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BIG GIRL | LITTLE GIRL

By
Emily Mueller

A thesis presented to the
Sam Fox School of Design and Visual Arts
Washington University in St. Louis

In partial Fulfillment of the requirements for the degree of
Master of Fine Arts

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Abstract:

In my thesis document, I unpack the relationship of my photographs to space, bodies, language, and childhood through a feminist lens. The interaction with these various aspects alludes to larger societal structures that inform identity. I am interested in the negotiation between gender and the way it informs the occupation of space, both photographic and physical. The intersection between subjects and objects is dissected using the definitions of these terms set forth by Judith Butler. Becoming a subject does not indicate that one is free from the power that creates it. The figure in my photographs wonders if attempting to become like an object would allow release from these power structures. She attempts to understand how to operate within a woman's body and to understand its limitations. The complexity of navigating the world in a woman's body is increased with the confusion of postfeminism and its necessitation of performativity in public and private arenas. Postfeminism as it relates to performativity is essential to my practice. The figure is constantly contending with it as this is the contemporary state of existing as a woman. She acts as an outsider, like a child, who does not yet understand the implications of living in a feminized body.

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Introduction:

My photographs relate to space, bodies, language, and childhood through a feminist lens. The interaction with these various aspects of personal and public history evoke larger societal structures that inform and create identity. My work investigates the space between gender and the way it informs the occupation of space, both photographic and physical. The complexity of navigating the world in a woman's body is increased with the confusion of postfeminism and its necessitation of performativity in public and private arenas. The photograph encapsulates a tension between the physical world and what is connoted through its apparatus. As I photograph, I draw on previous feminist artists to continue and deepen their conversations about women's bodies and their perception in public realm.

In the first chapter of this thesis document, I examine the particularities of the photographic and lens based media. The photograph is assumed to have ties to reality, but rarely does. It allows one to investigate ideas surrounding the perception of what is included in the frame. In my work I include photographic renderings of a woman's body immersed within domestic space allowing me to explore the nuances surrounding how they are typically viewed. I speak about how the photograph is adept at containing performative actions in the way that the action may be *stilled* at its climax. Additionally, the freezing of actions creates a condition in which the photograph is both of a past time (the one that it has captured) as well as out of time (removed from its initial context) making commentary on the idea of memory and nostalgia.

Next, I examine more closely the space in which my photographic work takes place within. I break this down into groups of works into specific sites, and I describe how the environments operate differently from each other. The living room, the storage room, and the bathroom are used to explain the connection between performative actions and private spaces.

Central to my practice, and the chapter titled *The Figures*, is the distinction between subjects and objects. I do not think of these in terms of typical feminist theory; here *object* is not related to the idea of objectification rather it refers to a release from being a subject which refers to being subjugated or subjected to power structures. I use definitions set forth by Judith Butler to understand and unpack the relationship of the figures in my photos to the spaces around them. This chapter additionally addresses how postfeminism has (dis)informed my thinking about objecthood and subjecthood as well as addresses my relationship to theory surrounding postfeminism.

Much of my thinking and making rests on a fondness for fiction, which is narrative, and which I understand as a form of primary language. Language is the foundation of our understanding of the world and our place in it. Language creates and maintains systems of power, but may also be able to break down these systems.

The concluding chapter follows my most recent work which considers the precipice between being a girl and being a woman, this period in one's life where identity formation begins to occur, is being shown through images in bright colors and confined spaces of domesticity. This is a turning point in my artistic practice as I respond to the ways in which my previous work has been understood. Bright colors and a focus on girlhood are where I have turned my investigation.

The Photograph

I became interested in photography because of its relationship to memory, perception, and identity. My work is a response to an upheaval of the way women, our bodies, and our habits are perceived. Photography is a particularly suited response to this perception of women because the photograph is seen to be a transcription of reality. I want to use the presumptions about photography to challenge these perceptions. Photographs are not just moments snatched of from world; they are carefully considered negotiations between real space and the space within the photographic universe. I relate this negotiation to identity formation and identity cognition.

I work with performative actions, which are then photographed to question how identity is developed. In identity development, I understand both internal processes and societal forces are at play. Pausing the body at the moment of identity formation highlights that identity is not inherent. As Judith Butler wonders: “To what extent is ‘identity’ a normative ideal rather than a descriptive feature of experience?”ⁱ

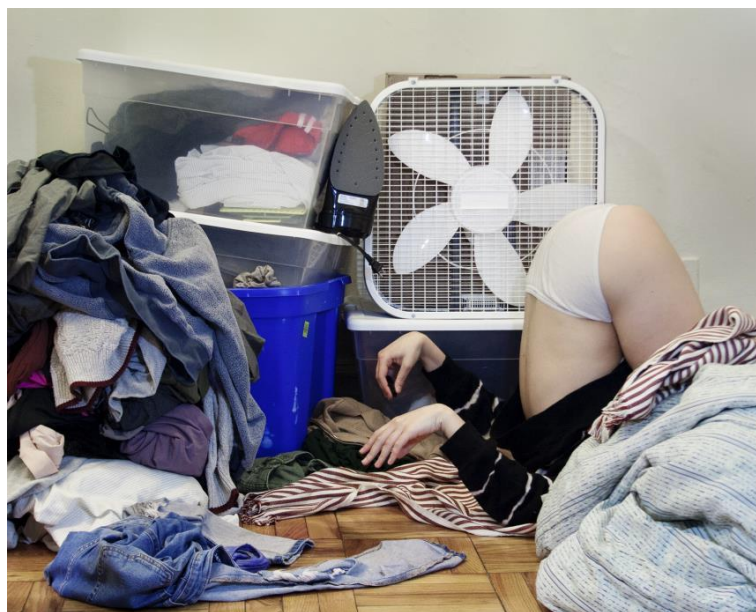
I work in a space between photography and performance. I am invested in the relationship between photography and performativity and photography’s relationship to performance art. Documentation, through video or photography, allows a performance to be disseminated beyond those who experience it in person. In some cases, documentation is the only form in which a performance is disseminated. Banishing distractions from the frame isolates and contains the event that happened. To photograph a specific moment of a performance leaves questions about the rest of the events beyond the photographic frame. In my photographs, I perform very quick, small gestures, but when they are stilled it is clear that the pose could not be held for long. The figure seems on the verge of falling, the pose is one of discomfort and strain. The actions I

perform are precarious ones; they are often stilled at a heightened moment of *precarity*.

Mark Alice Durant writes in *Aperture Magazine*:

Photography serves performance in many ways: by saving the ephemeral instant from disappearance, by composing a moment at its narrative and symbolic zenith, and sometimes by banishing all that may have distracted the actual witnesses of the event.”ⁱⁱ

Instead of documenting my performance, I perform for the sake of documenting the performance. My performative actions are choreographed only for the camera. In this manner, I build on prior practices of feminist and proto-feminist artists such as Hannah Wilke and Ana Mendieta, respectively. These artists use photography to capture the performance of the inhabitation of a woman’s body. In Ana Mendieta’s work, we view only the photographic remnants of the *Siluetta* series. In Hannah Wilke’s confrontational images, she unabashedly displays her body. Her body intersects complexly with its perceived beauty and contradicts the traditionally invasive male gaze.



Somersault
Archival Pigment Print, 6”x5”, 2020



Untitled: Silueta Series
Ana Mendieta 1973-177 (Estate Print 1991)



So Help Me Hannah- Snatch Shots with Ray Gun
Hannah Wilke with Donald Goddard, 1978

There is a, "...shift away from the 'heroic gesture' in performative imagery towards something more relaxed and playful..."ⁱⁱ. "Performed photography"ⁱⁱⁱ is a situation that is enacted specifically for the camera. The images formed from these performances become the final products. The images I create are distinct from photography of performance, in which creating an object is not a primary goal. My photographed gestures are indeed a performance, but the performance is not seen and only the documentation is displayed. My work melds aspects of photography, such as its apparent timelessness and implied relationship to reality, with that of performance, which is characterized by action, choreography, and separation from reality. The stillness of these images, as well as the private space they take place in, causes awareness of the fact that the only audience is the camera, and that the image lies in a place between real space and photographic space.

