

BOOK OF ABSTRACTS

DAY 1: MAY, 19TH

KEYNOTE: **CATHERINE DE ZEGHER**, Director of the Museum of Fine Arts in Ghent, Belgium
“Gego’s *Reticularia* or Relation-ne(s)ts”

With their ‘habitable’ environments, women artists in the 1960s-70s have attempted to formulate a more inclusive and empathic model of existence in the twentieth century. In my keynote, I wish to convey a theoretical perspective that addresses the singularity of a gendered dimension of spatial environment, one with attention to spheres—spheres of co-emergence, reciprocity, and relation. This perspective focuses not so much on the penetration of space but on the pregnancy of space. Primarily, it concerns ‘shared spaces of coexistence’, through which a better understanding of humankind is possible. And in this materialisation of a relation-scape, women artists have pointed to a subjectivity-as-encounter, not first of all focusing on individualism but on relation itself as fundamental and meaningful for our becoming.

PANEL 1: IMMERSING IN SPACE

▪ **Aliza Edelman**, Ph.D., Independent Scholar and Curator & **Alison Poe**, Ph.D., Fairfield University, CT (USA)

“Eva Hesse’s *Laocoon* (1966): Mitigated Antiquity and Specters in Space”

This paper considers the themes of penetrability, pathos, and embodiment in the dialogue between Eva Hesse’s 1966 *Laocoon* and the ancient *Laocoön and His Sons* in the Vatican Museums. Hesse’s *Laocoon*, constructed two years after the German-born American artist viewed the Vatican antiquities galleries first-hand, comprises a roughly ten-foot-tall armature of cloth-covered plumber’s pipe and a tangle of ropes on the interior, both painted gray. A short film captures the artist erecting the armature and configuring the “snakes” (as she explicitly deemed them). By this process, we contend, Hesse redefined the topography of the *Laocoön*’s iconic body as an “apparatus” or penetrable space, one partially defined and mediated by the artist’s own bodily and subjective relationship to it. Hesse’s “non-work,” as she called it, became a site for her to grapple with multiple masculine corpora: not only the marble figure of the Trojan priest, whose open mouth represents agonizing pain as a point of penetrability, but also the large body of responses to the ancient statue group by prominent male art historians and artists, including Pliny, Michelangelo, Winckelmann, Lessing, and Clement Greenberg. As her first fully freestanding sculpture, Hesse’s *Laocoon* belongs to a crucial transition in the artist’s oeuvre during 1966 from the “formal” to the “existential” (in Luis Pérez-Oramas’s terms). Robert Smithson’s essay “Quasi-Infinities and the Waning of Space”—the only previous treatment of Hesse’s *Laocoon* as an instance of classical reception, written while the sculpture was still being completed — notes the work’s “deliberate avoidance of the anthropomorphic.” Smithson’s analysis positions Hesse’s *Laocoon* against the dominant metaphors of formalist art history, most notably those proffered by Greenberg in his 1940 *Towards a Newer Laocoön*; in so doing, it problematizes the “structural integrity” of the artist’s new work at the very height of Minimalist practices in New York. Hesse’s reconstitution of the *Laocoön and His Sons* as a non-work thus denoted a challenge both to the patriarchal reception of classical art and to the tenets of contemporary male-dominated Minimalism. This challenge, we propose, resonates with Hesse’s well-documented struggle to establish herself as a woman artist in the male-dominated fields of postwar modern sculpture.

- **Gina McDaniel Tarver**, Associate Professor, School of Art & Design, Texas State University (USA)
“Antagonistic Environments: Spatial politics, gender, and sexuality in the kinetic installations of Feliza Bursztyn, Jacqueline Nova and Julia Acuña”

In November 1967 at the Museum of Modern Art in Bogotá (MAMBo), Feliza Bursztyn became the first artist in Colombia to create an immersive environment as an art exhibition. It consisted in darkened, black rooms with intermittent spotlights that led the viewer in and fell upon shiny kinetic sculptures. The sculptures, made of flexible metal strips attached to motors, wildly shook and loudly clattered, disturbing many visitors. She called the exhibition *Las histéricas* (The hysterics). Sixteen months later, in March 1969 and also at MAMBo, electronic musician Jacqueline Nova and visual artist Julia Acuña presented *Luz, sonido, movimiento* (Light, sound, movement), an even more elaborate series of immersive and multi-sensorial environments. It incorporated all manner of manual, electronic, light, and sound controls, gadgets, and moveable configurations for viewers to experience and manipulate, including objects evocative of aggression, such as a large metal cage and a knife grinder. Like Bursztyn, Nova and Acuña had made an environment that was cacophonous, disorienting, abrasive. These female pioneers of spatial environments in Colombia are acknowledged as notable members of an avant-garde, their work celebrated for its formal radicalness: its incorporation of technology, movement, and sound. The socio-political implications of its expansion into space, however, have not yet been assessed, nor have the spatial experiences they created been considered as relating to gender and sexuality. Colombia is a country where women did not participate in a plebiscite until 1957. As elsewhere, the population experienced a sexual revolution in the 1960s that resulted in less constraint about bodies and sex, and at the same time women agitated for greater equality and opportunity. However, Colombia was extremely insulated and conservative, and women only slowly gained rights, the Catholic Church was still powerful, and the world of machines to which these artists allude was overwhelmingly dominated by men. In their personal lives as in their art, Bursztyn, Nova, and Acuña embodied radical changes in sexuality and in women's public roles. Their spatial environments may be seen as recreating tensions generated and experienced as women moved into new social positions. The discomfort their spatial works generated raised questions about the place of the viewer's body within social space as it was being remade.

Their environments may further be productively interpreted as abstracted, metaphorical materializations of the femme fatale. In each case the spatial environment simultaneously attracted and repelled visitors, luring them, through the manipulative presentation of expected difference, into perceptually threatening situations that challenged ideals of subjective control and ultimately wrenched conceptions of acceptable femininity while bringing repressed sexual tensions into the open. These environments fit somewhat into Luis Pérez-Oramas's category of “existential” spatial articulation, wherein “...the body, using its experience as the tactile receptor of its own physical reality and limitations, identifies the work as a habitable, penetrable ... space,” except that the space, though penetrable, is inhospitable, antagonistic, like a *vagina dentata*. These artists can be seen as covertly harnessing conventionally male motifs, expressing fear of female power, to explore shifting spatial politics.

- **Annalisa Rimmaudo**, Assistant curator, Contemporary Collections Centre Pompidou Paris (France)
“The Evolution of the Box. Environmental and conceptual practices by women artists in 1960s”

This paper explores the history of the immersive environment in its first decade of life, through works created by some women artists who tried out this medium, showing the need of rethinking private and public space according to a non-monocentric view. Not only these works go beyond the bi-dimensional and contemplational space of the work of art, but they also propose a completely new vision, affecting the individual spatial form, symbolized by the cube, the Renaissance icon of perfection and connection between humankind and natural cosmic order. Between the end of the Fifties and the beginning of the Sixties, the different perception of a constantly changing universe questions again the relation between mankind and cosmos, redesigning a figure which is less centred, and definitely more ephemeral. Set at the

centre of the natural world, the Vitruvian Man is no longer harmoniously inscribed inside a perfect square, symbol of his sympathy with the universe. With their works, women artist highlight this detachment from the auto-centrism and, for the first time ever, try out new spaces featuring open and collective dynamics. The cubic space evolution, originally seen in the Gutai women artists, then in the work of Yoko Ono, Yayoi Kusama, Tania Moraud, Carla Accardi and Lygia Pape among the others, allow us to revisit the birth of the environment, and to clarify some priorities, exemplifying this genre as a precious witness of a *weltaschaung* change.

