

# Author Responses to contributing to *n.paradoxa*

How did the article/interview/artist project that you published in *n. paradoxa* represent a moment in your own intellectual history? Was it the start of an area of work for you or the end of something? Was it a continuation of long-term interests or a one-off? Maybe you have a story or anecdote about reactions to the journal from colleagues? Or something that happened as a result of publication?

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# Anabella Acevedo



To publish the essay ‘Through their Eyes:Reflections on Violence in the Work of Guatemalan Performance and Installation Artists’, written in collaboration with Aida Toledo, in *n.paradoxa* was very important for my academic trajectory. Besides the opportunity to continue researching a subject I consider crucial, it gave us the opportunity to make more visible the work of a group of contemporary Guatemalan artists with a broader audience outside the country, not only because of the importance of their artistic works but also because of the fact that they are artists that refer to an urgent topic in Guatemala’s society, which is violence. In the last decade, violence about women has brutally increased, and art keeps being a strong medium to reflect about it.

Author: Aida Toledo and Anabella Acevedo

Title: ‘Through their Eyes:Reflections on Violence in the Work of Guatemalan Performance and Installation Artists’  
*n.paradoxa* Volume 21 (Jan 2008) pp.56-66 ‘Violence’

# Katja Andreyeva



This photo of Olga Chernysheva (left) and myself was taken and overpainted by Vladislav Mamyshev-Monroe.

Our interview was made shortly after the exhibition of Olga's videos and drawings at the State Russian museum. It was the second solo exhibition of Olga at the museum which I had curated. This time together we made a kind of representational model for Olga's art of 2000-2010. In the interview, Olga talks about her attitude to making art, the very idea of creation. So we can say that the most important points were discussed and shown in our talk. And many of her art works in future became the continuation of this interview and the reason of mine constant admiration of her graphics and videos.

Warm wishes,  
Katya

Author: Katya Andreyeva

Title: 'The Future is always an Idea: Katya Andreyeva interviews Olga Chernysheva'  
*n.paradoxa* Volume 14 (July 2004) pp.49-54 'Dreams of the Future'

Author: Katya Andreyev

Title: 'Some Types of Clothing: The work of Natalya Pershina-Yakimanskaya'  
*n.paradoxa* Volume 9 (January 2002) pp. 36-37 '(Eco)Logical'

# Carol Archer

The article I published *n.paradoxa* in 2012 built upon research from the doctoral thesis I completed in 2006 ('Frames, Flows, Feminist Aesthetics: Paintings by Judy Watson, Cai Jin and Marlene Dumas').

The publication of this article was important to me because it meant that my work on Cai Jin's paintings could – like articles I'd published on paintings by Watson and Dumas – become part of a larger conversation. But more than this, working on this article with Katy Deepwell was a milestone for me because it was simply the most productive, rewarding and collegial publication experience of my academic career. And five years on, this article still has a small but steady stream of readers – I feel that in *n.paradoxa*, it found its home. It is so important that *n.paradoxa* exists and persists, supporting the art and art historical research of women, in ways that nurture and foster that important work.

Author: Carol Archer

Title: 'Womanly Blooms: Cai Jin's Beauty Banana Plant Paintings'  
*n.paradoxa* Volume 30 (July 2012) pp.48-58 'Feminist Aesthetics'

# Tomur Atagok

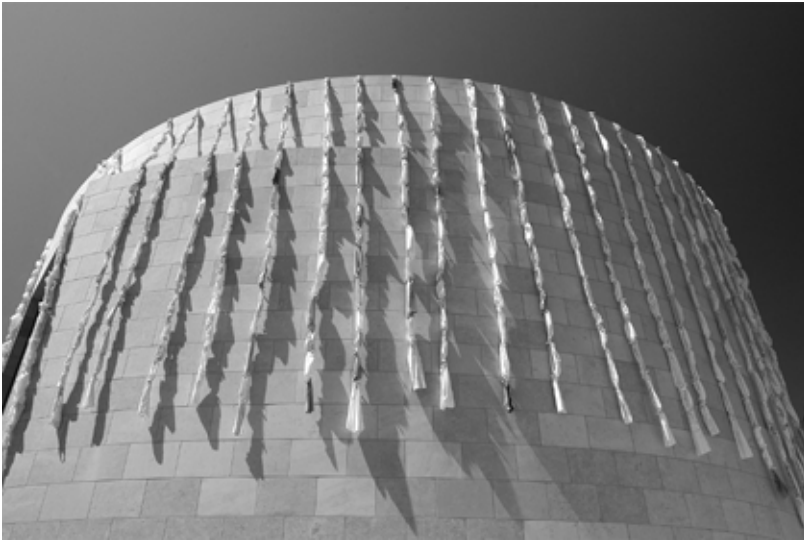
You have done a marvellous job all these years.  
Thank you so much for backing us in the space of art world...

I would like to write briefly about the way two articles in 1998 and a long conversation/interview with Turkish Women Artists in 2002 were published elsewhere and gained another context. Pages 61-64 of the 1998 article were translated to Turkish for my students in the Museum Studies Graduate Program. ‘Turkish Women Artist and Feminism’ which was an interview with Gülsün Karamustafa, Inci Eviner and Nur Koçak in Vol.10 of *n.paradoxa*, was read and discussed at an international conference ‘Istanbul as Art Space’, Symposium in Gender Issues, Faculty of Art and Design, Yildiz Technical University, and Women Studies Center, Bielefeld University of Germany in Istanbul. The translation of this interview into Turkish was published later in my book called *Bildiklerim Gördüklerimdir, Gördüklerim Bildiklerimdir/What I know is What I see, and what I see is what I know* published by Yapi Kredi Bankjan in Istanbul, 2011, pp. 70-88.

Author: Tomur Atagok  
Title: ‘Contemporary Turkish Women Artists’  
*n.paradoxa* Volume 1 (January 1998) pp. 61-71 ‘Feminism/Post-feminism’

Author: Tomur Atagök  
Title: ‘Turkish Women Artists and Feminism: Tomur Atagök in conversation with Gülsün Karamustafa, Inci Eviner and Nur Koçak’  
*n.paradoxa* Volume 10 (July 2002) pp. 15-25 ‘Rethinking Revolution’

# Helène Aylon



Helen Aylon's *Bridge of Knots* photographed at The American University Museum in Washington D.C

I had not heard from feminist colleagues in England since 1982 when a few women from Greenham Common sent me their pillow cases scribed with their dreams and nightmares about

nuclear war. These pillowcases were hung with hundreds of other pillowcases at the United Nations Dag Hammerskjold Plaza in 1982 and shown in *Creative Time* under the Brooklyn Bridge in 1992 at the supposed end of the Cold War. Why pillow cases? I'd say then, 'Because we all do not sleep that well these days'..

The situation has not improved; We only got used to it as the new "Normal" like we shrug off this unbearable weight like it's just the way we dread a regular storm.

But the answer is global feminism. Everyone across the globe sleeps on a pillowcase, so at least we have that one thing in common!

As my work, *Earth Ambulance*, was created for the US nuclear sites, now I realize that it must extend outwards, as the site is everywhere, and we must consider our one planet, Earth – replete with feminism.

Attached please find the photo of *Bridge of Knots* photographed at The American University Museum in Washington D.C. It was incorrectly captioned in the journal. There is also a photo of *The Book That Will Not Close*.

My memoir, *Whatever Is Contained Must Be Released: My Jewish Orthodox Girlhood, My Life as a Feminist Artist*, published by the Feminist Press thoroughly explains how all of this work regarding women has lead to my current work regarding the children. Hence the Brandeis installation, *Afterword: For The Children* will travel to the Jerusalem Biennale opening 1 October 2017. In this exhibition I confront the patriarchal words of the universally revered Ten Commandments.

Author: Judy Batalion

Title: 'Helene Aylon in conversation'

*n.paradoxa* Volume 33 (Jan 2014) pp.57-66 'Religion'



# Ros Bandt



*N.paradoxa* is such a refreshing, open, inclusive space for artistic and intellectual concerns. The powerful voices of women heard together gain strength and deliver a superb resonance due to the skillful curatorship of Katy Deepwell.

I first published in *n.paradoxa* in 2014 just after the first performance of my *5 Faces of Medea* for 5 videos, recorders, percussion and live electronics. I found myself in company of friends and international colleagues many of whom I haven't had the chance to catch up with recently, (Jill Scott and Annea Lockwood).

Thank you for bringing together this international community. As well, the journal introduced me to other sonic approaches unfamiliar to me. *N.paradoxa* gives a free and exploratory habitat for extraordinary work being done by female artists in all mediums. I was honoured to be published in the excellent sound issue. The writing and editing process is efficient and polite, unlike the male dominated hegemonic style of many major journals I have experienced.

Congratulations on the 20 years beautiful achievement!

Author: Ros Bandt

Title: Artist views by Ros Bandt, 'Finding Medea'

Artists Pages, *n.paradoxa* Volume 37 (Jna 2016) pp. 56-57 'Sound? Noise! Voice!'

# Renee Baert



I've held numerous conversations with Katy Deepwell in response to her invitations to present ideas for issues and recommendations of contributors to the many topics that *n. paradoxa* has explored over its years of publication. However, it was proposing a topic, then going further by co-editing the issue with her, that had the greatest impact in my work. The issue, vol 18, July 2006, on Curatorial Strategies, was an opportunity to explore curatorial practices that have been shaped by feminist issues, theories and debates.

In feedback I've received, this issue has been appreciated precisely for bringing feminist thought to bear on the burgeoning discussion of curatorial practice, a perspective that remains to this day relatively neglected in the discourse within the field. In this respect, Curatorial Strategies was consistent with other issues of *n.paradoxa*, since the journal's great contribution, under Katy's editorial hand, has been its consistent attention, with an international focus, to feminist agencies within the manifold realms of contemporary art.

Member of Editorial Board of *n.paradoxa*

Author: Renee Baert

Title: Guest editor and Editorial 'Curatorial Strategies'

*n.paradoxa* volume 18(July 2006) p.5

Author: Renee Baert

Title: 'Materializing Memory: The Clothing Works of Faye HeavyShield'

*n.paradoxa* volume 3 (Jan 1999) pp.49-55

# Pauline Barrie

Katy Deepwell, as founder and editor of *n.paradoxa* has show all the main characteristics which have enabled feminists to lay down their mark. As Louise Bourgeois insisted, 'in order to continue be successful as a women, you must be determined, repetitious and persistent'. Founding and publishing a feminist art journal and going to print for 20 years, is a remarkable achievement but it also says a great deal about the traits which the editor possesses. It has provided a major, historical source of information for all.

The past matters, understanding the rich heritage of creative work by women is still as important as it was to the feminists of the 1920s, 1930s, 1960s & 1970s right up until our present times. To have a written history helps us to define our identity and to strive for equality in all our lives. There is no doubt that the struggle which women have had is profound and as we continue towards equality, there is still much work to be done before we achieve this goal. For women as artists, whether they recognise themselves as feminists or not makes no difference to the current situation in terms of equality. History shows that it is collective action which has had the most impact and has enabled change in society as a whole, enabling women to achieve more than ever before.

*N.paradoxa* has always been inclusive. It has embraced international narratives, providing coverage for many feminist artists' voices and showing their work, recording their performances, covering their issues and interviewing individuals about their practice. Its coverage of so many women artists is an astonishing record of evidence which cannot be ignored or just forgotten. Its production forms a continuous foundation for all creative, feminist artists, young, elderly, quiet, noisy. It houses all the elements which represent women and their living dynamics. Within its pages it has covered, the women as carer, partner, wife, political agitator, demonstrator, home maker, mother, lover, and has provided a sense of place for all these complexities which inform contemporary work. So within the complex structure of art, its traditional history and its methods of recognising and supporting artists, women continue to challenge these structures which are often still presented in a dominant way.

*N. paradoxa* with its continual record of production illustrates that feminist art is significant and complex because of the nature of the terrain. It is not bound by national borders or individual theoretical discourse. It is a terrain that constantly challenges the inequality which women still face and it has, through its pages, shown these complexities and the triangulation of all the different voices, languages and expressions of culture, their sexualities and ideological differences. All these narratives have been embraced within this journal. Production over 20 years has not supported the views of a few, or of one nationality, or made a small number of female heroines, it has produced a record of collective international voices, brave and vibrant and relevant.

Katy Deepwell, as founder and editor has fought and worked hard to provide this coverage, this openness. The journal has given pages for diverse ranges of narratives to be recorded and heard. Her endeavours as a feminist have provided a rich

and unique support for all feminist and women artists and their practice. Even more significantly, it offers a substantial bank of evidence of art work, often in its nature cutting edge work, which, by its sheer existence, continues to offer challenges to the current status quo within the art world.

Over the 20 years of publication, she has faced fierce opposition, unkindness and criticism of an unpleasant nature. But this is also part of the terrain which feminists occupy.

As a lover of the printed word I will miss the publication of *n.paradoxa* and the support it has given me over the years. But the editor herself will continue to provide a space for education, feminist networking and still work towards improving and encouraging the work of women artists internationally. Her website and electronic books continue to add to this rich contemporary record and provide another space for positive interaction. I am mindful of the words of Maya Angelou, ‘The more you know of your history, the more liberated you are’.

Author: Katy Deepwell and Pauline Barrie

Title: ‘Founding Feminism: Women’s Workshop, Artists Union and Women Artists Slide Library’

*n.paradoxa*: Volume 38 (July 2016) Polemics/Contestations pp.56-65 ‘Polemics/Contestations’

Author: Pauline Barrie

Title: ‘A Third Viewing: Women Artists’ Slide Library exhibitions 1982-1987’

*n.paradoxa*: Volume 39 (January 2017) pp.39-41 Organising/Organisations

# Lisa E. Bloom

*n.paradoxa* is an international feminist art journal in the best sense as it provides a welcomed opportunity to escape from the narrow parochialisms of national academic debates and publishing. When I wrote the first article ‘Gender, Nationalism, and Internationalism in Japanese Contemporary Art: Some Recent Writings and Work’ I was living in Japan and teaching on the first Ph.D. program in Women’s Studies at Josai International University in Togane-shi, Japan. This was the first of three articles that I wrote on feminism and East Asian contemporary art. The support of the journal *n.paradoxa* was crucial at a time I was trying to make the leap to writing more about Japanese visual culture. This was at a moment when I had just finished editing a feminist anthology on colonialism and nationalism titled *With Other Eyes: Looking at Race and Gender in Visual Culture* (University of Minnesota Press, USA, 1999) that was later translated into Japanese through the Tokyo-based feminist press Saiki-sha in 2000. My turn towards this new focus emerged from my being inspired by work done in Japan by my art historical and artists’ peers — Hagiwara Hiroka, Rebecca Jennison, the late Chino Kaori, Megumi Kitahara, Nobuyuki Ohura, Yoshiko Shimada, and Tomiyako Taeko — that enabled me to extend my previous writing in my 1999 anthology to the Japanese context.

Back then feminist art and visual cultural studies had yet to enjoy regular funding and support in the US academy within women’s studies, art or art history departments if only because of its very interdisciplinary nature, its commitment to international art and scholarship, and its engaged feminist and antiracist scholarship in the arts. At that time, Katy Deepwell’s *n.paradoxa* testified to a much needed opening to address these gaps in publishing. Perhaps the hostility to art work and scholarship that deals with issues of gender, race, and nation was more overt in Japan than in the US at that time, but looking back at that moment, because of how politicized these issues were in Japan it made it easier to bridge constituencies and academic divisions more easily and communicate with each other more intensely than women, artists, curators and critics did at the time in the USA. Again, thanks to *n.paradoxa* I was able to get my start in this field, as well as share my thoughts on some of the most influential feminist critical art practices and art historical work coming out of Japan with an English speaking feminist art audience internationally. Without the support of *n.paradoxa* the piece might never have been written. It had an important afterlife since it was republished two years later in Nick Mirzoeff’s 2002 well-known anthology *The Visual Culture Reader* (London, Routledge). I went on to publish two new articles on East Asia, including ‘Creating Transnational Women’s Art Communities in Asia’ in Amelia Jones, *The Feminism and Visual Culture Reader* (London: Routledge; 2003), and ‘Negotiating Feminisms in Contemporary Asian Women’s Art’ in her 2nd edition of that volume in 2010.

The story behind the second article I published titled ‘Tableaux Vivants, Dying Empires: Eleanor Antin’s *The Last Days of Pompeii*, Roman Allegories and Helen’s *Odyssey* (2001-2007)’ in *n.paradoxa*’s special issue on ‘Material Histories’ in 2009,

had somewhat of a different history. But it too continued a discussion to rethink already ongoing feminist debates in the US that were too focused on multiculturalism in a nationalist context and its attendant blind spots. At that time I was teaching visual culture and contemporary art history at the University of California, San Diego. The article was a continuation of a long-term project that started with the completion of my book *Jewish Identities in American Feminist Art: Ghosts of Ethnicity* (London: Routledge, 2006), a project that addressed the veiled role of Jewishness in the understanding of feminist art in the US. Again, although my book provided an important visualization of the previously hidden Jewish “ghosts” within feminist art history, I turned to *n.paradoxa* because of its explicit international feminist art focus. In the mid 1990s when I wrote about Antin’s work initially, it was very difficult to bring up the issue of Jewishness in the arts in the US despite the fact that it was a topic extensively written about in other disciplines outside of art history. As a result of this, some of the more interesting aspects of Antin’s art practice at that time had not been explored because the Yiddishkeit culture that she came out of – specifically her red-diaper baby status – as well as her interest in this as a subject in her work were seen as more of interest to an ethnic sub-culture, rather than a general feminist art audience in the US. The article addressed her 1991 film *The Man Without a World* that self-consciously reproduced aspects of a Yiddishkeit culture that was subsequently annihilated with most of European and Eastern-European Jewry during World War II. It is not just her feminist perspective and her humor, however, that makes her film so rewarding to watch, the film also works as both a tribute to Yiddish cinema of the 1920s and 1930s and as a critique given that she alters aspects of that particular culture and reinvents it through her irreverent mimicry. This critical perspective is then extended to Greece and Rome in her cycle of works, ‘The Last Days of Pompeii, Roman Allegories and Helen’s Odyssey (2001-2007)’ that restages histories from these earlier histories that parallel with then current circumstances, to show us how our culture is doomed, that as citizens we’ve been reduced merely to actors in a drama that we can’t control and as vulnerable within the decline and fall of the American empire during the global financial crisis.

Now, the issue of writing about the role of Jewishness in the arts in a complex way is even more vexed in the US given the rise, on one hand, of a virulent anti-semitism, and, on the other, the ascendancy of far-right wing Zionist Jews who are only too happy to silence artists and critics with more progressive views on Jewishness and Israel in the USA. This more constrained political moment makes the importance of an international feminist journal that escapes the national even more important for those in the US who are living under a far right wing government that has given rise to hate speech and extremism that has spilled over to the arts.