Removing an audience from behind the camera apparatus allows me to remove a traditionally male gaze associated with the lens. Not having a physical presence behind the tripod creates an environment where I can be comfortable as the subject being photographed. Any tension or discomfort seen in the images can then be more easily related to internalization of a gendered society.

The photograph is inherently related to cinema and film. Although resulting in the illusion of motion, film is the repetition of many still images. I feel an affinity towards video art because of its relationship to photography, as well as narrative. While cameras may be used to convey information, they are equally suited to conveying semi-narrative structures in which the veracity of the information is questioned. The resulting decontextualizing of information and narrative can point to gaps and inconsistencies in societal and political messages. In Mika Rottenberg's videos, the actions that people perform move towards a specific goal, but they adopt a surreal, absurdist logic. In *Spaghetti Blockchain*, Rottenberg isolates hands or other body

parts within the frame, as they perform strange actions. The hands slap, cook, and cut a gelatinous cylinder. They also scramble around what look like colored beads, scrape a block of clay, put together marshmallow towers, and pour salt onto a cloud. These gestures come together and make a commentary about social issues; they make up the machine behind these issues.

Rottenberg often comments on consumerism, capitalism, and women's labor among other themes. I hope my work contains the same playful nature that Rottenberg's does, but still takes itself seriously. The particular way in which she combines and cuts the scenes in her videos is specific, but retains mystery. Although I do not usually make video work, my work isolates actions and gives them a kind of cinematic strangeness within individual frames, eventually combined to create a larger narrative concerning gender and domestic space.



Spaghetti Blockchain (Still)

Mika Rottenberg, Single-Channel Video Installation, aprox. 21min

Photographs are concerned with space, time, and light. These components can be used in a modernist tradition of photography, or employed as poetic devices. In my photographs, my feminized figures^{iv} attempt to understand their position within these elements. Specifically, they wish to understand their relationship to space both inside the photographic image and in public space, such as the space of a city. In response to the masculine idea of *flâneur*^{vi}, Helen Scalway articulates the feminine counterpoint to the explorer of the city in her essay *The Contemporary Flâneuse: Exploring Strategies for the Drifter in a Feminine Mode*, in *The Invisible Flâneuse?: Gender, Public Space, and Visual Culture in Nineteenth Century Paris*, edited by Aruna D'Souza and Tom McDonough. A man exploring or wandering the city has no thought for his safety or his right to occupy that space. A woman's wandering around the city contains many additional factors concerning her safety. While the idea of *flânerie* refers to public space and the city, I believe it can be applied to any space, private or public. Because of the way women have been taught and socialized, we must occupy every space differently than men.

Scalway hopes for a possibility of resistance on the part of the contemporary *flâneuse*. Her discussion of femininity as existing in public space, depicts women's presence as one that seeks not to be an, "occupying force," but one that seeks to, "...be in [a space] at all..." Women in space want to generate, "...a home in [the] city."^{vii} I am always struck by the gendered connotations used in this passage and in conversations about resistance. The word resistance itself has a resonance with the masculine, and implies a forceful stance against. While there are examples of peaceful, non-forceful resistance and protest, the *feminine resistance*, is the occupation instead of force. I propose that the mere carving out of existence/space is a radical act of resistance for women, that may be equated with the traditionally masculine resistance. This is echoed in Linda Nochlin's discussion of "anti-monuments" created by women artists, which follow the feminine occupation of space that Scalway speaks about, and how this is met with

much controversy, even though the monuments feel as though they assimilate into the spaces instead of interrupting them. In my work I try to bridge that gap between aggressive resistance and peaceful occupation, thinking especially about history of photography as it relates to women, to whom it is deemed as “possession of a space in which they are insecure”^{viii} (9) in the words of Susan Sontag, who also calls our attention to the violence of the photograph itself:

Still, there is something predatory in the act of taking a picture. To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; it turns people into objects that can be symbolically possessed. Just as the camera is a sublimation of the gun, to photograph someone is a sublimated murder—a soft murder, appropriate to a sad, frightened time.^{ix}

I feel Sontag’s arguments about photography, while they are revolutionary and indeed feminist, are grounded in the same gendered arguments about the *flâneur*. Women cannot occupy space, including the space within a photograph, on the same terms as men and traditional conversations around power and agency. As long as the world we occupy is centered around gendered divides, our acts of occupying space and acts of photographing must look differently. Why play by the same rules designed by sexism and misogyny, already structurally in place? Photography can become a “soft murder” but reimagining the camera’s gaze as non-violent, as my own, can begin to re-appropriate the typically masculine view of the camera’s power. We must redefine how occupying photographic space looks. The figures in my photographs are in the process of trying to understand this dilemma. They take up space outside of existing structures while unable to completely separate themselves from their societal context.

Perhaps Maya Deren’s explanation of photography as equal parts reality and manipulation (parts that are completely inseparable) is an answer to the paradox of my figure’s face. Deren, speaking of film, defines the relationship between memory and lens based media. She writes:

[In the image] reality is first filtered by the selectivity of individual interests and modified by prejudicial perception to become experience; as such it is combined with similar, contrasting or modifying experiences, both forgotten and remembered, to become assimilated into a conceptual image; this in turn is subject to the manipulations of the art instrument; and what finally emerges is a plastic image which is a reality in its own right.^{x(63)} (...) As we watch a film, the continuous act of recognition in which we are involved is like a strip of memory unrolling beneath the images of the film itself, to form the invisible underlayer of an implicit double exposure.^{”xi} (64).

Recognition of reality in a photographic or cinematographic image is paired with un-recognition. Placing film in relationship to memory, as Deren does, is overlaying reality with the unreliability of memory thus creating a space in between these two that is open to interpretation; this is the “reality in its own right”^{xiii} and the new reality that the image creates. This version of memory is intertwined with the notion of nostalgia. Svetlana Boym describes nostalgia as “...a longing for a home that no longer exists or has never existed. Nostalgia is a sentiment of loss and displacement, but it is also a romance with one’s own fantasy”^{xiii} The home that no longer exists in my work is the idea of childhood free from gender and its expression. But this is also a home that may never have existed.

I have always been fascinated by an older generation of artists. Previous eras of feminist art still hold relevance because of the small amount of change that has occurred for women. Things have shifted, and grown in terms of intersectionality, but often only appear different. The new look of sexism, and other structural issues, makes the fact that it is essentially the same situation, just more covert due to postfeminism. This will be unpacked later in chapter 3.

Many of my earlier works from 2018-2019 connote nostalgia. These artworks were created in installation, sculpture and performance, which eventually led me to using these items as props in black and white photography. Among the props are older furniture and objects showing a patina of age. I look for abandoned objects which each hold their own

histories. Finding them makes it feel as though I have adopted them; their stories gain a new chapter in my studio. I usually alter the object to reflect its psychological history and meaning.

In *Un-Curtain*, I cover a curtain panel in polyurethane and layers of green acrylic paint. Parts of this curtain have been stitched and knotted and others have been adorned with lace. The curtain partially covers a graphite drawing depicting multiple overlapping beds, drawn from memory and recalling all of the beds I have slept in throughout my life. This piece is an early experiment in understanding the occupation of space and its relationship to memory and nostalgia. The scale of the curtain in relation to the drawing causes visual disruption, as does the juxtaposition of real object to drawn object, perhaps symbolizing the memory affect.

