

Mobile Fidelities

Conversations on
Feminism, History and Visuality

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Aesthetics and Sexual Politics Art's Sexual Politics

Amelia Jones

Let's start with a banal question, how and why did you become a feminist scholar?

You could say feminism was always nascent within me. I grew up in a family with three sisters, two brothers and a relatively sexist father, and my sisters and I became very competitive in order to prove to our father that women could accomplish as much as men. When I started to study art history, and contemporary art in particular, I naturally gravitated towards feminist issues. As an undergraduate I studied at Harvard, and after working for a while in New York, I went to the University of Pennsylvania to start my masters degree. Later on, I transferred to UCLA. Interestingly enough, there was no particular woman scholar who influenced me during my studies, because, simply, there was nobody remarkable around. I became a feminist scholar, more or less, on my own. While living in New York again in 1990, I began to meet people who had been involved in feminist art for a long time, such as Mira Schor and Carolee Schneemann. When I was a graduate student I also started to teach and to do some free-lance work as a curatorial assistant in museums, and that's how my curatorial activities began. My teaching and curating developed in tandem at the same time.

In 1996, you curated and organized the show Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History, which took place in the Armand Hammer Museum in Los Angeles. The show became highly controversial before it opened. One of the accusations was that organizing such a show heroized Chicago's legacy, either its feminist essentialism, or a view of it as pornography, and due to this tension

five prominent women artists (Mary Beth Edelson, Joyce Kozloff, Miriam Schapiro, Nancy Spero, Joan Snyder) refused to have their work included in the show.

The organic “central core”, or some would say “cunt” imagery, promoted by Chicago, was highly criticized especially in the 1980s. While you never took a clear position of either an essentialist or poststructuralist feminist, it seems that you deliberately positioned the Dinner Party as a central focus of the post-war feminist art history. Why?

Chicago’s *Dinner Party* has, for better or worse, generated a great amount of important debate and discourse. Whether one likes the piece or not, it seems undeniable that it is a significant work of art that has to be historically and politically contextualized. I admit now, three years after the show, that what I was not prepared for was the predetermined nature of people’s responses to Chicago’s position in the show, which prevented many from being able to think clearly about the legacy of the *Dinner Party*, or to rethink post-war feminist art history in a new way. It was very disappointing to me.

When we approach the Dinner Party from a purely formal perspective, the essentialist imagery will always remain the most significant part of this work. However, when we analyze its content and think about all those women of history to whom Chicago has devoted her piece, a more complex meaning of the whole piece could emerge. I am not a big fan of Chicago’s work, but I still believe that to read it through the prism of formalism and omit its social and political message would be a very reductive interpretation.

That’s an interesting and important point. I also think that the so-called essentialism of central core iconography is much more complex than many of its critics want it to be, and it needs to be reexamined. It needs to be reexamined especially in light of some of the prescriptive character of later 1980s feminist theory. We have to see that both the notion of social constructed-ness and that of the necessary deconstruction of the dominant male gaze, introduced in the 1980s, were, in many ways, as limiting as the kind of essentialism that celebrates a universal female identity symbolized by forms evocative of women’s bodily experiences.

Could you explain a bit more about the complexity of “vaginal” imagery so that one can understand it as more than a relic of biological determinism?

If you go back and carefully read all the materials that were written about this topic around the time when this imagery appeared in women artists’ work, you will realize that the “advocates” of this iconography weren’t simply saying that women’s experience could be reduced to biology, nor that women’s artistic expression should

be determined by the shapes of their bodies. Even in the text written by Chicago and Miriam Shapiro, 'Female Imagery' (1973), which comes the closest to relating "female" forms to women's art making has aspects in it that tie biology to politics. I believe that, while clearly trying to formulate what kind of art could make an impact on cultural and social stereotypes, and thus to define a coherent notion of feminist art, it was, in fact, a much more ambiguous and ambivalent theory. And, of course, practice as well.

There is a strong tendency in the US to compare or contrast West and East Coast art. It was in California where the first feminist art program started in 1972, and it is not unusual to see a link drawn between essentialism and West Coast feminism. Could you comment on these standpoints?