Finally, the third piece that I co-wrote for *n.paradoxa* with the curator, Betti-Sue Hertz, was a review on the 11th Istanbul Biennial ‘What Keeps Mankind Alive? (12 Sept-8 Nov 2009)’ in 2010 similarly benefited from publishing in an international feminist journal. The biennial organized by a collective of four women curators from Zagreb, in which feminism played an significant role, was an important exhibition to

review, but in the USA there were very few publications where we could publish such a piece from a feminist perspective or from a post-Marxist-feminist perspective that would take seriously the thematic response to Brecht's question, and an interpretation of that period as reckoning with a political gap that is situated between the collapse of communism and a faltering neo-liberal capitalism. The Istanbul Biennial of that year in general received very little appreciative feminist coverage in the US but our article in *n.paradoxa* had some positive results as it led to the exhibition of one of the key works discussed in our article: Danica Dakic's video *Isola Bella* (2007-2008) that was later included in the exhibit *Audience as Subject: Part I* in the United States at the Yerba Buena Center in San Francisco in 2010 curated by the co-writer of this article.

In each case, *n.paradoxa* enabled me to do the kind of feminist political writing on international contemporary art that breaks out of the parochial confines of USA academic publishing and discussion. Consequently, it provided the space for feminist scholarship in the arts that might never have reached print in the current form and would not have enjoyed the kind of public scrutiny a publication affords.

Author: Lisa E. Bloom

Title: 'Tableaux Vivants, Dying Empires: Eleanor Antin's The Last Days of Pompeii, Roman Allegories and Helen's Odyssey'

*n.paradoxa* Volume 24 (July 2009) pp. 13-21 'Material Histories'

Author: Lisa Bloom

Title: 'Gender, Nationalism and Internationalism in Japanese Contemporary Art'

*n.paradoxa* Volume 5 (January 2000) pp. 35-43 'About Time'

Author: Lisa E. Bloom and Betti-Sue Hertz

Title: 'What Keeps Mankind Alive? 11th Istanbul Biennial 12 Sept-8 Nov 2009'

*n.paradoxa* Volume 25 (January 2010) pp. 16-20 'Pleasure'



# Joan Borsa



Joan Borsa, sitting in Rebecca Belmore's work in Athens, *documenta 14* (2017)

In retrospect, the articles I wrote for *n.paradoxa* begin to explore the ways we claim public space and agency and the importance of imagining and contributing to a politics of interconnectedness and care. These issues continue to have relevance in my work as part of the broader questions central to my teaching, curating and writing. Against the backdrop of a star-studded mainstream art world how do we articulate

the existence and criticality of multiple and situated art worlds? How do we persist in nourishing and positioning the centrality and force of feminist strategies in our intellectual work, artistic practices and everyday lives? Structurally and conceptually *n.paradoxa* continues to represent a hospitable intellectual forum where articulations of this nature are tested and valued – where the diversity of feminist practitioners and their contributions visibly and comfortably stand together in the centre of contemporary art discourse. Happy 20<sup>th</sup> *n.paradoxa* ... at 20 many of us were just getting started!

Author: Joan Borsa

Title: 'Performing Interconnectedness: The Catharsis of Aganetha Dyck, Ann Hamilton & Susan Shantz'  
*n.paradoxa* Volume 3 (January 1999) pp. 24-29 'Body, Space & Memory'

Author: Joan Borsa

Title: 'Rebels with a Cause: the parodies and pleasures of our own disguises'  
*n.paradoxa* Volume 23 (January 2009) pp. 20-28 'Art Activism'



# Gail Bourgeois



For me reading *n.paradoxa* has always meant participating in open-ended feminist discussions. The scholarly standards of thought presented by women from around the globe are inclusive and accessible. These are rare combinations in the art world. I remain proud to have had my thoughts as an independent curator published in this context. In 2015, *n.paradoxa* presented a six page artist's portfolio of my *Cold War Pieces*. This was an honour!

Author: Gail Bourgeois

Title: 'Cold War Pieces'

*n.paradoxa* Volume 35 (Jan 2015) pp.50-55 'War/Conflict'

Author: Gail Bourgeois

Title: 'Acts of Making and Embodied Margin'

*n.paradoxa* Volume 6 (July 2000) pp. 53-59 'Desire & the Gaze'

# Oksana Briukhovetska

My article was about two feminist projects I have realized in Kyiv (in 2015) and about their artistic and social context. These were two exhibitions of feminist art: an international one on “Motherhood” and a Polish-Ukrainian collaboration “What in me is feminine?” Feminist topics in art, support of women artists became at that time the most exciting and important issues for me. Since Ukrainian society is quite conservative it was my contribution to liberation and emancipation of my country. The last decade of the political life in Ukraine is defined by revolutions. It has been the period of contradictory changes: the growth of protest activity and strengthening of the nationalistic discourse on one hand, and the development of feminist and LGBT movement, and civil society activities on the other hand. Currently Ukraine is dragged into war by the external aggression from the Russian side but is also going through a difficult period of internal struggle between different ideologies. Since the Orange revolution in 2004, the art scene in the country has become more socially and politically engaged. During the recent years, after the Maidan revolution of 2013-2014 and because of warfare, art has been actively reacting to traumatic experiences. Due to this social background, some of the issues, such as women’s, migrants’, and LGBT rights became much exacerbated.



In my article I contextualized feminist and gender topicalities in the art field and society in general, providing a comparative perspective on the current Ukrainian situation together with other post-Soviet and Eastern European countries. For me to create this text was a opportunity to reflect about what is going on in Ukraine and what is my role as artist and curator. It encouraged me to reflection more on post-Soviet Ukrainian art from a feminist perspective.

I continued work on feminism in art and this year in March organized in Kyiv third feminist exhibition *TEXTUS. Embroidery, textile, feminism*. The attitude towards “female” techniques as textile and embroidery is consonant with the attitude towards women’s labor in general. That is why “female” techniques became important representations of feminist art. The exhibit explored this layer of art through the work of contemporary Ukrainian women artists. The exhibit demonstrates how these techniques, by becoming mediums for reflection and critical expression, are undermining the hierarchy of artistic practices.



The publication on *n.paradoxa* pushed me to create another text based on what was published including a more conceptual analysis of Ukrainian contemporary art. I tried to identify and describe a motive of “victim” in Ukrainian women’s art and interpret how it corresponds to feminist reflection. For me it was an important benefit to be included to *n.paradoxa* since this means an integration into international art community and distribution of information about Ukrainian art and feminism abroad.

I am very grateful Katy Deepwell for her invitation and collaboration. I congratulate *n.paradoxa* with 20-years anniversary as it is a strong and influential magazine.

Author: Oksana Briukhovetska

Title: ‘What in me is feminist?’

*n.paradoxa* Volume38 (July 2016) pp.14-24 Polemics/Contestations

# Nancy Buchanan

Regarding “In Security”

This was the most personal narrative I ever wrote about my “Nuclear Family” pieces. Appearing alongside works by other women artists framed it in a very meaningful fashion. While my intent was to place his life within the swirling controversies of the times (atomic weapons and their political control, anti-Communism) in making the work, I was also able to better understand my father and have sympathy for him. I am grateful for the opportunity to share these views within the pages of *n.paradoxa*.

Author: Nancy Buchanan

Title: ‘InSecurity’

*n.paradoxa* Volume 16 (July 2005) pp.15-22 ‘Families/Homilies’

# Rachel Epp Buller



When I published ‘Birthing the American Absurd: Maternal Humour in Contemporary Art’ in the July 2015 issue of *n.paradoxa*, it was not the first time that I had addressed maternity in art. However, facilitating and editing this conversation with several U.S. artists gave me the opportunity to look and think more carefully about one artist’s work in particular.

Since that time, I have continued to write about Jill Miller’s work - about her performance of the breastfeeding body (in a presentation for the London *Motherhood and Creative Practice* conference, later expanded and published for *Studies in the Maternal*), and most recently about her artistic practice of maternal and relational care as a political and ethical orientation for the Anthropocene (in the forthcoming *New Maternalisms Redux*). I am grateful to have begun this exploration through the feminist platform of *n.paradoxa*.

Author: Rachel Epp Buller

Title: Birthing the American Absurd: Maternal Humor in Contemporary Art: Marni Kotak, Jill Miller and Gail Rehban

*n.paradoxa* Volume36 (July 2015) pp.50-58 ‘Humour’

# Marian Lopez Fernandez Cao



The article written for *n.paradoxa* gave Mujeres en las Artes Visuales (MAV) the opportunity to reflect on the fundamentals of our association and our evolution. It allowed us to share achievements and consider critically aspects that we should improve. In order to do the article, we decided to make a small survey to the Women who had been involved in the association board from the very beginning of MAV's history. We wanted to compare the aims of the first Women who founded MAV, with the second team, that had been incorporated to MAV. Therefore, the article was made in a very cooperative

and participatory way: it gave us the opportunity to reflect on achievements, but also tasks that were still pending. It was interesting and revealing to analyze and revise MAV goals, but also the internal way of functioning, which is often the basis for an association to continue, beyond the legitimacy of its objectives. The relationships among the associates, and among the members of the team are an essential element.

Some of the questions asked were the following: *what are the key reasons for MAV's existence?;*

*If you are one of the founder members, what were your expectations? Have they all been met? Which haven't?; What aspects do you believe are essential for MAV to exist? That are indispensable?;*

*Do you think MAV has changed since its creation? In what ways?*

And, about internal procedures: *If you have been involved in the board, what aspects of it do feel set it apart from other associations?*

*Is it different from other art and culture associations because we are women? From other women's associations because we deal with visual arts?*

*Do you believe our mix brings something special to it?;*

*How could you define its functioning?;*

*If you have been a member for several years, do you think its internal organization has been changing?;*

*Can you think of any occasion where its continuity has been threatened and why?;*

*Presently, after 7 years of existence, what do you think are the main challenges it faces, regarding its aims and statutes? And what opportunities?;*

*Regarding its internal organisation and participation, what are the main challenges and threats to face? What are their weaknesses?;*

*Do you think that MAV has been successful in its 'observation' element?*

Therefore, the realization of the article was in itself a cathartic and enthusiastic element that promoted the debate, analysis and evaluation of the association. In this regard, several members point to the importance of constant dialogue, the exchange of ideas and non-hierarchical relationships among members and partners. MAV has taken care about this aspect of the organisation, so that its organisational forms are consistent with the content and do not reproduce patriarchal patterns. That's a key issue in our team.

So, we have to thank *n.paradoxa* for giving us a chance to reflect on ourselves as a group of Women in a systematic way, that has helped us to promise –at least– another seven years more of existence. Thanks, *n.paradoxa*!!!

Author: Marian Lopez Fernandez Cao

Title: 'Mujeres en las Artes Visuales (MAV)/ Women in the Visual Arts: Seven Years of Work'

*n.paradoxa* Volume 38 (July 2016) pp.74-81 'Polemics/Contestations'



# Cheerio Carron aka The Queen of Luxuria



Here is the vimeo link: <https://vimeo.com/217584971>  
with password: CarronLittle  
Hope you have a good giggle did it in Queen of Luxuria!!

The City of Liverpool is commissioning me to do *Spare Rib Revisited* there in June 2017. I am booked to be there or six weeks this year although plan to stay in the UK till August 17 and then will develop the work into a public performance in 2018 for the opening of a park similar to the Highline in NY.

Author: Carron Little

Title: 'Spare Rib Revisited: An Artist's Diary on Residency in Lucerne'

*n.paradoxa* Volume 39(Jan 2017) pp. 71 and 71a-d 'Organising/Organisations'



# Laura Castagnini

The publication of my article ‘Performing Feminism ‘Badly’: Hotham Street Ladies and Brown Council’ in *n.paradoxa*’s Humour issue marked an important point for a bunch of personal and professional reasons. I’d been admiring *n.paradoxa* from across the oceans for many years, and it was a long-term goal to publish my writing within its pages – I didn’t know what I wanted to say, but just that I wanted to say it in *n.paradoxa*.

The Humour issue call out was perfectly timed for me: the advertisement came just a few months after I completed my Masters thesis on ‘Parafeminism and Parody in contemporary feminist video and performance art’ and a year after I curated the survey group exhibition *Backflip: Feminism and Humour in Contemporary Art* at Margaret Lawrence Gallery in Melbourne.

In that sense, the article signalled a closure for me on this four year period of research, and a feather in my “feminist art history” cap.

The acceptance of my abstract also coincided with a big physical move from Melbourne to London, and I decided to take advantage of our new proximity to suggest a coffee date to discuss the article. That coffee date turned into almost a year of working together, of many long discussions and (very British!) soup lunches in Katy Deepwell’s kitchen, as I scrambled to find my feet in this city and eventually to find my place within it.

Thanks for all you have done, and for allowing me to be part of it.

Author: Laura Castagnini

Title: ‘Performing Feminism “Badly”: Hotham Street Ladies and Brown Council’  
*n.paradoxa* Volume 36 (July 2015) pp.23-31 ‘Humour’

# Emanuela De Cecco

I had the opportunity to give a contribute to *n.paradoxa* in two occasions (A third one was the anthology done for *Documenta*, 2012).

Here I want to consider the first (1999) but I have no doubt to say that each time to write to *n.paradoxa* it was and it is a relevant occasion.

The first time was in 1999. Quite a long time ago, I don't remember how this unexpected opportunity happened, I am trying to remember but I must admit, without success. In those years I already knew *n.paradoxa journal*, because of the research I was doing in that period. Also, in the same period, I spent a period in Madison (Wisconsin) for my research, and I was invited to do a short lecture at Cornell University, which was the starting point for my text for *n.paradoxa*.

That text is about three Italian artists (Eva Marisaldi, Liliana Moro and Grazia Toderi) at that time in their thirties. These artists, who belong to a second generation of Italian women, artists who, compared to the generations of their (our) mothers, developed a peculiar version of feminism. It was not so easy to discuss with both of them about this issue.

Then I understood that the most evident difference was related to their "suspicion" regarding the most political and social aspects, but I believe still definable as "a feminism of fact", which was and is evident in their works but remains still hidden in their statements.

In that period, after three years spent in the editorial staff of the Italian magazine "Flash Art" as editor in chief, I decided to give up that situation with the purpose to deepen my research.

With a friend and colleague (Gianni Romano, since 2002 publisher of Postmedia books) our first idea was to do a book dedicated to women artists with an international perspective. We knew that the last Italian book dedicated to women artists was a catalogue of a well known exhibition curated by Lea Vergine, *L'altra metà dell'avanguardia* (Palazzo Reale, Milano, 1983). We decided not to restrict our investigation to the Italian situation and to fix our starting point with Jenny Holzer, Barbara Kruger and Cindy Sherman. It was a choice. We had also quite clear that mostly of the women artists that we wanted to include were not so well known in Italy, outside of a restricted art scene. We decided in some cases to include in our anthology their own texts, because some of them wrote wonderful considerations about their own work. Alongside this, we included two substantial introductory texts at the beginning and a profile for each artist. Our intention was also to give to the reader's references to get closer to these artists and to their ideas also directly, not only through our introductions.

I wrote a text about the Italian scene, where I did a survey of the women artists of my generation, reflecting on how some of them (Marisaldi, Moro, Toderi who - among the others - were and are relevant for the Italian scene and not only) found a peculiar continuation of feminism which was really present in their practices also if

not yet openly declared. The final results of our work was an anthology titled *Contemporanee*, published by a publishing company which went bankrupt three months after the publication of the book.

It was really a delicate moment because the publisher vanished with the books. After the intervention of a lawyer we got back the rights and two years later my friend decided to found a new publishing house and the first book printed was a new (and enlarged) version of *Contemporanee*.

The text published in *n.paradoxa* is connected with this period - and Katy Deepwell contributed her interview with Marina Abramovic to *Contemporanee* and with these considerations, even if I still don't remember how it happened, I have a endless gratitude for this opportunity.

I consider all this story as a new starting point in terms of consciousness about the possibility to go ahead with the development of my work as an art critic.

Author: Emanuela De Cecco,

Title: 'Maria Lai: nearby, up close, far away, in absentia'

*n.paradoxa* Volume 38(July 2016) pp.44-55 'Polemics/Contestations'

Author: Emanuela de Cecco

Title: ' Reflections on the gaze,game and narration: Eva Marisaldi,Liliana Moro and Grazia Toderi'

Issue 10 *n.paradoxa* online pp.4-9 'Rethinking Revolution'

# Katie Cercone



When I first published in *n.paradoxa* I was new to New York City and the art scene here and thirsty to connect to likeminded colleagues. My connection to the publication came through artist Nancy Azara, one of the pioneers of the 1970's feminist art movement here in New York City. Nancy invited me onboard to conclude an interview project recording the oral history of the New York Feminist Art Institute (NYFAI) in the stories of its founding members for an archive now housed at the Rutgers University Library. From that content

I wrote my article for *n.paradoxa* 'New York Feminist Art Institute' in 2008. There is quite a generational gap between myself and Nancy but we worked to slowly erode these difference through dialogue, writing, the oral history project and what became almost a decade now of (Re)present, intergenerational feminist gatherings which I periodically co-host along with Nancy.

Writing for *n.paradoxa* definitely legitimated me as a writer and feminist scholar here in the art community of New York City and led to a second publication in 2010 titled 'Aesthetics of Addiction: Marilyn Minter and the Legacy of Female Consumer Pathos'. At the time Marilyn Minter was a my professor at the School of Visual Arts and I felt very compelled to provide an alternative perspective on her work informed by my personal history of disordered eating and body dysmorphia. Writing has certainly been a powerful tool for me to integrate my intersectional feminist background from undergrad into my career as a professional MFA-generation artist, curator and writer living in NYC amidst an art world and community largely mediated by commercial interests. Many of the artists I interviewed and wrote about in *n.paradoxa* are now a part of my community of artist peers and more collaborations and projects emerged from that first contact I made with them through the entry point of the written word and academic scholarship. I'm still very involved in the politics of feminism and feminist art making although my specific subject matter continues to evolve.

Author: Katie Cercone

Title: 'Aesthetics of Addiction, Marilyn Minter and the Legacy of Female Consumer Pathos'  
*n.paradoxa* Volume 26 (July 2010) pp. 84-91 'Feminist Pedagogies'

Title: 'The New York Feminist Art Institute'  
*n.paradoxa* Volume 22 (July 2008 ) pp.49-56 'Incidental'

# Lenore Metrick Chen



As a feminist and university professor in the heartland of the US where I have lived for decades, I see clearly how fragile feminism is, how many young people have learned

to associate it with a negative political / social stance or, conversely, imagine that all the work for gender equitability has already been accomplished. I have found that, although aspects of feminist theory has become part of mainstream theory, and feminist thought has been part of scholarly writing for over a century, the topics of importance — women's presence, lives, ways of seeing— remains largely sidelined, unless it is taught in a special class. My courses engage feminist art and thought while contextualizing and questioning what is meant by a global art world.

*n.paradoxa* disseminates these topics and reveals how feminist thought continuously occasions new ways of thinking, new strategies. Articles in *n.paradoxa* bring issues to light that have helped my students better understand the crucial need for feminist theory and the multiplicity of issues women struggle for – and against. Equally important for people for whom these topics and approaches are of utmost importance, such as myself, *n.paradoxa* allows us to find each other's voices. *n.paradoxa* provided a forum for my writing on Chinese art created by women that I had been thinking about for almost a decade.