As I developed *Un-Curtain*, the objects that I made moved into photographic space; they were now photographed with a 35 mm camera and printed in a darkroom. The translation of the object into two-dimensional representation and into a black and white image, changed the pieces drastically. Because of photography's unique relationship with truth and perception, I can more easily question these ideas as they relate to looking at both the space that one inhabits and their relationship to its past. Altering objects within the space of the photograph became important to me because I wanted to discuss how easily history and memory can be transferred onto an object and cause one to view it differently.



Un-Curtain
Mixed Media, Variable Dimensions, 2018

Something happens inside of the photograph instead of outside of it. It becomes a form of change that reflects the experience of interacting with objects charged with memory. Without color, black and white images refer to both a past time and a space outside of time. Timelessness in this body of works relates to Svetlana Boym's exploration of nostalgia. Loss and longing merge inside of a black and white image. I interact with these objects that I found as a way to complete their fragmented structures and to fill in the empty spaces. My interest in domestic space, performance, and the relationship between subjecthood and objecthood began with these early experiments.



Untitled (Bench)
Darkroom Print, 7"x5", 2018



Untitled (Grill Cover)
Darkroom Print, 7"x5", 2018

The Space

Photographic space is distinct from physical space in that it translates instead of transcribing^{xiv} reality. This difference allows the space within a photograph to take on varying meanings. In my photographs, the context and the space around the figure is often as important as the figure itself. I choose the context in which I photograph my actions very carefully, examining spatial qualities. I want the given space to add new qualities to the affect of the figure.

In this section I will describe how the different spaces that I photograph operate. These include: my home, my bathroom, and a storage room. Working with space becomes akin to working with an additional character in the scene. Space carries a poetic, psychological weight that compounds as the photographs are grouped by the spaces they belong to.

Photographing the particular performative actions, especially ones that depict private and internal moments, lends itself to photographing in a private space such as my own home. The privacy of the home allows more comfort while I am unclothed. At the same time, the discomfort of the poses is heightened because everything becomes internalized. The exterior of the home is never shown in my photographs, only the interior. The interior view creates the sense of a sealed environment that becomes more psychological than physical. The figure still poses and contorts herself, despite being alone, and despite being in a space that should be designated as hers.

The home, and more broadly, the domestic space, carries with itself highly gendered connotations. Historically, in the United States and elsewhere, and still today, domestic spaces are considered the domain of women. These operate as spaces of agency and simultaneously confinement. However, in my work, I juxtapose the familiar domesticity of the environment with the strange, self-aware posing of the figures. This suggests that even in my own space, I still

perform and contort myself.

In *Untitled (Living Room Series)*, the space is sealed by the repeated stripes of the image. The rug, the blinds and the radiator occupy most of the frame and are flanked by the two armchairs. When seen together this series of images allows the space to become as intimately known as the figure herself. Through repetition, the character and the room are developed into a narrative. The radiator and other features of the house become familiar and recognizable. The house still retains a sense of anonymity, as does the figure, throughout my series of images. It becomes any apartment building and every apartment building by its non-descript nature. The space, and by extension the figure that crouches in it, becomes applicable to a larger narrative concerning women occupying space. In taking photographs in the living room I am interested in the formal aspects of the room itself and the particularities of the architecture, like the radiator.



Untitled (Living Room Series)
Archival Pigment Print, 14"x11", 2019

As I attempted to understand the interaction between my body and space, I moved to making photographs in public spaces. The group of photographs that take place in storage rooms is a kind of experiment to see what happens when the body is moved and placed within another environment. How is the body perceived when it is surrounded by a multitude of objects instead of sparse living room furniture? I wondered if the figure could become more object-like if more objects were introduced, or if this would cause the figure to be even more visible.

I discovered surprising objects and environments after photographing in these spaces that are situated behind art galleries in Granite City, Illinois. Placing the body with items that have been stored and waiting for use equates the body with this kind of object. The particular objects in the scene are clearly from homes, some decorative, others functional. They all sit in one space waiting for when they are needed again, like Christmas decorations. Having a woman's body juxtaposed with these objects speaks of a quiet labor of waiting to occupy space by women.



Untitled (An Inventory of Striped Sweaters Series)
Archival Pigment Print, 25"x20", 2019

From this exploration, I moved farther inward and into more private spaces, both physical and symbolic. I became fixated on the space of my bathroom, which is space reserved for completely private use. The bathroom becomes a type of sanctuary for private interactions with the body, specifically the naked body. While this space is home to a woman's nude body, it is also a non-gendered space. A kitchen is a space that would be a woman's "domain", a bedroom where women could be more easily sexualized, but the bathroom is distinct from these. It contains naked bodies regardless of their gender and must be used by all^{xv}.

When I photograph in the bathroom, I include a pillow on the ground. It is as though the figure has moved into the bathroom, bringing the pillow in to become more comfortable. She wants to remain in this de-gendered space for a while. But I also include the electrical cords to plug in standing lights, which complicates the scene implying presence of photographic lighting, which in turn implies the presence of the camera's gaze. The private nature of the bathroom stands in opposition to the camera that now watches it, connoting voyeurism.

A longstanding influence of mine is the work of Francesca Woodman and her exploration of her body in space through photography. Often, she photographs herself among seemingly abandoned or old, dilapidated spaces. Her figure appears blurred. She crawls on the ground, she hangs on doorposts, she hides behind wallpaper. It seems as though she is exploring and trying to understand the space around her through photographs and through the action of her body. The environment in her mostly black and white work provides a specific ambiance. If taken elsewhere, the photographs would not possess the same uncanny timelessness that they do, thanks to their site-specificity. The walls in the background are torn and scuffed. The paint or wallpaper is decaying and falling off. The base molding of a floor shows signs of aging.



Untitled (The Bathroom in Parts Series)
Archival Pigment Print, 19"x13", 2020

Woodman interjects herself into these already visually and symbolically charged environments, and then moves in a way that interrupts the scene, or conversely, attempts not to interrupt it. Her body stands out but she complicates the scene by disappearing into architecture, obscuring her identity, or privileging the movement of the body over her identity and over the solidity of her flesh. Her work is equally about the body and about the environment around it, as my work is as well. We respond to the new environments our bodies are placed in; we must explore and understand them, perhaps as a way to understand our own embodiment, or maybe for some other, unknown reason.



Untitled (The Bathroom in Parts Series)
Archival Pigment Print, 24"x30", 2020

The Figures



Untitled (An Inventory of Striped Sweaters Series)
Archival Pigment Print, 25"x20", 2019

In this chapter, I will discuss the way the figures in my work contend with and misunderstand how to act as a feminized subject. The figures have a complex relationship with the difference between being a subject and being an object. The photograph above, *Untitled (An Inventory of Striped Sweaters Series)*, depicts a crowded storage space/scene. The figure crouches on top of the chair; she is not immediately recognizable. A peak of hair and a curved hand begin to reveal the figure. In this series of photographs titled *An Inventory of Striped Sweaters*, a striped sweater is a prop and a symbol; it almost completely shrouds the body in the image.

The sweater is a covering that gives some indication of the form beneath, where an arm reaches down and knees jut out. This is an abstracted version of the body, one that crouches in an attempt to conceal its humanness. In performing these actions, the body attempts to blend into its surroundings, becoming an object in the space. The futile pursuit of becoming an object, or to

disappear in the scene is central to my practice. Objecthood, it would seem, exists in opposition to subjecthood. Becoming subject would presumably allow one agency and release from function. It is not that the figures I picture do not wish to become subjects by revealing themselves. They simply do not understand what it means to be (or become) subjects. This relationship between subjecthood and objecthood is the content of my current work.

