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DocumentaX, Kassel 1997

N.Paradoxa Review

Documenta X : Curator : Catherine David.

Documenta Artists : Vito Acconci, Robert Adams, Pawel Althamer, Archigram (Ron Herron), Archizoom Associati (Andrea Branzi), Art & Language, Aya & Gal Middle East, Oladélé Ajiboyé Bamgboyé, Lothar Baumgarten, Catherine Beaugrand, Joachim Blank/Karl Heinz Jeron, Marcel Broodthaers, Heath Bunting, Charles Burnett, Jean Marc Bustamante, Lygia Clark, James Coleman, Collective (La Ciutat de la Gent), Stephen Craig, Joseph Crandall, Stan Douglas, Walker Evans, Öyvind Falhström, Harun Farocki, Fischli & Weiss, Peter Friedl, Holger Friese, Liam Gillick, Heiner Goebbels, Dorothee Golz, Dan Graham, Hervé Graumann, Toni Grand, Johan Grimonprez, Ulrike Grossarth, Hans Haacke, Raymond Hains, Richard Hamilton, Richard Hamilton/ecke bonk, Siobhán Hapaska, Michal Heiman, Jörg Herold, Christine Hill, Carsten Höller/Rosemarie Trockel, Christine & Irene Hohenbüchler, Edgar Honetschläger, Felix S. Huber/Philip Pocock/Florian Wenz/Udo Noll, Hybrid Workspace, jodi (Joan Heemskerk/Dirk Paesmans), Mike Kelley, Mike Kelley/Tony Oursler, William Kentridge, Martin Kippenberger, Joachim Koester, Aglaia Konrad, Peter Kogler, Rem Koolhaas, Hans-Werner Kroesinger, Suzanne Lafont, Sigalit Landau, Maria Lassnig, Jan Lauwers, Antonia Lerch, Helen Levitt, Chris Marker, Kerry James Marshall, Christoph Marthaler/Anna Viebrock, Gordon Matta-Clark, Steve McQueen, Yana Milev, Mariella Mosler, Jean-Luc Mouléne, Reinhard Mucha, Christian Philipp Müller, Matt Mullican, Antoni Muntadas, Matthew Ngui, Carsten Nicolai, Olaf Nicolai, Stanislas Nordey, Hélio Oiticica, Gabriel Orozco, Adam Page, Marc Pataut, Raoul Peck, Marko Peljhan, Michelangelo Pistoletto, Lari Pittman, Emilio Prini, Stefan Pucher, David Reeb, Gerhard Richter, Liisa Roberts, Anne-Marie

Schneider, Jean-Louis Schoellkopf, Thomas Schütte, Michael Simon, Abderrahmane Sissako, Alison & Peter Smithson, Alexander Sokurow, Nancy Spero, Gob Squad, Cave of Memory, Meg Stuart, Slaven Tolj, Erik Steinbrecher, Tunga, Uri Tzaig, Danielle Vallert Kleiner, Ed van der Elksen, Aldo van Eyck, Marijke van Warmerdam, Carl Michael von Hausswolff, Martin Walde, Jeff Wall, Lois Weinberger, Franz West, Garry Winogrand, Eva Wohlegemuth/Andreas Baumann, Penny Yassour, Andrea Zittel, Heimo Zobernig.30/c.107.