PANEL 2: HOME AND AWAY

- **Flavia Frigeri**, Curator, International Art (Tate Modern) & University College London (U.K.)
“**Plastic nomads: Nicola L’s Red Coat and Carla Accardi’s Tent**”

In 1969 the French artist Nicola L designed a red coat for eleven people. A giant raincoat with eleven hoods, twenty-two arm slits and one single skirt uniting them all, the *Red Coat* was born out of practical necessity. Devised as a wearable mobile structure meant to shelter the artist and her friends during the 1970 Isle Wight Festival; the coat was soon upgraded to a nomadic artwork. Following its first unruly public appearance - where the hot weather enticed the group to discard the coat and run off naked - Nicola L converted her ready-to-wear *Red Coat* into a portable and penetrable work of art.

With the coat crammed into a medium sized suitcase, the artist has since travelled the world inviting regular viewers to freely step into the work. The experience, underscored by the subtitle *Same Skin for Everybody*, underlined the coat’s attempt to break down gender and social barriers. An equalising experience *The Red Coat: Same Skin for Everybody* thus engaged with different registers. Formally it liberated the work from the confines of the gallery space activating it through performance, and conceptually it revoked all social, political and cultural barriers.

Akin to this spirit are Carla Accardi’s almost contemporary forays into Tent-making. Starting in 1965 the artist designed the first of her Tents, made out of painted *sicofoil* (a transparent plastic material) and inspired by Islamic tents and arabesques. Accardi’s *Tent* was on the one hand loosely reminiscent of the customs associated with outdoor life and the freedom entailed by this style of life, and on the other hand it shifted the focus from two-dimensional wall based works to three-dimensional environments.

Imbued with a desire to break out of traditional art forms, both Nicola L and Accardi devise their penetrable and habitable spaces as independent spatial entities. Whilst Nicola L’s *Red Coat* is intrinsically nomadic, Accardi’s *Tent* engages with nomadism on a conceptual level. By taking nomadism as a starting point this paper seeks to map how through the use of plastic both Nicola L and Carla Accardi constructed respectively a functional object and a spatial environment, which freed the works from the traditional constraints of rarefied exhibition spaces, and contemporaneously shifted gender balances.

- **Luisa Heese**, Curator, Staatliche Kunsthalle Baden-Baden (Germany)
“**Topak Ev by Nil Yalter: A Feminist View on Social Space, Cultural Codes and Female Imprisonment**”

Between white walls and on a floor in light grey, the work „Topak Ev“ by artist Nil Yalter with its round form and its dark colours occupies the centre of the exhibition space. One can approach the object, surround it, step into this space in a space. It is a large-scale piece, 3 meters in diameter, forming a circular shape. The small entrance has a knock-on effect, guiding the spectator right into the interior. The construction made of aluminium, covered with felt and sheep skins, is clearly resembling a yurt as used by the nomads in Anatolia. Texts in French and Turkish are written on it, some by Kurdish writer Yaşar Kemal about the struggle of the last nomads in Turkey, as well as excerpts of a text by Russian poet Velimir Khlebnikov, describing the ideal of housing without property of a certain place, for example: „L'humanité volante ne limite pas ses droits de propriété à une place particulière.“ The skins are sewn together and

painted with circular signs. Inside the yurt, the centre part of the roof opens up to the sky. A skin hangs down from the ceiling's structure, the sentence „Les Bektiks de la steppe anatolienne disent que la tente ronde est 'une maison de femmes'" is written on it.

In 1973, eight years after she had moved from Istanbul to Paris, Cairo-born Nil Yalter produced this work in response to the political crises she experienced in Turkey. She travelled to Anatolia, visited some settlements and spoke to the Turkmen nomads to find out more about their community and their relationship to housing. „Topak Ev" was the result of this research and a turning point in Yalter's artistic practice. She started a more conceptual approach to topics such as feminism, class struggles, migration, nomadism and shamanism, using ethnographic research methods. For „Topak Ev", she reproduced a traditional yurt of the Bektashi nomads which was going to disappear sooner or later, as the nomads were not able to continue their life style due to property issues. Furthermore, the yurt is a feminine space. It is built by women with their

own techniques and knowledge, as shown in drawings accompanying the yurt. Women inhabit it and are as well caged in it due to the ancestral patriarchal rules of the nomad community. Even though the nomad traditions suggest a free life in mobility, women are stuck in the tent and in their role. The yurt becomes both a means and a metaphor to explore the feminine perspective at the intersection of historical and social narratives as well as feminist thinking.

The question of imprisonment, through architectural constraints as well as distinctive social structures, is a main topic in the works of Nil Yalter. She shows that the production of space in the context of artistic practice thus has a socio-political dimension beyond formal and corporal categories. In particular the work „Topak Ev" with its multi-layered cultural and political inscriptions suggests a deeper examination of the production of space as an ideological act. Theories of space as a social product as stated by Lefebvre* as well as the production of space as a relational ordering according to Löw** are considered as methodological background for this purpose.

(*Henri Lefebvre, *The Production of Space*, Blackwell, 1991; **Martina Löw, *Raumsoziologie*, Frankfurt am Main, 2007)

▪ **Giulia Laroni**, Visiting Assistant Professor / FCT Post-doctoral Fellow, Instituto de História da Arte, FCSH, Universidade NOVA de Lisboa (Portugal)

“Exploring Cecilia Vicuña’s *Ruca* (1974): Space, Place and Processes of Migration”

The artwork *Ruca Abstracta* was constructed by Chilean artist Cecilia Vicuña for the “Arts Festival for Democracy in Chile” at Royal College of Art in London in October 1974. Recreated in 2013 for the exhibition “Friends of London. Artists from Latin America in London from 196X – 197X” at David Roberts Art Foundation in London, *Ruca Abstracta* is a penetrable construction composed by a variety of objects and media including wooden materials, textiles, plants, and paintings. Its very title, “Ruca” refers to the traditional dwelling of Mapuche people in Chile and Argentina, mostly made with wood and vegetal fibres.

This paper aims at discussing the relation between space and place mobilized by *Ruca Abstracta* (1974) while considering Vicuña’s experience of migration – and later exile – to London in the early 1970s and her strong political positioning against the coup in Chile. In this sense, it will also explore lines of connection that link *Ruca* to other works that activate space and place in challenging ways such as the 1971 environment *Otoño* at the Museu nacional de Bellas Artes in Santiago, the *A Journal of Objects for the Chilean Resistance* (1973-1974) and her early practice of *arte precario*.

PANEL 3: SPACE AND PLACE

▪ **Katy Deepwell**, Founder and editor of *n.paradoxa: international feminist art journal* and Professor of Contemporary Art, Theory and Criticism, Middlesex University London (U.K.) & **Elina Suoyrjo**, Independent curator and PhD candidate at Middlesex University, London (U.K.)

“Womanhouse, Damebilleder and MFK. Thinking about women artists’ spatial art projects outside gallery spaces from the 1970s”

This paper will explore different instances of feminist approaches to space and place in the early 1970s and one in 2000s. The paper is built on strong contrasts trans-nationally and politically as a means of differentiating the distinct approaches of feminist art practices initiated by women artists which have attempted to critically re-examine women’s “place” with reference to feminist analyses of women’s social condition and experience. The contention is that it is necessary to recognise disjunctures and distinct historical co-ordinates in these projects and not project a continuum onto them.