Because of this journal, I was motivated to take the time to organize my thoughts and information and present a way of looking at recent Chinese art from a feminist viewpoint, resulting in my article 'Chinese Women's Art as an Invitation to Agency', *n. paradoxa* in 2015. I did not hear much feedback about the article I published but I saw my writing situated not only inside the magazine but also within a timeline of women writing about feminist issues and I am thrilled that my little article participates within this lineage. I am grateful to *n.paradoxa* and to Katy Deepwell for using her time and resources for this endeavor. I plan to increasingly make use of the opportunity and the community *n.paradoxa* offers.

Author: Lenore Metrick Chen

Title: 'Art as an Invitation to Agency: Challenging State Patriarchy at the Site of the Body: Gao Ling and NvAi, ManYee Lam, He Chengyao'

vol. 36 *n.paradoxa*: international feminist art journal (July 2015) pp.74-83 'Humour'

# Adele Chynoweth



My article *The Stain is Indelible: Rachael Romero's 'The Magdalene Diaries'* was published in the July 2013 edition of *n.paradoxa* dedicated to the notion of citizenship. The article comprised my commentary on a series of drawings reflecting an artist's childhood experience in a Magdalene laundry in Adelaide, Australia. I encountered the drawings as part of my research while curating the National Museum of Australia's touring exhibition *Inside: Life in Children's Homes and Institutions*.

*n.paradoxa's* publication of my article helped convey an Australian context to the Catholic Church's practice of incarcerating young women and forcing them to work in commercial laundries. This context is broader than the existence of Magdalene laundries themselves. In 2004 the Australian Senate Standing Committee on Community Affairs produced its report *Forgotten Australians* which estimated that over 500,000 children experienced institutional or out-of-home care in Australia in the twentieth century. The series of laundries run by the Sisters of the Good Shepherd in Australia existed amongst over 900 institutions for children.

When I gave a presentation based on my article *The Stain is Indelible* at an Australian university, I was confronted by hostility from some academics who were upset that I challenged the view that Catholic nuns were benevolent. This response made me realise that my article was important in challenging hegemonic power structures. In addition, *The Stain is Indelible* is the most-viewed article on my *academia.edu* web page. Interest in the article also resulted in an exhibition *Enslaved in a Magdalene laundry, Adelaide*, at the Bob Hawke Prime Ministerial Centre at the University of South Australia. I do not believe that the exhibition would have happened had it not been for *n.paradoxa* publishing my article.

The response to *The Stain is Indelible* has motivated me to continue my commitment to drawing public attention to Forgotten Australians. I write articles and speak at conferences. I was asked to speak at TEDxCanberra 2013. I have had a series of

oral histories accepted for publication and I am also an advisor for *Welfare Stories: from the Edge of Society*, a social history and justice project undertaken in Denmark, in collaboration between the Welfare Museum, Svendborg, the Prison Museum, Horsens, and the Centre for Welfare State Research, University of Southern Denmark.

*n.paradoxa* is a significant journal because it supports, through its vibrant and accessible representation of visual art and culture, discussion beyond accepted, consensus narratives. I feel proud and honoured to have been a contributor and I am indebted to Katy Deepwell for her broad understanding and inclusion of cultural contexts and voices. Congratulations *n.paradoxa* for 20 years of ground-breaking work!

Author: Adele Chynoweth

Title: 'The stain is indelible' : Rachael Romero's *The Magdalene Diaries*

*n.paradoxa* vol 32 (July 2013) pp.48-58 'Citizenship'



# Christine Conley



Sandra Johnston,  
*RE:INSCRIBE*, 2010  
Solo Performance  
at Bytown Museum,  
Ottawa as part of  
*Crossings/Traversées*  
Photo credit: Rémy  
Thériault, Courtesy of  
the artist

Publishing interviews with Canadian artists Allyson Mitchell + Deirdre Logue of FAG and performance artist May Chan in *n.paradoxa* was a welcome opportunity to extend their visibility to an international feminist readership.

In the case of Chan it also built on my curatorial work involving issues of difference, migration, and loss.

More recently “States of Precarity” considered the critical power of acknowledging trauma through mourning in the work of women artists in conflict zones: Sandra Johnston, nichola feldman-kiss and Rehab Nazzal. Again this built on curatorial projects, but also the specificity of women’s perceptions and vulnerabilities under conditions of armed conflict and social unrest.

It involved a degree of trust in the readership that has not characterized my publishing elsewhere. Across the many differences that constitute feminist scholarship there remains for me a sense of shared purpose and imagined community that is specific to this journal.

Author: Christine Conley interviews Allyson Mitchell and Deirdre Logue  
Title: ‘Making Space for Utopia FAG and the Aesthetics of Activism’  
*n.paradoxa* Volume 30 (July 2012) pp.67-76 ‘Feminist Aesthetics’

Author: Christine Conley  
Title: ‘Touching Home: An Interview with May Chan’  
*n.paradoxa* Volume 13 (January 2004) pp. 84-89 ‘Domestic Politics’

Author: Christine Conley  
Title: ‘States of Precarity: Sandra Johnston, nichola feldman-kiss, Rehab Nazzal’  
*n.paradoxa* Volume 35 (January 2015) pp.5-15 ‘War/Conflict’



# Fran Cottell



I produced the artist pages for: Vol 13 'Domestic Politics' 2004 about my second interventions in my house series of works. The layout was brilliantly executed and I still distribute these pages. As a direct result of this and the 2007 Katy Deepwell article 'Social Feminism and the Question of Difference, Fran Cottell' in Vol 19 'IN/difference' which grew out of our many discussions (not only about the content of the journal!), I was asked to be guest speaker for: *Women's work*, BAIT seminar, Salt Gallery, Hayle in 2007. It was a slightly daunting prospect as they had initially asked Griselda Pollock who was unavailable and women were so desperate to talk about feminism and art, that they drove from as far away as Bristol.

This article also started the idea for my ebook on the house projects *House: from Display to BACK to FRONT* (KT press, 2012)

I have attached an image from the current *House* project in June 2017.

Author: Fran Cottell

Title: 'Still Live'

n.paradoxa Volume 13 (Jan 2004) 'Domestic Politics' pp.18-21

Author: Katy Deepwell

Title: 'Social Feminism and the Question of Difference, Fran Cottell'

n.paradoxa Volume 19 (Jan 2007) pp.90-93 'IN/difference'

Fran Cottell *House: from Display to BACK to FRONT* (KT press, ebook 2012)

# Lorraine Cox



*n.paradoxa* means a great deal to me and the publication of my own work. At the time in 2007 (I would like to think the situation has changed in the past 10 years) getting articles accepted for publication on female artists of color, in this case Wangechi Mutu, was infrequent with little being published in other “mainstream” journals on contemporary art. For both my own work and that of others, *n.paradoxa* has been critical in disrupting the marginalization of

women and particularly female artists of color and those from diverse national origins in the academic publishing world. It has supported scholars like myself at a time (I was under review for tenure!) that was critical in my career. I had worked on the piece for about two years, having been asked by another journal to revise and resubmit but upon resubmission they passed on publishing it. By a stroke of luck, as I was frantically trying to figure out another venue to submit it to, I learned that *n.paradoxa* was wrapping up a special issue on violence and the editor, Katy Deepwell, felt my work suited the theme of the issue and included it. I indeed got tenure and in fact I was later asked by the Oxford Art Online to write an entry on Mutu in their efforts to make their database more “global”. They learned of my work on Mutu from my *n.paradoxa* publication!

Author: Lorraine Morales Cox

Transformed Bodies, Colonial Wounds and Ethnographic Tropes: Wangechi Mutu  
*n.paradoxa* Volume 21 (Jan 2008) pp.67-75 ‘Violence’

# Pauline Cummins



*Unearthed* was first seen / shown as part of THE EDGE Performance Festival, Newcastle-upon-Tyne in 1988. That was my first live performance so it marks a big change in direction for my work.

*Unearthed* was then shown in the inaugural exhibition of Irish Museum of Modern Art 1991 as a video and photographic installation. But the work has not been accessible to the general public since then.

It was very important to have an easily accessible visual record of the work.

*Unearthed* began as a performance commissioned by projects UK and consisted of a series of projected images, pre-recorded sound, and live performance with spoken word.

My interest in sound, image and live performance has continued since.

*n.paradoxa* was very important for me in many ways as a lecturer and artist but especially as it published this text and it made an historical record of an important work that dealt with the conflict in Northern Ireland at that time.

Apart from the catalogue for the inaugural show at IMMA and a Canadian catalogue – *The Fifth Province*—a touring exhibition of contemporary Irish art and your very important publication, *Dialogues: Women Artists from Ireland*, there is no other record of this work *Unearthed*.

Author: Pauline Cummins

Title: 'Unearthed'

*n.paradoxa* Volume 5 (January 2000) pp. 71-73 'About Time'

# Gina Czarnecki



When I was asked to be part of *n.paradoxa* it was in its infancy - its second edition – and my artwork was just evolving. The article was about my very first video installation – moving away from single screen works into an area where I found

my voice and that embraced my fascination with bio-sciences. *n.paradoxa* was the first article written about my work that encapsulated this complex cocktail of influences – and Katy's interest in my work, *Stages Elements Humans*, was so important for me, gave me confidence that the unspoken 'what' I was trying to communicate was visible to others, and working with new media that is still dominated by men, to hear other women's ideas and voices.

It is fantastic to follow this over the last 20 years  
Congratulations and thank you

Author: Gina Czarnecki

Title: 'Stages, Elements, Humans'

*n.paradoxa* Volume 2 (July 1998) pp. 44-45 'Women & New Media'

# Betsy Damon

You have asked what it means to me to have written and published in *n.paradoxa*. Most of my life it has been easy for me to make the work and almost impossible to write and talk about what I do. This pattern is deeply rooted in how I was treated as a girl and it has taken me a life time of over come it.

The essay for *n.paradoxa* was my first long article and my first published writing since the '7000 Year Old Woman' in *Heresies*, 1978. It covered my time in China first directing performance and installation art on the river and next designing and building the *Living Water Garden*, 1995-1998. The difference that writing the piece made was deep, mostly invisible. Few people were ready to receive a woman doing such a large piece in China especially in the aftermath of Tiananmen Square in 1989 when all public art was banned.

Back in the US I was facing stuff like 'I don't believe you,' or 'how did you figure that out?' I was barely able to notice that I had done this work. The influence of both the work in China and writing about it has been like a deep current running invisibly through rocks and seemingly impenetrable places. The piece has my voice, my experiences. Many people have referenced this work but few understand its depth. This deep current was running whether I noticed it or not and now I am finishing a book! And looking back it is that article that initiated inside me the possibility and necessity to write about these journeys, which were life-changing, life-affirming, not only more me but for others.

*n.paradoxa* has kept feminism as its singular focus. What I find so important in *n.paradoxa* is its breadth and depth of voices. They're woven together without positioning any one perspective or voice as the right one, it is clear that in doing that women have to figure out what to do.

I have discovered that it is nearly impossible to face the depth of sexism and what it does and how we internalize the constant, consistent forces of this oppression, so pervasive in the fabric of society. Every woman who brings this oppression to light in any way, deciding to value her life, creating a place for herself, finding her own mind, affirming her right to exist, is to me a warrior. All the voices in *n.paradoxa* create a web that I find affirming and strengthening, yes visionary – the feminine leading the way.

Author: Betsy Damon

Title: 'The Living Water Garden, Chengdu, China'

*n.paradoxa* Volume 4 (July 1999) pp. 49-54 'Sculpture/Installation'

# Anna Daucikova

I will try to say what I have in a very brief form:

Q: How did the article/interview/artist project that you published in *n.paradoxa* represent a moment in your own intellectual history?

A: It coincided with my artwork getting showed in the international context (*Gender Check* in Vienna) The publication in *n.paradoxa* came right after that and it was an important moment to be re-confirmed within the feminist reflection.

Q: Was it the start of an area of work for you or the end of something?

A: My older artworks were shown in *Gender Check* and published in *n.paradoxa*, so it was a sort of nice little summing up, and at the same time, and thanks to *n.paradoxa*, a revival.

Q: Maybe you have a story or anecdote about reactions to the journal from colleagues? Or something that happened as a result of publication?

A: What happened as a result of Katy's curatorial entry to my oeuvre was that I suddenly (at the age of 60!) realized that there is a dimension of a humor in my work, which I somehow neglected. I am really happy about it and thankful to Katy and all women around.

Author: Anna Daucikova

Title: 'Three Scenes and Other Works'

*n.paradoxa* Volume 36 (July 2015) pp.32-37 'Humour'



# Jane Chin Davidson



Kristina Wong dressed in her walking vagina outfit (with me standing next to her) at the *Step and Repeat* performance festival at the Museum of Contemporary Art in Los Angeles, July 19, 2015. I like how the red clothing hanging in the background of this picture mimics the formalism of Cunt Art.

When I published my article on Kristina Wong's performance *The Cat Lady* in this very important feminist journal in 2015, I had no idea that in just one more year, Wong's pussy (cunt) signifier would play such a central role in the politics of electing the next president of the United States – Trump's notorious comment about his sexual license with women, "you can do anything" if you are famous, even "grab them by the pussy," would do nothing to hinder his election! In my essay, I had explained Wong's camp-fetish vocabulary in which the pussy (cunt) was envisioned by the role of a cat named Oliver who was played by the actor Barbie-Q. Using a super-soaker toy gun to "spray" her love juices at cast and audience alike, the pussy's role was one of power and definitely not of "lack." On the day after Trump's inauguration, the scene of pussy (cunt) power was embodied by millions of women marching all across the world wearing "pussy hats" in solidarity against the violence engendered by Trump. In the aftermath of the new administration, when daily Trump enacts some legislation that destroys the moral advances made in matters of global human equality and environmental concern, the activist movements coalescing among women, queer, and raced constituents intersectionally might be the only saving grace. Without the established and enduring feminist work of the likes of Katy Deepwell and *N Paradoxa*, we may never know the power and grace of feminist coalitions in the expanse of their activist and scholarly terms of engagement! Now is the time to fully and deeply understand the feminist contribution and to make known to the world the important work of feminist art especially!!

*Jane Chin Davidson is a researcher and curator of subjects of globalization and feminism in contemporary art and exhibitionary complexes. A member of the National Women's Studies Association's Women of Color Leadership, she is an associate professor of art history at California State University, San Bernardino.*

Author: Jane Chin Davidson

Title: 'Performative Laughter Camp and the "Cat Lady" Kristina Wong/Adrian Piper' *n.paradoxa* Volume 36 (July 2015) pp.32-37 'Humour' pp.59-66

# Ndidi Dike



Photo: Jide Alakija

Ndidi Dike *Constellations and Antecedents of Migrant "Mobility"*

Media : Transparencies 6.40 mtrs. Black wreath: 1.5 mtrs approx circumferences, transparent fishing line, binding wire, black acrylic. (2016). Iwalewahaush, University of Bayreuth Kunstverein Bayreuth e.V. Bay reuth Germany

I am a self-employed practising artist who has run a studio for many years in Lagos, Nigeria. I am amazed at the consistent marginalisation and virtually non-existent documentation in in-depth publications, as well as the lack of empirical data that exists on women artists' pioneering roles, especially the practice of the following women in the hegemonic patriarchal historical evolution and narratives on Contemporary Nigerian art: Clara Etso Ugbodaga Ngu, Collette Omogbai, Ladi kwali and Chief Afi Ekong, to mention a few. Consequently we have an incomplete history.

For the reasons above that unfortunately still apply till today, I was delighted to be first featured in *n.paradoxa* online issue 4 in August 1997 in an article by the editor Katy Deepwell, titled 'Ndidi Dike :Reading in detail Ndidi Dike Nadiekwe' (Nigeria). And more recently in Volume 31, January in (Africa and its Diasporas) guest edited by the internationally acclaimed curator Bisi Silva. One cannot emphasize enough as to the critical importance of historical documentation of women artists, roles and legacies in the world presently and the future.

Author: Peju Layiwola

Title: 'From Footnote to Main Text: Re/Framing Women Artists from Nigeria'  
*n.paradoxa* Volume 31 (Jan 2013) pp.78-87 'Africa and its Diasporas'



# Angela Dimitrakaki

*n.paradoxa* has been a most important resource both for me as a feminist scholar and for my students at undergraduate and postgraduate level. It is included in the list of journals for my Honours course ‘Sexual Politics and the Image’, which I have been teaching at Edinburgh for ten years, and before then for other courses elsewhere. As the journal has been running for twenty years, it means that it covers my intellectual development since when I was a doctoral student and all the way to a tenured academic post. It is perhaps a platitude to say here what the past two decades have been about, how critical this period has been, and where we are today. Effectively the journal has so far existed in a period that took us from the illusion of ‘post-feminism’ to the need for a feminism capable of operating in, and addressing, globalisation. For me, one of the most important elements of the journal was the cover of developments in so-called Eastern Europe in relation to feminism. That said, a notable characteristic of the journal was its willingness and ability to identify new issues, marking the emergent rather than sitting comfortably with the familiar.

I have written on two occasions for the journal: first on a work by Jenny Marketou investing in technology and, more recently, on biopolitics and feminism (addressing the work of Tanja Ostojic and Andrea Fraser).

This second piece was indeed a turning point for my work and an effort to deploy a new vocabulary in order to situate feminist critique in relation to the material conditions introduced by the hegemony of global capital. I am sure the journal has provided others with similar challenges.

Author: Angela Dimitrakaki

Title: ‘Labour, Ethics, Sex and Capital On Biopolitical Production in Contemporary Art’

*n.paradoxa* Volume 28 (July 2011) pp. 5-15 ‘Bio-politics’

Author: Angela Dimitrakaki

Title: ‘Flying Spy Potatoes and Hactivism: Angela Dimitrakaki interviews Jenny Marketou’

*n.paradoxa* Volume 14 (July 2004) pp.13-21 ‘Dreams of the Future’

# Katrinem

As her contribution, Katrinem sent a MP4 file. Below is a screen shot.



Author: Katrinem

Title: 'SchuhzuGehör\_path of awareness'

*n.paradoxa* Volume 37 (Jan 2016) pp.72-77 'SOUND?NOISE!VOICE!'

<https://vimeo.com/227382379>

# Bracha Lichtenberg Ettinger



Your Journal was and is very important and significant to me. You were open to my ideas from the first moment I wrote in a more theoretical way. And this is unforgettable. I published in *n.paradoxa* some 20 years ago the first version of 'Trauma and Beauty' and then, again, we did this beautiful text+image project not so long ago, of which I am proud.

The 2 pieces I printed with you, which for me are very important, and that I thank you for publishing them.