This aspect of feminist debates has been around for a long time, and it is true that the "worst" kind of essentialism is associated with the West Coast. However, since so many women have moved back and forth, to draw any borderline between the West and East Coast based on any ideological preference is very superficial and misleading. And there are other problematic dichotomies in the feminist debates - just look at the eternal British-versus-US "conflict"! And, again, let's not forget that however many "vulgar" images were made by members of the Feminist Art Program in Fresno, it was a place where a highly politicized feminist agenda was formulated and practiced. I believe that the oversimplification of feminist differences on the basis of geography was caused at least in part by the fact that Chicago offered such a perfect "bad" feminist paradigm, and that was also one of the reasons why I wanted to do the show *Sexual Politics*. My main concern wasn't the unfairness to Chicago; I didn't have any need or agenda to revitalize her career. Rather, I was motivated to try to correct an art historical misinterpretation and a misrepresentation of the feminist art movement, or post-war American art in general.

*Even though you are saying that your intention wasn't to revitalize Chicago's career, the show *Sexual Politics* and its catalogue put a huge emphasis on this artist's work. Doesn't this concept contrast with a feminist deconstruction of myths about male artists in history?*

It is more complicated, and you have to know the history of the show. I didn't deliberately decide to curate the exhibition of the *Dinner Party*, but I was asked to do so. Perhaps it was my mistake to think that I could use that piece as a way to examine the history of feminist art without being perceived as a heroic champion of Chicago. As a historian I was not concerned with the artist *per se* but rather, with one particular piece of art and its position in a labyrinth of meanings, influences, effects and relations. I wasn't interested in curating that piece of art because it is a pre-curated piece, and I didn't even understand why any institution

would ask a curator to do such redundant and irrelevant work. Thus, I proposed a radical expansion of the show, and to my great surprise, my concept was accepted. However, you cannot escape a kind of author-fixation when you position one artist's work at the center of any project, however much complexity you want to bring in. I wasn't particularly aware of this before I did the show.

The show stirred an unexpected uproar, and you had to face criticism from various sides. The show might have been problematic, but it certainly has raised many questions that were put aside for a long time, which is very revelatory and refreshing. What impact did this curatorial experience have on your own work?

As you probably know, the show became a target of harsh criticism not only from conservatives or anxious men, but also from feminists themselves, and I admit that I became very disillusioned with institutionalized forms of feminism. To say this is not to say that I am not still devoted to a feminist point of view. I still am, but what I've found out is that some forms of institutionalized feminism play a "right/wrong" game that I want nothing to do with because it is as masculinist as everything it is supposed to undermine. There are groups of people that are in power, and they dictate to everyone what he or she is supposed to think and talk about; feminism is unfortunately no exception to this tendency. And if you are a "bad girl" and decide to talk about a taboo subject such as the *Dinner Party* in a non-condemning way, you get punished. As an intellectual that's exactly the kind of party-line *status quo* I try to dismantle all the time. However, I should say that some artists who I invited to participate in the show, and who one might expect to follow this party-line strategy and to refuse showing "around" Chicago, such as Mary Kelly, clearly understood that *Sexual Politics* was not about reinforcing Chicago's fame or notoriety, but a curated show with many historical and interpretative layers.

Curatorial or artistic circles have certain specificities, and I wonder if you feel that this kind of "party-line" institutionalization of feminism exists in academia as well?

What I was saying before is partly a reflection of an academic institutionalization. The two structures - art institutions such as museums or galleries and academia - are intimately related.

The exhibition Sexual Politics included only women artists. On the one hand, all/only-women art shows are often criticized for a separatism that reinforces the gender dichotomy. On the other hand, feminist artists included in mostly male shows risk being once again incorporated into masculine ideology. Is the category "woman" a sufficient premise for grouping art works in a museum or gallery? According to your opinion and experiences, what are the best curatorial strategies in this context?

All these questions really depend on what you as a curator are trying to do. If you want to organize a show of feminist art, it is going inevitably to be an all-women show, unless you include one of those few men who have overtly devoted themselves to a feminist project, but you can count these male artists on one hand (for instance, Victor Burgin would be one of them). Even though some would disagree with me, I believe that in all its diversity the category “feminist” almost entirely excludes men. I did not deliberately exclude men from this category; but men themselves, for various reasons, do not tend to ally themselves with feminism. I would have been happy to include men into the show, but there were none of them back in the 1970s whose work played any role in feminist discourse. At least there are none I know of. In the case of a show that wasn’t focused on feminism, however, I would be less comfortable with excluding men because the category “woman” easily allows the political dimension to shrink into a mere biological code. A show that tried to break the boundary between feminism and men was a bi-coastal show *Bad Girls* curated by Marcia Tucker and Marcia Tanner in 1995; it presented work by men who were playing around with sexuality, and that’s not necessarily a feminist project. So this strategy may have raised more questions than it answered.