The Womanhouse project in 1972, with Judy Chicago and Miriam Schapiro and women students from Cal Arts, is usually named as the iconic role model of feminist collaborative practice and feminist pedagogy. The project built an exhibition within a house, creating multiple installations and a performance program, to critique women’s sense of “home” using a domestic setting. Two years earlier, in Denmark, a group of students, the Canon Club, came together to present Damebilleder: Ladies Images, both performance and installation in several actions, using spaces within the Danish Art Academy, to question women’s social condition and experience developed through feminist consciousness-raising. These two projects are by no means the only self-organised women artists’ exhibitions using ideas about women’s social condition as the basis for temporary installations and performances, external to museums and galleries.

Malmo Free University for Women (MFK) was a collective art project by Johanna Gustavsson and Lisa Nyberg active in Sweden and abroad between 2006 and 2011. As a social art project, MFK focused on producing knowledge and creating political change through collective actions. The paper explores interconnectedness of MFKs spatial practice and feminist pedagogical theories and practices they essentially employed in their work. Having started as a safe space for women dedicated to sharing knowledge and learning together, MFK turned mobile, after which they created the space they needed where their events took place – in galleries, art schools and public spaces.

This joint paper analyses the connections between two feminist art projects from 1970s and 2000s in terms of the educational and political methods and strategies embedded in these projects. In this collaborative paper, methods related to these feminist art projects and practices are tied to feminist politics, actions and pedagogies in terms of both the physical spaces the works existed in and the built environments, events and situations these selected projects embodied.

▪ **Margarida Brito Alves**, Assistant Professor, FCSH, Universidade NOVA de Lisboa (Portugal)

“The difficulty of sweeping and other spatial stories: Salette Tavares and Ana Vieira”

During the 1960s and the 1970s, several Portuguese women artists explored space in their practices not only as installations or constructions to be physically experienced, but as homes. Homes in the sense that those works were not only meant to be perceived as material structures, but also as emotional interiors - that somehow retain memories and recapture complicities, and, at the same time, stimulate and create relations between people.

Addressing the installations of Salette Tavares and Ana Vieira - who, during the 1960s, and using different strategies, departed from bidimensionality to tridimensionality and started to explore spatial configurations -, this paper aims at discussing the dualities, such as interior/exterior or domestic/public, that those works encompass.

▪ **Simone Osthoff**, Professor of Art and Critical Studies, School of Visual Arts, Pennsylvania State University (USA)

“Leticia Parente's *Medidas*: Probing the Production of Subjectivity in the Brazilian Authoritarian 70s”

This paper focuses on the installation *Medidas* [*Measurements*] created in 1976 by Brazilian artist Leticia Parente (1930-1991), in which she employed scientific models to probe the production of subjectivity. In this installation, we find concepts, elements, and media central to her work, including photography, audiovisual (slide projection and sound), and photocopy art.

In *Medidas*, viewer participation is employed to question, besides other less visible values, scientific methods considered neutral. The way Parente's work denaturalizes the body parallels Michel Foucault's structuralist ideas and bio-politics. Parente's strategies and attitudes towards art in the 1970s was shared by a pioneer experimental video art group in Rio de Janeiro, which she joined in 1974, after moving to that city from Fortaleza (in Brazil's Northeast).

The group was made up of Anna Bella Geiger, Fernando Cocchiarale, Sônia Andrade, Ivens Machado, Paulo Herkenhoff, Miriam Danowski and Ana Vitória Mussi. While emphasizing real time in the documentation of simple chores and actions, these artists displayed a critical attitude towards mainstream cinema, and used Super-8, 16mm, and video, in visual artworks that later became known in Brazil as “almost cinema” *.

Similar to Lygia Clark's trajectory, a number of the artists in the group, including Parente, progressed from object-based to body-centered experiences, from material to more immaterial forms and processes. By focusing on the body, women's daily tasks, and domestic spaces, Parente questioned epistemological conventions and the relationship between viewers and social systems. Moreover, with humor and irony, she probed apparently more trivial and micro-political issues during a difficult period in Brazilian history, in the 70s, when military dictatorships dominated South America's Southern Cone. Through the combination of rich concepts and bare aesthetics, her work helped forge a new agency and brought together perspectives from anthropology and psychology, science and technology, further opening the way to video and new media art in the 1980s.

* “Almost Cinema” *Quase-Cinema* is an expression coined by Hélio Oiticica in reference to his experiments with sound and moving images. Today it refers to the entire audio-visual experimental production in the visual arts during the late 1960s and 70s. See: Carlos Basualdo, *Hélio Oiticica Quasi Cinemas* (Kölnischer Kunstverein; New Museum of Contemporary Art; Wexner Center for the Arts; and Hatje Cantz Publishers, 2001); and Ligia Canongia, *Quase-Cinema*, Caderno de Textos no. 2 (Rio de Janeiro: Funarte, 1981).

DAY 2: MAY, 20TH

KEYNOTE: **JENNI SORKIN**, Assistant Professor, Contemporary Art History, Department of the History of Art and Architecture, University of California, Santa Barbara (USA)

"Revolutions and Revolts: Thinking Through Feminist Exhibition Practice"

This paper explores the recent spate of historical feminist exhibitions that excavate the 1970s, and examine the generational issues in terms of representing collective practices. Forty years after the iconic decade of the 1970s, feminist scholars grapple with the differing strategies of feminist representation in exhibition case studies such as *WACK! Art and the Feminist Revolution* (MOCA Los Angeles, 2007), *Doin It in Public: Art at the Womans Building* (Otis, Los Angeles, 2011), and the recent *Revolution in the Making: Abstract Sculpture By Women* (Hauser Wirth & Schimmel, Los Angeles, 2016). This presentation seeks to map the theoretical and rhetorical differences of inclusion/exclusion, collectivity/individuality, legacy and the placement of archival practices in institutional settings.

PANEL 4: PERFORMING SPACE

▪ **Bruno Marques**, FCT Post-doctoral Fellow, Instituto de História da Arte, FCSH, Universidade NOVA de Lisboa (Portugal)

"Inhabiting Painting? Transgression, potentiality and desire in the work of Helena Almeida"

"The perception of space is not what space is but one of its representations; in this sense built space has no more authority than drawings, photographs, or descriptions" (Beatriz Colomina, 1992).

Luis Pérez-Oramas (2010) proposes two categories to classify works of art that, in the context of Latin-American art of the 1960s, invite the audience to penetrate their physical structure. The first category, named *formal*, "is the sensory ascertainment of the form's conversion from pictorial to spatial"; in the second category, named *existential*, "the body, using its experience as the tactile receptor of its own physical reality and limitations, identifies the work as a habitable, penetrable form or space."

The work of the Portuguese artist Helena Almeida (1934-) addresses this categorization in a very particular way. Concerning the relation spectator/work and body/space, there is a third possibility enacted by Almeida's work. Once in front of her conceptual photography, the observer does not physically engage with her "spacial environments". However, painting conventionally displayed on canvas gains in Almeida's work a virtual expansion, with the artist's body "penetrating" the *painting* and the viewer "penetrating" with his gaze the *space* (studio) and the *process* (brushstrokes) of its conception.

This paper aims to address the aesthetic, conceptual and political implications of the desire to *enter* and *exit* the canvas space showed by Helena Almeida in her work of the 1970s, with particular emphasis on the series *Tela Habitada (Inhabited Screen)* (1975) and *Estudo para Dois Espaços (Study for Two Spaces)* (1977).

The homology between the limits of different artistic media (painting, drawing, photography, performance) and the physical boundaries of the architectural spaces of enclosure (barriers, gates, railings, windows) motivate Almeida's questioning of several social and psychologic dichotomies that structure the domains of both art practice and everyday life – public/private, indoor/outdoor, street/domestic space, outside/inside, male/female, subject/image, idea/image, to watch/to be watched.