Working with figures caught between being subject and object, I find Judith Butler's writings crucial to my understanding of how subjects are created. Her work speaks to the complexity of this space between subjecthood and objecthood, which I explore in my work. In one of her texts, *The Psychic Life of Power*, Judith Butler speaks about the formation of subjects and their relationship to power.

When following Butler's thinking, this self-regulation, self-surveillance even, is essential in subjection. This is where contemporary phraseology, internalized sexism, comes from. The scrutiny that a woman's body, my body, experiences occurs externally but also internally. The figures in my photographs experience a review of their body and they experience it internally. The result is a severe disorientation that the figure does not know how to contend with. Judith Butler explains this paradox through the French term *assujettissement*, meaning 'to become a subject':

assujettissement means both subjection (in the sense of subordination) and becoming a subject. It seems as well to contain the paradox of power as it both acts upon and activates a body... if the word subjection (*assujettissement*) has two meanings, to subordinate someone to power and to become a subject, it presupposes the subject in its first meaning, and induces the subject in its second. Is there a contradiction here, or is it a paradox—a constitutive paradox?^{xvi}

The bodies I depict in my photographs hover between object (as in subjection and subordination) and subject (as in subject formation), never landing on either. Power both presses upon and forms subjects. These two intertwined ideas, subjection and becoming subject, leave the body that is acted upon in a state of unused potential energy. Through my performative photography I explore the notion of *subjection*, which Butler describes as residing “precisely in this fundamental dependency on a discourse we never chose but that, paradoxically initiates and sustains our agency.”^{xvii}

I am implicated in the performing of the subjecthood and perpetuate it through my continued performance. This occurs because of the internalization of the paradox of external and internal pressure. To unravel the confusion of being a subject (or purported subject), my figures perform objecthood as a release from the pressure of being a subject. After Butler, I believe that being a subject allows for what looks like agency but is only its shadow. My photographs propose another way to think about the difference between subject and object, another way to talk about women’s bodies.

In my exploration of subjectivity and objectification I use Butler’s specific understanding of those terms. Butler’s understanding of subjectivity and objectification is different than their traditional definitions. In colloquial terms, subjectivity is the aim of feminism and objectification its opposite. According to Butler, objectification is not always a reduction of people’s characters and is not necessarily dehumanization. Objectification, like Butler’s term *assujettissement*, means becoming an object. The figures in my photographs convinced themselves that they should and can become objects. They ultimately fail at this attempt. They push to become objects and yet are misguided and find themselves trapped within subjecthood. They explore this avenue of objectification because they do not understand embodiment, because they have not experienced it.

Nevertheless, the striped sweater that conceals the figure ultimately reveals its presence. The notion of the revealed presence is important to my practice because it highlights the figure's inability to disguise itself as an object. This interest in becoming an object is informed by the writings of Hito Steyerl:

To become a subject carried with it the promise of autonomy, sovereignty, agency. To be a subject was good; to be an object was bad. But, as we all know, being a subject can be tricky. The subject is always already subjected. Though the position of the subject suggests a degree of control, its reality is rather one of being subjected to power relations.^{xviii}

I believe there may be some release in becoming, "... a thing among other things."^{xix} Steyerl speaks about how subject and object converge within images. The image as thing, as object is a space where power structures diminish because the "...struggle over representation... was based on a sharp split between these levels: here thing—there image. Here I—there it. Here subject—there object,"^{xx} when these converge, each object and thing is subjected to the same amount of scrutiny and not prescribed narratives because of their identity. Steyerl encapsulates the confusion of the postfeminist condition. Steyerl is not advocating for objectification, as in the typical usage of this word, so much as embodiment. Being embodied means the body is allowed to engage in subtle shifts of their personhood. The embodied body is not relegated to a singular definition. This is what my figures ultimately desire. This is the thing hardest to obtain.

My studio practice is closely intertwined with ideas related to postfeminism, which has shifted my understanding of what it means to inhabit a woman's body. Being in a postfeminist condition is central to the way that I navigate the world as a woman and an artist. Postfeminism arose in response to earlier waves of feminism and defines itself both against and with feminism. Marjorie Jolles describes postfeminism as "...posit[ing] a feminine subject who enjoys expanded social, political, and economic opportunities thanks to an earlier feminism, but who, at the same time, scorns the constraints feminism is thought to impose

on her current lifestyle.^{xxi} Through my artistic work I hope to respond to postfeminism as a philosophy but also as societal condition that causes performative actions.

The performative occurs both bodily and psychologically within my figures. The specific attributes of postfeminism, like its presumption that there is no longer a need for feminism, lead to my internalization of antifeminist and sexist ideas. Feminist theory, while not completely disregarded by postfeminism, changes as it becomes known but not adopted in culture. The canonization ultimately leads to its erasure. As sexism adapts to the addition of feminism in popular culture, it becomes more covert. Feminism's "pastness"^{xxii} allows current acts of oppression to hide behind the individual.

In a society in which feminism is taken as already understood, the structural issues behind these issues become overlooked. There is a shift from the collective "we" to the "she"^{xxiii} meaning that one can choose whether or not to adopt feminist concerns. Privileging individuals allows people to claim antifeminist stances more freely. The "personal responsibility" that comes with individualizing feminism hides under the guise of empowerment. From here, the internalization leads to performative actions because one feels as though they must take more care to avoid that which feminism fights to stave off. In Joyce Carol Oate's short story, *Where Are You Going Where Have You Been*, she describes adolescent Connie saying:

Everything about her had two sides to it, one for home and one for anywhere that was not home: her walk, which could be childlike and bobbing, or languid enough to make anyone think she was hearing music in her head; her mouth, which was pale and smirking most of the time, but bright and pink on these evenings out; her laugh, which was cynical and drawling at home—"Ha, ha, very funny,"—but high pitched and nervous anywhere else, like the jingling of the charms on her bracelet.^{xxiv}

There is a necessity to perform another-self around others, but I propose that because of postfeminism and the length of time women have been exposed to it, creates a condition in which the two selves, performative and "authentic", merge.

Being in a woman's body and at the same being a thinker and an artist, I look into

postfeminism as response to the concurrent rise of the antifeminist thinking alongside still strongly present feminism. Diane Negra and Yvonne Tasker remark that postfeminism is prompted by, "...an invented social memory of feminist language as inevitably shrill, bellicose, and parsimonious."^{xxv} This social memory has shifted cultural understanding of feminism, canonizing earlier feminism as something antiquated^{xxvi}. With great strides taken towards gender equality, there is, "... a 'double entanglement' of forward movement in sexual and economic freedoms for women that coincides with a 'patriarchal retrenchment' of social conservatism,"^{xxvii}.

This "double entanglement" put forth by Angela McRobbie, describes the rise of liberal thinking geared towards gender and other social issues and a simultaneous increase in antifeminist, "traditionalist", and conservative thought. This arises in part because of the canonization, and subsequent 'antiquation', of feminist thought. I find this push and pull relationship of double entanglement particularly infuriating. Figures in my photographs contend with this, contorting and performing in different ways because of the how muddled their state as women has become. It is jarring to believe so ardently in the advancement of women, in their control over their lives and bodies, and then to be presented with this rise of "traditional" thought that advocates for the opposite. Is this an adolescent, coming-of-age, realization? Is this where the figures solidify their personhood, defining themselves against those they disagree with? They are always in a state of questioning their status quo, and not knowing the answers to their many questions.

The Words

With an investment in language, performing, and photographing, I often think about their similarities. All three deal with the negotiation between the actual and the perceived. Within writing and language, there is a truth that is assumed, however when examined more closely, language is ambiguous and abstracted, often absurd. The study of linguistics seems connected to ideas about subjects and objects akin to how Judith Butler interprets them.

