainstream of experimental art.

A lot of artists including Mary Kelly or Nancy Spero suffered, in the 60's and 70's, from a lack of renown. Do you remember having this kind of discussion with female artists?

The lack of exposure for women artists was a full-blown issue, starting in the 50s - you've read the book *Ninth Street Women* about how there were only 13 women included in the big Ninth Street Abstract Expressionist Show and most of them were either the wives or lovers of male artists included in the exhibit. The complaints of the 60-70s concerning sexism, the exclusion of women in gallery and museum exhibitions, reflected what was going on in the women's movement – liberation and career went hand-in-hand. This was also the period in which feminist themes, forms and aesthetics emerged, offering up non-patriarchal models. Consequently, in every meeting of artists; be they at openings, forums, panel discussions or in the studio, this would be a topic of often angry discussion. Even now – though much is being done to rectify this situation not only for women, but artists of color – we still hear these discussions.

We will also show pictures relating to the 1979 performance *Forbidden Actions - Museum Window*, do you think the female body was a central theme for Carolee Schneemann?

I think Carolee was very influenced by some of the dictums of Abstract Expression concerning how the artist had to put their body into their paintings – make their gestures autographic. You see this in photos of Pollock or de Kooning painting. The problem for Carolee, as it was for the growing number of women entering the art world in the 1960s was that, that body was always male. The man being addressed in *Forbidden Actions - Museum Window* is obviously Duchamp. Carolee puts her real body in the museum – right in the window – she has no need for peepholes. Carolee, repeatedly said she wanted to be both an image and an image maker – she wanted to de-sacralize the body and make it present – if the female body was central to her work – it was because it was her

body – her sense of being, that concerned her the most.
Do you think this was expressed with a kind of violence, or was it also full of freedom and joy?

As you might suspect, I think Carolee's work is an expression of Eros – in her particular case – her female sexual desire. It was this that I believe, led her to ask how she might use art to make it a living 'semblance' - that is an image - experience she might identify with – one which expressed her sense of social and sexual emancipation. To do this a certain violence had to be executed - as such, Carolee's work is self-conflicted in its ability to negotiate her separateness and assimilation.

Was she happy to have deserted canvas and painting - for movies and performances - in that it was too much associated with typical white men's practice?

Carolee was an old-school vanguard artist – seeking to push her boundaries – painting was never sacred to her – it was just a medium that allowed her to give form to her ideas – like Rauschenberg it was the space between art and life - film and performance allowed her to further expand her ideas into real/ time space. In *Fuses* we have two interactive subjects; one documents sexual acts– the other is formal. To balance out the literary (life) and she calls attention to her medium by staining, burning, and directly drawing on the celluloid itself – the film is merely a surface to work on. Then she calls attention to the fact that the film is a collage, by toying with its continuity, by editing together at varying speeds, segments of differing lengths producing an erratic rhythm. Carolee doesn't abandon painting, she just gives it another format.

Is there a historical or economical reason that in the 80s, the art world suddenly looks at women artists, even for Louise Bourgeois, forgotten before...?

I think it may be as simple as by the 80s – we are entering into an art-world that has both for social and economic reasons become receptive to the demands for equality of

opportunity and consideration. Consequently, we see histories being re-written – women and artists of color are being written into the critical and historical account. With this it has been discovered that markets can be built on these previously marginalized artists.