We propose to reflect on to what extent these border areas are: (1) hopelessly insurmountable barriers; (2) territories of threshold, passing, exchange and coexistence; (3) or an opportunity to work out tactics of transgression and symbolic violence that strain the relation between the sphere of creation (the classic place of painting and of the painter) and the sphere of domesticity (the place historically relegated to women).

▪ **Claudia Calirman**, Associate Professor of Art History, John Jay College of Criminal Justice, CUNY, New York (USA)

“Lygia Pape: ‘Epidermic’ Works”

As feminism gained ground in the United States in the 1970s, many leading artists in Brazil called its terminology into question. Lygia Pape (1927–2004), one of the most prominent female Brazilian artists from the 1960s and 1970s, was among those who rejected the nomenclature, stating she was not interested in “any ideological feminist discourse.” In this paper I argue that even though she did not want to be labeled a feminist, Pape contributed with seminal works to the canon, especially through her spatial environments.

An account of the lack of interest in gender issues in Brazil must also take note of the country’s history of brutal social and political realities. In the late 1960s and 1970s, Brazil was in the midst of the most repressive years of a military dictatorship that came to rule the country for twenty years (1964-85). All attentions were turned towards the struggle against repression and censorship, overshadowing other important debates such as gender identity. In the wake of globalization, Latin American artists became better known, yet for the most part, the work of women artists from the late 1960s and 1970s— a period characterized by both artistic innovations and political repression—remains largely unexamined.

The focus of this paper is on Pape’s so-called “epidermic” works, dealing with unfulfilled desire. Seminal spatial sensorial works such as *Divisor*, first performed in 1968, will be examined through Mikhail Bakhtin’s notion of the grotesque realism and Georges Bataille’s ideas on the abject.

Another spatial environment created by Pape such as *O ovo (The Egg)* (1967) is also analyzed. *O ovo* centered on metaphors of birth and destruction. It incorporated a series of giant wooden cubic structures covered with a thin plastic material. From inside these breakable boxes, members of a samba school burst out dancing and playing music in a clear analogy to a birth. The surface of the cube, acted like a second skin or epidermis, and was easily torn apart by the dancers in a visceral act.

Playing with notions of bad taste, debauchery, and kitsch, Pape created the spatial construction *Eat me: a gula ou a luxúria? (Eat Me: Gluttony or Lust?)* (1976) to address issues of women and domesticity. The work strongly criticized the idea of women as both objects and agents of consumption. Tents containing small paper bags carried the inscription “objects of seduction.” Inside the bags were kitschy objects. Everything could be bought by the audience at the bargain price of one cruzeiro—the Brazilian currency at the time. Pape sarcastically exposed female strategies of seduction, unmasking false promises of ideal female beauty in society.

Though gender difference was not a priority, this paper will revisit the prevailing idea that there was no feminist art coming from Brazil. These works by Pape bring an exquisite (dis)order and debasement to the prevailing masculine logical discourse, questioning and redefining constructions of women’s identity, a central feminist pursuit.

▪ **Talita Trizoli**, PHD candidate, University of São Paulo (Brazil)

“Feminist Disruptions in Brazilian Art – Gretta Sarfaty and the desire of herself”

In Brazilian art of the 60/70 decades, there are certain canonical figures who have already established themselves as official narratives: Oiticica, Clark, Pape, Antonio Manuel and Barrio are listed as references in formal and sensory investigations, either in the use of the body as support and/or as a problem, or in a concretist impulse of “construction of the space”.

Despite the undeniable relevance of such figures to understand not only the Brazilian art scene, but also its unfolding in international contemporary scenario, it is appropriate within a feminist critique posture of expansion and reevaluation of canons in art, retake active artists in that period, but today hardly considered as a footnote.

On this premise, we discuss here about part of the performative production of Brazilian artist Gretta Sarfaty (1947), rooted for many years between London and New York, a neuralgic figure for feminist

character studies in Brazilian art of that period, who shows in her production spatial relationships of female emancipation, that affront the discourse of morality in the period.

Greek-Jewish origin, the artist moved with his family to São Paulo in 1954. After a youth in constant conflict with her mother figure and its traditional formation, and a wedding at age 17 as a means of escape from the family environment, the young woman goes to attend free courses of art, which give her fast access to the arts scene.

Living a parallel life from her husband at the time, like many women of that epoch, which only had the option of the 'desquite' as a means to legal marriage breakdown - which includes a social ostracism and familiar disruptions - Gretta then settle love connections, which constitute also as professional exchanges. In one of these relations, with the Italian sculptor Élvio Becheroni, the young artist develop two performing actions in installations spaces, where her body operates as an agency device for disruptions in desire and morality.

In *Evocative in Recollections*, first performed at the Centre Georges Pompidou in 1978, but re-enacted in other occasions with variants, Gretta performatives an amorous encounter. Naked on a mattress on the ground floor, with a veil of white lace on himself, the artist plays and provokes an angry feline, among pillows, music and Italian poetry, effecting at this gesture the condition of spatial intimacy of the alcoves. His insistent capture of the animal, which tries to escape at all costs from the event, with scratches and fiercely meows, allegorizes the brutality of an erotic desire with a seductive, aggressive and inappropriate subject – there's a reversal of roles between the seducer and seduced, thus subverting the narratives of female subjugation.

This same condition of battle with herself and with contingencies is overhauled in 1979, with the performative action *Change and Appropriation of an Autonomous Identity*. Dressed in a red *collant*, Gretta dances, infiltrates herself, crack and destroys a sculptural structure built by his loving and professional partner. The large cube of white bands, one near a prison cell, works as an analogy to the emotional and social condition that the artist aims to disrupt - traditional family, marriage, conservative society and misogynistic.

PANEL 5: NEGOTIATING BOUNDARIES I

- **Basia Sliwinska**, Lecturer in School of Art and Design Middlesex University (UK)
“Communal breathing and belonging – the gift of space”

In 2007 Joanna Rajkowska offered the gift of a breathing space to the city of Warsaw in Poland. The public project, entitled *Oxygenator*, appeared on a green square in Plac Grzybowski in the Summer months of 2007. It was a pond surrounded by greenery and supported by air-ozonating and fog-creating equipment. The location of the project was important as Plac Grzybowski is embedded within a space where temporality and social structures are being contested. There exists no sense of commonality between the residents and visitors and the space feels fragmented and dispersed. Rajkowska's gift of *Oxygenator* is an intervention into dominant conventions. She offers 'a space besides' that invites communal belonging and interaction *through* the body as a tactile receptor of space. Rajkowska invites participants to breathe together.

The notion of public space has been important in women's art in Poland since the late 1960s. It enabled women artists to go beyond formal restricting conventions and penetrate and deconstruct a realm traditionally governed by male occupying strategies. Active processes of belonging allowed women to question female subjectivity. Ewa Partum was one of the first women artists who, in the 1970s intervened in public space in the nude. This drew attention to the body and the space, and challenged conventions of behavior in the public realm opening an ongoing debate on the role of art-making that generates new articulations of belonging and identity building upon Luce Irigaray's concept of an opening *out* and *onto* each other. In 1971 Partum enacted an installation entitled *Legalność Przestrzeni* (Legality of Space) at Plac Wolności (Freedom Square) in Łódź, Poland. The project questioned the restriction of freedom within the

public domain. Partum suggested power is communicated through signs. She used mandatory and prohibitory signs such as 'no bathing', 'consumption prohibited', 'no touching', 'prohibition prohibited' or 'silence' to reveal mechanisms governing the public space and social order. Her installation caused disorientation exemplifying Michel Foucault's concept of *gouvernementalité*, describing a range of control techniques and a development of new understandings of power.

