YOU'RE SEEING LESS THAN HALF THE PICTURE

This catalogue is published on the occasion of *You're Seeing Less Than Half the Picture,* organized by members of the Fall 2018 Museum Studies Workshop class: Chloe Champion, Andrea Ortiz Galdamez, Walker Guinnee, Julianna P. Lopez, Dorothea Moerman, Amelia Ravitz-Dworkin, Cassidy Schmitt, and Golnaz Shariatzadeh.

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The Mills College Art Museum is a forum for exploring art and ideas and a laboratory for contemporary art practices. As a teaching museum at a dynamic liberal arts college for undergraduate women and co-ed graduate studies, the museum is dedicated to engaging and inspiring the intellectual and creative life of Mills students through innovative exhibitions, programs and collections.

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THE Token Times

CLASSIFIED

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OUTSTANDING CAREER OPPORTUNITY: CURATORIAL ASST TO ASST-CURATOR AT MAJOR MUSEUM. ENTRY LEVEL POSITION.
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DEVELOPMENT ASSISTANT: person of color needed to intimidate foundations, corporations, and collectors into giving large amounts of money. Successful candidate must relish being only minority staff member. High visibility in public, silence at staff meetings required. Photogenic a plus.

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MAJOR MUSEUM seeks 1 artist of color EVERY year for next five years (or as long as multicult. lasts) for solo shows. Prefer artist already discovered by major galleries, collectors and other museums. Must restrict artistic output to ethnic issues: FORMALIST NEED NOT APPLY.

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No honorarium, no sales.
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INTRODUCTION

Dr. Stephanie Hanor

You're Seeing Less Than Half the Picture explores the role artists have played in helping us understand institutional authority and how choices are made regarding what we see in art museums. Using the progressive feminist art work of the Guerrilla Girls as a touchstone, the exhibition features both contemporary and historical works from MCAM's collection that surface complex dialogues around representations of gender, race, and sexuality. Taking its title from the 1989 Guerrilla Girls poster *You're Seeing Less Than Half the Picture Without the Vision of Women Artists and Artists of Color*, the exhibition questions the lack of diverse narratives in cultural institutions by foregrounding the work of traditionally underrepresented artists.

Some of the featured artists, such as Fred Wilson, Bonnie O'Connell, and Faith Ringgold, blur the lines between activism and art by making politically charged work that is directly engaged with the underlying power dynamics of display practices. Other works by Ruth Bernhard, Elizabeth Ginno Winkler, and Shi Tou can be read as more covert reflections on self-determined identities and art as social commentary. Whether overtly activist or stealthily subversive, the work in the exhibition demonstrates the myriad ways artists can expose us to multiple points of view by challenging curatorial authority and reprioritizing whose work is represented in museums.

The exhibition showcases pieces from MCAM's unique holdings including works by Ruth Bernhard, Judy Chicago, Papo Colo, Imogen Cunningham, Carmen Lomas Garza, the Guerrilla Girls, Mona Hatoum, Yolanda Lopez, Sarah McEneaney, Faith Ringgold, Lorna Simpson, Shi Tou, Carrie Mae Weems, Fred Wilson, and Elizabeth Ginno Winkler, and work by Bonnie O'Connell on loan from the Special Collections at the F. W. Olin Library.

You're Seeing Less Than Half the Picture is curated by students in the Fall 2018 Museum Studies Workshop: Chloe Champion, Andrea Ortiz Galdamez, Walker Guinnee, Julianna P. Lopez, Dorothea Moerman, Amelia Ravitz-Dworkin, Cassidy Schmitt, Golnaz Shariatzadeh. Their research is featured in this exhibition catalogue.