But don’t you think that at the turn of the twentyfirst century it seems almost impossible to strictly separate gender politics and sexual politics?

It is definitely true now, but it wasn’t so when *Bad Girls* was organized, and the historical context has to be taken into consideration. It is much more difficult to make such a separation now, especially when you look at artists under the age of thirty. Feminism has so thoroughly permeated the art world and art discourse that a lot of artists don’t even realize that that’s what they are doing. Needless to say, this absence of feminist consciousness in a visibly feminist project brings up another set of problems.

You are saying that feminism has permeated the art world, but look at US museums and their collections, which still include only a very small amount of works by women, and this inequality could be traced also in contemporary art exhibitions. It seems apparent that a patriarchal bias survives in art institutions! How can we resist this tendency?

You are right; my comment about the permeation of feminism has more to do with certain visual and conceptual strategies than with the mechanisms of art institutions that, after all, help to define both cultural politics and criteria of aesthetic values. Since the beginning of the feminist art movement, there have been debates about whether to try to break into bastions of male privilege, or to look for alternative sites that enable women artists to speak for themselves more easily. There are still

voices that call for the second possibility; others exploit the liberalism of sites such as university galleries. To a certain extent, they are right about the level of freedom, but, if we like it or not, art showed at the Museum of Modern Art in New York will most probably have a much larger impact on people's consciousness than the same art displayed at some liberal college campus. Thus I believe we have to try to use both types of venues.

But you mentioned collecting strategies, and that's a quite different case. Although there have been a few quasi-feminist shows held in such a conservative institution as MoMA such as *Sense and Sensibility: Women Artists and Minimalism in the 90s* (1994), they had a minimal impact on collecting policies, and we should keep this in mind. Challenging women artists' under-representation in art history directly under the roof of a renowned institution will, sooner or later, enlighten even its trustees. It might sound too optimistic, but without trying to break into bastions of dominant ideology women's art will always be marginalized and will be left unrecognized.

Then do you think that Western feminism hasn't been consequential enough, or that thirty years is just too short time for substantially changing the entire cultural and social "order"?

I don't think it is a fault of feminism. We have to look at feminism within a wider context of contemporary culture, and realize that the commercial marketing of "femininity" evident in examples such as Madonna has diffused the significance of women's emancipation agenda. Feminism (together with other rights discourses) has become a target of commodification and recuperation. To be swallowed by a mainstream is, sadly enough, an effect of certain capitalist mechanisms.

It was in your article "Post-Feminism': A Remasculinization of Culture?" published in May 1990 in M/E/A/N/I/N/G, where you criticized this recuperation of feminism back into a mainstream - the white, Western, male, humanist or critical theory model. You argued that 'we must be wary of this gesture of inclusion, resisting the masculinist seduction that produces feminism as subsumed within a critical postmodernist or genderless universalist project. We must refuse what Jane Gallop calls "the prick" of patriarchy, which operates to remasculinize culture by reducing all subjectivity to the "neutral subject".' However, isn't it also true that it was mainly the poststructuralist feminist theorists related to the so called postfeminist movement who have broadened the context of feminist studies and through whom feminist discourse entered more significantly the academia? What can you say about this discrepancy?

I agree with your note about poststructuralist feminism but I would argue that it is not the same as postfeminism. In that article, I wanted to comment on a discourse that I saw percolating mainly in the New York art world - one that called itself postfeminism. The very term postfeminism implies that it comes after feminism, and as such it was broadly and often manipulatively used as a manifestation of the “death” of feminism. Poststructuralist feminism, by contrast, is deeply embedded in feminism that is “alive.” I criticized an easy conflation between postfeminism and postmodernism not so much because it was influenced by a then fashionable prefix “post” applied to practically everything, but rather because it suggested a collapse of feminism into a more or less mainstream philosophy of the 1980s. Moreover, the term postfeminism was mainly used by male critics, and that’s very telling. Although you now rarely see this term popping out in critical writing, the appropriation of feminism by the mainstream continues to happen in different ways even today. The popular culture industry produces a commercial and highly sexualized idea of the woman in power and this is only one of the forms of this appropriation. I am not saying that this is to be explicitly condemned, because even this serves as a power model for girls and women in this country, but we have to keep in mind that it is a model that is defined by a traditional notion of woman as a merely sexual being.