Both Partum and Rajkowska explore spatial environments generating new dimensions of participation *within space through* the body. This paper seeks to explore the gift of space in which restrictions concerning access to public space are lifted or challenged through articulations of women's art-making. The concept of the gift is complex and it entails thinking about the conditions generated by the acceptance of a gift. I am particularly interested in art practices that allow for access to space mobilising positive modes of co-habitation and encouraging generosity and hospitality. Partum and Rajkowska, by questioning spatial environments and offering them as a gift, invite participation and reconciliation. Their acts of giving foster reciprocity that in turn generate hospitable and generous responses. Their interventions open up spaces for communal belonging.

▪ **Larne Abse Gogarty**, Teaching Fellow, History of Art Department, University College London (UK)
"Road Trip: Fairytales, The Freeway and Survival in Suzanne Lacy and Senga Nengudi"

In this paper, I address how Suzanne Lacy's *Cinderella in a Dragster* (1976) and Senga Nengudi's *Ceremony for Freeway Fets* (1978) center on the spatial environments associated with the automobile, thematising magic, ritual and fairy tales to address issues of survival in relation to race, gender and class.

Lacy's performance involved her driving into the Dominguez Hills State College in Los Angeles in a dragster and delivering a monologue that described her life through travel. This traversed from walking to school as a child in Wasco, to the punishing weekly drive Lacy undertook across the state of California to her teaching jobs in San Francisco, Los Angeles and San Diego. The performance drew on aspects of Cinderella through Lacy's costume that mixed a yellow jumpsuit with the fabled glass slipper, whilst her monologue drew on the fairytale to address survival, adversity and hope.

Nengudi's installation and performance *Ceremony for Freeway Fets* was staged underneath the freeway in Los Angeles, following a commission by the California Department of Transportation. Nengudi chose to make this work in that location because of the slight signs of nature that persisted despite the unforgiving environment, and she described how the shoots of plants emerging from the dust "had the sense of Africa". The installation placed Nengudi's pantyhose sculptures at the top of the columns that supported the freeway, clumped together and divided between 'male' and 'female' forms. The soft, stuffed protuberances into this hard, concrete environment appear as squids, locks of hair or phallic objects, an ecological invasion into this man-made space. For the opening ceremony, a number of artists including David Hammons and Maren Hassinger joined Nengudi and produced a performance based around ritual, male and female spirits and musical improvisation, drawing on a mythic, Afro-centric imaginary.

In my paper I address how these works maintain a dialectic between escape and enclosure specifically in relation to the spatial environment of the car and the freeway. The car denies fixity, promising mobility and freedom whilst contributing to the destruction of life. In relation to survival, the construction of freeways has repeatedly eroded communities, with this process frequently racialised in American cities. As works produced in the late 1970s, I will attend to how following the oil crisis and urban decline, the mythic relationship between driving and freedom in Los Angeles inevitably transformed.

If both Lacy and Nengudi attend to questions of survival and travel, my aim is to unpick the relationship between the car, the ritual and fairytales in both cases. Instead of viewing the ritualistic aspects of Nengudi's work and the place of Cinderella in Lacy's performance as producing a naturalised 'female' opposition to the automobile, I will address these works as emerging from the ecological and social crisis within late 1970s Los Angeles and how this took on raced and gendered implications.

▪ **Agata Jakubowska**, Associate Professor, Department of Art History, Adam Mickiewicz University, Poznań (Poland)

“Cordoned off. Maria Pinińska-Bereś’s sculptures and performances”

For a long time Maria Pinińska-Bereś (1931-1999) has been perceived as a woman artist whose art can primarily be characterized by an usage of typically feminine aesthetics, in terms of colour (pink), material (cotton linen) and techniques (sewing). Ewa Tatar observed, however, that *what is interesting in her art is not sewing, but fencing* (Tatar 2011). This is particularly true in relation to the works created by Pinińska-Bereś in the 1970s, such as *Screen* (1973), *My Enchanting Little Room* (1975), *Annexation of A Landscape* (1980) and *Washing* (1980) to name a few (see images below).

Interpretations of *My Enchanting Little Room* reveal ambivalent nature of Maria Pinińska-Bereś’s space practices. While some critics see it as a representation of an imaginary boudoir, others tend to identify it as an asylum. Other works also leave viewers uncertain as to whether the artist perceived separated spaces as spaces of independence or enslavement. I will point out numerous factors that could have affected her relation to space, such as living and working conditions. My analysis will however concentrate on the specificity of her practices of separating, cordoning off and occupying (in case of performances) private and public spaces. The special interest will be paid to the repeated act, in different circumstances, of setting a border and doing it in a specific way – with museum-like barriers. It will be perceived as related to Pinińska-Bereś’s attempts of establishing her position within multiple related environments, the most important being: an artistic couple (her husband was Jerzy Bereś, a sculptor), an artistic milieu and feminist art initiatives.

PANEL 6: NEGOTIATING BOUNDARIES II

▪ **Beth Anne Lauritis**, Assistant Professor of Modern and Contemporary Art History and Theory, Department of Art, Clemson University, South Carolina (USA)

“Making space: experimental urban interventions”

This paper focuses on a multidimensional project known as *Crossroads Community (The Farm)* that existed as a physical site from 1974-80. Conceived by the American artist Bonnie Ora Sherk, this early “monument” to sustainable ecology within the urban landscape advances a deeply collaborative strategy of engagement that pressures categories such as performance art, feminist art, land art, and public art among others. *The Farm* occupied more than seven acres of dead space ubiquitous to most cities. Located at the intersection of three underground creeks, two freeways and four culturally diverse San Francisco neighborhoods, the site forged an experimental network that continues to enunciate and exceed its spatial coordinates. Granted non-profit status, this democratic environment included a barn, a garden, a school, a theatre, a studio, and a library, the entirety of which was designed for non-hierarchical modes of exchange that synthesize rather than separate varied life forms. Described by the art critic and curator, Lucy Lippard, as “immensely important as a model of ecological art,” *The Farm* is under examined in art critical discourse despite the fact that this complex project forecasts later artistic interventions locating human society and the environment in productive dialogue*. That this project encouraged one to penetrate an urban fabric resistant or even hostile to such interventions speaks to the navigation of bureaucratic structures that maintain and monitor boundaries.

I argue that the fact that a woman artist identified this site not as a resource to be reclaimed and thus exploited but as a site for which sustainability and intersectionality might occur, suggests a particular feminist project that resonates powerfully today. From the outset, Sherk actively pursued alternative venues in which to present, perform and create art that exposes ideologies that govern spaces through which we are structured as social subjects. To produce a space for growth and exchange that avoids reproducing power structures that allot participation for some and not others is to enlarge the concept of art and community. In a later iteration of *The Farm* at the 1980 ICA London exhibition, *Issue: Social*

Strategies by Women Artists, Sherk took "global connections" as a structuring premise and interfaced plants, animals and humans in an "environmental performance sculpture" or "life frame" that variously engaged the sensory apparatus and expanded the exhibition context. As a series of more or less conspicuous intersections within a particular physical geography as well as the many iterations and dimensions of "community" that have shaped and been shaped by it, *The Farm* continues to probe established ways of thinking and living.