Guerrilla Girls
The Token Times Classified, 1995

Judy Chicago
Red Flag, 1971

RED FLAG: A CONTEMPLATIVE WARNING

Chloe Champion

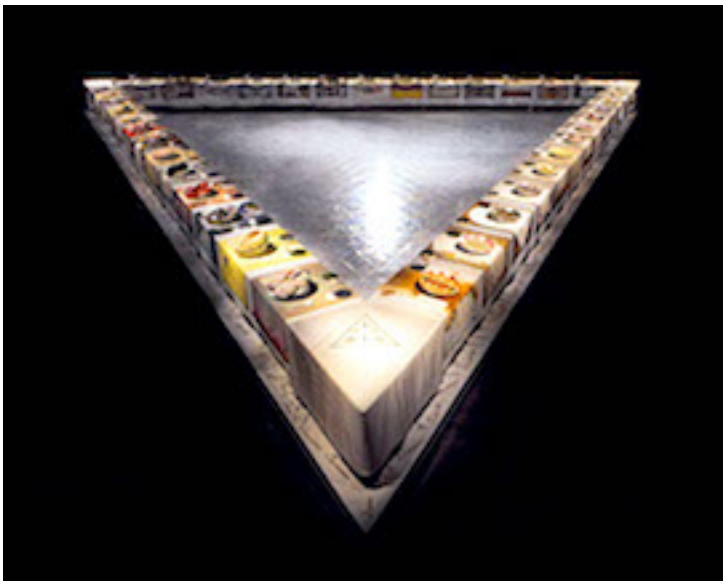
Transgressive, in your face, and controversial—there's no doubt that Judy Chicago was a pivotal trailblazer during the feminist art movement of the 1970s. Although she is most popularly known for her 1974-79 installation *The Dinner Party,* Chicago's work traverses many modes of execution and material, consistently focusing on her idea of central-core imagery and the visibility of the "female" experience. Her work aligns with an essentialist ideology of gender based on biological sex, commonly affiliated with white, middle class, heterosexual feminism of the 1970s.

Issues of institutional critique, confrontation of power dynamics, and subversive representations of identity are all at the heart of *You're Seeing Less Than Half the Picture.* Chicago's work that is included in this exhibition, *Red Flag,* touches on all of these powerful themes. This photolithograph depicts a figure—a close up of a woman's crotch with a hand pulling a bright red blood-blotched tampon from themselves—as the main focal point of the piece. This vaginal focal point comes as no surprise, as central-core imagery and essentialism are key to Chicago's work of this time.

Chicago and her contemporary Miriam Schapiro elaborated on this idea of central-core imagery in their collaborative essay "Female Imagery," by stating, ". . . we are suggesting that women artists have used the central cavity which defines them as women as the framework for an imagery which allows for the complete reversal of the way in which women are seen by the culture." They continue on to explain how this kind of imagery is intended to work by asserting that the reclamation of the vagina as a hallmark of the movement's iconography was intended to "establish a vehicle by which to state the truth and beauty of her identity."[1] Despite the importance of this reclamation, it is divisive and lacks any room for a more intersectional "female" experience. Adhering to a definition of identity that is based on strict biological terms is incredibly limiting and exclusionary.

The evolution of Chicago's art practice is an interesting one. Chicago moved to Los Angeles in 1957 to attend the art program at UCLA. She arrived in perfect time to get swept away in the Finish Fetish movement, a form of California minimalism that was overtaking Los Angeles at this time. The work was hard, shiny, clean, and most importantly, devoid of any sign of human touch. Chicago had to negotiate her path in an environment that rewarded technological know-how, formal mastery of materials, and an attitude of cool machismo.[2] As the

1 Judy Chicago and Miriam Schapiro, "Female Imagery," *Womanspace Journal* (1973).
2 Laura Meyer, "From Finish Fetish to Feminism: Judy Chicago's *Dinner Party* in California Art History," in Amelia Jones, ed., *Sexual Politics: Judy Chicago's 'Dinner Party' in Feminist Art History* (Berkeley, CA: University of Cali-



Judy Chicago
The Dinner Party, 1974-79

feminist movement took off in the late 60s and early 70s, a major shift occurred in Chicago's work. The personal become political and women begin speaking out, making work that represented their experiences. Chicago describes this process of coming to her consciousness as a feminist artist, "I peeled back my coded imagery and finally broke through to the beginning to new imagery."[3]

Most important in relation to *Red Flag* is the time period when Chicago was part of the collective Womanhouse, an installation space created for the CalArts Feminist Art Program in 1972. During this time Chicago and others involved with Womanhouse made various works which highlighted the experience of menstruation. Blood is an incredibly symbolically charged and provoking material. In Chicago's installation *Menstruation Bathroom* at Womanhouse, the bathroom's pristine shelves are overflowing with various commercial products that are designed to conceal the "embarrassing" signs of menstruation, but these products prove powerless to stop the flow of blood that spills angrily from a nearby basket of blood-stained pads.[4] The male gaze is subsequently subverted through this act of nonconformity. By laying bare imagery that does not

fornia Press, 1996), 52.
3 Jones, *Sexual Politics*, 95.
4 Meyer, 58.