Author: Bracha Lichtenberg Ettinger

Title: 'Trauma and Beauty: Trans-Subjectivity in Art'

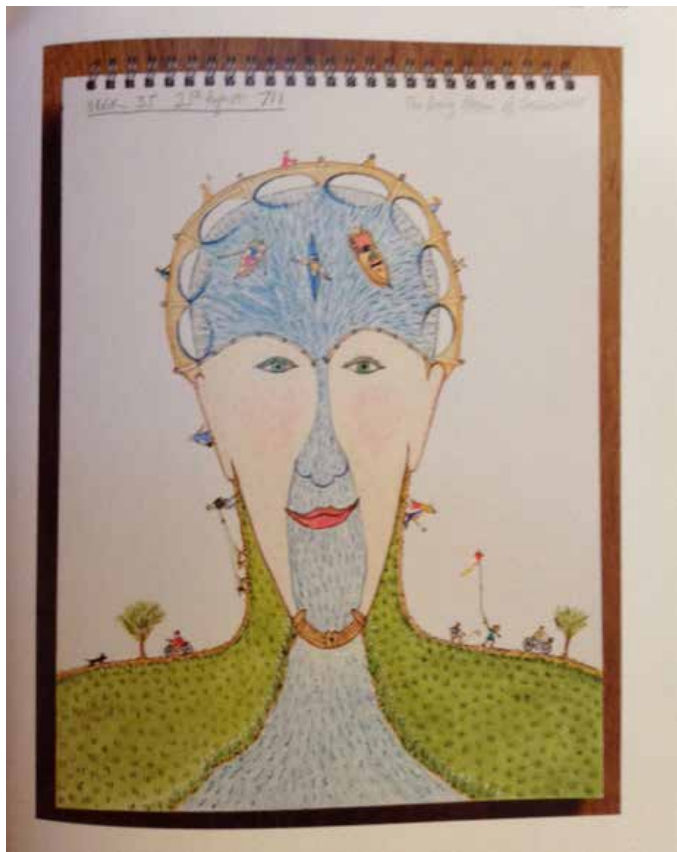
*n.paradoxa* Volume 3 (January 1999) pp. 15-23 'Body, Space & Memory'

Author: Bracha L. Ettinger

Title: Artist's Pages: 'Memento Fluidus'

*n.paradoxa* vol 30 (July 2012) pp.40-47 'Feminist Aesthetics'

# Lesley Ferris



I was delighted I was able to publish an essay on Bobby Baker in *n.paradoxa* and even more so when I discovered that the journal had already published her *Drawing on a Mother's Experience* (Vol. 5, 2000). Bobby Baker's work is a centerpiece to my research over the decades on women, performance and feminism. Prior to my piece in the Vol. 25, 2010 issue on Baker I had already published two essays and regularly taught her work in my graduate seminars. While I am a theatre scholar, I work hard to include the visual

arts whenever possible in my research and teaching, so when I learned that Bobby Baker was to have an exhibition of her drawings, I contacted Katy Deepwell to see if it was possible to write about Baker's incredible *Diary Drawings: Mental Illness and Me, 1997-2008*. The rest is history as they say—my long-term interest in Baker found new ground as I was able to articulate “the relentless doubleness of mental illness” in Baker's art work and connect it to her performance practice.

Thank you Katy Deepwell and your vision for *n.paradoxa*.

This is the last image I discuss in the Bobby Baker essay.

The title is Day 711 “The Daily Stream of Consciousness.”

“William James (brother of the novelist Henry James) is generally credited with inventing the ‘stream of consciousness’ concept in his book *The Principles of Psychology* (1890).

The above text is taken from the Baker's book—*Diary Drawings: Mental Illness and Me*.

Author: Lesley Ferris

Title: ‘Bobby Baker's Diary Drawings: Mental illness and me, 1997- 2008’  
*n.paradoxa* Volume 25 (January 2010) pp. 83-89 ‘Pleasure’



# Sarah Frost



Sarah Frost, GEDOK Berlin,  
*Eclipse*, January 2016, Foto (C)  
Lea Rochus

For 20 years, *n.paradoxa* has made research and feminist art visible and provides broad knowledge to an international readership. It is an honor and pleasure for me to be part of this network. I met the artist Gisela Weimann in my function as curator of exhibitions for the GEDOK, Germany's first interdisciplinary women artists' association for visual art, music, literature and craft, founded in 1926.

In our interview *Symphony Encounter Memory*, volume 37 (2016), two women of different generations entered into a dialogue – Gisela was born in 1943 and I in 1981. During a three-week e-mail ping pong and countless long telephone conversations, Gisela Weimann's nuanced memories, stories and pictures gave me a deep insight into five decades of an artist's life and work.

Not only did several collaborations emerge from this, e.g. the exhibitions *Eclipse* for GEDOK Berlin or *DIS/APPEAR — Photographic Materialities*, which I curated within the framework of the *European Month of Photography*, but above all a beautiful friendship.

Author: Sarah Frost

Title: 'Symphony, Encounter, Memory: An Interview with Gisela Weimann'

*n.paradoxa* Volume 37 (January 2016) pp.12-22 'Sound? Noise! Voice!'

# Catherine Grant

I published my first academic journal article in *n.paradoxa*. This was early on in my writing career, and represents some beginning thoughts on performativity, sexuality and girlhood – themes that have continued through my work. These themes eventually led to the publication of the book *Girls! Girls! Girls!* in 2011, which brings together writing on girlhood in contemporary art.

*n.paradoxa* continues to showcase emerging and established feminist voices, and often presents material that is not to be found elsewhere. Congratulations on surviving 20 years!

Author: Catherine Grant

Title: 'Performativity: Collier Schorr, Anna Gaskell, Sarah Jones'

*n.paradoxa* Volume 6 (July 2000) pp. 88-92 'Desire & the Gaze'

# Saisha Grayson



I've been thinking a lot recently about how my *n.paradoxa* article, "Breathing Between the Lines: Re-Deconstruction in Chitra Ganesh's *Tales of Amnesia*," continues to impact my career and connections today. I started this project as a research paper in graduate school and had only been in touch with Ganesh's gallery. It was only in the process of editing for publication and getting image rights that I actually shared my work with Chitra herself, and started

a conversation between colleagues that has now turned into a great friendship and led to multiple collaborations. The proof pdf for the *n.paradoxa* article was what I submitted as my writing sample to the Brooklyn Museum, where I was hired as the first Assistant Curator in the Elizabeth A. Sackler Center for Feminist Art. There I had the pleasure of curating a site-specific and collection-based project, *Chitra Ganesh: Eyes of Time*, which was the artist's first New York solo museum show despite years of prominence in national and international group shows. After leaving Brooklyn Museum, I was invited by the South Asian Women's Creative Collective (SAWCC) to curate their 20th Anniversary visual arts exhibition. This connection came because of my show with Chitra, of course, and the exhibition, *Archival Alchemy* at Abrons Arts Center, which closes this Wednesday, has been an amazing continuation of feminist global intersectional network-building for me, with a particular trans-asian angle that started with being included in the Trans-Asia issue of *n.paradoxa*. Yesterday (May 7), after our closing program, *Archival Resistance*, I went out for drinks with the two young women from SAWCC who helped coordinate the show. They both mentioned how important Chitra was to them as a model of a successful, South Asian woman artist; and also how they had found my article early in their research on her and it had been part of their discovery process. It reminded me of the power of these counter-histories and non-market-centric critiques; sure, publishing can have



traceable impacts on one's own career but it also resonates into the ether, reaching into the world in ways we might never realize to people out there who need to find something that speaks to them, that open new fields of possibility. It was such a clear reminder of what feminist scholarship can do, and what *n.paradoxa* helps make possible. How cool is that?

Author: Saisha Grayson

Title: 'Breathing Between the Lines: Re-Deconstruction in Chitra Ganesh's 'Tales of Amnesia''

*n.paradoxa*: Volume 29 (January 2012) pp.49-57 'Trans-Asia'

# Lorna Green

I have been thinking about what has happened since 1999! Such a long time ago now. I am not sure that the article affected me in any way really – I continued to work as I was doing, making art in nature sculptures and installations, many abroad, many in the UK.

See [www.lornagreen.com](http://www.lornagreen.com) for full details

I am continuing in the same way except that music entered my life in an unexpected way, as a result of picking up a trumpet and blowing it just over 10 years ago! And I am now incorporating it into my work by working with a musician, Julia Harding, composing for my concepts which haven't really changed.

*Sound Scape* has had two performances – one in Macclesfield part of Cheshire Open Studios Exhibition last September and another part of Thursday Lates at Manchester Art Gallery in February. It will also be performed on July 19<sup>th</sup> in The Dome in Buxton – part of the Buxton Fringe Festival. It was supported by an a-n Professional Development Bursary – see blog on [www.a-n.co.uk/blogs/sound-scape](http://www.a-n.co.uk/blogs/sound-scape) and a short version on my website. There is also an embedded short video taken at a rehearsal on my website and photos of it in various venues.

*Quarry*, a new project is underway with stone, video and music. This has won Manchester Academy of Fine Art's Dr Barbara Oldham Fine Art Bursary. It is about the quarry I use for stone, a studio space sometimes, - all aspects but won't be ready till the end of the year as I have to wait for the seasons to come round for the videos.

I can't believe 20 years has gone by!

Author: Val Walsh

Title: 'Sites/Sights to slow you down: an interview with Lorna Green'  
*n.paradoxa* Volume 4 (July 1999) pp. 34-41 'Sculpture/Installation'

# Marina Grzinic



*My text on a proper work on media and film appeared in n.paradoxa vol.2 1998. 23. With the title Media and Body Politics I described a collaborative work of mine that started in 1982, with artist and art historian from Ljubljana, Aina Šmid, with whom I work closely also today, after 35 years.*

The text in *n.paradoxa* went viral, as it was a comprehensive reflection that conceptualized a proper work on one side but even more a context of a work in between politics, art, feminism, media, that is not easy when we think of a outlawed relation full of stereotypes regarding women and technology. Though in our case it was even a bit more; about capitalism and geopolitics through cyberfeminism in relation to what is today understood as former east-

ern Europe. It was super important to publish the text and as well very demanding, as you had to synthesize at that point in time a period of already 17 years of working together, and as well in the text I reflected onto the presentation of a project we, Grand geopolitics through cyberfeminism in relation to what is today understood as former eastern Europe. It was super important to publish the text and as well very demanding, as you had to synthesize at that point in time a period of already 17 years of working together, and as well in the text I reflected onto the presentation of a project we, Grzinic and Šmid, did in Tokyo, at ICC, in 1997, therefore I wrote on a strange liaison in between East-East (a “cold war” east and a far east), both being a delineation of the world as symptom of a geography tailored by international imperial western politics.

*n.paradoxa* created a platform for such discourses opening relevant questions on art and feminism, and the social, through a link with geopolitical spaces until then not central to the capitalist West.

Author: Marina Grzinic Title: ‘Media and Body Politics’  
*n.paradoxa* Volume 2, July 1998 pp.23-31 ‘Women & New Media’

Marina Grzinic and Aneta Stojnic, Title: ‘Transfeminists and transmigrants perspectives in Europe’  
*n.paradoxa* Volume 34, July 2014 pp.16-27 ‘Lessons from History’

# Hiroko Hagiwara



I appreciate Katy's passionate editorship.

As for my contribution made in 2011, I can say the article was a product of my years-long interests in visualization of 'hard-to-say' feeling in general.' Sanae Takahata's works, which visualize weird air pervading Japan's society in 1989, the year the Emperor passed away, are brave and rare examples that challenge the issue of the monarchy and the censorship. It should have been difficult for me to publish the article in Japanese in the time the artist painted the pieces.

I had some reactions from researchers and critics in Japan. They all said that the article might not have been published if I had written in Japanese.

Author: Hiroko Hagiwara

Title: 'Return to an Unknown Land: Sanae Takahata's Quest for Self'

*n.paradoxa* Volume 20 (July 2007) pp.13-20 'Translate/Narrate'

# Barbara Hammer



How did the article/interview/artist project that you published in *n.paradoxa* represent a moment in your own intellectual history?

It was a confirmation of the importance of archives from all points of view.

Was it the start of an area of work for you or the end of something?

It was the first time I've used negative archives to make positive significance by using humor.

Was it a continuation of long-term interests or a one-off?

I like to use humor and do so in many of my films, but never in this way.

Maybe you have a story or anecdote about reactions to the journal from colleagues? Or something that happened as a result of publication?

My own archive has just been sold to a university library so everything I've collected and saved, both negative and positive, will be available for viewing very soon at The Beinecke Library at Yale University. Here are a few scans from my ephemera collection, including costumes I wore during film screenings or performances.

Author: Barbara Hammer

Title: 'History Lessons'

*n.paradoxa* Volume 6 (July 2000) pp. 29-32 'Desire & the Gaze'

# Malin Hedlin Hayden

In my article and at that time, I was trying to find a way to think about and discuss feminist processes of legitimizations in a broader sense. Using the Derridean notion *schibboleth* is what I am currently returning to, but in a much broader sense than this first article.

Was it the start of an area of work for you or the end of something?

It was at the beginning of a still on-going project.

Was it a continuation of long-term interests or a one-off?

Part of a long-term interest.

Maybe you have a story or anecdote about reactions to the journal from colleagues?

Or something that happened as a result of publication?

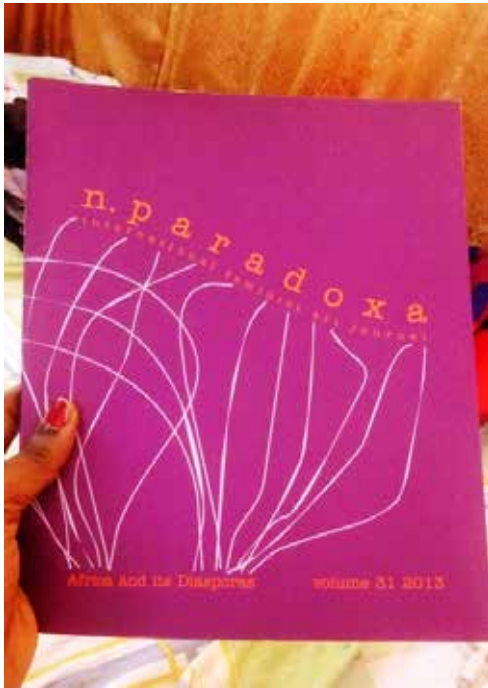
I have received appreciation in relation to applications for jobs and research funding.

Author: Malin Hedlin Heyden

Title: 'On Candice Breitz's Becoming'

*n.paradoxa* Volume 20 (July 2007) pp.50-57 'Translate/Narrate'

# Taiye Idahor



Feminist Musing:

Finding your own feminism

In 2012 I had an opportunity to make a contribution to this international feminist art journal, *n. paradoxa*.

These were my opening and closing lines respectively;

*“Am I a feminist? I’m not quite sure.”...*

*“So am I a feminist? Does this label really matter?”*

I am still asking myself this question four years later.

For the past few weeks, I have been conversing with a friend on feminism among other subjects. We talked about women’s rights, women in marriage, cultural expectations of women and some of these conversations were

even sparked by my own work. I need to mention, he is feminist.

One day he concluded and said *“You’re a feminist”*

I responded quite defensively *“No I’m not.”*

The debate went on for a while, days even, but I couldn’t defend my position, I was at loss for words, so says the artist whose work focuses mostly on women. I have always refused to associate myself with feminism and I wasn’t going to start now. I regarded feminists as women who were rude, loose, men haters/ bashers, who posted nude photos of themselves for the public, insecure, lonely, you name it! And I didn’t do any of those things so how could I possibly be a feminist? Another reason was because I focused mostly on Western feminism and feminists which to be honest I have issues with till now; hence the last thing I wanted was to be associated with feminism.

However I have come to understand that feminism is beyond all of those things, feminism is pretty deep. If a person is any of those things I mentioned above, it’s just because it’s who they are and not a feminist trait. Feminism differs from place to place and person to person. Different things or situations shape us already as individuals. A single mother who is feminist may not necessarily share the same feminist values with a happily married stay-at-home wife. The same difference can be seen between an African feminist and one from Europe.

The main umbrella that apparently brings all feminists together is as simply put “equality for both men and women”, after that level, it begins to vary and for the most part even present opposing views on certain matters or subjects. From this point is where I have come to realise that all feminists should accommodate and empathize with each other’s views but not necessarily agree with them (to everyone and their own o).

On a personal note and in trying to find my own feminism, I think roles should not



be confused with equality. I think certain roles have come to fit men better than they fit women and vice versa, but it doesn't mean they are fixed and cannot be interchanged. For example I am a (female) sculptor but it is seen as a masculine profession because of what the job requires, it is a tough job! But it doesn't mean a woman can't aspire to it. So to that head of department in Ekenwa campus Benin that refused to allow me pick up the direct entry form that year... thank you oo! . I still studied sculpture anyway! (Sorry, I had to veer off and vent!)

Feminism simply means it's ok to switch roles; roles should not be fixed to one gender. It should be fluid and not be set in stone. My gender should not define what I can and can't do; only my choice should.

I live in a society that has preconceived expectations of women. Personally to be really honest I am ok with a few of them and this is another reason why I thought I couldn't possibly be feminist. Let's take cooking for example. I love to cook and I will most likely treat the kitchen as my territory when I am married. Some feminists may not agree to this but to the person who doesn't, it is ok, he or she won't be committing a deadly sin and neither will I. Again everybody and their own o! But let's be honest how many men can really cook??? And whose fault is it? For generations girls have been raised to believe this is their role, sons on the other hand are taught other things the kitchen excluded, and even when they have, they are raised to believe that eventually their house girl, sorry wife or girlfriend will do it for them just as they have seen from their parents. (In J. Lo's voice "I ain't your mama")

I also found out two things about feminism. First is that feminism does not apply to women only, it is not gender based; feminism is a state of mind that should be present in both men and women.

Second is that women who are Feminists do not necessarily need be working class executives, rich or independent women; a stay at home wife can be feminist, any woman can be feminist no matter who you are. However being feminist is not an excuse to be rude to people.

So does it matter if I am a feminist? Yes it does.

By choosing to be feminist, I do not have live under the pressure of society. When I choose to be feminist, it means I will not allow myself to be undervalued outside and most especially within marriage. When I choose to be feminist, I will not accept the norms of society that says it's ok for a man to cheat and for me to accept it. When I choose to be feminist, I refuse to be hit by a man and still stay for more beating. When I say I am feminist, it means that it's ok to be unmarried at 32 and that nothing is wrong with me, I don't have spiritual problems, I don't need deliverance, it's just life happening and my time will come and you will all eat my jollof rice too, but for the mean time, I'll wait.

When I say I am feminist, it means it's ok to live in a house or apartment by myself, not because I can't stand people but only because I need space to practice my art. When I choose to be feminist, it means I won't allow anyone to talk me down because I am a woman especially with that disgusting statement "*don't you know you're a woman!!!!?*"

When I choose to be feminist it means I treat all my friends the same and not sideline some because they are unmarried as though being unmarried or childless nah disease (so annoying). And if I had chosen to be feminist earlier on in my life, I would have bought that car I had saved up for that year!

Everyone should be feminist more especially Nigerian women so we can teach our sons to be one. So yes I am a FEMINIST.

It is how we choose to express it that makes us different.

All the images on this post are from the new series I started during my “feminist” musings.

Remember when in school if you did something wrong, you are asked to write a statement apologizing or denouncing your bad behaviour, in a hundred or more lines. So this is me telling myself that I am feminist in many many many sentences. The drawings are in charcoal and coloured pen and they represent the conversations I have had with my friends, myself and you as regards feminism. My feminist antennas have been turned on, and I am on that path of finding my own feminism. There are many things to consider on this journey, but it’s an opportunity to find one’s self.

Coincidentally I read this satire titled HOW TO BE A WOMAN IN NIGERIA by Nigerian writer El Nathan John today and i thought to share it here,

<http://elnathanjohn.blogspot.com.ng/2014/09/how-to-be-woman-in-nigeria.html>

Thank you for stopping by!