Speakers, 100 Days at *Documenta X*: Ackbar Abbas, Giorgio Agamben, Sadik J. Al-Azm, Ariella Azoulay, Etienne Baliabar, Carlos Basualdo, Fethi Benslama, Ulrich Bielefeld, Azmi Bishara, Stefano Boeri, Ginevra Bompiani, Collette Braeckman, Andrea Branzi, Charles Burnett, Ery Camara, Yan Ciret, Jef Cornelis, Mike Davis, Clementine Deliss, Diedrich Diederichsen, Corinne Diserens, Manfred Eicher, Okwui Enwezor, Nuruddin Farah, Harun Farocki, Michel Feher, Alexander Garcia Duttmann, Armand Gatti, Peter Gente, Susan George, Edouard Glissant, Ulrike Grossarth, Serge Gruzinski, Andreas Huyssen, Alain Joxe, Francois Jullien, Thomas W. Keenan, Mike Kelley, Rem Koolhaas, Phillipe Lacoue-Labarthe, Simon Lamuniere, Antonia Lerch, Yang Lian, Laurence Louppe, Geert Lovinck, Chris Marker, Rashid Masharawi, Paulo Mendes da Rocha, Masao Miyoshi, Tierno Monenembo, Carlos Monsivais, Valentin Yves Mudimbe, Jean-Luc Nancy, Stanislas Nordey, Michael Oppitz, Christos Papoulias, Raoul Peck, Marco Peljhan, Claus Philipp, Michelangelo Pistoletto, Philip Pocock, Suely Rolnik, Raoul Ruiz, Mikhail Ryklin, Edward W. Said, Saskia Sassen, Walter Seitter, Vandana Shiva, Wolf Singer, Abderrahmane Sissako, Edward Soja, Alexander Sokurow, Wole Soyinka, Gayatri Spivak, Ritsaert ten Cate, Johan van der Keuken, Maerbak Vatchagaev, Jeff Wall, Lois Weinberger, Francois Zourabichvili. 13/100

A Brief Analysis of the Women Artists Shown in Documenta X

Curator : Catherine David b.1954

30 women artists represented amongst c. 107 projects.

Women Artists, whose work represented historical examples within the framework of *Documenta X*.

date of birth & country, current place of living/working, if different

Alison Smithson & Peter Smithson, working since 1950s, UK

Lygia Clark 1920-1988, b. Belo Horizonte, d. Rio de Janeiro

Maria Lassnig b.1919 Kappel, lives Vienna

Helen Levitt b.1913, Bensonhurst, lives New York.

Nancy Spero b.1926 Cleveland, Ohio, lives New York

Contemporary Women Artists selected:-

date of birth & country, current place of living/working, if different

Catherine Beaugrand b.1953, Marzingarbe, lives Paris
Dorothee Golz b.1960 Mulheim/Ruhr
Ulrike Grossarth b.1952 Oberhausen, lives Berlin
Siobhán Hapaska b.1965, Belfast, lives London
Christine Hill b.1968, Binghampton, New York, lives Berlin
Christine & Irene Hohenbüchler b.1964 Vienna, live Berlin/Vienna
Aglaia Konrad b.1960, Slazburg, lives Brussels
Suzanne Lafont b.1949, Nîmes, lives Paris
Sigalit Landau b.1969 Jerusalem
Antonia Lerch * in Mainz, lives Berlin
Yana Milev b.1964, Leipzig, lives Berlin
Mariella Mosler b.1962 Oldenburg, lives Hamburg
Liisa Roberts b.1969 Paris, lives New York
Anne-Marie Schneider b.1962 Chauny, lives Paris
Meg Stuart b.1965 New Orleans, lives Brussels
Danielle Vallert Kleiner b.1958 Paris
Marijke van Warmerdam b.1959 Amstel, Holland, lives Amsterdam
Penny Yassour b.1950 Israel, lives Kibbutz Ein Harod Ihud
Andrea Zittel b.1965 Escondido, California, lives New York.

Couples / collaborative projects in *Documenta X* where one partner is female

Aya & Gal Middle East (collaboration for last 5 years, based in Jerusalem)
Carsten Höller/Rosemarie Trockel (b.1952, Köln)
jodi (Joan Heemskerk (b.1968, Netherlands, lives Barcelona)/Dirk Paesmans)
Christoph Marthaler/Anna Viebrock (b.1951, Germany, incl. Berlin & Hamburg)
Alison & Peter Smithson
Eva Wohlegemuth (b.1955, Austria, lives Vienna)/Andreas Baumann

Analysis by Age

Sigalit Landau, Liisa Roberts, Christine Hill and Joan Heemskerk are the youngest amongst these artists by 3 years.