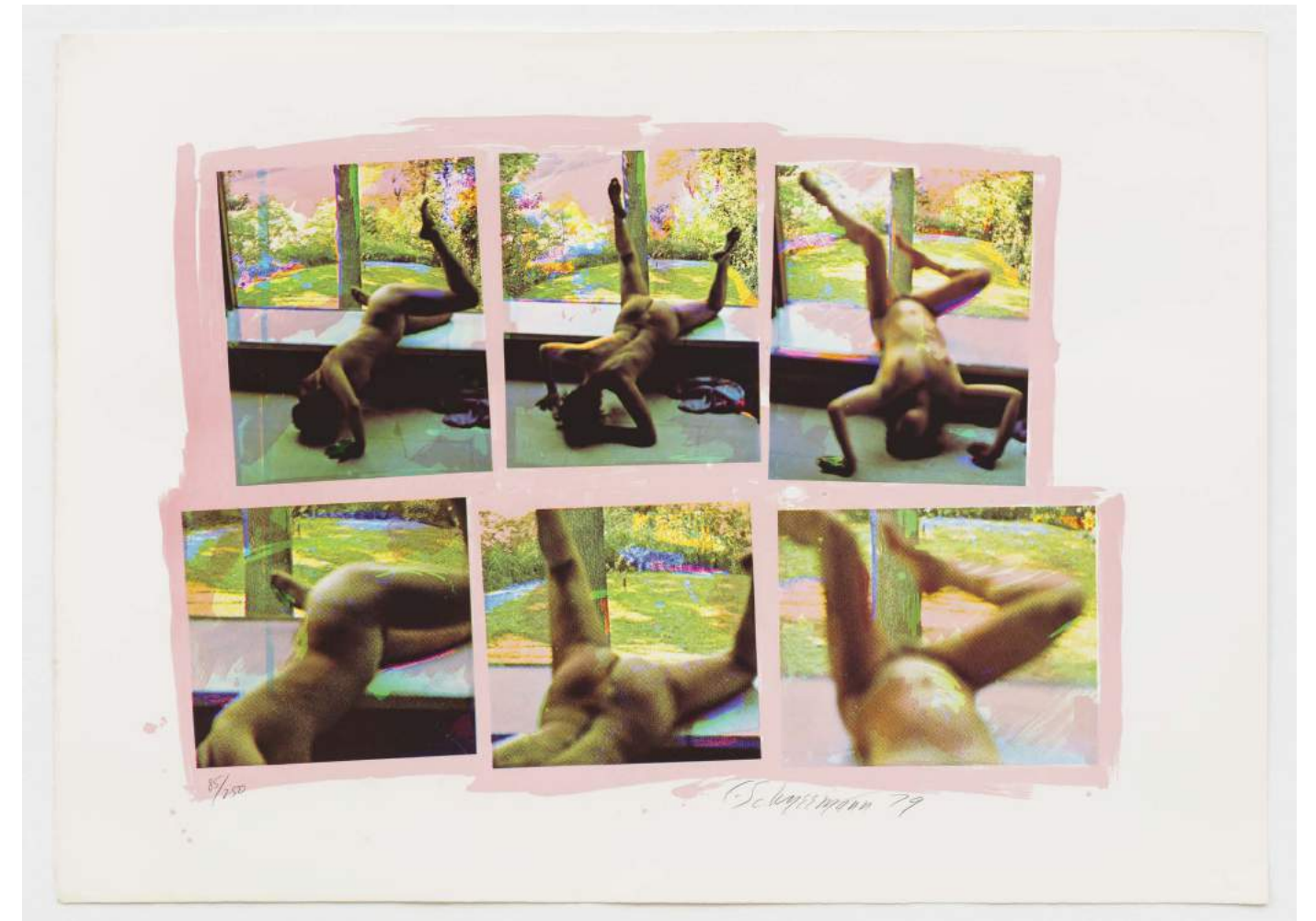
Do you see the legacy of Carolee Schneemann in some contemporary artists?

If we are speaking of her legacy relative to Eros – I can think of no one who explores their gendered body in such an orgiastic manner – the same can be said of her aesthetic – it has less appeal – also it has few stylistic tropes that can be traded on. But if we are speaking of her as a performance artist/image-maker she has had significant influence – she is both an icon and has created iconic images, which has become part of our cultural lexicon.