Judy Chicago
Menstruation Bathroom, 1972

should or should not show, Chicago creates an image that is by a woman for women. This work does not shy away, it is not embarrassed to be on display. *Red Flag* is like a snapshot of the installation *Menstruation Bathroom*. This type of imagery becomes a powerful tool that peels away the veil that shrouds the domestic sphere in mystery, and invisibility is destroyed by this type of work which refuses to hide.

Historically the representation of women's bodies in art has been dictated by men. The image of the female nude has persisted through time, and persistently, through time, men are the one's creating these images. In a poster by the Guerrilla Girls, this sentiment is succinctly stated: "Do women have to be naked to get into the Met. Museum?" The follow up to this comment is a statistic in which the viewer is informed that less than five percent of the artists in the modern art sections of the Metropolitan Museum of Art in New York are women, but eighty-five percent of the nudes are female. Although this work by the Guerrilla Girls was created some time after Chicago's *Red Flag*, it is clear that Chicago was thinking about these issues of representation and nudity in all of her work. The reclamation of the representation of women's bodies in art is meant to deconstruct the preordained code of regulations for the making and judging of art, which is derived from men's sense of what is or is not significant.[5] The function of an image of a nude female form is radically changed depending on the maker of the image. In creating *Red Flag*, Chicago subverts what is expected of artwork that depicts nude women. She presents a powerfully charged image of an autonomous nude figure that is confrontational, refuses to conform, and does not adhere to the male gaze.

The issues that Chicago's work raise are central to understanding the politics of modernist, postmodernist, and feminist art theory and art history. This being said, it is also true that Chicago's work emphasizes the ways in which feminism of the 70s fell short. The "female experience" that was so key to Chicago's work as well as her contemporary development of a feminist art movement was based on gender, defined by strict biological terms, and not about the race, class, or sexuality of the feminists involved. Throughout the history of feminism, white women have commonly ignored their privilege, and define this idea of the "woman's" experience in the

5 Chicago and Schapiro, 73.

limited framework to work from. Perhaps the greatest thing about Chicago's work is that it has the ability to lead anyone who views the work to question these notions of identity. Her work highlights both the triumphs and the failures of 1970s feminism. *Red Flag* encapsulates these important themes and challenging ideologies that permeate throughout Chicago's work and offers up an interesting opportunity for the viewer to contemplate the ways in which this work continues to challenge us.

Guerrilla Girls
Do women have to be naked to get into the Met. Museum?, 1989

Carmen Lomas Garza
Cumpleaños de Lala y Tudi, 1991

CARMEN LOMAS GARZA: STORYTELLING AND FRAGMENTATION OF IDENTITY

Andrea Ortiz Galdamez

The storytelling of domestic and familiar spaces guides Carmen Lomas Garza's work. As a Chicana woman who grew up in the 1960s and 1970s, her work reaffirms the importance of showing narratives of Mexican-American/Chicanx families during this time period. These narratives take place in many settings, but the most common one is the home. I chose Lomas Garza's work *Cumpleaños de Lala y Tudi* (Happy Birthday Lala and Tudi) to include in the exhibition *You're Seeing Less Than Half the Picture* because we designed this show around the issues of institutional critique and representation within art institutions. Lomas Garza's work speaks to this by allowing familiar Chicanx spaces be seen in an inviting way that is not necessarily voyeuristic. In this essay I will discuss Lomas Garza's piece *Cumpleaños de Lala y Tudi* as it relates to the wider themes in her body of work and how these connect to the exhibition *You're Seeing Less Than Half the Picture.*