Author: Taiye Idahor

Title: Taiye Idahor, Ato Malinda, Adwoa Amoah, Maimuna Adam, Mary Sibande - Artists Statements  
*n.paradoxa* Volume 31 (January 2013) pp.53-57 ‘Africa and its Diasporas’

# Natasa Ilic

Dear Katy,

It was important to me back then (it's been 15 years ago) to write about Sanja Ivekovic's work for *n.paradoxa*, and to learn that there is a feminist journal on art that is looking beyond confines of Western art canon and builds internationalism based on feminist values. I was inspired to know that there is such a thing.

Author: Natasa Ilic

Title: Sanja Ivekovic's Lady Rosa of Luxembourg

*n.paradoxa* Volume 8 (July 2001) pp. 22-24 'Economies/Exchanges'

# Jo Anna Isaak



In 2011 the Russian artist Irina Nakhova and I published a conversation in the *n.paradoxa* issue on Women's Work. Irina and I first met in Moscow during the Moscow-Paris exhibition of 1981 and we have kept in contact ever since. The interview for *n.paradoxa* was a nice occasion for us to reconnect. But since *n.paradoxa* is an international publication and is available online it has a wide audience and the interview has led to many other connections. For example, this coming October to commemorate the 100<sup>th</sup> anniversary of the Russian revolution I have been invited to speak about the legacy of women's work from the period of the Russian Revolution to the present at the University of Cassino, Italy. This is just one example of the important role *n.paradoxa* plays in connecting women. T

Author: Jo Anna Isaak

Title: 'Memories, rooms, sound and skin: an interview with Irina Nakhova'  
*n.paradoxa* Volume 28 (July 2011) pp. 32-40 'Bio-politics'

# Soo Kang



I published my article, “Paula Rego’s *Joseph’s Dream*: An Anti-Narrative of an Anti-Hero (anti-) Picture-Maker,” in *n. paradoxa*, vol. 20, 2007. Rego was the second woman artist whom I researched and wrote about, applying intellectual theories to her art. I was steep in poststructuralism and used unorthodox methods to deconstruct one painting by the artist. The publication allowed me to pursue more research and more innovative interpretations of gender in art as well

as to unravel the layered assumptions and reveal women’s voice in the images by women. It also encouraged me to study contemporary artists, whom in the past, as an art historian, I felt needed more time to be evaluated more fairly in respect to the development of art. I realized that my assessment of someone who was a living artist became valuable as a posthumous evaluation, providing yet another perspective to the art of the artist. The publication has been critical in my own development and the journal itself has been invaluable to my studies, since it introduces so many new women artists and shares varied interpretations of their arts.

Kudos to *n.paradoxa* and Katy Deepwell,  
and congratulations for the milestone!

Author: Soo Kang

Title: ‘Paula Rego’s *Joseph’s Dream*: An anti-narrative of an anti-hero (anti-) picture-maker’  
*n.paradoxa* Volume 20 (July 2007) pp. 34-41 ‘Translate/Narrate’

# Patricia Eichenbaum Karetzky

I came late to the study of contemporary art in China, having specialized in medieval religious art most of my career. My introduction was when in 1998 I accompanied by my friend the poet Zhang Er, visited a group of artists living by the Ming tombs outside of Beijing. I met the wives of the artists at the art commune and they confided to me that they too were artists. At the time I, relatively uninterested in contemporary art, was intrigued. I asked to see their art, but they whispered their husbands' work was the focus of this visit and they would not be able to show theirs. I vowed to return the next year, and met them as a group, every year for over a decade. They were called the Sirens, a group of recent graduates from the premier art school Central Academy of Fine Arts in Beijing. Their manifesto in a self-published pamphlet maintained that as artists they should not be viewed as a threat to the male dominated art world.

Since that time I have had the good fortune to meet and interview some of the prominent women artists in China. Despite their relative fame, they are but few in number. Katy published articles on three of these artists, and a small digital book on Shoes in the art of several female Asian artists. She and her work in creating and sustaining this eminent journal have encouraged me to pursue this topic.

The situation in China is very difficult for women artists and I like to think these efforts have promoted their work, their sensibilities, their ideas and images. I have continued my research and now embark on a new project, a book of the work of Chinese women artists along with selections of poetry written by female writers in China.

Author: Patricia Eichenbaum Karetzky

Title: 'Time and Biorhythms: Chronobiological Issues in the Art of Chen Lingyang'  
*n.paradoxa* Volume 15 (Jan 2005) pp.37-43 'Ethics/Aesthetics'

Author: Patricia Karetzky

Title: 'Cui Xiuwen's Recent Work: Spiritual Realms in the Material World'  
*n.paradoxa* Volume 29 (Jan 2012) pp.62-65 'Trans-Asia'

Patricia Karetzky *Femininity in Asian Women Artists' Work from China, Korea and USA: If the Shoe Fits*  
(KT press, ebook, 2012)

# Monique Kerman

Many congratulations on *n.paradoxa*'s 20th anniversary!

The article I published, "Cut to the Chase: The Work of Mary Evans," (vol. 31, 2013) was my first opportunity to share my original research completed during my PhD studies. I went on to publish another article on Evans the following year, and I now have a forthcoming book (in December 2017 with Palgrave Macmillan) on the work of Evans and several other contemporary British artists of African descent. I am grateful to *n.paradoxa* for supporting not only my scholarship, but also the work of an amazing and talented artist who deserves the exposure!

Author: Monique Kerman

Title: 'Cut to the Chase: The Work of Mary Evans'

*n.paradoxa* Volume 31 (January 2013) pp.58-64 'Africa and its Diasporas'



# Lucretia Knapp

Chila was visiting New York City to prepare for an exhibition in 1998. Kara, our mutual friend and my housemate at the time, invited her to stay in our artist loft on Avenue D. In my room I had a bed, a desk, a computer and my scanner. I was doing a lot of object scanning for my artwork and here was Chila, the xerox queen.



The day we met, Chila and I became fast pals. We shared stories, our work but significantly, the photos of our mom's each of us carried. We talked about their beauty, spirits and how we missed them. Then Chila asked if I wanted to collaborate on artist pages for *n.paradoxa*. We started scanning then and there. Placing our moms in the images we placed ourselves. The work and everything around it has sealed our friendship.

Author: Chila Burman, Lucretia Knapp

Title: 'Objects of Désirée: A collaboration on three artist's pages for *n.paradoxa* between Chila Burman and Lucretia Knapp'

*n.paradoxa* Volume 1 (January 1998) pp. 44-47 'Feminism/Post-feminism'

# Katarzyna Kosmala

A little anecdote about you and *n.paradoxa*. I remember we met in London when I was really frustrated about not attracting any funding for the book project on gender, art and new media in CEE. And you told me first how frustrated you were that students do not get feminism anymore, as you had just given a lecture when we met. About the book project you said: 'just do it anyway, and enjoy it!' And I did. Thank you!

Author: Katarzyna Kosmala

Title: 'Becoming Imperceptible M/Other: Negotiating Porous Multiple Selves'

*n.paradoxa* Volume 39 (Jan 2017) pp.86-95 'Organising/Organisations'

# Srebrenka Kunek



When I first heard of *n.paradoxa* I could not believe that there was such a journal that has been an eloquent, vibrant and insightful vehicle for women artists, and one that has been around for so long. I had been doing the work and not writing about it. So I was so pleased to be found and Katy the editor had the patience to prod me to finish the article by the due date.

I wrote the article in between being a barista, running a café and post office and then staying up late and being bleary eyed for a few mornings. What has it meant for my career? Well, the fact that I could publish and have my work be seen by a wider audience in addition exhibition attendees and viewers means a lot.

There is also the historian in me that says, ‘if it’s not written down, it does not

exist’. So, it is now in *n.paradoxa* for today and for the future.

Since seeing the article in print I have also developed a new meaning about the struggle to have a voice. Slavoj Zizek in *Living in the End Times*, on the subject of struggle points out its significance referencing Marx’s commentary of Hegel’s *Philosophy of Right* in which he presents the connection between shame, terror and courage,

‘The actual burden must be made even more burdensome by creating an awareness of it. The humiliation must be increased by making it public...The people must be put in terror of themselves in order to give them courage.’

Zizek comments on Stanley Kubrick’s *Spartacus* with the pirate pointing out to Spartacus the futility of the slaves rebellion against the Roman army asking whether fighting is futile; he is told the affirmative. As Zizek points out, the fight is based on the principle of freedom, and not the concept of winning. The struggle and fight for freedom is successful irrespective of the actual outcome in that it instantiates the idea of freedom.

My installation practice is about struggle, to be heard and seen, and *n.paradoxa* has been about the idea of having a voice, even when you are silenced in other places.

Author: Srebrenka Kunek

Title: ‘A Recipe for Hearing the Silences: An Installation Art Practice’

*n.paradoxa* Volume 38 (July 2016) pp.24-32 ‘Polemics/Contestations’

# Sylvie Lacerte



When Katy Deepwell and Vera Frenkel communicated with me to write an article on *The soundscapes in Vera Frenkel's itinerary*, I have to admit I was a bit startled. Eventhough I had worked with Vera a few times, namely on an exhibition I curated on her use of the archive(s) in her corpus, *Vera Frenkel:*

*Mapping a practice* (2010), examining 3 major works throughout her multifarious and very productive practice, I was far from imagining she and Katy Deepwell would solicit me to reflect and write on her use of sound in her work. Indeed, I had never considered myself an expert on the purpose and treatment of sound in the visual and media arts. Right away, I told myself: 'this must be a mistake. Vera and Katy are not asking the right person'.

However, what I came to realize, as I started my research and conducting phone and email interviews with Frenkel, that in fact the issue of sound had been raised in several of my texts and lectures on her works, particularly through the channel of her voice. Actually, Vera's voice, was the first trigger that prompted my own inner voice, on the necessity of working/collaborating with her on a project!

The article assuredly exemplified the beginning of an area I was treading on, albeit with much anticipation and carefulness. Even though I have not delved directly into the world of sound or Vera's universe since the *n.paradoxa* article, I certainly cannot and do not want to affirm that the paper was the end of a cycle. I have no desire at the moment to risk such a vicarious affirmation. One never knows what the future holds in store for us.

Some of my Montréal colleagues in the visual arts and academia, have read the article and were attentive to its approach. Moreover, as a result of her reading the article a university professor invited me to deliver a few lectures, among other subjects in the media arts, on Vera Frenkel's work, to her art history students.

Transmitting to art students the little knowledge I entertain on such topics is always a great pleasure to me. And for that I can thank Vera Frenkel, Katy Deepwell and *n.paradoxa*...

Author: Sylvie Lacerte

Title: 'The soundscapes in Vera Frenkel's itinerary'

*n.paradoxa* Volume 37 (Jan 2016) pp.48-54 'Sound?Noise!Voice!'



# Paula Levine

As her contribution, Paula sent an MP4 sound file.



Author: Paula Levine

Title: 'as if the laws were malleable'

*n.paradoxa* Volume 33 (January 2014) pp.44-47 'Religion'

<https://vimeo.com/227382379>

# Liliane Lijn

## She: Reclaiming the Female Form

*N.paradoxa* has supported women artists and their work for twenty years and I am proud to have been one of the artists published by this distinguished feminist journal.

In 1999, at Katy Deepwell's suggestion, I wrote a long text that I entitled, *She: Reclaiming the Female Form*, for publication in *n.paradoxa*, volume no. 4. My intention was to write about a long series of works that emerged from the need I felt to re-imagine the feminine and, in so doing, to reclaim the male appropriated female image. *N.paradoxa* not only published my text, it was their encouragement and openness to my ideas that helped me to clarify and make available to others ideas that had remained submerged for so many years.

Author: Lilianne Lijn

Title: 'She: Reclaiming the Female Form'

*n.paradoxa* Volume 4 (July 1999) pp. 81-87 'Sculpture/Installation'

# Annea Lockwood

Concerning my contribution to *n.paradoxa*, *Jitterbug*, the work itself was one in a series of compositions in which the performers are asked to work together improvising, but following some specific framework, in this case the rock images, taken as graphic scores, together with pre-recorded sound. The commissioning of *Jitterbug* was a particular thrill for me, since it came from the Merce Cunningham Company, and I've long loved Merce's ideas and choreography and learned from it. But it was neither 'the start, nor the end of something'.

I've not had any feedback from the journal, although that would have been very interesting to me, but I was delighted to have been published there and very much liked the design and layout of my work.

Thank you!

Have an exciting conference, full of fresh ideas and connections.

Author: Annea Lockwood

Title: 'Jitterbug: A Score'

*n.paradoxa* Volume 37 (Jan 2016) pp.44-47 'Sound?Noise!Voice!'



# Victoria Lomasko



*n.paradoxa* printed my article about my ongoing project on post-Soviet space. This was the first extensive text I have written about this project. The task of writing this article helped me formulate my ideas. It helped me feel more confident about my ideas concerning the question of Russian orientalism. I continued to develop the positions I first formulated in this article in my lecture at New York University, in conjunction with the presentation of my book, *Other Russias*. Several students and professors asked for a pdf of this article and were very happy to receive it. Several publishers became interested in working with me, and my next book will be completely devoted to post-Soviet space. The book will have the same title as the article: *Journey with a Sketchbook*.

Author: Victoria Lomasko

Artists Pages: Bishkek ? Yerevan ? Dagestan ? Tbilisi: Investigations With a Sketchbook

*n.paradoxa* Volume38 (July 2016) pp.39-44 'Polemics/Contestations'

# Katarina Wadstein MacLeod



In 2008 I contributed with the article ‘Angry Girls and Violent Games’ which was an extract from my PhD on the girl figure in contemporary Swedish art. The article marked the end of my PhD but was also the beginning of my academic career where I have continuously elaborated with questions central to feminist history and theory.

Author: Katarina Wadstein MacLeod

Title: ‘Angry Girls and Violent Games: Lena Cronqvist’  
*n.paradoxa* Volume 21 (Jan 2008) pp.49-55 ‘Violence’

# Laura Malacart



*The Little Book of Answers* featured in the artists' pages issue of the issue themed Polemics that was published days after Brexit was announced. It represents a significant punctuation in this ongoing project on the praxis of citizenship that transmutes from lectures to dancing: its current manifestation being a board game and a book in progress. *N.paradoxa* made space for the needed feminist accent in this ideologically charged conversation.

Author: Laura Malacart

Artists' Pages: 'THE LITTLE BOOK OF ANSWERS VOL.1'

*n.paradoxa* Volume38 (July 2016) pp.33-38 'Polemics/Contestations'

# Rosy Martin

I made a long-term auto-ethnographic study of my parents' 1930's semi-detached suburban house, the home I grew up in. The article was published to co-inside with the exhibition of the work at Standpoint Gallery. Consequently it provided me with the opportunity to explore and critique my extensive research on the development of suburbia in the nineteen thirties and my working-class parents relationship to that place. I also addressed my emotional responses to impending loss: it was a pre-bereavement project. I considered how photographs and video could represent affect, and the inevitable failure of any attempt to somehow hold onto life's passing. Working on the personal, the marginal, the ordinary, everyday touches both private and public memories. Photography offers this opportunity to confront in isolation elements of lived experience, made strange by their sudden removal from the continuum of day-to-day living, stilled. Publishing this article enabled me to enter in depth conversations about these sensitive subjects.

I have continued with this project, culminating in documenting the finality of slowly clearing the house after my mother died.

As a result of the article, and my on-going work, I have presented at conferences and published on urban studies and visual sociology

Author: Rosy Martin

Title: 'Too Close to Home: Tracing Place'

*n.paradoxa* Volume 3 (January 1999) pp. 73-80 'Body, Space & Memory'

# Monica Mayer



I have gladly contributed with texts for *n.paradoxa* three times in 1998, 2002, and 2010. In volume 10, July 2002 (*Rethinking Revolution*) I contributed with a text called ‘The Revolution of the Comadres’ done in collaboration with Inda Sáenz and Verónica Sahagún and in volume 26, July 2010 (*Feminist Pedagogies*) I wrote ‘Feminism and Art Education: from Loving Education to Education through Osmosis’.

I have written about women’s art and feminist art for many years, but participating in *n.paradoxa* has allowed me to share my ideas with a much wider audience all over the world. The themes proposed by Katy have also made me think about issues I had not considered before, such as the revolution or allowed me to reflect upon feminist pedagogies, which is something I had developed through my daily practice but never written about in depth. This last text, in particular, has had an important echo in Mexico and Latin America. I truly appreciate the work Katy Deepwell has done over the past two decades because *n.paradoxa* has become a fundamental tool for anyone studying women’s art. I feel very honoured of having been invited to collaborate with my texts.

Author: Monica Mayer

‘De La Vida y el Arte Como Feminista (Spanish) A Personal History of Feminist Art Activism in Mexico (English)’ issue 8 *n.paradoxa online* pp.36-58

Author: Mónica Mayer

Title: ‘The Revolution of the Comadres’

*n.paradoxa* Volume 10 (July 2002) pp. 37-43 ‘Rethinking Revolution’

Author: Mónica Mayer

Title: ‘Art and Feminism: from Loving Education to Education through Osmosis’

*n.paradoxa* Volume 26 (July 2010) pp. 5-16 ‘Feminist Pedagogies’

# Robin Alex McDonald

*n.paradoxa* was one of the first publications that I encountered when I came to graduate school and began my research into queer-feminist art histories. As one of the few queer art historians in my program I often encountered the frustrating feeling that my ideas were being lost in translation; for this reason, feminist and queer (arts) publications took on an increasingly important role in my academic and political development. Several years later, when I published one of my first articles in the journal, it felt as though I was finally joining an international community of feminist art scholars that I had previously only admired from a distance. The opportunity to add my voice to such important ongoing conversations was an honor, and one that I know I will continue to feel gratitude for throughout my academic career.

Author: Katarina Wadstein MacLeod

Title: 'Angry Girls and Violent Games: Lena Cronqvist'

*n.paradoxa* Volume 21 (Jan 2008) pp.49-55 'Violence'



# Yong Soon Min



Wow!!! That's how I felt when I first saw the beautiful four-page spread that *n.paradoxa* did for my video installation, *Overseas / at sea*, exactly as I had imagined it.

In retrospect, I regard the pages not only with great fondness but also as a revelation that these pages contributed to my healing process. It served as the first time to see pages about the work that dealt with the trauma and the sadness that I was immersed in during that time. This took place during a period of major changes in my life - undergoing a divorce as well as trying to deal with the trauma of the brain hemorrhage during my Fulbright research in South Korea caused by the stress of not being bilingual in Korea.

The result was a double whammy where my sexuality was in question on these two counts: the dissolution of my marriage made me feel unattractive; and, living for a year in Korea where I'm considered an *ajumma* – a Korean term for a middle-aged non entity, a third sex, coupled with perhaps the highest use of cosmetic surgery.

But the pain underlying the stress that led to the brain bleed was the loss of my mother tongue. The loss started at the age seven when I first immigrated to the US, and it slipped away as readily as I asserted my all American identity. Only as a late adult did I try to stem the total loss but not as firmly as I should have.