Carolee SCHNEEMANN
EVAPORATION (PAIR #4), 1974-2015

Photographie colorisée, 26 x 37 cm
Colorized photography



Carolee SCHNEEMANN
FORBIDDEN ACTIONS - MUSEUM WINDOW, 1979

Photos sérigraphiées sur papier, 77 x 108 cm
Silkscreen print on paper



INTERVIEW WITH KIKI SMITH

Kiki Smith was born in Nuremberg in 1954. She has had many solo exhibitions all over the world, more than 25 of them in museums. Her work has been shown at five Venice Biennales, including the one in 2017. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. In 2017 she was elected Honorary Royal Academician of the Royal Academy of Arts in London. She lives and works in New York.

In the early 1980's when you started to work and exhibit, did you see yourself as part of the feminist emancipation movement, especially through the use of heavy materials such as bronze?

I didn't hold any specific feminist claim, and before me in the States, there had been women sculptors with very successful careers. In particular I had seen an exhibition of Louise Bourgeois at the Robert Miller Gallery, even though I didn't know her work well before it was more widely exhibited in the 1990's, as was the work of the painters Agnes Martin and Georgia O'Keeffe...very great American women artists. My father, the artist Tony Smith, made sculpture-but he was working primarily with steel, even if he did have the occasional interest in bronze-so I wasn't so familiar with it. Maybe this was one of the reasons why I adopted it, from the beginning on the small scale that I usually work in, as I can make them at home or in the studio. As opposed to my father, who worked with

huge volumes, made outdoors, I like to physically create my pieces by myself.

You mention Georgia O'Keeffe, who eroticized her landscapes, and you have been working on intimacy and the body for a very long time. How did that start?

In 1978 or 1979 a friend gave me a copy of *Gray's Anatomy*, very famous in the education of medical students and this changed my life! It struck a chord with me and I began to work on this subject. I was under 25 years old, and previously I had been working more on nature and plant cycles, which I came back to around 1994-95. Then in the 1980's, a lot of people caught HIV and that profoundly affected me. So I was thinking about that a huge amount, even if what it means to be in a body is omnipresent for all humans in general, and even more so as a woman.

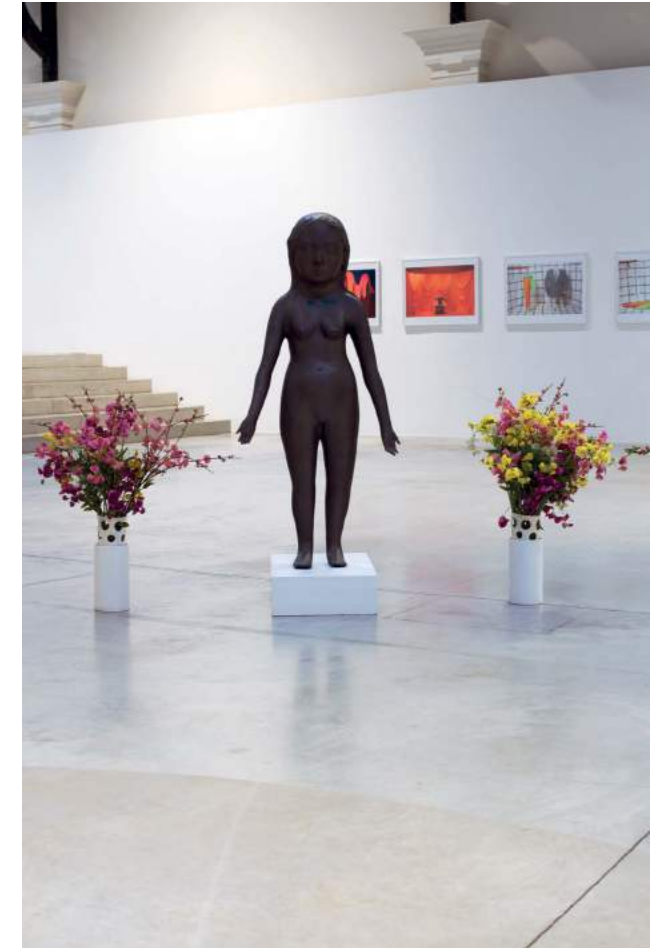
To what extent can this interest be linked in equal measure with the history of art? You have looked a lot at the Greek and Roman civilizations and medieval sculpture...