The majority of the contemporary artists (twelve) are born 1958-1965
Seven women slightly older amongst the contemporary group are all born between 1948-1955: Penny Yassour, Suzanne Lafont, Ulrike Grossarth, Catherine Beaugrand, Anna Viebrock, Rosemarie Trockel, Eva Wohlegemuth

Analysis by Country of Work

With two exceptions, the majority of women artists selected for *Documenta X*

live and work in either New York, Jerusalem or European cities (namely, Lygia Clark and Penny Yassour). Largest group amongst these women are those working in Berlin (6). Combined with those working in Germany, 9 women currently live and work in Germany. Second largest group come from Paris (4), then Israel (3) - two of these from Jerusalem, Vienna (3) , New York (3), Brussels (2) , London (2) with single representatives working in Rio de Janeiro, Barcelona and Holland.

Of all these women artists, Suzanne Lafont was also included in Documenta IX curated by Jan Hoet, which was notorious for its under-representation of women. In Documenta IX , there were 186 artists whose work was selected and shown, of these only 24 were women (13%). Namely, Marina Abramovic, Dara Birnbaum, Louise Bourgeois, Marie-Jose Burki, Silvie & Cherif Defraoui, Marlene Dumas, Rose Finn-Kelcey, Vera Frenkel, Angela Grauerholz, Rebecca Horn, Roni Horn, Suzanne Lafont, Zoe Leonard, Ingeborg Luscher, Marisa Merz, Liliano Moro, Christa Naher, Cady Noland, Susan Rothenberg, Maria Serebriakova, Mariella Simoni, Pat Steir.

The under-representation of women in *Documenta IX* sparked a protest from Uta Meta Bauer, Tina Geissler and Sandra Hastenteufel called *Information Service*. A documentation project / archive on contemporary women artists presented as a gallery installation at the Martin Schmitz Gallery in 1992. (see Sabeth Buchmann 'Information Service: Info-Work' *October* 71 Winter 1995 pp.103-108). There was also an alternative Documenta *MISS-ING* 34 rooms in the Scheunenviertel, East Berlin in 1992 which profiled women's work , 70 women from 18 countries, as a similar form of protest (see L Green 'Another Documenta' *Women's Art Magazine* No.48 Sept/Oct 1992).

Documenta X offered very few examples of women as historical precedents for the trends explored in Poetics/Politics. Instead the curators confined presented largely women artists from two distinct and much younger generations and from a distinctly European base. Women from Asia, Australia & the Pacific Rim, Canada, Africa or Latin America (with the exception of Lygia Clark) were notorious by their absence. Through these means the curatorial team neatly circumvented the impact of feminism in the visual arts, surely a dominant problematic for the modern emergence of poetics and politics. In spite of this, they nevertheless succeeded in raising the representation of women over the notional 15% threshold (current in many contemporary art exhibitions) to 35%.

In some respects, given the history of *Documenta*, a remarkable achievement !

While Catherine David was very clear that her intention in *Documenta X* was not to provide either a survey or a representative cross-section of trends in contemporary visual arts, nevertheless her selection should be assessed against the themes and ideas she offered as guidelines in this exhibition. *Documenta X* had the first woman curator of any *Documenta*. The press' general attitude towards Catherine David as the curator however has been marked by a remarkable degree of (sexist)

hostility with many accusations and complaints about her personal attitude and behaviour at press conferences. *Documenta X* has nevertheless appeared to be very popular with the gallery-going public attracting a larger number of visitors than ever and the press itself registering to attend the event in phenomenal numbers. 1,500 attended the press days at the opening event and a further 500+ were expected to visit after the doors had opened to the public.

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