(*Lippard, letter to Bonnie Sherk dated 12 July 1980, "Papers Relating to the Exhibition 'Issue: Social Strategies by Women Artists' (1980-81)," in Institute of Contemporary Arts, London, Tate Gallery Archive, Hyman Kreitman Research Centre, Tate Britain, TGA 955/7/5/50. Lippard also mentions *The Farm* in "Gardens: Some Metaphors for a Public Art," *Art in America* 69 (November 1981): 137.)

▪ **Friederike Schäfer**, PHD student, Humboldt-Universität zu Berlin (Germany)
"Transgressing Boundaries: The Ephemeral Installations of Suzanne Harris"

Located on the new Landfill for Battery Park City in New York City in 1976, the site-specific installation *Locus/Up>One* resembled the architecture of an ancient site. During the ten weeks of its existence, the impressive large-scale structure attracted hundreds of people – from children to the businessman of the World Trade Center located next to it – to spend time in it, on it, as well as by passing through it.

In her site-specific, temporal installation work, American artist Suzanne Harris encompassed her experience as a dancer who worked with the given parameters of the built environment, and the influences she gained from her extensive travels to the Middle East, Latin America and China. As a teacher of the "Sensory Awareness Class" for students of architecture at Pratt Institute during the 1970s, she intensively explored and practiced the relations between built space and human movement as a result from a complex synergy of sensory input. Harris' transgressive work is paradigmatic for the changes taking place in New York City during this time, and for the many struggling women artists, who took part in the re-configuration of established artistic practices and categories, and the formation of what today could be termed the myth 'SoHo'.

However, like the work of many other pioneering women artists, it has fallen into oblivion. The main reason is, that all that we see of this all-encompassing artwork today is its documentary photographs. What is left of Harris' oeuvre are primarily ephemera and not considered works of art in their own right. After the unexpected death of the artist in 1979 at the age of only 39, her work can only be accessed via these remains nowadays. The principle reason is, that Harris had concentrated her artistic practices on the investigation and creation of modes of spatial experiences, which resulted in mostly ephemeral pieces. In fact, all major works, her dances and performances, as well as her large-scale or fragile on-site sculptures manifested themselves only temporarily.

In this paper I therefore seek to introduce the overlooked medium of the contact sheet as a means to retrieve the "live" act from documentary photographs. In case of the photographic documentation of installations by Suzanne Harris, I propose to consider these as performative acts. For the photographs not only represent a temporary artwork, but have become embodied surrogates of them, by way of a continuous re-enactment. Ensuing from the current discourse in the field of live art studies that draws on J.L. Austin and Judith Butler, performative act contained in these photographs, and propose the contact sheet as counterproposition to the paradigm of the iconic image that prevails as a means to represent ephemeral works in catalogs or exhibitions. This paper thus lies at the intersection of live art theory, current issues in archiving, and latest conservation and exhibition practices.

DEBATE WITH ANA GABRIELA MACEDO, Full Professor, Department of English and North American Studies, Director of Centro de Estudos Humanísticos, Universidade do Minho, Braga (Portugal), / with Giulia Lamoni (IHA/FCSH/NOVA), Margarida Brito Alves (IHA/FCSH/NOVA)

BIOGRAPHICAL NOTES

AGATA JAKUBOWSKA

Agata Jakubowska is Associated Professor at the Department of Art History, Adam Mickiewicz University in Poznań. She is the author of *On Margins of the Mirror. Female Body in the Polish Women Artists' Works* (in Polish, Poznań 2004), *Multiple Portrait of the Alina Szapocznikow' Oeuvre* (in Polish, Poznań 2008), *Awkward objects. Alina Szapocznikow* (ed., Museum of Modern Art, distributed by the Chicago University Press, Warsaw 2011). She has published numerous essays on women artists, including Natalia LL, Izabella Gustowska, Magdalena Abakanowicz, Mary Kelly, Carolee Schneemann. These include *Divided Body. Ewa Partum's "Hommage à Solidarność" (Łódź 1982, West Berlin, 1983* (in: *To Each His Own Reality*, ed. Mathilde Arnoux, Clément Layet, Deutsches Forum Für Kunstgeschichte, Paris, <http://www.own-reality.org/en/publications>) and *Magdalena Abakanowicz's "Abakans" and the Feminist Revolution* (in: *Regarding the Popular: High and Low Culture in the Avant-Garde and Modernism*, European Avant-Garde and Modernism Studies, vol. 2, ed. Sascha Bru et al, Walter De Gruyter Inc, Berlin 2011, p. 253-265). Her book proposal for a multiple-author monograph *All-Women Art Spaces in Europe in the Long 1970s* (ed. together with Katy Deepwell) has been accepted by the Liverpool University Press (manuscript in preparation). She is currently working on a project devoted to the history of women-only exhibitions in Poland and on a book devoted to the Polish sculptor Maria Pinińska-Bereś (1931-1999).

ALISON C. POE

Alison C. Poe specializes in ancient Roman and late antique art and architecture as well as in classical reception. She co-edited the collected volume *Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600* (Brill, 2015). She teaches in the Art History Program at Fairfield University in Connecticut, USA. She holds a Ph.D. from Rutgers University and a B.A. from Princeton University.

ALIZA EDELMAN

Aliza Edelman is a New York-based curator and critic who has published widely on geometric abstraction, concretism, and Abstract Expressionism, focusing on transnational dialogues among women artists from the Americas. In 2014, she organized the retrospective *Judith Lauand: Brazilian Modernist, 1950s-2000s* at Driscoll Babcock Galleries, New York. Previously, she was a scholarly advisor on the critically acclaimed exhibition, *Constructive Spirit: Abstract Art in South and North America, 1920s-50s*, held at the Newark Museum, NJ (2010; traveling), for which she also contributed an extensive essay to the exhibition catalogue. Her current scholarly writings are included in the following volumes: *Women of Abstract Expressionism* (Yale University Press in association with the Denver Art Museum, 2016); and *American Women Artists, 1935-1970 - Gender, Culture and Politics* (Ashgate Press, 2016). She is a regular contributor to the *Woman's Art Journal* and *caareviews*. She holds a Ph.D. from Rutgers University and a B.A. from Smith College.

ANA GABRIELA MACEDO

Ana Gabriela Macedo is Professor of English Literature at Universidade do Minho, Braga, Portugal; PH.D. University of Sussex, U.K., 1990 [Wyndham Lewis's *Literary Work (1908-28). Vorticism, Futurism and the Poetics of the Avant-Garde*]. Director of the "Humanities Research Centre" (CEHUM) <http://ceh.ilch.uminho.pt/>. Scientific coord. of the PhD Program in Comparative Modernities. Literatures, Arts and Cultures (UM). Main research areas: Comparative Literature; Feminist and Gender Studies; Interarts and Visual Poetics; English Literature (Modernism and Postmodernism). Among her publications are: *Género, Cultura Visual e Performance*, orgs. AG Macedo e F. Rayner, (Braga: Húmus/CEHUM, 2011); *Paula Rego e o Poder da Visão. 'A minha pintura é como uma história interior'* (Lisboa: Cotovia, 2010); *Narrando o Pós-moderno: Reescritas, Re-visões, Adaptações*, (Braga: CEHUM, 2008); *Dossier Género e Estudos Feministas in Diacrítica 22.3*, org. AG Macedo, (CEHUM, 2008); *Poéticas Inter-Artes/ Interart Poetics*, org. Ana Gabriela Macedo and O. Grossegeesse, (Braga: CEHUM, 2006); *Dicionário da Crítica Feminista*, eds. Ana Gabriela Macedo & Ana Luísa Amaral, (Porto: Afrontamento, 2005); *Identity and Cultural Translation*,

eds. Ana Gabriela Macedo and Margarida Pereira, (Peter Lang: Oxford and Bern, 2005); *Re-presentações do Corpo/ Re-presenting the Body*, org. Ana Gabriela Macedo and O. Grossegeesse, (Braga: Cehum, 2003); *Género, Identidade e Desejo*, org. Ana Gabriela Macedo, Lisboa: Cotovia, 2002).