There exists of course, a long history of figurative representation and, at the same time, there is this infinite question about how to experience and feel one's own body. This can be as much of the domain of religion as of pleasure, and you can side with an agreeable representation of life, as seen in many antique statues-languid and

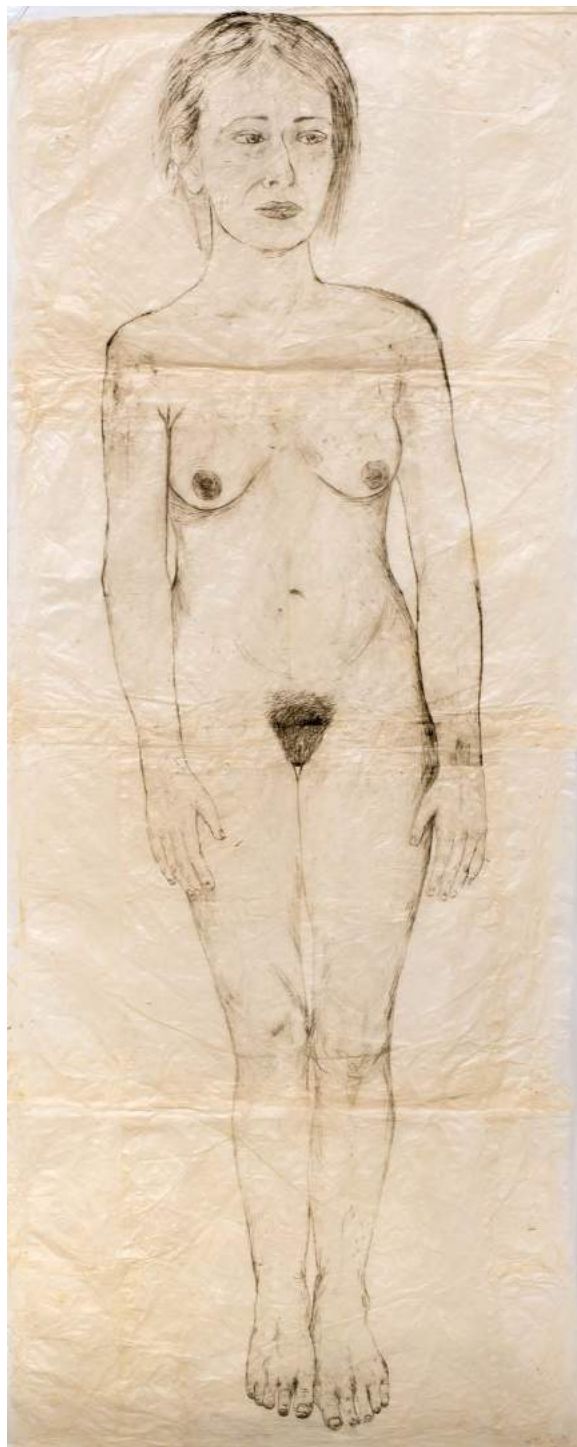
looking delighted. I've always thought how unfair it was that my life wasn't just like that...But how does one represent oneself and is it possible to minimize the gap between what you are projecting and what you are feeling? How can you not give way to what doesn't exist and is imagined, in accordance with social or esthetic demands? I was born in Germany, where my mother was a singer, and maybe this is why I love the art of this country. Medieval art of course, and its stained windows with this special attention to detail-but also German Expressionism, which shows a kind of obsession, an inner life, like a spirit. I think this is not so unlike my work in terms of perceived feeling.

Do you feel that your work is narrative and can it be said that it's about human-ity?