Part of the complexity of language arises from the debate over the formation of power. Does language form people's assumptions or do our assumptions form language? Much like Butler's assertion that power creates and sustains subjects, the answer is not one or the other but a both-and. Julia Kristeva's articulation of the complexity of language is both beautifully poetic and poignant. She writes:

On the one hand, then, we have this rhythm; this repetitive sonority; this thrusting tooth pushing upwards before being capped with the crown of language; this struggle between word and force gushing with the pain and relief of a desperate delirium; the repetition of this growth, of this gushing forth around the crown-word, like the earth completing its revolution around the sun.^{xxviii}

In the *Ethics of Linguistics*, Kristeva uses the metaphor of a growing tooth. She invokes infants teething and their adjusting to foreign and new parts of their bodies. She uses this universal event and then speaks about poetic language being under the jurisdiction of the sun:

Inasmuch as the "I" is poetic, inasmuch as it wants to enunciate rhythm, to socialize it, to channel it into linguistic structure if only to break the structure, this "I" is bound to the sun. It is a part of this

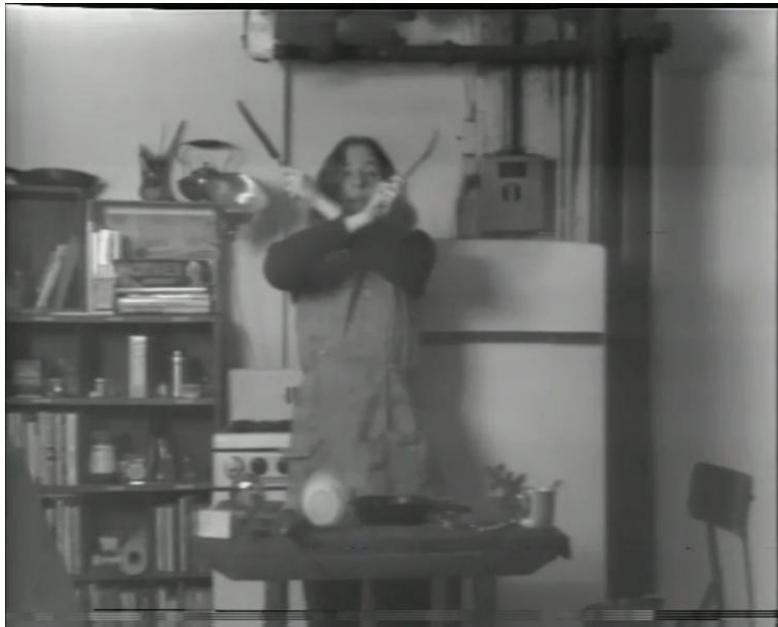
agency because it must master rhythm, it is threatened by it because solar mastery cuts off rhythm.^{xxix} (29)

Poetic language to Kristeva is language unfettered from societal and power structures. However, it is bound by the confines of colloquial language that changes and adapts according to poetic language. Evoking childhood growth and the sun (very close to son) pushes forward a maternal way to think about the world. Nature - the sun here - is related to language in exactly the rhythmic way described. In her particular way of writing, I can see the relationship to art making more clearly. In fact art making may be substituted in for poetic language.

I believe the short story is a richly symbolic format. Short stories are much like photographs in that they have such a small space to exist within. The brevity of both the short story and the photograph (stilled action) allow a certain amount of ambiguity while maintaining a semblance of veracity. For photographs, this veracity is based on the camera's ability to accurately transcribe the world. For the short story, language is seemingly an accurate and truthful recounting of events. The confines, or what seem to be confines, of these formats actually allow for poetics to emerge. The photograph and the short story can hold secrets within their limited space.

Language is seeped in cultural understanding of power and social structures. This is what "caps the tooth" as Kristeva puts it. The phraseologies that American culture specifically uses are extremely gendered. Small-scale idioms reference and perpetuate certain metaphors about gender. One example of this being popularized in language is words used around dating. So-called "Hook-Up" culture contains so many phrases that not-so-subtly re-enforce outdated and sexist views about women. This language centers around a few key metaphors that pose "women as ___". Most revolve around sports or hunting. Hook-up culture refers to fishing, hooking a woman

meaning one has possession and has hooked a fish. Other examples of this are “bases” or making it to different stages of sexual encounters. Home-run being sex. Sex as sport or game is another central metaphor to this language. While ideas like these are not used very widely and as explicitly as I have described them here, they exist as a framework for understanding sex and gender. Especially because the arena where these metaphors are circulated widely are places, such as high schools in which a person spends their formative years and begins understanding their sexuality and identity. If language presents sex as a game and women as animals to be hunted, this becomes the foundation for many people’s understanding of sex and gender roles. This is the language that continues and is perpetuated today.



Semiotics of the Kitchen (Still)
Martha Rosler, Video (black and white, sound), 1975

In reference to these small idioms that are perpetuated, I look at the work of Martha Rosler in her early video *Semiotics of the Kitchen*. This work shows Rosler in a kitchen with a compilation of kitchen objects on a table around her. She goes through the alphabet and each letter corresponds with an item in the kitchen. She begins with apron and ends by moving her arms in the motion of X, Y, and Z because she has nothing to pair these letters with. The way she displays each object as she goes through them is overstated and hilarious. She also mentions items she doesn't have in the kitchen and pantomimes the actions associated with them comically. Those moments of miming are the ones I find most compelling in this work. Because she overemphasizes these motions they become ridiculous and now convey violence; all motions in the kitchen become ridiculous and violent. The viewer questions this space, Rosler's inhabitation of it as a woman, and her *misperformance* of actions associated with the kitchen and with womanhood.

Actions that are performed in public, for some social gratification or relief, point to larger, cultural narratives at play. As I have begun to explore the narratives behind the actions that I perform, I have run into issues of people reading my figures as dark and melancholic, often looking like victims. I have always thought of these actions as child-like and humorous and have become frustrated with this reading. When I took these photographs, I would set up the scene and essentially play within the space. The feeling I had when making them was drastically different than how they were received by an audience.

Was it because of being in a woman's body that the nude body in a non-sexual position became a victim? Was it because the photographs were in black and white? I believe much of the reason people may read my black and white photographs in this way is because of the already present narratives about women. Using the nude figure more easily placed my work among those narratives. A collection of short stories called *Cutting Edge: New Stories of Mystery and Crime by Women Writers* compiles a group of noir stories written by women. This

particular genre of writing often utilizes typified versions of women. In the introduction to this collection Joyce Carol Oates writes: “In noir, women’s place until fairly recently has been limited to two: muse, sexual object.”^{xxx} next she quotes Edgar Alan Poe who says: “The death of a beautiful woman is, unquestionably, the most poetical topic in the world”^{xxxi}

*The Girls***You Begin***Margaret Atwood*

You begin this way:
 this is your hand,
 this is your eye,
 that is a fish, blue and flat
 on the paper, almost
 the shape of an eye.
 This is your mouth, this is an O
 or a moon, whichever
 you like. This is yellow.

Outside the window
 is the rain, green
 because it is summer, and beyond that
 the trees and then the world,
 which is round and has only
 the colors of these nine crayons.

This is the world, which is fuller
 and more difficult to learn than I have said.
 You are right to smudge it that way
 with the red and then
 the orange: the world burns.

Once you have learned these words
 you will learn that there are more
 words than you can ever learn.
 The word hand floats above your hand
 like a small cloud over a lake.
 The word hand anchors
 your hand to this table,
 your hand is a warm stone
 I hold between two words.

This is your hand, these are my hands, this is the world,
 which is round but not flat and has more colors
 than we can see.