I have enclosed two images, one a detail of the original *Overseas/at sea* installation and the other image of a new installation, exhibited in Los Angeles, called *AVM: After Venus (Mal)formation* (2016) that attempted to address the recovery experience focusing on language. The pronunciation of *After Venus (Mal)formation* sounds similar to arteriovenous malformation (the name of the actual disease) that is both nonsensical and playful with references to time and mythology. The image on the gallery floor is of my library serving to interact with the word play on the table allowing viewers to imagine what its like to be part of my daily cognitive functions.

Author: Yong Soon Min

Artist's Pages: 'OVERSEAS/ at Sea'

*n.paradoxa* Volume 29 (Jan 2012) pp.44-48 'Trans-Asia'



# Linda Mary Montano

MY article MONEY IS GREEN TOO MANIFESTO was born when I attended OCCUPY WALLSTREET NYC and saw/ felt/ smelled the result of focusing on \$\$\$\$\$\$\$\$\$\$ only to the detriment of inner peace, especially when I read one of the signs: COMPASSION IS THE NEW CURRENCY.

Being at this demonstration was like being in a war. It was terrifying and big and momentous. I felt I might get killed.

Money had already killed me because I grew up in daily reminders of its importance. My parents were depression-30's survivors and second generation immigrants—Ireland and Italy...They worked themselves to soul death, almost, and I feared eating because they had to work sooo hard to feed us.

BY escaping the stink of money I entered a convent at 19 and didn't last, leaving 2 years later going from 135-80 pounds, food and emotional traumas still issues.

Because my art is my life, and money was/is still a big life-brain toxicity, I wrote about it, made a video about money and still go to therapy about it!!! And I'm 75! You would think, wouldn't you?

My relationship to money will only get better with intense meditation and time and maybe loss of ability to count?

I'm grateful to *n.paradoxa* for listening to my money "share."

*n.paradoxa* and England are always held with HIGH ESTEEM

In America and with our current leader DT in "charge" we wonder why we ever left your shores!!!!

Author: Linda Montano

Title: 'Money is Green Too Manifesto'

*n.paradoxa* Volume 35 (Jan 2015) pp.94-95 'War/Conflict'

Author: Hilary Robinson

Title: 'God! I Love Time: An Interview with Linda Montano'

*n.paradoxa* Volume 5 (January 2000) pp. 63-70 'About Time'

# Varsha Nair

I became aware of *n.paradoxa* in 1999 when Sanja Ivekovic told me about the journal and introduced me to Katy Deepwell. Sanja, who had been invited to participate in *Womanifesto II*, a biannual women's art event that I along with other artists from Thailand have organized since 1997, suggested that I write about this rare gathering of international women artists taking place in S E Asia. Writing doesn't come easy to me but I took up the challenge and seeing my essay, 'Womanifesto – Jogging Ahead' published in *n.paradoxa* (Volume 4) my reward - a notably significant sense of achievement. It was also a realization that I could do this, sitting in my studio or home I could tell about and make visible what we were doing in our corner of the world and thus connect it with a wider discourse going on out there.

This, my first foray into writing and starting to make visible that which in my environment otherwise would most likely be ignored and in time forgotten; Womanifesto is still very much left on the fringes and we are rarely acknowledged in the art world here for what has been achieved so far in the diverse projects we brought together, made it clear to me that as an artist it was also essential to write and be published. *n.paradoxa* was most definitely the starting point to go down this path, one that subsequently led to me joining the editorial team of the online art journal Ctrl+P Journal of Contemporary Art on the invitation of Judy Freya Sibayan (Philippines), one of its founders.

At a recent roundtable discussion here in Bangkok Sharon Chin, an artist friend from Malaysia who is also a keen blogger/writer pointed out how we women artists are regularly made aware of our position or lack of it in the art world as our achievements are rarely included and recognized thus not becoming points of reference to the present and future generation, and hence an erasure takes place as a result of being left out of the discourses taking place in the art centers that have sprouted in the region since the late 90s.

So, how not to be erased?

It is still not possible to get hard copies of *n.paradoxa* in this part of the world but 20 years on and it can be accessed digitally, and it continues to offer the myriad positions represented by women artists from around the world. In doing so, in my opinion, *n.paradoxa* is one rare publication dedicated to prevent the erasure mentioned above from happening.

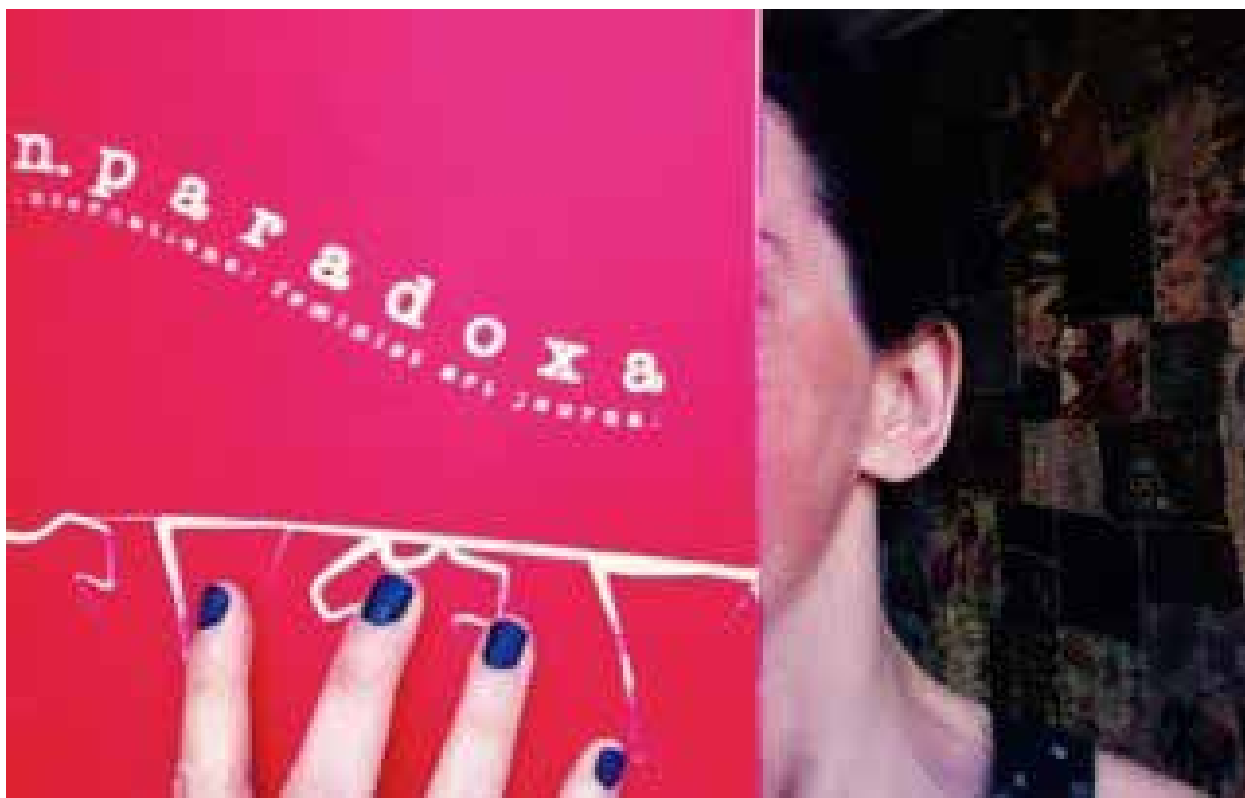
Congratulations on your 20<sup>th</sup> anniversary!

Author: Varsha Nair

Title: 'Womanifesto II ? jogging ahead'

*n.paradoxa* Volume 4 (July 1999) pp. 91-94 'Sculpture/Installation'

# Rosa Nogués



*N.paradoxa* has been an important resource for my research practice for years. As a scholar focussing on feminist art practice and theory, there have been many times when I have had to consult the journal to seek various articles. And so, when the Call For Papers for an article on feminist art and humour appeared in my Inbox, I was thrilled. I had been working on the topic of the representation of the ageing female body for a few months by then, and one artist in particular, Ines Doujak, was dealing with this issue both critically and with plenty of humour and wit. The proposed theme of humour in feminist art practice for the volume of *N.paradoxa* could not have been more appropriate. My paper 'Laughing Their Way to the Limelight: Ines Doujak's Dirty Old Women' reflected part of the research I had been doing on the subject and attempted to convey both the wit and the depth of Doujak's work. Since the publication of the article, my research project into the representation of the ageing female body has continued to develop, and later this year I will be contributing a book chapter to a volume on 'Outsider Bodies', which will engage with the work of another important dirty old woman, the painter Joan Semmel.

Author: Rosa Nogués

Title: ' Laughing Their Way to the Limelight: Ines Doujak's Dirty Old Women'  
*n.paradoxa* Volume 36 (July 2015) pp.13-22 'Humour'

# Márcia Oliveira

My first collaboration with *n.paradoxa* goes back to 2011, but the far-reaching influence it has had not just in my career as a researcher, but in me as a feminist, started well before, as a reader. *n.paradoxa* made me surer on why feminism still matters and why it will always matter. Much more than just an academic forum, it is a grounding force in feminism in the arts today, as much as it was twenty years ago. *n.paradoxa* keeps up with pace, and keeps us, as feminists and scholars, in our toes. Contributing to the journal made me aware of a central dimension of feminism that is of great importance today – ethics. The ethics of generosity, for it is a labour of sharing ideas and a room where to share those ideas. The ethics of empathy, for it is a place where, more than look at others, at difference, we are the difference. In an ethics of collaboration, it is a place for us to be with others, and not just work with some other person as part of some sort of technocratic activity. Thus, *n.paradoxa* remains relevant, for me, in the many ways it shows me the paths that we have to follow within art, within feminism, within ourselves.

Author: Márcia Oliveira

Title: 'The postmodern paradox in visual arts aestheticism, politics and contemporary materialism: on Ana Viera'  
*n.paradoxa* Volume 28 (July 2011) pp. 26-31 'Bio-politics'

Author: Marcia Oliviera and Maria Luisa Coelho

Title: 'On appropriation and craft: considering the feminist problem of de-politicization'  
*n.paradoxa* Volume 38 (July 2016) pp.5-13 'Polemics/Contestations'

# Mary Paterson



I wrote an interview with Martha Rosler in 2009. I often think about that article, and the answers Martha Rosler gave to my questions. I was a naive and somewhat lost young writer, who had just completed a Masters in Film & Visual Studies at Middlesex University. I was the last person admitted to that course, and it dissolved around me – academics leaving, departments closing down – whilst I was discovering, for the first time, an older generation of feminist performance artists.

Writing for *n.paradoxa* was very important to me. It was a way for me to understand the histories and potential futures of feminist art & artists, at a time when it was clear that the real-world institution of the academy had nothing to offer me. It gave me an opportunity to research and correspond with a woman whose work I admired, both as an artist and as an activist.

When I read the interview back now, I realise how kind, gentle and generous Martha Rosler was in her responses to my naive and eager assumptions about her work.

Author: Mary Paterson interviews Martha Rosler  
Title: 'Martha Rosler: art activist'  
*n.paradoxa* Volume 23 (January 2009) pp. 87-91 'Art Activism'

# Lotte Juul Peterson

I was just in the beginning of my curatorial endeavours when I did the artist interview with Simone Aaberg Kaern. Her works had such powerful impact on me personally in the way her works revolves around female pilots. Confronting not only the viewer but also her collaborators with dimensions of social, gender, cross cultural politics and histories, her works talks about creating freedom for the human being. I would say making this interview with Simone definitely encouraged me to work with artists who allow for experiments, pushing boundaries and creating inclusion/diversity in a broader societal way.

Author: Lotte Juul Petersen

Title: 'It's About the Dream of Flying: Simone Aaberg Kaern'

*n.paradoxa* Volume 20 (July 2007) pp.78-82 'Translate/Narrate'

# Melissa Potter

*N.paradoxa* supported my feminist, collaborative, crafts based socially engaged project in the Republic of Georgia with Miriam Schaer and Clifton Meador at a critical moment in my tenure review at Columbia College Chicago. Despite the fact socially engaged art is a major Chicago movement, there are still inherent biases in the fine and visual arts towards interdisciplinary, feminist practices. Katy Deepwell's feature of my project with Georgian feminist, Ida Bakhturizde, *Feminist Felt* provided tremendous credibility and context for our work and as well offered a beautiful full color feature. The magazine has been a critical resource in my classroom for years supporting my students and me with much-needed material on the underrepresented legacy of feminist art. I am proud to have been a part of it.

Author: Melissa Potter

Title: 'Feminist Felt'

*n.paradoxa* Volume 32 (July 2013) pp.46-47 'Citizenship'



# Eileen Legaspi Ramirez

As her contribution Eileen sent an MP4: <https://vimeo.com/227382379>



Author: Eileen Legaspi-Ramirez

Title: 'Questions and Answers: Eileen Legaspi-Ramirez interviews Lani Maestro'

*n.paradoxa* Volume 30 (July 2012) pp.17-22 'Feminist Aesthetics'

Author: Eileen Legaspi-Ramirez

Title: 'Taking it on Faith: Inscribing the Un(der)written in the work of Varsha Nair and Raquel de Loyola'

*n.paradoxa* Volume 34 (Jan 2014) pp.73-76 'Lessons from History'

Eileen Legaspi-Ramirez

Title: 'Balaybay: Addressing the Volatile, the work of Kasibulan '

*n.paradoxa* Volume 15 (Jan 2005) pp.55-61 'Scientific Ethics/Aesthetics'

# Victoria Rance



My contribution to *n.paradoxa* was about the *Mary Kelly Projects 1973-2010* exhibition in Manchester in 2011. I went up for a conference about her which she attended and to see the show. I enjoyed the work very much, revisiting the famous dirty nappies which I'd seen in my formative years, and seeing so much more in this extensive

retrospective. But the conference was totally academic, focused on Lacan and feminist ideology. There was not a word about the actual physical work, the materials, the response of the body to being in front of it. As a practitioner myself I felt enraged on Mary Kelly's behalf. The next day I phoned Katy to discuss it and she commissioned me on the spot to write about it for *n.paradoxa*. For this I am truly grateful. I got to grips with why Lacan was considered important for feminists, revisited my 1970s women's lib teens, and wrote about the show giving closer attention to its physical presence from the point of view of a fellow practitioner. I have since written about other women artists, and my confidence in myself as a writer grew from that phone call onwards.

Author: Victoria Rance

Title: 'Mary Kelly: Projects, 1973-2010'

*n.paradoxa* Volume 28 (July 2011) pp. 80-87 'Bio-politics'

# Gail Rebhan



I was fortunate that my work was discussed twice in *n. paradoxa*. First in a July 2004 article by Andrea Liss titled, “Maternal Rites: Feminist Strategies.” This article was a precursor to Liss’s 2009 book *Feminist Art and the Maternal* that also included my artwork. The second time was the July 2015 volume in an interview with Rachel Epp Buller, Jill Miller, and Marni Kotak titled ‘Birthing

the American Absurd Maternal Humor in Contemporary Art.’ Both articles represent my continuing involvement with creating artwork that examines family values, cultural identity, gender, communication and miscommunication between generations. The 2004 article discussed my work from the 1990s. This work was primarily about my young sons’ exposure to mainstream American values through personal experiences, school, and media - - contrasted with my attempts to prevent the formation of stereotypes and to promote my values. The 2015 article focused on my use of humor in work from the 1990s to 2000s. In 2007, I photographed my college-age son’s messy room to raise questions about male clutter, disposable culture, consumerism, parental boundaries, voyeurism, and parental responsibility. Throughout my work I use humor, which helps avoid didacticism. I encourage viewers to think about the chaotic, difficult, and challenging areas of motherhood. Being published in *n. paradoxa* is affirming. I’m proud to join the ranks of other feminist artists whose work shares similar concerns.

Author: Andrea Liss

Title: ‘Maternal Rites: Feminist Strategies’

*n.paradoxa* volume 14, July 2004 pp. 24-31 ‘Dreams of the Future’

Author: Rachel Epp Buller

Title: ‘Birthing the American Absurd: Maternal Humor in Contemporary Art:

Marni Kotak, Jill Miller and Gail Rebhan’ *n.paradoxa* Volume 36 (July 2015) pp.50-58 ‘Humour’





# María Laura Rosa



I knew *n.paradoxa* first in 2000, when I was looking for information about feminist theory of art. Back then, I discovered an interesting article written by Mónica Mayer, 'De la vida y el arte como feminista'. Reading this was very important for me because I learnt about Mónica Mayer. Sometime later, I suggested including her in an important collective exhibition that took place in Santiago de Compostela, Spain, whose name was *La Batalla de los Géneros*, curated by Juan Vicente Aliaga. This happened in 2007, a very important year for the feminist art because it was 30 years from the mythic article written by Linda Nochlin, 'Why Have There Been No Great Women Artists?' In 2009 I could travel to Mexico, I met Mónica and, since then, I have enjoyed her friendship.

In 2009, I was able to write an article about Argentine feminist art. For me it was a pride and a great honor to be able to publish in *n.paradoxa*. I consider it to be one of the most important publications on feminist art. I will toast from Buenos Aires for these twenty years of the magazine. For many years more!!!

My congratulations to Katy Deepwell and *n.paradoxa*.

Author: Maria Laura Rosa

Title: 'Our bodies, our history: Mujeres Publicas's activism in the city of Buenos Aires'  
*n.paradoxa* vol ume30 (July 2012) pp.5-12 'Feminist Aesthetics'

# Boryana Rossa

As her contribution Boryana Rossa sent an MP4 file



Author: Boryana Rossa and Daniela Kostova  
Title: 'Histories and Bodies: How to Make the Local International'  
*n.paradoxa* Volume 23 (January 2009) pp. 70-78 'Art Activism'

<https://vimeo.com/227382379>

# Nicole Schweizer



Curator of contemporary art, Musée cantonal des Beaux-Arts, Lausanne, Switzerland

I had the opportunity to write twice for *n.paradoxa*, in 2001 following my Master of Arts in Feminist Theory, History and Criticism in the Visual Arts at Leeds University with Griselda Pollock and in 2004 while working on questions of gender, war and representation. The 2001 essay entitled ‘An Encounter with

Eva Aeppli’s Works. Inscriptions in (Art) History’ was a reworking of my Master’s thesis, and thus offered the opportunity not only to try and concentrate a longer paper into a concise form under the kind and sharp editing eye of Katy Deepwell, but was also a welcome opportunity to make Swiss artist Eva Aeppli’s work known to an English-speaking audience. As an anecdote, it apparently still circulates and comes up when people research her work, as I was contacted a couple of weeks ago by a student writing her MA Thesis in Paris about the women artists represented by French gallerist Iris Clert, and who knew I had worked on Eva Aeppli, thanks to *n.paradoxa*.

This essay was my first published in English, and thus an important step in becoming an active participant in a wider community of feminist thinkers, theoreticians, and curators – the latter being what I moved on to be.