Some works may have a background narrative and others less so, but it is true that there is always a connection to some form of the figurative, and therefore to representation. I'm interested in nature and in animals, but mankind remains very present because it's so difficult to be a human... It's a subject that we must always struggle with, and about which we don't know anything much in the end. The important thing is to stay curious in order to allow whatever will come to come. As I have grown up with art in the home, I have known for a very long time that a work of art has the capacity to get inside us and lift us up. Often it's just about sitting and looking, not even thinking, but being in its presence and feeling the vibration. This can probably help us to understand ourselves...



KIKI SMITH
STANDING NUDE, 2005
Bronze, patine au nitrate d'argent, 138 x 67 x 35,5 cm
Bronze, silver nitrate patina



Kiki SMITH
STANDING STILL, 2001

Encre sur papier du Népal, 190 x 73 cm
Ink on paper from Nepal



Kiki SMITH
TEACHING OF THE SNAKES II, 2011

Laiton, exemplaire unique, 232,5 x 235 x 7,5 cm
Brass, unique piece



NANCY SPERO

Nancy Spero was born in Cleveland in 1926 and died in New York in 2009. She studied at the Art Institute of Chicago, the Ecole des Beaux-Arts in Paris, and in the Atelier of André Lhote. Since receiving late recognition, her work has been shown at Documenta X in Kassel in 1997, and in many biennales. Today her work can be found in the collections of institutions such as the MOMA, the New Museum and the Jewish Museum in New York, the Centre de la Gravure et de l'Image Imprimée in La Louvière, and the FRAC des Pays de la Loire, Carquefou.

Nancy Spero's career has often been compared to that of Louise Bourgeois, who was fifteen years older than her, both experienced the end of a period of purgatory in the 1980's. She began her training at the Art Institute of Chicago, which was at the time influenced by the tradition of German Expressionism, in contrast to the abstract expressionism of New York. Whilst living in Paris for a few years, she made *The Black Paintings*, as drawing was gaining increasing prominence in her work. During a joint interview with her husband, the artist Leon Golub, (led by Katy Kline and Helaine Posner, during an exhibition at *The American Centre*, Paris, then at the *MIT List Visual Arts Center*, Cambridge in 1995), she said that on returning to the United States in 1964 and no longer living abroad, she felt a sense of responsibility, as all Americans had become involved. She thus gradually abandoned her previous work and started the *War Series*, which date from 1966 to 1970 and consist of a total of about 150 gouache and ink drawings. Her rejection of oil painting

on canvas was both a stand against a practice associated with the male chauvinism prevalent in art, and also an affirmation of a desire to return to a more humble means of expression, a constraint in keeping with the war. The drawings are small but violent, and do not attempt to hide the atrocities of the army on the Vietnamese people. The paper is fragile, sometimes crinkled, and the recipient of markings, lines and scratches, with the recurring subject of anthropomorphic helicopters mutating into giant monsters. These were the vehicles that were dropping napalm on the villages, killing the rural population, yet also rescuing dead or wounded soldiers. Nancy Spero was protesting against the foreign policy of the United States and a patriarchal vision of the world, frequently showing the bombs as sexual, phallic objects. One of the drawings in the exhibition, *Bomb, Canopic Jar, Victims*, draws a parallel with feminine intimacy, with the idea that the conquest of territory can be extended to that over the body, in recent years this has been given particularly emphasis in the study of post-colonialism. For all that, these drawings show the importance that Etruscan art had for her, and can be placed in a framework of epic and timeless tragedy.