It begins, it has an end,
 this is what you will
 come back to, this is your hand. ^{xxxii}



Click-Clack (Still)
Video (color and sound), 0:24, 2020

Children and adolescents occupy a particularly interesting space in time. They are on the precipice of identity formation and about to *become* as subjects. This moment is important to my work because of how decisive it is in terms of identity formation, and also because of the amount of freedom children have during this time. For girls, this is short-lived and may be the only period like this in their lives. Games and actions of the body aid in understanding that this a transitional moment and prepare us for the next.

As a young girl in the 90s and early 2000s, the surge in merchandise, media, and discussion around “girliness” was at its peak. There was an abundance of pink sparkled t-shirts proclaiming “Girl Power” in bold lettering. Elizabeth Armstrong writes about the reclaiming of this once demeaning term and how it came to be empowering to women. The “Girl Culture” that Armstrong speaks of came about in the late 80s and 90s. The mass appeal of this culture seems to be a movement forward for feminism, with media and commercial products geared towards new girl-centric language. Television shows like *Buffy the Vampire Slayer* are exemplary of this movement. The show depicts a teenage girl imbued with the supernatural powers of the “slayer”.

Buffy is a teenage girl, situated in between girlhood and womanhood, learning to

navigate what it means to be a woman, as is the audience in this new iteration of feminism. Additionally, Buffy maintains her girlish behavior, typified by lip-gloss and boy talk, while fighting evil forces. The logic here being that girls possess innate power that need only be harnessed and released. There were a myriad of characters like Buffy in popular culture during this time period. Essential to my own upbringing were characters like Kim Possible. Characters who let me believe I could have power, girl power specifically.

As a young child with a feminized body, I did not understand why my version of power, of autonomy, had to look different. I wanted everything, and thought I could simply act as myself and be perceived the same as anyone around me. Being a prepubescent girl comes with this sort of freedom. I held this belief in conjunction with a desire to understand and master wearing pink jewelry, of hair crimping and lip-gloss wearing. This creates an incredibly tumultuous situation. Before one knows about feminist and gender theory, we float in unknown.

My work *Click-Clack* is a 24 second long video, which begins with hair clips attached to painted fingernails. As the clip nails, mimicking acrylic false nails, tap the floor they fall off one by one. The video is sped up and the volume of the nails clicking the ground is amplified. The anxiety of this noise paired with its brightness seems like a contradiction but is what the exit out of girlhood feels like. The freedom of girlhood is complicated by societal messages about girliness specifically. In this video work I want to explore my long-held belief that *girliness* and individuality, understood as autonomy, are at odds. It seems I have to choose between the two, but I never want to. Clip nails signify space in-between choosing and the refusal to do so. I try to do both, put on the pink jewelry, so to speak, but it fails. They don't stay on. I have

misunderstood.

The misuse of the hair clips is central to *Click-Clack*. Misusing items of femininity and girlhood is a way of questioning what they mean, but also depicting my own confusion about these ideas. The figure in this video comes to the space, and the typical use of hair clips, as an outsider. It seems she has consumed images of women with long fingernails and misinterpreted them. The visual similarity between nails and hairclips creates a haphazard version of womanhood. They become absurd and abstracted, removed from their context.

As an artist, I am interested in this period of a girl's life, this transition from freedom to unexpected constraints. Pushing the hair clips around within this bright pink background represent the space of trying to understand how to act as a girl, still trying the same actions but with no results. The audio in this video, a grating and repetitive clicking, heightens the anxiety of this moment making it hard to bare. The last few seconds of the video show the detritus of the action depicted, the clips are left behind on the pink.



Hair Painting I
Archival Pigment Print, 6"x6", 2020

In the way that the hair clips depict confusion about how to behave as a woman, playing with hair is additionally *misperformed*. Long hair has a dual role or meaning. It covers the body like a blanket while also being a signifier of the overtly feminine identity. Identity can be obscured and also created by hair. Because hair is such an immediate signifier of femininity, it holds weight as a powerful symbol.

I have always had long hair and every time I shower, I shed strands into my hand. I used to use the humid shower tiles to make the hair stick to the inside of the shower. Then I used my fingers to move the strands around into an image, sometimes words. In a similar way to how the hair clips are misused, my excess hair is used as a material when it should be discarded. In addition to helping solidify my identity as a child, I also made these hair paintings to try to understand my body. Hair attached to the head is beautiful, but when separated is disgusting and invokes pubic hair with its curliness.

In the photograph above, *Hair Painting I*, I attempted to see if I could make the grotesqueness of loose hair beautiful. For this group of photographs, I attached my hair to a piece of acrylic with Vaseline and swirled it around into shapes. Photographing the hair with colored light allowed me to make the hair pink. The photograph both fails and succeeds at its attempt to become visually pleasing. In one sense, it becomes an aestheticized image, which could be considered beautiful. However, it uses the first, most obvious, indicator of the feminine and beautiful: the color pink.

In this period of postfeminism, we seem to have moved past early waves of feminism. We have learned important lessons surrounding intersectionality. Yet I am drawn towards works by artists of previous generations, such as Hannah Wilke who portrays her hair (among other aspects of her body), from being young and beautiful to being sick and dying, questioning ideas of beauty and femininity in her work. Her series of *Brushstrokes* is integral to my creation of *Hair Paintings*.

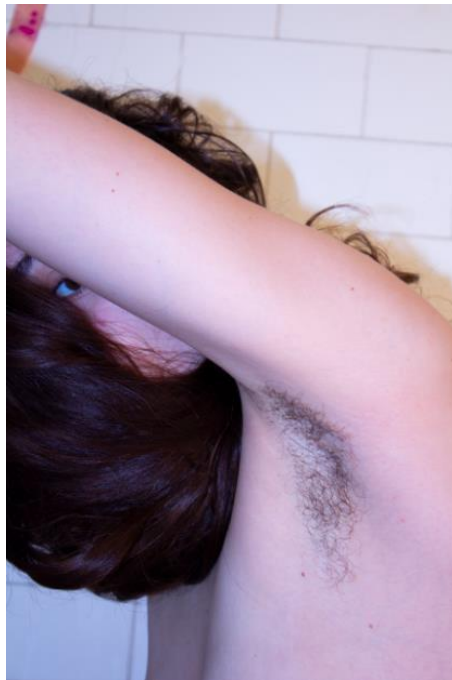


Brushstrokes (no. 11)
Hannah Wilke, Artist's Hair on Arches, 1992

Using themes and connections to the body already established by early feminist artists is a way for me to tap into the history and richness of feminist art as well as a way to add to the discourse on this earlier work. In Wilke's hair pieces, she reflects on the loss of her hair from chemotherapy. While this is the personal starting point for Wilke's thinking, it also has other far-reaching effect and affect. The loss of hair (by any means) is a loss of power for women. The charged symbol of long hair gives one power much like Samson gains his strength from not cutting his hair. Displaying loose hair like Wilke does causes it to take on a new meaning, one that sheds light on the absurdity of trying to attach a gendered context onto it. It separates and questions the implications of beauty as well. Is this element of the body still considered beautiful if it is removed from the head? When it now indicates a balding and dying woman instead of a woman's beauty?

I decontextualize hair throughout my practice. Another way is through its covering the face with hair. In the photograph below, *Untitled (Curls)*, hair partially covers the face causing confusion about which way the figure's head is facing. Once it becomes clearer that the face is being covered by hair (and not turned around the wrong way), it can be seen how easily the standards of wearing hair can be made strange and become disorienting instead of marking identity.

The armpit-hair positioned in the center of the frame and parallel to the figures head-hair equates these two kinds of hair and questions their meanings. Why is one considered feminine and not the other? Through adolescence, we learn to conflate gender and identity and view deviation from such binaries as incorrect. I imagine that the figure in these photos is attempting to understand the mechanics of her body and how to use and misuse hair as an indicator of being a woman.