However, we can trace the process of emptying the concept of feminism even in academia. While some ten years ago titles of publishers such as Routledge were filled with the term feminism, the same term is rarely seen among their book titles now. It almost seems that feminism has become a vacuous concept. Discussions about race, ethnicity, or class are much more visible. Undoubtedly, postcolonial, race, or queer theories and the whole notion of interdisciplinarity are very important, but when you start to include them into feminism, you run a risk that feminism will be overwhelmed. After all, feminism is very fragile concept today, and we have to be very careful about diluting it with other discourses.

Yes, but we also have to be careful about excluding geographical, cultural and political differences from feminism because then, all of a sudden, we could appear in the trap of universal feminism, or feminist universalism. As an East European, I am a bit suspicious about such a difference-reducing attitude. I don’t want to use too strong words, but if we don’t acknowledge a variety of differences among women, we can end up with a kind of globalist feminist colonialization.

Everything I am talking about is very specific to the US, and that’s certainly very problematic. Not only that there is a huge heterogeneity among women’s lives and work in various places, but there are also countries where feminism hasn’t even brushed the surface. But perhaps it is just this uneven and complex situation that could reinforce my argument against the legitimacy of the neutralization of feminism. Before claiming the “post” phase of feminism in the West, it is important to realize

that feminism hasn't done any job at all elsewhere. And again, I believe that it hasn't done its job here yet either.

A critique of representation is undoubtedly one of the key issues for feminist art history and criticism. Since Laura Mulvey's 1975 essay, 'Visual Pleasure and Narrative Cinema', in which the dominance of the male gaze over the female body as a passive looked-at object was challenged, many feminists uncompromisingly denied visual spectacle, as if feminist art was supposed to resist the desirous male gaze at any cost. Remarkably, within the last few years, this duality of looking/being looked-at was questioned by a number of feminist scholars who have usually argued that the constitution of subjectivity has to be analyzed in a more complex way than conceiving the image as a purely social construct. As this reconsideration of one of feminism's dogmas can be traced among academics, a reemergence of sexual pleasure also appears among a significant number of contemporary women artists.

It seems very interesting to me that some of these revisionist feminist scholars are returning back to phenomenology, calling for the revitalization of human agency, bodily investment into space, and performative and interactive practices as crucial premises for the constitution of a subject. Your essay on the work of Cindy Sherman that was published in the 1997 catalogue of the artist's retrospective is an exemplary case of bringing together feminism and phenomenology. In this text, you proposed a new relationship of subject/object engagement that is linked to the phenomenological idea of the chiasmus. As you put it, it is 'the way in which embodied subjects intertwine through the regime of a visibility that itself turns the world into flesh. That is, while one subject sees another, the subject in seeing is also seen and so made flesh'. In other words, the structure of the self in your feminist-phenomenological reading is related to a 'modality of reflexivity' in which the subject is always in reciprocal relationship to the other. It is true that through this reading we can better understand the disempowering effect of returning the look back towards the viewer, but I still wonder how the notion of intersubjectivity is connected to the political agenda of feminism?

If we rethink the reductive model of power as a coalition and activism-based one, and open it up towards a wider range of intersubjective relations, even the concept of politics will become richer and more complex. Specificity and change of social structure is not only about turning the hierarchy upside down, but it also involves more subtle and intimate things connected to our bodies, desires and mental processes. It is a subjectivity in a dialogical form that some people, including myself, are now trying to grasp. I hope that this approach could help us to reconceive how we relate to otherness, whether it would be the otherness in ourselves, or in our own culture, or elsewhere. Even when Laura Mulvey's model was first introduced into feminism it was clear that there was something overly limiting about it. But

while this model served an important purpose for some time in the 1970s and 1980s, it started to be painfully insufficient in the next decade.