The frustration of being misunderstood and unrecognized added to Nancy Spero's anger. She had the impression that she was reduced to silence and refused the authority given to male artists, especially in an artistic context that favored minimal art and Pop Art. If Paris had exhibited her in the Salon des Indépendants, at the Galerie Breteau and the American Cultural Center, New York



ignored her... In 1997, Documenta X, curated by Catherine David, started to bring the War Series back to the public eye; this was followed by solo-shows at the Galerie Lelong in Paris and New York from 2003, when the context of the Iraq war made them sadly relevant again. Nancy Spero also demonstrated her political engagement through joining the group of activists Women Art Revolution (WAR) in 1969, then the Art Workers' Coalition (AWC) of which the artists Carl André, Barnett Newman, Dan Graham and the critic Lucy Lippard were all members and who managed to obtain the closure of the MOMA, the Whitney, the Jewish Museum and many galleries on 15th October 1969, for a moratorium to end the war in Vietnam. In 1972, she was a cofounder of A.I.R. Gallery, the first non-for-profit, artist-run organization that opened in New York, where Macon Reed, whose work is also exhibited in *American Women*, *The Infinite Journey*, had a solo exhibition in the summer of 2019.

Nancy SPERO
BOMB, CANOPIC JAR, VICTIMS, 1967
Encre et gouache sur papier, 69 x 86 cm
Ink and gouache on paper



Nancy SPERO
GUNSHIP VICTIMS, 1967
Encre et gouache sur papier, 61 x 91 cm
Ink and gouache on paper



Nancy SPERO
S.E.A.R.C.H. AND D.E.S.T.R.O.Y., 1967
Encre et gouache sur papier, 61 x 91 cm
Ink and gouache on paper

INTERVIEW WITH ODESSA STRAUB

Odessa Straub was born in 1989 in New York. She holds a BFA from The Cooper Union (2013). Solo exhibitions include Puss Palace Panic Room, Cooper Cole, Toronto, Canada (2019); Migrating Contents, ALAC, Los Angeles, CA (2018), Tennis Elbow, The Journal Gallery, Brooklyn, NY (2017); Real Puss Technologies, SEPTEMBER, Hudson, NY (2017); Odessa Straub, NADA, NY (2017); Tears in Housebreaking Letting the Gold, Acappella, Napoli, Italy (2016); Necrotizing Woos, Jeffrey Stark, New York, NY (2016)... She lives and works in New York.

You seem to present in the two paintings and two drawings in this exhibition, a character which is erotic and maybe, even, fetishist, with this squatting position and high heels. Can you tell us more about this personality?

This figure originally started out much more abstract in my work. In thinking about the power dynamics in gender presentations, I became interested in the cyclical power struggle in the three main characters in Oscar Wilde's Salome: Salome, Iokanaan (the prophet), and Herod (the King), as an allegory. I worked with the characters as shapes resembling vessels containing, spilling and pouring into one another, a vaporous and liquid substance representing power. One gains power as another loses it, and each character holds that power in a different way. The Salome character sacrifices her body to Herod in exchange for the head of the prophet Iokanaan. This is the moment, the dance of the seven veils that inspired the highly sexualized femme body recurring in my work. The

heels are a significant symbol for me as they are a pedestal for the body, unlike the masculine counterpart, the tie, which is a pedestal for the head. Heels are also a rather phallic shape, like walking around on erect penises. I find power in wearing heels, and in aggressively sexualized femme presentation.

Do you think that the viewer's interpretation also brings sexual meaning to your work?

The interpretation of heightened sexuality in some of the symbols I use in my work is inevitable. I present these symbols in a way that questions their power dynamics. A woman, or anyone, in heels can be seen as a hobbled horse, but is also bigger, taking up more space, and in that way, they are intimidating. Besides, I can chase down a bus in a pair of heels--and no one wants to be kicked by someone in stilettos, either! I want to harness that intimidating femme character as a sort of deity for the whore.

Do you also embrace questions of gender or even more: go beyond gender, which is specific to your generation?

I relish and embrace all challenges to the gender binary. While I am cisgender and enjoy presenting high-femme, I have sexual, romantic and emotional attraction towards people of all genders and gender expressions. Signifiers of femme sexuality are so often thought of as 'work' done under a cis-male gaze, I personally reject and seek to undermine this notion. I don't feel as though I'm presenting

for anyone more than myself.

Is the question of feminism still important to you?