Untitled (Curls)
Archival Pigment Print, 13"x19", 2020

In my most recent work I create conditions for childlike acts of agency over the perceived body, such as this action with hair; the moment one tries to mold an identity and delineate themselves as an individual. I am increasingly interested in costuming and clothing. These are actions that related to social performance (to use Judith Butler term) that allow control over identity and perception.

When girls are younger, we live in a moment of experimentation. We try to understand how our bodies and our identities are understood, by others. In *Untitled (Glass on Face)*, Ana Mendieta pushes her face against a piece of glass. She obscures the presumed beauty of a woman's face in a mirror and simultaneously tries to understand its properties through play.



Untitled (Glass on Face)
Ana Mendieta, Color Photograph, 1972

Wilke performs a similar action in her video installation *Gestures*, which depicts Wilke poking, smooching, and generally moving her face around. Does this allow her to better understand what gestures and expressions her face can make? Is this practice for changing the

way she is perceived? As Judith Butler examines in *Gender Trouble*: “Women can never ‘be,’ according to this ontology of substances, precisely because they are the relation of difference, the excluded, according to this ontology of substances, precisely because they are the relation of difference, the excluded, by which that domain marks itself off. Women are also a ‘difference’ that cannot be understood as the simple negotiation or ‘Other’ of the always-already-masculine subject.”^{xxxiii} The trouble in understanding one’s position as a woman is that the subject has been defined as always-already- masculine. This is why Mendieta presses her face against glass and Wilke prods her own face.



Gestures

Hannah Wilke, Video (black and white, sound) 35:30min, 1974

Can we as women mold our identities ourselves? Can we even understand or acquire identity? Are the identities of women fixed to a select few like the ones Sherman depicts? Pre-boobs, I did have that kind of freedom, or at least I thought I did. I felt I could dictate my own image. I am not so sure now.



Smoosh
Archival Pigment Print, 13"x19", 2020

Conclusion:

The work shown and discussed in this document is the result of my own personal investigation surrounding being a woman. I use my body as a tool and medium to speak about the *precarity* and confusion of existing as a woman in a postfeminist age. However, my photographs are not self-portraits, but reflect the larger condition of occupying a feminized body. I do not wish to provide answers or solutions to my viewers. Rather, I hope my work provokes thoughts about bodies, gender, and the occupation of space. As I move forward, I imagine my work becoming more performative and embracing a louder, brighter aesthetic that reflects the idea of girlhood and identity formation.

Notes:

ⁱ Butler, Judith. *Gender Trouble*, 16.

ⁱⁱ Porter, Janelle. University of Pennsylvania, and Contemporary Arts Museum, *Dance with Camera*, 33.

ⁱⁱⁱ Porter, Janelle. University of Pennsylvania, and Contemporary Arts Museum, *Dance with Camera*.

^{iv} Throughout this essay, I use the term “feminized body” instead of female in order to be more inclusive. The term female is used to denote biological sex while feminized refers to gender and a body that has taken on the characteristics of the feminine. Women is also used in this manner as the term does not exclude gender identities. Everything put forth in this document may be applied to various gender identities. I refer an experience that is one I have had as a woman but may describe any experience that is on the precipice of change, or under scrutiny.

^v Baudelaire, Charles. *The Painter of Modern Life and Other Essays*.

^{vi} Benjamin, Walter. “The Flâneur” in *The Arcades Project*. (Cambridge, Mass and London, Belknap Harvard, 1999)

^{vii} D’Souza and McDonough. *The Invisible Flâneuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*, 168.

^{viii} Sontag, Susan. *On Photography*, 9

^{ix} Sontag, Susan. *On Photography*, 14-15.

^x Deren, Maya, "Cinematography: The Creative Use of Reality." in *The Avant-Garde Film: A Reader of Theory and Criticism*, 63.

^{xi} Deren, Maya. "Cinematography: The Creative Use of Reality." in *The Avant-Garde Film: A Reader of Theory and Criticism*, 64.

^{xii} Deren, Maya. "Cinematography: The Creative Use of Reality." in *The Avant-Garde Film: A Reader of Theory and Criticism*, 63.

^{xiii} Boym, Svetlana, “Off-Modern Homecoming in Art and Theory.” In *Rites of Return: Diaspora Poetics and the Politics of Memory*, 108.

^{xiv} Proposed by Walter Benjamin in “A Short History of Photography.”

- ^{xv} Bedrooms could be considered as similar spaces, but unlike bathrooms are not laden with media and imagery surrounding women and sex.
- ^{xvi} Davis, Noela, “Subjected Subjects? On Judith Butler’s Paradox of Interpellation.”, 883.
- ^{xvii} Butler, Judith. *The Psychic Life of Power: Theories in Subjection*, 2.
- ^{xviii} Butler, Judith. *The Psychic Life of Power: Theories in Subjection*, 4.
- ^{xix} Butler, Judith. *The Psychic Life of Power: Theories in Subjection*, 3.
- ^{xx} Steyerl, Hito. “A Thing Like You and Me.” in *The Wretched of the Screen*, 51.
- ^{xxi} Jolles, Marjorie. “Going Rogue: Postfeminism and the Privilege of Breaking Rules.”, 44.
- ^{xxii} Jolles, Marjorie. “Going Rogue: Postfeminism and the Privilege of Breaking Rules.”, 44.
- ^{xxiii} McRobbie, Angela. “Post-Feminism and Popular Culture.”, 256.
- ^{xxiv} Oates, Joyce Carol. “Where Are You Going, Where Have You Been?”, 1.
- ^{xxv} Jolles, Marjorie. “Going Rogue: Postfeminism and the Privilege of Breaking Rules.”, 44.
- ^{xxvi} Lyndsey Ogle’s essay “Confused Cats and Postfeminist Performance” cites a rise of anti-feminist sentiment in popular culture through examples of hashtags such as #WomenAgainstFeminism championed by conservative women who desire a return to “traditional” femininity.
- ^{xxvii} Ogle, Lyndsey. “Confused Cats and Postfeminist Performance.”, 125.
- ^{xxviii} Kristeva, Julia. *Desire in Language, a Semiotic Approach to Literature and Art*, 28.
- ^{xxix} Kristeva, Julia. *Desire in Language, a Semiotic Approach to Literature and Art*, 29.
- ^{xxx} Oates, Joyce Carol. “Introduction.” in *Cutting Edge: New Stories of Mystery and Crime by Women Writers*, 7.
- ^{xxxi} Oates, Joyce Carol. “Introduction.” in *Cutting Edge: New Stories of Mystery and Crime by Women Writers*, 8.
- ^{xxxii} Atwood, Margaret. “You Begin.”
- ^{xxxiii} Judith Butler. *Gender Trouble*, 18.