In my recent work, I have thus begun to analyze how to understand the experience within a mutable set of social, cultural, but also bodily relationships, for which I used a range of examples from both modern and contemporary art. The phenomenological perspective to which I've turned provides me as a writer and critic with a fuller way of comprehending the self-other relationship. To put it more precisely, as an individual who is writing, for instance, about artists of color I try to reform myself in relation to each of these artists. That's what I call a "chiasmatic" relationship - we are in a process of constant change *vis-à-vis* others. Furthermore, the chiasmus allows us to see the role of the interpreter in constituting the meaning of the artwork in relation to the artist (who becomes "other" in this instance). It is for me a way of breaking down not only the problems of patriarchy, but also of 1970s and 1980s feminisms, neither of which wanted to acknowledge the participation of a theorist in constituting their object of study. If psychoanalysis provided an important background for 1980s feminism, I believe that phenomenology could provide something similar to late-1990s and early twentyfirst century feminism.

But psychoanalysis can also be traced even in your recent work. Do you see a link between Jacques Lacan, who you sometimes refer to, and phenomenology?

Despite my linking of psychoanalysis to a certain period of thinking, it continues - in revised models - to be crucial; there is a very intimate relationship between, especially, Lacan and Merleau-Ponty. Lacan's theory is, unfortunately, often used in a very reductive way that flattens his extremely rich notion of the formation of the subject to purely visual schemes. But if we reread Lacan, we can see that he didn't conceive of this formation in the straight-forwardly defined manner that was assigned to him by contemporary theorists interested in the gaze and visibility. For a long time, phenomenology was almost a taboo among American scholars, including feminists. Arguing against this rejection of phenomenology, we also shouldn't forget that one of the first important feminist voices in this century was of Simone de Beauvoir who was, like Lacan, deeply invested in phenomenology.

Bodily and sensual experiences of space and time and direct theatrical enactments of subjects in relation to one another are related to a radical rethinking of traditional works of art, such as painting or sculpture. Body and performance art, earth works, or happenings belong to the most innovative and critical art forms that emerged in the revolutionary atmosphere of the 1960s. Recently, you published one book and coedited another, both of them focused on performance art. Why are you so much drawn to this practice?

Precisely for the reasons you are pointing out. As I argue in my book *Body Art: Performing the Subject* (1998), the ways in which artists deal with their own body paralleled the ways in which theorists negotiate their own texts and corporeality. This notion also informed my methodology in the book. Instead of using theory as a structure into which a work of art is simply placed, I suggested that the theory could be found within a work of art itself. Looking at art of a certain period could thus be as theoretically revealing as reading a theoretical text from around the same time.

In your book on performance and body art, you also discuss very recent projects that follow the legacy of the 1960s neo-avant-garde. There are authors who argue that the avant-garde comes back in some contemporary art practices. Would you agree with this opinion?

I believe that the term “avant-garde” has to be discarded at this point because it refers to a culturally but also historically and politically very specific structure. Peter Bürger’s notion about the avant-garde as an advanced group of artistic radicals that dichotomizes itself from normative culture is certainly very seductive, but we should realize that, for better or worse, that’s not the way culture works. Especially not now. Moreover, I think that in the moment when the avant-garde gets defined, it gets also commodified and becomes a part of a marketable structure. We have seen this happening an infinite number of times.

If you can make such a comparison, how different are performance and body art now as opposed to in the 1960s and 1970s?

They are different in many respects. While thirty years ago artists were still very fond of relating themselves to the model of the avant-garde, the younger artistic generation today does not have any such tendency. I don’t want to sound cynical, but if you spend fifteen minutes at any art school you can quickly understand that the current emphasis is much more about positioning oneself in the market structure than about revolution; some artists want to undermine it, some want to undermine it by being part of it, some don’t ask themselves questions like that, but all of them, one way or the other, acknowledge that they are working within this structure. That’s just to finish my point about the avant-garde. As to the forms of articulating the body, contemporary artists have moved away from a simple, presentational type of bodywork that, for instance, Vito Acconci was doing. Instead, they deal much more with a fragmented, dislocated body, an already represented body rather than a rough corporeality. This shift is related to the strong impact of new technology and the media.

Still, despite many recent critiques of modernism and the avant-garde, it cannot be denied that some critical avant-garde practices have become crucial for a radical reconceptualization of art and art history within the last two decades - especially

those that either challenged the art establishment or were related to identity politics. In this context, the legacy of Marcel Duchamp seems to be a crucial one for the closure of traditional aesthetics, and his significance has become apparent even in the recent “Duchampian” bibliography: David Joselit, Infinite Regress: Marcel Duchamp, 1910–1941 (1998); The Duchampian Effect (1996); or your own Postmodernism and the En-Gendering of Marcel Duchamp (1994). Why this focus on Duchamp? And how do you conceive of a link between Duchamp and new gender or feminist theories of art?