She is currently engaged in developing a project and book entitled *Framing/Unframing, Resisting? Ways of 'seeing differently'. Women and Gender in Contemporary art and literature*.

ANNALISA RIMMAUDO

Annalisa Rimmaudo is Assistant curator at Centre Pompidou, Paris where she works on exhibitions and acquisitions. She worked on many exhibitions in Centre Pompidou in Paris as, more recently: *Fluxus Games*, section of Nouveau Festival "Air the Jeu "(2015); *Modernité Plurielles* (2014) *Mike Kelley* (2013); *Yayoi Kusama* (2011). She assisted the curator and was co-editor of the catalogue of the group show *elles@centrepompidou* (2009). She is specialised on Fluxus women artists.

She received her Ph.D. Contemporary Art History from The University of Sorbonne Paris I in 2003.

BASIA SLIWINSKA

Basia Sliwiska is an art historian and art theorist and researches 20th and 21st century art with a focus on the feminist practices of contemporary women artists. She is a lecturer in School of Art and Design at Middlesex University. Previously, she worked at Loughborough University and was a Research Fellow in Winchester School of Art, University of Southampton and an Associate Editor at the academic journal *Third Text*.

BETH ANNE LAURITIS

Beth Lauritis is Assistant Professor of Modern and Contemporary Art History and Theory. She joined the Art Department at Clemson University in fall 2010. In 2009 she completed her Ph.D. in the Department of Art History at the University of California, Los Angeles. Beth is currently working on a book that investigates the politics underpinning the production, display, reception, and distribution of women's conceptual art. This research foregrounds the American art critic and curator Lucy Lippard in an exhibition history extending from 1970 to 1980. Broader research interests include: theories of spectatorship and subjectivity (modern and postmodern); historiographies and theories of the avant-garde; gender and postcolonial studies; exhibition histories and theories; performance studies, social practice art, and eco-art.

BRUNO MARQUES

Bruno Marques is a Post-doctoral Fellow at the Instituto de História da Arte, FCSH, Universidade Nova de Lisboa. His research project, financed by Fundação para a Ciência e Tecnologia, focuses on gender and sexual politics in contemporary art (photography, cinema and performance). He currently coordinates the research line "Photography and Film Studies", associated to the Contemporary Art Studies Group at the Instituto de História da Arte – Universidade NOVA de Lisboa. Lecturer at FCSH / UNL (Dept. of History and Art Summer School) – 2008-2013. Team member of the PhD program in Art Studies/FCSH (coord. by João Mário Grilo). Lecturer of Art History, Cultural Heritage and Museology at the ISCE, since (2010-2015). Lecture at ESAD.CR (2014). Integrated member of the Scientific Committee of the History of Art Institute/UNL. Curated several exhibitions, and was the winner of the New Initiative Curatores in 2008. Is the author of *Mulheres do Século XVIII. Os Retratos* (2006). He is coordinator of the books *Sobre Julião Sarmiento* (Quetzal, 2012) and *Arte & Erotismo* (EAC/IH -UNL, 2012, with Margarida Acciaiuoli). Co-organized the international symposium *Arte & Erotismo* (FCSH-UNL, 2012). Is the author of several texts on contemporary art exhibition catalogs, in specialized journals and academic books.

CAMILLE MORINEAU

Camille Morineau is the scientific director of AWARE – Archives of Women Artists, Research and Exhibitions. A graduate of the École Normale Supérieure and the Institut National du Patrimoine, and professor at the École du Louvre for ten years, Camille Morineau has worked in institutions specializing in 20th century art for twenty years.

She worked as a senior curator in the contemporary collections at the Centre Pompidou, where she curated numerous retrospective exhibitions, including “Gerhard Richter” in 2012, “Roy Lichtenstein” in 2013. In 2009 she directed the team that created the exhibit “elles@centrepompidou”, as well as the catalogue and associated website. This exhibition, which lasted for 2 years, was visited by over 2.5 million people in Paris. It then traveled to the United States and Brazil, where it also drew record crowds. Camille Morineau also worked as the curator the exhibit “Niki de Saint Phalle”, in collaboration with the Grand Palais in Paris and the Guggenheim museum in Bilbao.

CATHERINE DE ZEGHER

International curator, art historian and art critic, Catherine de Zegher is currently the director of the Museum of Fine Arts in Ghent (Belgium). She was the artistic co-director of the 18th Sydney Biennale, in 2012, and the curator of the Australian Pavilion in the 55th Venice Biennale, in 2013. She curated also the exhibition *Inside the Visible: An Elliptical Traverse of Twentieth-Century Art in, of, and from the Feminine*, which took place at the Institute of Contemporary Art in Boston in 1996.

Her most recent book is an anthology of collected essays on contemporary women artists: *Women's Work. Is Never Done*, published by AsaMER in 2015.

CLAUDIA CALIRMAN

Claudia Calirman is Associate Professor at John Jay College of Criminal Justice, in the Department of Art and Music. Her areas of study are Latin American, modern, and contemporary art. She is the author of *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles* (Duke University Press, 2012), which received the 2013 Arvey Book Award by the Association for Latin American Art. She is a 2013 recipient of the Arts Writers Grant from Creative Capital/Warhol Foundation to write her second scholarly book on “women artists from Latin America from the 1970s.” She has published many articles including “Pop and Politics in Brazilian Art” (*International Pop* exhibition catalogue, Walker Art Center, 2015), “Lygia Pape and Anna Maria Maiolino ‘Epidermic’ and Visceral Works” (*Woman’s Art Journal*, 2014), among others. Claudia has curated several exhibitions in New York, including *Antonio Manuel: I Want to Act, Not Represent!* (Americas Society, 2011) and *But enough about me—now let’s talk about my work: Artoons by Pablo Helguera* (John Jay College, 2011). She is curating the upcoming exhibition *Basta! Art and Violence in Latin America* at the Anya and Andrew Shiva Gallery at John Jay College (May 2016) and organizing an international symposium on that theme. She is the Director of the Art and Justice Fellowship Program at John Jay College and a member of the International Association of Art Critics (AICA).

ELINA SUOYRJO

Elina Suoyrjö is an independent curator and a PhD candidate at Middlesex University in London. Her research is on feminist curatorial strategies, with focus on working with affects and emancipatory energies.

FLAVIA FRIGERI

Flavia Frigeri is a Curator at Tate Modern, where she works on exhibitions and acquisitions. She is the co-curator of (with Jessica Morgan) of *The World Goes Pop’* (September 2015 - January 2016). She served as an Assistant Curator on ‘Henri Matisse: The Cut-Outs’ (2014) and The EY Exhibition ‘Paul Klee: Making Visible’ (2013). She is a PhD candidate at University College London’s History of Art department.

FRIEDERIKE SCHÄFER

Friederike Schäfer is a fellow at the Cluster of Excellence of Humboldt-Universität zu Berlin “Image Knowledge Gestaltung”, where she is conducting her PhD project with the working title «Claiming Spaces. On the Artistic Production of Places in Flux». She studied Art History and North American Studies (with a focus on Sociology and Cultural Studies) at Freie Universität Berlin, the School of Art, University of Washington, Seattle, and Bard Graduate Center, New York City. Between 2009 and 2013, she worked for the KW Institute for Contemporary Art, Berlin, for the independent European project “re-act.feminism – A performing Archive,” and for DOCUMENTA (13), and co-curated the interdisciplinary research and

exhibition project «The Swarm Principle. Performative and Political Swarms in the Arts» (2012 at NGBK, Berlin and 2013 at Kunstverein Harburger Bahnhof, Hamburg).