Image Notes:*Untitled: Silueta Series*

Ana Mendieta 1973-177 (Estate Print 1991)

<https://mcachicago.org/Collection/Items/1973/Ana-Mendieta-Untitled-From-The-Silueta-Series-1973-77-9>*So Help Me Hannah- Snatch Shots with Ray Gun*

Hannah Wilke with Donald Goddard, 1978

<http://www.tibordenagy.com/exhibitions/hannah-wilke/selected-works?view=thumbnails>*Spaghetti Blockchain (Still)*

Mika Rottenberg, Single-Channel Video Installation, aprox. 21min

<https://mcachicago.org/Exhibitions/2019/Mika-Rottenberg-Easypieces>*Semiotics of the Kitchen (Still)*

Martha Rosler, Video (black and white, sound), 1975

<https://americanart.si.edu/artwork/semiotics-kitchen-77211>*Brushstrokes (no. 11)*

Hannah Wilke, Artist's Hair on Arches, 1992

<https://www.alisonjacquesgallery.com/exhibitions/6/works/>*Untitled (Glass on Face)*

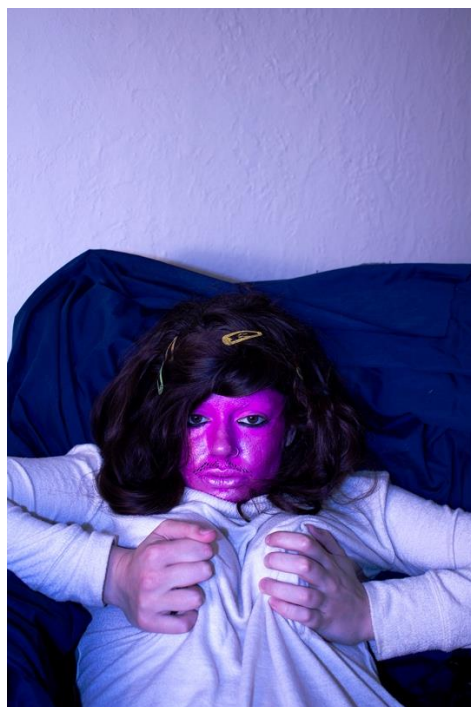
Ana Mendieta, Color Photograph, 1972

<https://icamiami.org/collection/ana-mendieta-untitled-glass-on-face-1972/>*Gestures*

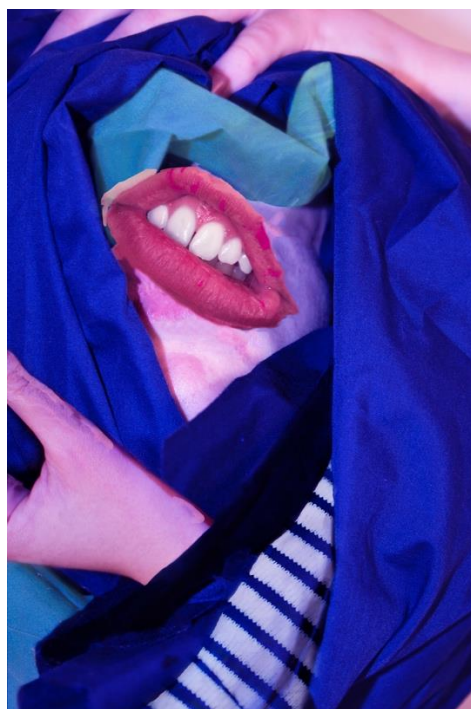
Hannah Wilke, Video (black and white, sound) 35:30min, 1974

<https://www.alisonjacquesgallery.com/news/578/>

Plates



Untitled
Archival Pigment Print, 13"x19", 2020



Untitled
Archival Pigment Print, 13"x19", 2020



Smoosh
Archival Pigment Print, 13"x19", 2020



Smoosh
Archival Pigment Print, 13"x19", 2020



Untitled
Archival Pigment Print, 19"x13", 2020



Untitled
Archival Pigment Print, 4"x6", 2020



Hair Painting I
Archival Pigment Print, 6"x6", 2020



Untitled (The Bathroom in Parts Series)
Archival Pigment Print, 24"x30", 2020



Untitled (The Bathroom in Parts Series)
Archival Pigment Print, 24"x30", 2020



Untitled (The Bathroom in Parts Series)
Archival Pigment Print, 4"x6", 2020



Untitled (The Bathroom in Parts Series)
Archival Pigment Print, 19"x13", 2020



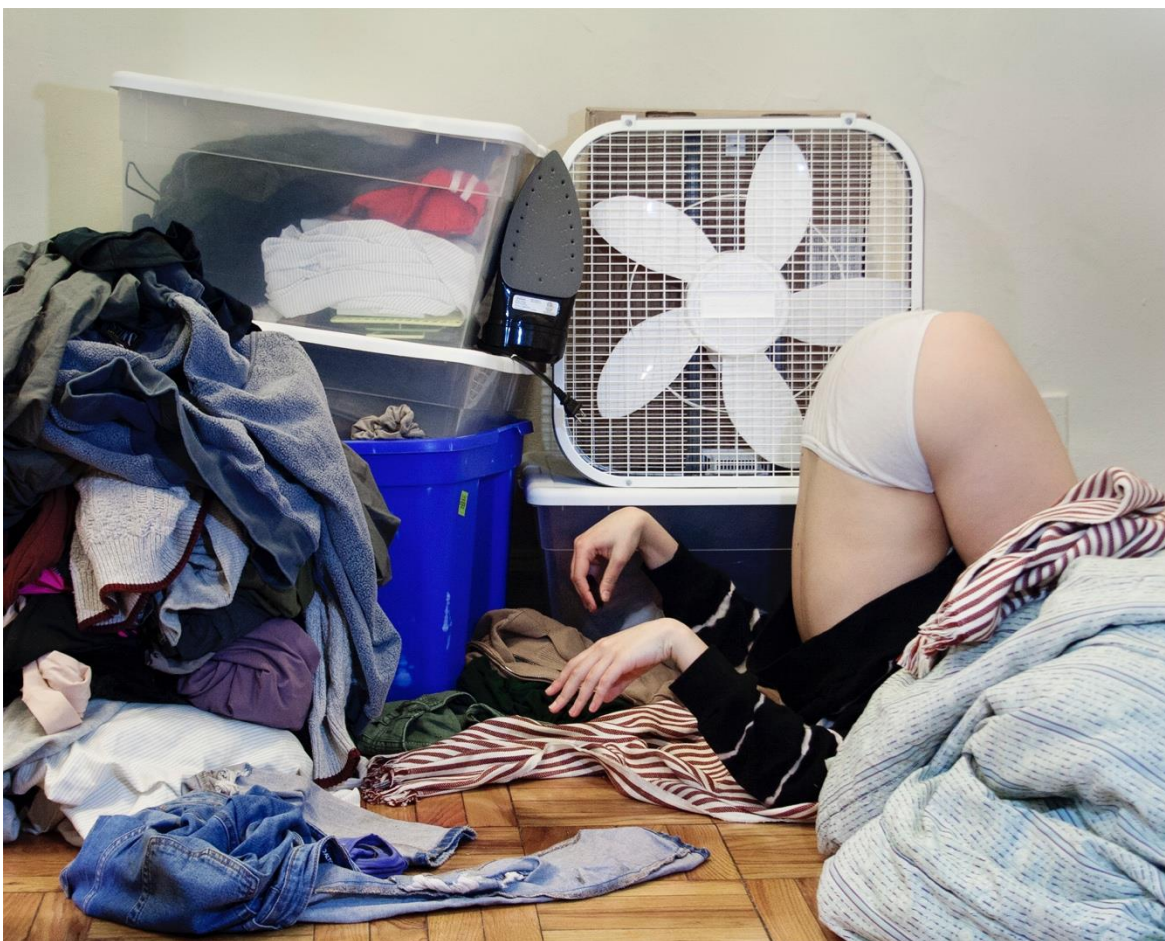
Untitled
Archival Pigment Print, 16"x9", 2020



Click-Clack (Still)
Video (color and sound), 0:24, 2020



Gummy (Still)
Video (color and sound), 4:26, 2020



Somersault
Archival Pigment Print, 6"x5", 2020



Untitled
Archival Pigment Print, 14"x11", 2019





An Inventory of Striped Sweaters Series
Archival Pigment Print, 25"x20", 2019



Untitled (An Inventory of Striped Sweaters Series)
Archival Pigment Print, 22"x17", 2019



Untitled (Living Room Series)
Archival Pigment Print, 14"x11", 2019



Untitled (Living Room Series)
Archival Pigment Print, 22"x17", 2019



Untitled
Darkroom Print, 16"x20", 2019



Untitled
Darkroom Print, 7"x5", 2018



Untitled
Darkroom Print, 7"x5", 2018

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