Author: Nicole Schweizer

Title: ‘WARSPACE: an interview with Miriam Cahn’

*n.paradoxa* Volume 13 (January 2004) pp. 57-66 ‘Domestic Politics’

Author: Nicole Schweizer

Title: ‘An Encounter with Eva Aeppli’s works: Inscriptions in (Art) History’

*n.paradoxa* Volume 7 (January 2001) pp. 53-63 ‘Urban Fictions’



# Jill Scott

*Auralroots* is part of an art and science series called *Neuromedia*, in which I focus on the science of sensory perception and combine this with different cultural metaphors. ( See [www.jillscott.org](http://www.jillscott.org)) . *Auralroots* is the only work in the series focused on aural perception and how we learn through sounds from different environments, firstly as a growing embryo in the womb, secondly as a daughter listening to her mother and finally as a female artist communicating with scientists. So *n.paradoxa* definitely relates to my interest in women's narratives and feminist practice. Therefore, I see publishing in this journal as an integral part of my own intellectual history.

The publication was an important way to contextualise two parts of this work: the oral history narrative and the embryonic narrative. For the oral history narrative, I co-wrote stories based on how Australian aboriginal women teach their daughters about wild plants. This was a new step for me, although I have had some experience with video narratives and sound recording before with these people. I think publications like yours enable artists to "think out of the box" and double-reflect on the trans-disciplinary relevance for women in difference cultural contexts. For the embryonic narrative I had people writing to me after the article telling me audio stories about their pregnancy experiences. So perhaps I can say that your readers are varied and so are the responses.

I have a long term interest in body politics and women's "herstories" that feature in my work, and the characters in my media artworks are often pioneers. I am very interested in equal representation as a human right, and how inclusion in history will help any audience to appreciate and credit the already existing body of knowledge that women have, will and can continue to contribute to.

I think that this journal is well known in Cultural Studies departments and in places where trans-disciplinary thinking can lead to new shared ideologies. From people who saw my own artist pages in *n.paradoxa*, I was also invited to present *Auralroots* in ISEA, the International Symposia on Electronic arts and Sonic Landscapes, a conference in Brisbane. The project went onto show in the COP21 Paris Art Show called *Grounded Visions*, as well as the Anatomical Museum in Basel.

I believe that the arts are looking elsewhere for their inspiration. Rather that art about art, artists, curators and organizers are becoming more involved in society. Considering the retrograde attitudes we are currently witnessing at the political level, more women will need to speak out, something that *n.paradoxa* is at the forefront of promoting.

Author: Jill Scott

Artists' Pages: 'AURALROOTS'

*n.paradoxa* Volume 37 (Jan 2016) pp.38-43 'Sound?Noise!Voice!'

# Eirún Sigurðardóttir and Jóní Jónsdóttir, The Icelandic Love Corporation



Credit: The Icelandic Love Corporation, 2016: Eirún Sigurðardóttir and Jóní Jónsdóttir

At the time we made the artist pages for *n.paradoxa* in 2001 we had been working together for 5 years, the only all female visual art collective in Iceland. We felt very honoured to be contacted by an International feminist art journal because at this time *Vera* the Icelandic feminist magazine had not showed any interest in us. Could be because of the third wave elements in our work at that time? We enjoyed the privilege of our culture, having the first female president, Vigdís Finnbogadóttir, elected in 1980 and a strong political party, The Women's

List, in parliament 1983, thinking that equality was almost there and we could do what every the fuck we wanted just as the boys. Well, we still think we can and we do, but the world is a bit bigger today and the complications and layers more clear to us than they might have been back then.

We really enjoy looking back at this pages of *n.paradoxa* and the text that that we made together with the images of the *Blow-Job* performance at Kunsthaus Bergen in Austria. The text was specially written for *n.paradoxa* and reveals how we enjoyed mixing femininity and tools like high heels and lipstick as feminist weapons together with humor with a sexual undertone. This performance is tightly interwoven in our body of work and is one of the precious inner circles of our ever growing tree of creativity.

Thank you pioneers.

Author: Icelandic Love Corporation

Artist Page : 'Icelandic Love Corporation: Blow Job'

*n.paradoxa* Volume 7 (January 2001) pp. 44-47 'Urban Fictions'

# Bisi Silva

I have been privileged to have been part of *n.paradoxa* from its conception and implementation in my role as a member of the international editorial board. In 2013 for the Volume 31, I was invited as the guest editor focusing on the work of African and African diaspora women artists. It was a key moment in my own intellectual development because it helped to actualise and centralise an area of research and curatorial practice that has been integral to my work but not adequately articulated. One of the key texts highlighted my interest in widening the parameters of critical discourse on the practice of global african women artists was by Giulia Lamoni looked at the connections inherent in the practice of three Lusophone women artists Rosana Paulino (Brazil), Monica Miranda (Portugal) and Maimuna Adam (Mozambique). These kinds of connections and discourse that goes beyond the Europe-American/Africa to include South America takes cognisance of the intertwining of our histories and experiences. Since then I have continued my research on modern Nigeria women artists of the mid 20th century and intend to develop my interest into a 3 year curatorial research project that manifest in different curatorial and pedagogical formats and on different platforms.

Author: Bisi Silva, Pelagie Gbaguidi, Myriam Mihindou

Title: 'Masque, Residence pour la Nuit Bisi Silva interviews Pelagie Gbaguidi and Myriam Mihindou'  
*n.paradoxa* Volume 9 (January 2002) pp. 38-43 '(Eco)Logical'

Author: Bisi Silva

Title: 'Editorial, Africa and its Diaspora'  
*n.paradoxa* Volume 31 (Jan 2013) p.4 'Africa and its Diasporas'

# Pam Skelton



In 2003 I began a collaboration with Achim Heinrich a Stasi researcher and former target of the East German Secret Police (Stasi) to uncover the secret meeting places on the Stasi in Erfurt. The project was called *Conspiracy Dwellings*. In autumn 2007 it opened as a public art project displayed as audio/video installations in six venues in Erfurt revealing a system of internal state security used for spying and denunciation. The Stasi forced people to spy on each other and 60% of these secret-meeting places were situated in homes. *Conspiracy Dwellings* revealed the city from an archaeology perspective, an attempt to experience, understand and question silenced and repressed versions of history that need to be aired. When I was young I had a complex relation to home being born into an East European, Jewish immigrant family in Leeds only a few years after the end of WWII. Feminism gave me the tools to work through so many blank spaces enabling a way to approach these fateful histories and their aftermath. *Conspiracy Dwellings* was part of an on going history lesson and can be described as a long -term approach to making artworks. In re-visiting this project for Artists Pages I am reminded that I am still absorbed in this process, which is also a continuation – there are no final resolutions, only on going struggles and difficult questions to tackle.

Author: Pam Skelton

Title: 'Conspiracy Dwellings'

*n.paradoxa* Volume 34 (July 2014) pp.37-41 'Lessons from History'

# Basia Sliwinska

*n.paradoxa* has always been the publishing venue of my choice. It is a welcoming community to me, which has been radical, rigorous, inventive, competent, offering groundbreaking research, forward thinking and hospitable to different flavours of feminism(s). Publishing my article ‘And Europe will be Stunned: Yael Bartana and JRMiP’ (2013) was a particular moment in my academic career. It was not long after I finished my PhD in Contemporary Art History and Theory at Loughborough University and my interests in women’s activism, political protest and the concept of citizenship were growing. This article marked a turn in my research journey but also in personal explorations of my migrant identity, my belonging within space and my ‘home’. It contributed to an AHRC-funded project on ‘Migratory Homes’, which I started shortly after the publication. I continue questioning these issues and often refer to Ewa Ziarek’s writings suggested to me by the editor of *n.paradoxa*, Katy Deepwell, at the time of writing the article. It was a very generous experience.

Author: Basia Sliwinska

Title: ‘And Europe will be Stunned: Yael Bartana and JRMiP’

*n.paradoxa* Volume 32 (July 2013) pp.13-22 ‘Citizenship’

# Barbara Maria Stafford

My 2005 essay on “Hedonics” for *n.paradoxa* did indeed represent a special moment in my intellectual history: my determination to shape a “cognitive turn” in visual and sensory studies. This early salvo in neuroaesthetics [preceded only by Visual Analogy on the “binding problem and combinatorics”] looked at how viewers tactilely and emotionally “feel” different pictures. In 2007, these discussions of pleasure and pain became part of a book-length inquiry, Echo Objects: The Cognitive Work of Images [University of Chicago Press], examining subjective qualia, voluntary and involuntary visual images, affect and its relation to the structure of incoming data [i.e. form, formats]. And, in 2011, it led to an edited volume, A Field Guide to a New Metafield: Bridging the Humanities –Neurosciences Divide [University of Chicago Press], that sought to provide concrete models for such new interdisciplinary ventures from architecture to music.

Today, the study of tactile sensations and seeing has become a major part of brain research from the ethically fraught area of superabilities or brain augmentation to the extreme desire to encompass entirely novel senses. Consider, for one, neural plasticity and the ability of the adult brain to adapt. Then there is the ongoing development of sensory-substitution devices turning visual information into sound, translating auditory information into touch, or using sound to supply haptic information for burn victims or leprosy patients.

Importantly, our understanding of brain organization and development is being revised from task-specific regions to the radical notion that perceptual information can be processed no matter which organ processes it.

I am publishing three essays this year [see <http://www.barbaramariastafford.com>] that variously pursue the implications of neuroaesthetics for the visual arts.

Thank you, *n.paradoxa*, for both launching and confirming me in my direction, and Happy 20<sup>th</sup> Anniversary!

Author: Barbara Maria Stafford

Title: ‘Hedonics: Pleasure, Pain and the Neurobiology of Feeling’

*n.paradoxa* Volume 15 (Jan 2005) pp.49-54 ‘Ethics/Aesthetics’

# Aneta Stojnic

A reminiscent on the occasion of 20 years of *n.paradoxa*

I've contributed to *n.paradoxa* Vol. 34 in 2014, a text titled "Transfeminists and transmigrants perspectives in Europe" and it was the first text that I've co-written together with Marina Gržinic. This article appeared in a very specific moment in my intellectual history. I had just defended my PhD several months before and Marina, who was my thesis co-supervisor, suggested that we write together this text for *n.paradoxa*. I was trilled and honored with the opportunity, both to be published in *n.paradoxa*, a journal I've regularly followed as valuable and influential contribution to feminist discourse in art, culture and beyond, as well as to write together with Marina Gržinic one of the most important and internationally most influential feminist scholars from ex-Yugoslavia whose work I personally admire. The process was wonderfully rewarding in many ways and resulted in an important analyses and articulation of migrant and transfeminist positions as well as questions of subjectivity, citizenship and non-citizenship in the context of Europe and global world. In a way, this text appeared as a landmark of a new phase in our collaboration that would successfully continue over the years, through many projects, texts, performances, exhibitions...

Congratulations *n.paradoxa* and Katy Deepwell for the incredibly important political and intellectual work in feminist discourse, that you have nurtured and developed over 20 years. Thank you for the effort to foster and empower women writers, artists and scholars and to bring together different generations, communities and positions in feminism.

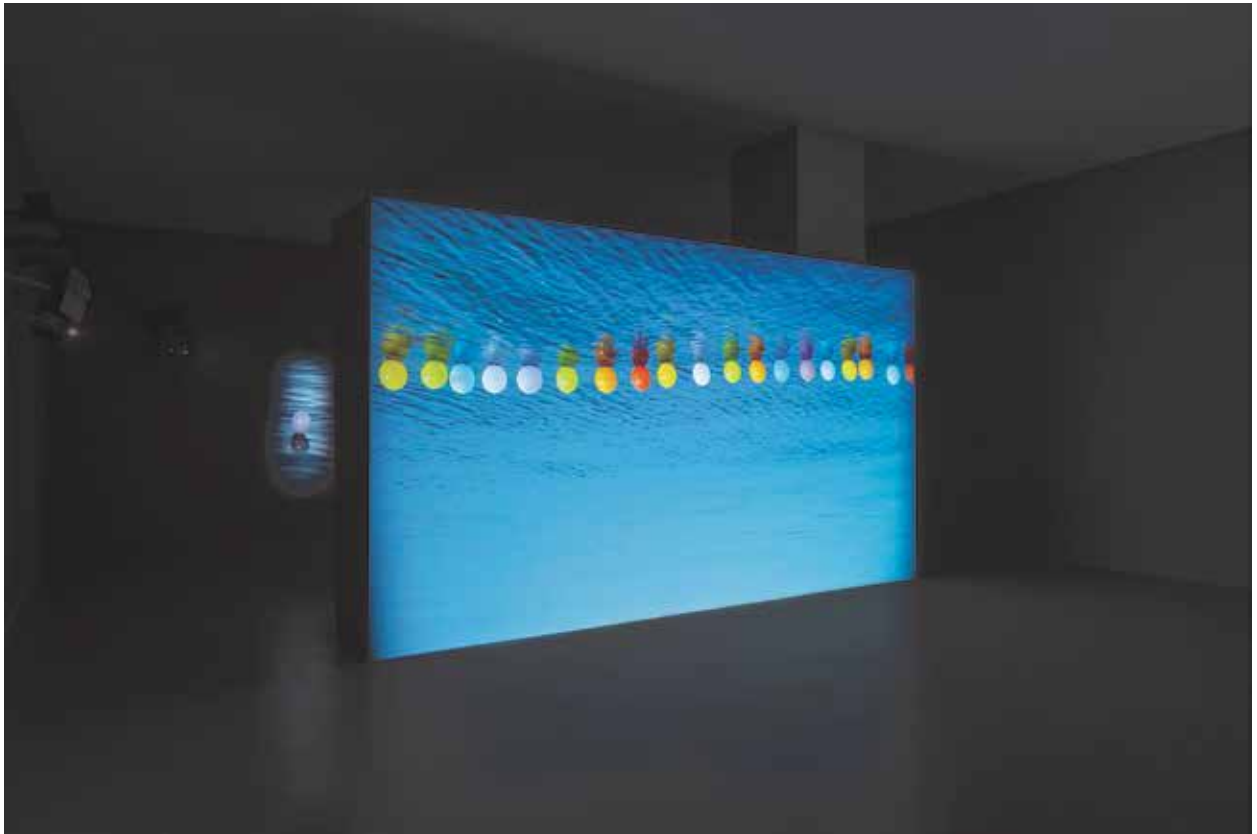
Happy anniversary and much success in future struggles!

Author: Marina Gržinic and Aneta Stojnic

Title: 'Transfeminists and transmigrants perspectives in Europe'  
*n.paradoxa* vol 34 (July 2014) pp.16-27 'Lessons from History'



# Hale Tenger



My first contribution to *n.paradoxa* was in 2002, in the Artist's Pages, with images and the text of my work titled *Face to Face*, 2001.

Our first meeting with Katy was in Istanbul, during the Istanbul Biennial. (I suppose it was the 7th Biennial, by Yuko Hasegawa, in 2001). I was delighted about my contribution to *n.paradoxa*.

In 2007, Nermin Saybasili (an art historian and theoretician now based in Istanbul, Associate Professor at Mimar Sinan Fine Arts University) was invited to contribute to *n.paradoxa* and she came up with an intriguing essay titled "On Haunting and the Presence of voice in Hale Tenger's Works". It is still one of my favorites, an essay written in depth focusing on my work that opens pathways to relate and rethink the themes with the light it casts upon.

I'm so happy that our roads have crossed with *n.paradoxa* and Katy Deepwell.

Hale Tenger 'Face to Face'  
*n.paradoxa* Volume 9, Jan 2002 pp.61-63 '(Eco)Logical'

Author: Nermin Saybasili  
Title: 'On Haunting and the Voice in the work of Hale Tenger'  
*n.paradoxa* Volume 19 (Jan 2007) pp.5-13 'IN/difference'

# Cynthia Tom



Having the privilege of being published in *n.paradoxa* was a big milestone for myself as an artist, curator and community activist, and for A PLACE OF HER OWN, taking this women's arts based healing project from a local San Francisco stage and moving it to an international feminist context and consideration. Besides providing credibility to my intentions, this discourse opens up a deeper discussion and perspective regarding considerations about women's healing on a global plain. What do we as females, worldwide, grapple with in common, what is different, how do we support each other? We've

seen women coming together internationally to fight the U.S. government and their devastating political path.

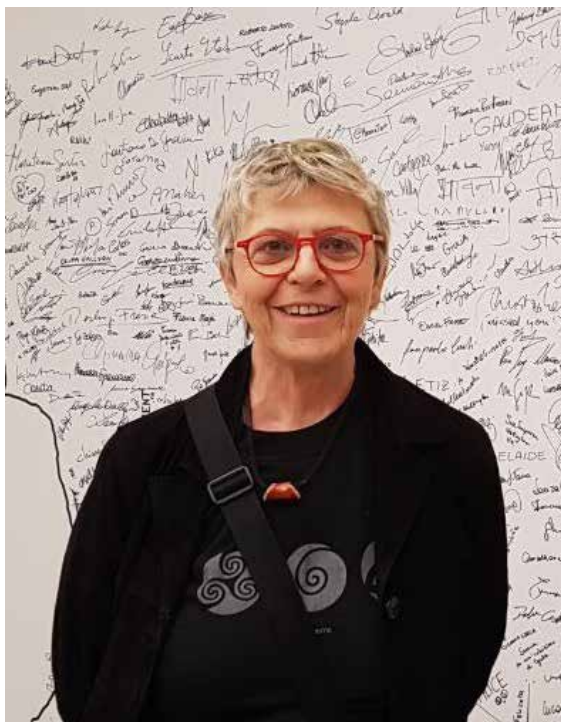
During the writing of this article, Katy took the time to provide much needed feedback and critiques, forever opening my eyes to an international platform. I learned that my vision was limited to my perspective as an Asian American born female and that my assumptions and perspectives did not necessarily reflect those of Internationally-based Asian women and it helped me to understand my limited view: I was a product of the U.S centric education system. This was the beginning of a new consciousness for me as an artist and curator. Thank you Katy for shifting my consciousness. (The *n.paradoxa* issue and article are permanently in the collection of the California Ethnic and Multicultural Archives (CEMA) at U.C. Santa Barbara for research into perpetuity).

Author: Yueqi Chen

Title: 'A PLACE OF HER OWN'

*n.paradoxa*: Volume 391 (Jan 2017) pp.80-85 'Organising/Organisations'

# Maria Antonietta Trasforini



When I was asked to shortly write about the history of the Biennale Donna of Ferrara, to whose organization I contributed since 1997 to today, I thought it would be a precious occasion for reflecting on this singular “institution”, unique in the scene of art and feminism, and for analysing the elements of persistency and change during the thirty years of its scientific, cultural and political activity.

At the same time the article gave me the great opportunity to reflect on my personal experience inside this ‘organisation’, on which I was beginning to have troubles, doubts and perplexity for about a year.

The effect/result of its publication was quite surprising, since it aroused within the organizing group a very animated debate, full of criticisms and reproaches against me.

The most strong censure was that I could not give critical judgments particularly about the last editions of the Biennale, since I myself had participated in the organization of the exhibitions. It avoided – in my opinion – to face the most relevant issue of my criticism, which concerned a kind of ‘normalisation’ of the Biennale Donna, its lost of courage in the research and innovation field of women in art, while in a globalized context the exhibitions about women artists are becoming more frequent, more resourceful, more linked and conditioned by art market demands.

The article – in my opinion – has been a lost shared occasion to reflect about the changes of an extraordinary political and cultural experience. But it actually marked the end of my participation to the Biennale Donna’s group, convincing me, with much regret, that for me this intellectual and political experience was now exhausted.