It will always be important to me. There are so many ways in which multiple generations of feminist theory have failed to protect all women, there is still work to be done to include everyone, feminist theory now isn't just about people with vaginas, or white able people with vaginas. It is constantly evolving.

Who are the artists you admire? Do they still inspire you?

There are so many, to name a few in the context of this show: Hannah Wilke, Susan Rothenberg, and Betye Saar are some I love. Hannah Wilke's relationship with her image in her work and the shit she received for it will always be endlessly motivating to me-- the idea that a woman can be too beautiful to make valid work makes me want to fight. Susan Rothenberg's paintings on the other hand, while they don't deny a feminist perspective, are much more about painting itself, about the figure and abstracting the figure. But there is an emotional intelligence, and a deep emotional investment in her work that I can relate to. Betye Saar's use of symbolism and materials, her investigation of death and her interest in the idea of a trapped soul in a body and its connection with the spiritual that lays a path for its freedom is incredibly inspiring. And she loves a pair of heels as an allegory too.

You work also with objects or fabrics – such as latex, leather, cord, plexiglass, cables... found in your daily life. How do you integrate these into your body of work?

I find objects in second hand stores, on the street, or receive them as gifts--close friends often present me with found things they know I will like. I keep them around for a while in my studio, I stage vignettes with them, I categorize them in boxes, and I will often set them up on a blanket like a picnic when I need some inspiration. The

objects make their way into my work when I feel I have earned ownership of them, when they are worn from my interactions with them in my studio. I use them for their symbolism, for people's latent associations with them. Incorporating found materials in my work involves painting gymnastics, color relationships and textures to push the paint forward and draw the material in, so that a material or object is fully emerged in the world of the painting like a subliminal message.

You compose with a lot of different things, and some critics have said that you first create compositions with your characters. How do you structure your canvases and do you make drawings first or are they all independent?

I have a drawing practice that feeds the compositions and shapes in my paintings. Sometimes that relationship is one-to-one and my paintings are larger iterations of my work on paper, and other times there are fragments of drawings inserted into the work while the rest of the composition is worked out from my head in the moment. My materials will often dictate the trajectory of my work in that I will start with placing the material on the canvas and go from there. Other times I will simply use a painting surface as a place to wipe my brushes, and that will end up being the catalyst of a painting as well. It's all an end to saving as much as I can, using things that don't deserve to be wasted: ideas, paint, materials, energy, and time.

Do you feel that in your work, you are creating a way of watching different kinds of images all together, like in the social networks, especially Instagram?

That's an interesting question, because while I can't deny that the influence of social media has made its way into every aspect of our lives, I do not draw from social media culture for my work. When I'm trying to fall asleep I often have a streaming series of visualized images though, I will get up and draw them sometimes. My figures are old and familiar because for me they are totemic and come from my visual interpretation of my life experiences.



Odessa STRAUB
SPILLED CISTERN AND THE SWALLOWED BREAKING THROUGH, 2019
 Peinture acrylique, poudre de piment et latex sur toile, 127 x 152 cm
Acrylic, chilli powder and latex on canvas



Odessa SPERO
SALOME SPECTER - HEAD ORBIT, 2019
 Acrylique, poudre de chili, plume, cachemire, bois, grenade, fermetures à glissière en nylon, sobo, vernis à ongles, sur toile, 69 x 86 cm
Acrylic, chilli powder, pleather, cashmere, wood, pomegranate, nylon zippers, sobo, nail enamel, on canvas

INTERVIEW WITH CHLOE WISE



Chloe WISE
FERAL AND WIDE-EYED IN THE GARDEN, 2016
Vidéo, 5 : 26 min
Video

Chloe Wise was born in 1990 in Montreal, Canada. She holds a Bachelor of Fine Arts, distinction, Concordia University, Montreal, Quebec. She has been shown in Malmö Sessions, Carl Kostyál, Malmö, Sweden, *World Receivers*, Zabłudowicz Collection, London, 2015 *Unrealism*, curated by Jeffrey Deitch, Miami, Florida, *Spirit Your Mind*, Free Spirit, Miami, Florida, *KnowNewTrends*, The New Museum, New York, 2014 *Deinviting Don Lothario*, Espace Cercle Carré, Montreal... and curated the *Planned Parenthood Centennial Gala*, New York, the *Feelings Film Festival III*, *Art Pop*, Montreal, *Feelings Film Festival II*, Anthology Film Archives, New York... She lives and works in New York.