Recent papers on her research project include: "Film als performatives Dokument ephemerer Skulpturen. Zum künstlerischen Werk von Suzanne Harris," at the conference *Skulptur al Film-Film als Skulptur*, Academy of the Arts Berlin, January 8, 2016 (in German); "Still moving: Performative photographs of ephemeral installations," at the 2015 SECAC Conference meeting in Pittsburgh, PA, October 21-24, 2015 (in English); and "The photograph as a surrogate for a bodily encounter: Representing urban interventions in the art of the 1970s." at the international symposium *Encounters with Photography –The Urban Body*, Department of Heritage Studies from the Faculty of Arts from the University of Porto, Portugal, April 15–16, 2015 (in English).

GINA MCDANIEL TARVER

Gina McDaniel Tarver's essays on Colombian art have appeared in books and journals in Colombia, Great Britain, France, and the United States. In 2016, Ediciones Universidad de los Andes, Bogotá, will publish her book *The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961–1975*. She is currently working on a monograph on Alicia Barney, a Colombian environmental and feminist artist who emerged in the 1980s. She received her Ph.D. from The University of Texas at Austin and is a Fulbright grant recipient.

GIULIA LAMONI

Giulia Lamoni is a Visiting Assistant Professor at the Department of Art History at Faculty of Social Sciences and Humanities of the Universidade NOVA of Lisbon (UNL). She also holds a post-doctoral position, at Instituto de História da Arte of UNL. Her research project, titled "Gender perspectives on Portuguese and Brazilian contemporary art" is financed by FCT Portugal.

Recent publications include the texts "Seeing Through', Migration, Home-making and Friendship in Lourdes Castro's Work of the 1960s and 1970s" (*Third Text*, 2016), "Unfolding the present: some notes on Brazilian 'pop'" (*The World Goes Pop*, exhibit. cat., Tate Publishing, 2015) and "Ti darei un bacio': Notes on utopia and conviviality in *Autoritratto* by Carla Lonzi" (*n.paradoxa: international feminist art journal*, 2015).

JENNI SORKIN

Jenni Sorkin is Assistant Professor of Contemporary Art History, Department of the History of Art and Architecture, University of California, Santa Barbara, U.S.A. She writes on the intersection between gender, material culture, and contemporary art. Her book, *Live Form: Women, Ceramics and Community* (University of Chicago Press) will be published in April of 2016. This project examines the confluence of gender, artistic labor, and the history of post-war ceramics. She has published widely as an art critic, and her writing has appeared in the *New Art Examiner*, *Art Journal*, *Art Monthly*, *East of Borneo*, *NU: The Nordic Art Review*, *Frieze*, *The Journal of Modern Craft*, *Modern Painters* and *Third Text*. In 2004, she received the *Art Journal Award*. She has written numerous in-depth catalog essays on feminist art and material culture topics. She has been an invited lecturer at museums including Bellevue Art Museum, Dia Beacon, the ICA, Philadelphia, Menil Collection, Museum of Fine Arts, Houston, Museum of Contemporary Art, Miami, the Victoria & Albert Museum, and the Yale University Art Gallery. She has been a visiting critic at Cranbrook Academy of Art, The School of the Art Institute of Chicago, University of Illinois, Chicago, University of Wisconsin, Madison and the Yale School of Art. She sits on the Editorial Board of *Textile: The Journal of Cloth and Culture* and was a member of the Editorial Board of *Art Journal* from 2010-14. She is the recipient of fellowships from the American Council of Learned Societies (2014-15), the Center for Craft, Creativity, and Design (2012), the Getty Research Institute (2010-11), and the ACLS/Luce Fellowship in American Art (2008). In 2016 she will co-curate the exhibition "Revolution in the Making: Abstract Sculpture by Women, 1947 – 2016" at Hauser Wirth & Schimmel in Los Angeles.

KATY DEEPWELL

Katy Deepwell is founder and editor of *n.paradoxa: international feminist art journal* and Professor of Contemporary Art, Theory and Criticism at Middlesex University. Her books include: *Feminist Art Manifestos: An Anthology* (KT press, 2014); *Women Artists between the Wars* (MUP, 2010); *Women Artists and Modernism* (MUP, 1998); *New Feminist Art Criticism: Critical Strategies* (MUP, 1995).

LARNE ABSE GOGARTY

Larne Abse Gogarty is a writer and lecturer based in London. She received her PhD, entitled 'Rehearsals, Reproduction and the Art of Living: Historicising Social Practice in the United States' from University College London in 2015. She is currently a lecturer in the history of art department at UCL. Her research focuses on the state and community formation in performance art and social practice. She is the author of recent articles including 'Wage Rage: How do Artists Making a Living,' April 2015 and 'Art and Gentrification: The uses and abuses of social practice,' February 2014, both published in *Art Monthly*. Larne is a co-convenor of the Marxism in Culture seminar at the Institute of Historical Research and also a member of the steering committee for the Centre of the Study for Contemporary Art at UCL.

LUISA HEESE

Luisa Heese studied Cultural Studies, Aesthetics and Applied Arts at University of Hildesheim, Germany, and at ESAD Caldas da Rainha, Portugal. She finished studies with a thesis on *The Dislimitation of Picture and Space in the Works of Helena Almeida* in 2013. She is currently working as a curator at the Staatliche Kunsthalle Baden-Baden, Germany. Here, she worked on exhibitions such as "Elizabeth Peyton. Here She Comes Now"; "For the Time Being. Hidden Behind Plaster"; "Room Service. On the Hotel in the Arts and Artists in the Hotel"; "Eva Kot'átková. Experiment for Seven Body Parts"; and "Money, Good and Evil – A Visual History of the Economy". For the studio space 45cbm at the Kunsthalle, she commissioned the shows "Diana Policarpo – Beating Back Darkness", and "Marc Breu – Verdichten und Verschieben". From April to July 2015 she was a visiting fellow at Musée des beaux-arts de Nancy, France.

MÁRCIA OLIVEIRA

Márcia Oliveira is a post-doctoral fellow at CEHUM, Universidade do Minho, Portugal, where she is developing her project *The making of art: tracing feminist processes through 20th Century artists' books* (FCT grant SFRH/BPD/110741/2015).

Graduated in Journalism by Universidade de Coimbra and M.A in Aesthetics by Universidade Nova de Lisboa (M.A. thesis was on the Portuguese artist Paula Rego). Her PhD (obtained in 2013) at the University of Minho was on Portuguese women artists, focusing on their visual production in the 1960's and 1970's.

Her most recent publications include the book *Arte e Feminismo em Portugal no contexto pós-revolução* (Braga: Humus/CEHUM) (2015), the article "On appropriation and craft: Considering the feminist problem of de-politicization", in *n.paradoxa: international feminist art journal*, vol. 38 Polemics/Contestations (forthcoming, June 2016; written in collaboration with Maria Luísa Coelho) and the article "Is this desire? Power, Politics and Sexuality in Paula Rego's Extreme Bodies", in the *Journal of Romance Studies*, 15, 2: 22 - 39 (Oxford and New York: Bergham).

MARGARIDA BRITO ALVES

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SIMONE OSTHOFF

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