Author: Maria Antonietta Trasforini

Title: ‘The Long Durée: The Making of Biennale Donna in Italy’

*n.paradoxa* vol ume 39 (Jan 2017) pp.28-38 ‘Organising/Organisations’

# Rachida Triki



My contribution to the "Africa and its diaspora" corresponded to a period in which the women Tunisian artists became more and more present in public space. This text allowed me to reflect on the status of the creation of women in relation to citizenship.

Author: Rachida Triki

Title: 'Contemporary Women Artists from Tunisia'

*n.paradoxa* volume 31 (Jan 2013) pp.47-52 'Africa and its Diasporas'

# Tanya Ury



‘Who’s Boss’ was about the history of the original Hugo Boss Company that produced Nazi uniforms with slave labourers, who were not fully compensated after WW2. And now it has emerged that similar practices are again been pursued - beyond fascism and into the 21st century. Bangladeshi employees, who toil in sweatshops for Hugo Boss (and others) are badly paid and working under dangerous conditions, are in effect new slave labourers. The Savar Rana Plaza factory building outside Dhaka, Bangladesh, in which Hugo Boss Company wares were being produced collapsed in 2013, due to negligence, killing 1,129 and injuring a further 2,500 workers.

‘all in a name – nomen est omen’ was presented as an artwork with a story about Masha Bruskina a 17-year-old Soviet partisan, hanged by the Nazis, 1941 in Minsk. Her name and origin were concealed because she was Jewish, although the Soviets employed her image for propaganda purposes. In 1999 her identity continued to be shrouded, although once more the photos of her execution were shown in the German touring exhibition “War of Destruction, Crimes of the German Army 1939-45”.

Internationally distributed and read, *n.paradoxa* which is the only feminist magazine showing women artists’ work with statements, I was in a position - thanks to Katy Deepwell - to reach a large readership with these tales of oppressed women.

The opportunity has been meaningful, especially at the end of my career, it becomes more clear how difficult it still is to move the boundaries, to be noticed as an artist, who is a woman, expressing the concerns of a minority culture.

Author: Tanya Ury  
Title: ‘Who’s Boss’  
*n.paradoxa* Volume 20 (July 2007) pp.71-77 ‘Translate/Narrate’

Author: Tanya Ury  
Title: ‘all in a name’  
*n.paradoxa* Volume 35 (Jan 2015) pp.16-18 ‘War/Conflict’



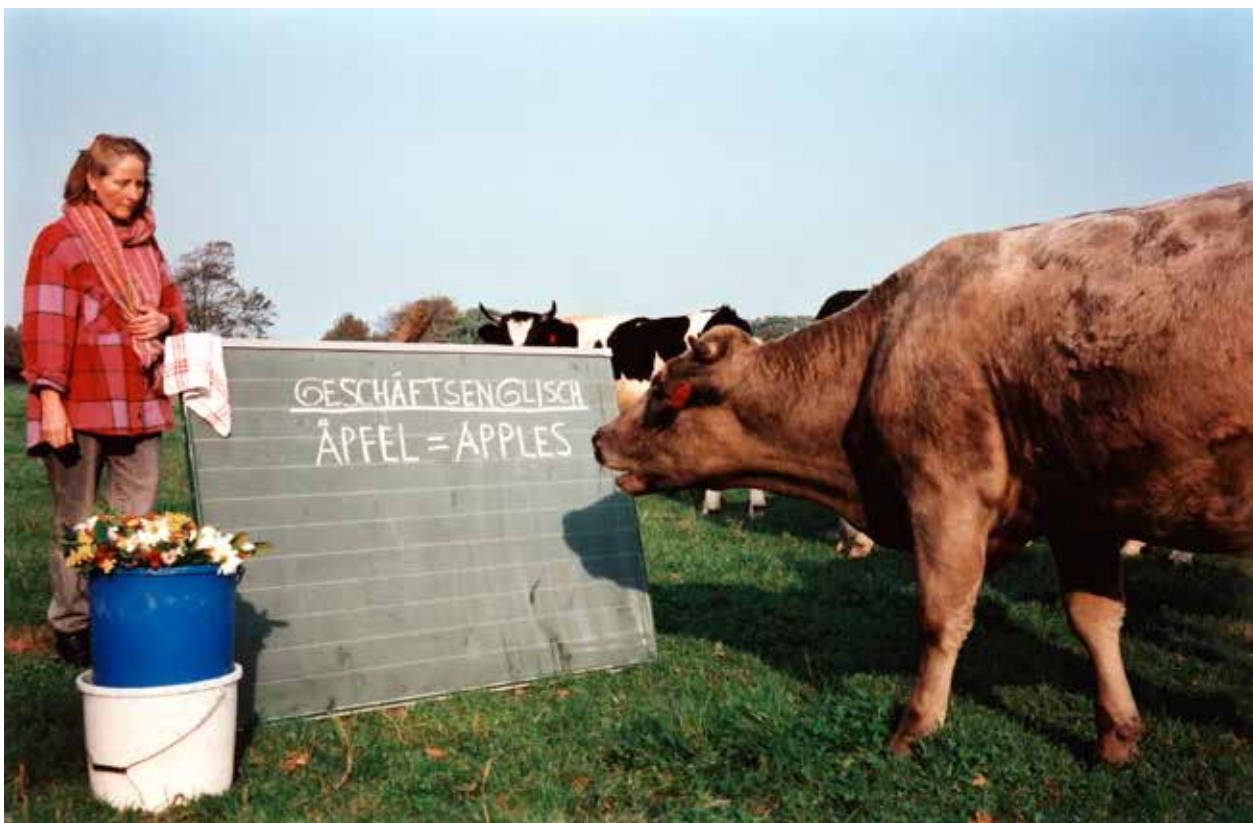
# Gisela Weimann

I realize with great pleasure that my active collaboration with *n.paradoxa* spans over a period of 12 years. The first well edited and designed illustrated article, my *COW SCHOOL for young cows that do not yet know where to go*, was published in volume 15 / 2005 and the so far last one, *Symphony Encounter Memory*, an interview by Sarah Frost on my artworks with music, in volume 37, 2016.

*COW SCHOOL* conveys a socio-political message deriving from my experiences as a young artist who became aware of gender inequality in art and life and from my art teaching in England in the late 70s and in Germany, Spain and Romania in the 90s. The school was founded during a residence scholarship in the north of Germany with the aim to give a solid basic education to the many inexperienced young cows in Europe to enable them to stand up for their own interests against the great competition of the European Market. The first school year out on the meadows started with eight classes including Business English, Fashion, New Media, Book Keeping, Geography and Sexology. The necessity of formation and of individual economical independence is an important demand of the school, directed towards the future.

The interview *SYMPHONY ENCOUNTER MEMORY*, however, is a summarizing look back on my art projects including sound and music from the same period until today. It is a personally very important publication for me as the interview questions, the extensive annotations and links as well as the images forced me to search in my photo archive and to read through my notes and diaries. The selected works recalled

Gisela Weimann *Cow School*



memories and awareness of many ideas, works in progress, co-operations and creative relationships over the past 25 years and offers material for continuation and further research. The entire volume was received with great interest by myself, my colleagues and institutions and drew attention to this specific field of art by women. The international distribution of *n.paradoxa* brought also surprising emails from lost contacts in San Francisco and Mexico.

Thank you, Katy Deepwell, that you have invited me to be part of your amazing initiative and for sharing your knowledge and your worldwide information network on today's women artists with me.

Author: Sarah Frost

Title: 'Symphony, Encounter, Memory: An Interview with Gisela Weimann'  
*n.paradoxa* Volume 37 (Jan 2016) pp.12-22 'Sound?Noise!Voice!'

Author: Gisela Weimann

Title: 'Cow School: for young cows that do not yet know where to go'  
*n.paradoxa* Volume 15 (Jan 2004) pp.13-17 'Domestic Politics'



# Mirjam Westen



Before answering Katy's questions, I should share with you what I felt when she - the initiator and editor of *n.paradoxa* came all the way to Arnhem, to interview me about my work as curator and the policy of the museum. I felt proud and honoured that an international art critic and art historian from the UK had interest in what the Museum in Arnhem, a not too big Dutch town near the German border, had undertaken in exhibiting and collecting work by women artists and feminist art works. The Arnhem feminist museum policy had since the beginning of the 1980s roused the situation for women in the art discourse in the Netherlands for long time, and international interest in and attention for our policy felt empowering and supportive.

Having experienced the necessity of perseverance and persistence, as a guest editor of the Dutch magazine on women and visual art in the nineties and as co-editor of the Dutch magazine *LOVER* (*Literary overview of Women, Art and Culture*) in the 1980s, I have deep respect for the strong guts and intelligence of initiator and editor of *n.paradoxa*. In the true sense of the word, Katy Deepwell is producing art history by investigating feminist art, collectives and initiatives for more than 30 years. What she accomplishes with the online version and printed magazine *n.paradoxa* is unprecedented. The magazine and the website are loaded with cross information, making it a true research tool for any generation, pooling information. Deepwell has mobilized thousands of art historians, writers, art critics and artists from all over the world. With her network, she transcends the still dominant Eurocentric view in the art world, by sharing information about gender and art, about feminist artists and initiatives from all of the world. It goes without saying that the magazine is not solely dedicated to institutions, but from its genes is a grass roots initiative.

Publishing articles myself in the magazine *n.paradoxa*, meant for me personally, I could contribute something to feminist art history, a research area that in the Netherlands somehow is being neglected and has failed coming to fruition after its initial successful start in the late 1970s and 1980s. In the Netherlands no such publication as *n.paradoxa* exists (any longer). Publishing is indispensable [existential?] when

one wants to go beyond criticism and striving to influence the terms of art history. *N.paradoxa* provides alternative and new art histories and different imaginaries than do official archives, art institutions, and publications. It makes visible the gendered dimensions in the art world, by sharing and contextualizing the local texture of art production, concepts and communities that are emerging, world wide. Publishing in the magazine means to me a continuation and sharing of long-term interests. As an art historian and art critic, I felt compelled to write about the initiatives of women artists, such as Dutch artist Jeanne van Heeswijk, or about the women's collective in Armenian Yerevan, who published *Queering Yerevan*. I had to dig into the repressive ways Armenian nationalism has gendered and gentrified public space, symbols and cultural memories. In its turn the published review of *Queering Yerevan* was sent to the Mondrian Fund, who had partially funded my trip to Yerevan, and I sent the review also to Prince Claus Fund, who – as it turned out - had funded the publication of the Armenian collective.

Contributing to the theme religion was inspiring as well. It stimulated me to interview artist Almagul Menlibayeva again. After exhibiting her works since 2009, the theme forced me to revisit her work and review other aspects of her work that I had overlooked before. It widened my view on countries where christianity is not rooted in culture, and/ or is totally absent. On the other hand, as Amagul told me, the interview had stimulated her to dig into the unknowns of her family history and her personal experiences.

Over and over again, *n.paradoxa* opens up art works and art worlds that have been left aside from art history, art criticism and genderstudies. The many interesting topics covered in the magazine stir up new research, inspiring new generations to delve into the concepts and motifs of artists and works that are hardly accessible anywhere else. Katy Deepwell turns the pasts and the contemporary with all its contradictions into a productive field for new views and investigations. Hopefully it will empower artists, critics and researchers alike to stand up against the new social, political conditions that through a revived nationalism and populism seem to re-instate (reconfirm?) existing power- and gender relations.

Many cheers and congrats and compliments for Katy!!!

Author: Katy Deepwell·

Title: 'REBELLE:Kunst & Feminisme, 1969-2009: Katy Deepwell interviews Mirjam Westen'  
*n.paradoxa* Volume 24 (July 2009) pp. 22-29 'Material Histories'

Author: Mirjam Westen

Title: 'Almagul Menlibayeva: 'Women always bring problems to religions...'  
*n.paradoxa* Volume 33 (January 2014) pp.67-72 'Religion'

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Author: Mirjam Westen

Title: 'Jeanne van Heeswijk: The Artist as Versatile Infiltrator of Public Space: "Urban Curating" in the 21st Century'

*n.paradoxa* Volume 12 (July 2003) pp. 24-32 'Out of Order'

.

Author: Mirjam Westen

Title: 'Re-inscribing Public Spaces: Queering Yerevan'  
*n.paradoxa* Volume 35 (January 2015) pp.72-75 'War/Conflict'

# Faith Wilding and Hyla Willis

We were delighted to publish the article in *n.paradoxa*, and have a high regard for the work you are doing. Publishing in *n.paradoxa* brought our work to an international community of students, feminists, and probably many others we don't know about.

Thank you for your magnificent work.

All best, Faith Wilding and Hyla Willis (subRosa)

Author: subRosa

Title: 'Bodies Unlimited A decade of subRosa's art practice'

*n.paradoxa* Volume 28 (July 2011) pp. 16-25 'Bio-politics'

Author: Hyla Willis and Faith Wilding

Title: 'The Economies of Art: A subRosa Project'

*n.paradoxa* Volume 8 (July 2001) pp. 59-64 'Economies/Exchanges'

# Martha Wilson

My essay for *n.paradoxa* Vol. 5 2000, “The Personal Becomes Political in Time,” prefigures the “Martha Wilson: Staging the Self” exhibition curated in 2009 by Peter Dykhuis, artist and Director of the Dalhousie University Art Gallery, additionally traveled internationally by ICI (Independent Curators International) from 2010 to 2015. How so? Because both the essay and the exhibition exposed both halves of my brain to open air: The artist who creates work to find out who is in there; and the art administrator who juggles economic, political and social considerations in the implementation of a program.

Franklin Furnace recently celebrated its 40<sup>th</sup> anniversary; the factors discussed in the *n.paradoxa* essay continue to hold: I am still an artist, though now I am making new work out of my old lady’s body; and because change is the only constant, Franklin Furnace’s program has continued to evolve. Now we are located on the campus of Pratt Institute under the terms of an organization-in-residence agreement in order to embed the value of ephemeral art practice in art and cultural history. This essay, “The Personal Becomes Political in Time,” gave me my first opportunity to reflect upon my own and Franklin Furnace’s achievements during our first two decades in New York.

Author: Martha Wilson

Title: ‘The Personal becomes Political in Time’

*n.paradoxa* Volume 5 (January 2000) pp.83-90 ‘About Time’

# Verdi Yahooda

It was during my final Blackheath Road 'open studio' in 2003 that Katy first came across my 'Photo Booth' series. Three years later she invited me to present an edit of this series for the 'Artist's pages' of Volume 17;

I started the series in 1974, using the photo booth every month to photograph myself. Apart from showing the first three years of the photo booth images at my RCA degree show in 1977, the strips since remained stored in a box. Katy's interest in the series forced me to re-evaluate this archive of images. Having to select an edit from this archive enabled me to be more objective about this series.

Author: Verdi Yahooda

Title: 'Photo Booth classic'

*n.paradoxa* Volume 17 (Jan 2006) pp.69-71 'Journeys'

# Pinar Yolocan

Below, I describe very briefly about the inclusion of my work in your issue (volume 31 2013) Africa and its Diasporas guest edited by Bisi Silva.

I had four images from my Maria series in your publication. For me what was wonderful was that I am a Turkish artist who did a series in Bahia, Brazil and was selected by a Nigerian curator to be published in a British art journal. I really loved seeing my work in the context of a feminist publication on the theme of Africa and Its Diasporas and with other artists from Brazil and Africa. I was very interested in the Afro Brazilian culture of the northeast of Brazil where I did my project and lived there between 2006-2007. I returned to Brazil 6 years later in 2013. I was in Sao Paulo doing a research on women in samba and funk. I did a series of interviews with dancers and performers about the perceptions of beauty ideals and race in their industries and in popular Brazilian culture.

Thank you very much for including me in your publication and wishing you the best for the conference.

Author: Pinar Yolocan

Title: Artists Pages

*n.paradoxa* Volume 31 (January 2013) pp.38-41 'Africa and its Diasporas'

# Shibin Zhang

I conducted an interview with a contemporary Chinese women artist, and it was published in *n.paradoxa* with the encouragement and support from Editor Kate Deepwell. This interview represented the ‘new generation’ of Chinese women artists, amid of the emerging features of ‘Chinese feminist art’ in 21<sup>st</sup> century.

When the initial idea of the interview was accepted by the journal, I had just finished my PhD research on Chinese women artists’ work in 1990s, and was wondering the direction of my next research project. When the interview took place, I realized it didn’t only allow me to have a first hand information of an artist and her work, but also gave a chance to update my knowledge of Chinese feminist art and its social, cultural and political background. It certainly helped me raise my curiosity on the whole new and unique features of contemporary Chinese feminist art, and eventually became my new research direction in the recently years. The journal has also been valuable resource for this, since it has continued publishing many articles on the related subject.

Finally, this interview was actually the very first publications I had since the start of my PhD research, it boosted my confidence in my academic career greatly. So I am forever grateful for the opportunity I was given, and for the journal being a great resource throughout my PhD research to date.

Author: Shibin Zhang

Xiaoyan Fan: Strength / Weakness

*n.paradoxa* Volume 29 (January 2012) pp.83-89 ‘Trans-Asia’



# Silvia Ziranek



N.B. N.P...

MY INTELLECT, MY HISTORY, SHE WANTS: "A/MY LIFE IN (MY) WORDS" - A MOMENT IN OR EVEN OF; BIO-POLITICS ISSUE, VOLUME 28, 2011: "(WHAT) FACE FATE"; DID MY THAT WORK REPRESENT ANYTHING BUT (MY) WORK? AM I NOT ME WHEN I (DON'T) REPRESENT (ME)? WHEN IS MY WORK NOT ME? WHEN AM I NOT MY WORK OH SILVIA, PINK? OH.

HAVE I ALWAYS BEEN ME - HAS MY WORK ALWAYS BEEN? ME? IS MY WORK A LONG TERM INTEREST (WHICH MAKES IT SEEM SO INCIDENTAL SO ANECDOTAL)?

AM I AN ANECDOTE AND, IF SO, TO WHAT? TO ME? TO WORK? TO MY WORK? - AS PERSON, AS WRITER, AS WORKER, AS ARTIST, AS WOMAN, AS MOTHER, AS FEMINIST?

AND AS FOR REACTIONS SADLY NONE, CURIOUSLY NONE AT ALL, AND NOT ONE TINY THING HAS OCCURRED AS RESULT SAVE BOND BETWEEN EDITOR AND CONTRIBUTOR, NO BIENAL NO BIENNALE HOWEVER SMALL HOWEVER FAR, NO UNEXPECTED JOY OF NEW COMMISSION, NO ACCEPTANCE OF ME/MY WORK AS ANY APPROACH DIFFERENT TO BEFORE I.E. OH SILVIA, PINK ETC ETC.

BUT GOSH I ADMIRE KD I DO; TO PUT IT SIMPLY: KD COMPREHENDS... AND EXTENDS; THANK YOU N.P.

AND THANK YOU KD.

Author: Silvia Ziranek

Title: 'A/MY LIFE IN (MY) WORDS, (WHAT?) FACE FATE'

*n.paradoxa* Volume 28 (July 2011) pp. 41-43 'Biopolitics'

Silvia Ziranek Wall Works: Selected Writings and Performances (KT press, ebook, 2013)