Perhaps surprisingly, I think the relationship between Duchamp and feminism is a very tenuous one. And if his interest in self-invention, in constructing intriguing appearances and in identity games was important for some contemporary artists, it was more so for artists of an older generation. Even in the Duchamp book, I was attracted to a gender transformation of Duchamp alias Rose Sélavy as a significant cultural phenomenon around 1920. What I did was to use Duchamp very willfully as part of a feminist project, but I am far from suggesting that Duchamp was a feminist. It was a kind of appropriation of Duchamp on my side, if you want, but my negotiation was one of fascination, and I hope that it was also theoretically and historically challenging. Another aspect that was important for me to think about was Duchamp’s construction of the self in relation to artists like Andy Warhol or Cindy Sherman.

During our interview we have touched upon various forms of appropriation, and this idea takes me to my last question, and, indirectly, back to the very beginning. Judy Chicago and Edward Lucie-Smith just published a book entitled Women and Art: Contested Territory (1999) that popularizes the legacy of feminist art and art history. With publications like this one, the wider audience gets access to issues that are usually either marginalized or enclosed within a purely academic environment. It is also true, however, that the anti-elitist attempts of such publications very often lead to a depoliticization as well as simplification of otherwise complex issues - the price that is thus paid is usually related to obvious commercial interests of large publishing houses. Isn’t this kind of popularization yet another way of appropriating or smoothly incorporating feminism into patriarchal structures, what you might call a remasculinization?

I had many debates with Chicago about this issue of populism - we disagree on this. She respects what I do, but she thinks I make a terrible mistake of being overly intellectual, and, from her point of view, so arcane. However, to be “populist” without oversimplification is extremely difficult - I’m certainly not good at it. This book is in some way linked to *The Power of Feminist Art* (1994) edited by Norma Broude and Mary Garrard, and they both are not only very accessible, but also very important because they provide women an easy access to a part of their own history. And yet, books like this, which are published in tens of thousands of copies, articulate a kind

of history that is very narrow and could be misleading. The real goal, perhaps, is to embrace all kinds of feminist writing. There are different audiences, and the more complex – “arcane” – history needs to be told as well.

Amelia Jones is Professor and Pilkington Chair in Art History and Visual Studies at the University of Manchester. Besides teaching, she works as an independent curator and writer. Among her most important exhibitions are *Photography and the Photographic: Histories, Theories, Practices* (1994) and controversial *Sexual Politics: Judy Chicago’s Dinner Party in Feminist Art History* (1996), organized at Armand Hammer Museum in Los Angeles, and accompanied by an extensive catalogue she also edited. Jones’s essays appeared in a number of important publications, such as *New Feminist Criticism: Art/Identity/Action*, Joanna Frueh, Cassandra L. Langer, and Arlene Raven, eds. (New York: IconEditions, 1994), or *Women in Dada*, Naomi Sawelson-Gorse, ed. (Cambridge: The MIT Press, 1998), to name just a few. She is an author of several books, *Postmodernism and the En-Gendering of Marcel Duchamp* (1994), *Body Art: Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), *Irrational Modernism: A Neurasthenic History of New York Dada* (Cambridge, Mass.: MIT Press 2004). Her book *Self Image: Technology, Representation, and the Contemporary Subject* is being published in 2006-7 by Routledge. Together with Andrew Stephenson, she co-edited an anthology of texts on performance and body art called *Performing the Body/Performing the Text* (New York and London: Routledge, 1999). In 2003, she edited *The Feminism and Visual Culture Reader* (London and New York: Routledge). Her other edited anthology is *A Companion to Contemporary Art Since 1945* that includes 27 original essays, and is just out from Blackwell Press. As a writer, Jones collaborates with magazines such as *Art History*, *Art Journal*, *Art + Text*, *M/E/A/N/I/N/G*, or *Oxford Art Journal*, and is a co-editor and co-author of *WomEnhouse* (www.cmp.ucr.edu/womenhouse), a web project re-examining feminism and domesticity in contemporary culture.