How do you consider the role of your videos within your body of work?

Video is an important component for me pertaining to the overall experience of the work. While painting and sculpture are integral media in my practice, video has an ability to create an ambience, energy or atmosphere, utilizing prose, rhythm, musical score and repetition in order to enhance and reiterate the tone of the paintings, setting the scene and context within which those objects can exist. While I believe there to be humor in my paintings, it feels as though humor is much more clearly shared through video.

You directed videos before you were painting and drawing. Was that an obvious and direct way to communicate, and is that in relation to your generation?

I have been making paintings and video works simultaneously for as long as I can remember (even as a child). The abundance of media we have access to as digital natives, as a means of documentation or of experimentation, makes the usage of photo and video feel like a fluid extension of my practice.

At the age of 25 years old, you made *Offer Ending Soon!*, playing with consumerism and also the diktat of beauty. How did you come up with the idea for this video?

I have always found the dialogue, tone and pace of infomercials to be the most fascinating product of consumer culture. We are accustomed to receiving information from sources we deem to possess authority, based on their logos, tone, font- we believe advertisements. Advertisements shamelessly promise soothing reassurance, sexual or romantic fulfillment, financial success, luxury and upward mobility, good health, hedonism, all without much effort to veil the ulterior motive of selling a product. I love the idea of playing around within that structure, using the language or tropes of advertising to elicit trust, desire, curiosity, fear... In *Offer Ending Soon!*, the characters are all reciting items off of the Cheesecake Factory menu, but in a sexualized way, while somehow implying wholesomeness, like a United Colors of Benetton or Dove commercial. I laughed a LOT while directing this.

Why is it important to involve your friends?

I can't think of any reasons not to. If there is a point to making and creating things, it's likely to negotiate, analyze and process one's reality. So I'm working with the tools of my own surroundings. My friends are all incredible; I'm lucky to get to involve them.

You have discussed gender, sexuality, fashion and feminism for quite a while. You've said previously that you would prefer parody than tragedy in order to discuss certain important topics. Could you elaborate?

I'd prefer not to be didactic. These topics come up because they are inherently part of my life and the collective conversation of our era.

In which way do you criticize American society?

A bunch, probably not enough.



Chloe WISE
FERAL AND WIDE-EYED IN THE GARDEN, 2016
Vidéo, 5 : 26 min
Video



Chloe WISE
MESSAGE ME, 2015
Vidéo, 4 : 42 min
Video



Chloe WISE
OFFER ENDING SOON, 2015
Vidéo, 6 : 13 min
Video

COURTESY OF

Marie Maertens, the curator and author of the interviews and texts in the catalogue, expresses her thanks first and foremost to Valérie Bach and Constantin Chariot for having trusted her with this project. An idea for an exhibition always has a theoretical start, before it can assume any physical identity. She warmly thanks all the artists who have collaborated in this venture — some have created works especially for the exhibition and others thoughtfully selected those works that best suited its purpose. Her gratitude also goes to the lending galleries and their valuable support, enabling the most emblematic work of each artist to be shown in Europe and in this magnificent setting. This project has taken considerable time to set up but everyone's enthusiasm, in particular that of the team at La Patinoire Royale | Galerie Valérie Bach - has contributed fully to its success.

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AMERICAN WOMEN THE INFINITE JOURNEY

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Peinture acrylique sur toile (Acrylic on canvas) - Dimensions : 152 x 177 cm

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