In *Cumpleaños de Lala y Tudi,* Lomas Garza depicts a birthday party scene where children and adults in this family share space with each other in joy. We see a family surrounding a child swinging at a piñata, controlled by an older family member. In the circle of people, we can see intricate details such as a group of children playing a game on the side, an older woman holding a baby, a dog, a cat, mothers guarding their children, and various conversations going on. The piece is busy yet inviting, calm and boisterous at the same time. The bright colors used in this piece can be seen in more of Lomas Garza's work, but these colors do not define her work as a whole. Many of her pieces share a duller color palette, but nonetheless, throughout all of her work we can see a pattern of liveliness in the detail she includes. In this specific piece, we are witnessing a celebration, a family convening in happiness for two children's sake. Lomas Garza brings to light the concept of family, a theme seen throughout her work, but in this piece we focus on what is held important to the family. We understand the important value of being together to mark a significant day. We also recognize elements indicative of such a celebration—a piñata, festive colors, and creating spaces for everyone involved (the children, the babies, mothers and fathers).

The drawing style Lomas Garza employs in this piece, as well as in her other work, is very stylized and is akin to illustration. Her scenes demonstrate her understanding of dimension, but are still very flat. She pays close attention to extreme details, but they are not executed in a realistic fashion. Another piece of Lomas Garza's that exemplifies this flat style which shows a semblance to Indigenous art of the Americas is the etching *Loteria, Tabla Llena* (Full Playing Card). Considering many of her paintings are not very large and done in gouache

Carmen Lomas Garza
Loteria, Tabla Llena, 1972

paint, her style is very true to traditional illustrative techniques. Illustration is a visual interpretation of a concept or process, and Lomas Garza's work explains norms and traditions among Mexican-American/Chicanx families during the 1960s and 1970s by using culturally significant objects as symbols. Some significant examples of how she employs symbols that signify Chicanx culture can be seen in *Curandera* (Faith Healer), which depicts a healer healing a sick child in bed using traditional methods, like plants and oils, as well as oral medicines. Another example is *Empanadas* (Turnovers), where the most important symbol is the empanada, a traditional Mexican food. In *Cumpleaños de Lala y Tudi*, I personally understand the piñata, the chairs, the table, and the clothing as special and unique to Latinx, in this case, Chicanx families.[1] The clothing

1 While these characteristics span parties and festivals across different Latinx cultures, in this case, Lomas Garza employs them to refer to Chicanx/Mexican American culture.

Carmen Lomas Garza
Curandera, 1974

is also a signifier of time—I would say that some styles change over time, and some stay the same or are recontextualized, but in many pieces by Lomas Garza she depicts clothing that is very specific for Chicanx norms, for example, the women wearing colorful dresses, some with aprons, and the men wearing pants with belts and collared shirts.

As we chose works to include in *You're Seeing Less Than Half the Picture*, we decided to follow narratives that are traditionally not given a platform, critiquing how institutions such as museums have a history of giving voice only to a certain few. Our inclusion of Lomas Garza's work speaks to normalizing the storytelling of people who are not white men, in this case, Chicanx and Mexican people. Lomas Garza's work acts as a gateway into understanding what day-to-day life looks like for a Mexican-American family. While in contrast to many of the artists included in the show, Lomas Garza uses more subtle political tones and softer imagery. Lomas Garza's work becomes political by bringing Mexican-American and

Chicanx people forward, illustrating their lives and normalizing these scenarios. *Cumpleaños de Lala y Tudi* takes the scenario of a birthday party and makes it grand by including every detail of the event, and presents it to the viewer in a gentle manner.

Thinking about institutional critique entails accounting for the stories, voices, and communities that are represented in large spaces that grant cultural value and power. If we consider that art museums in the United States have traditionally reserved their spaces and funding for white American and European men, it seems that one of the most useful steps forward would be to represent communities besides white men. The Guerrilla Girls' piece, *How Many Women Had One-Person Exhibitions at NYC Museums Last Year?*, 1985, and the 2015 remake are a testament to the inclusion of women in museums in the United States.[2] The 1985 piece marks one exhibition of a woman artist, while the 2015 piece indicates five. In order to critique such practices, *You're Only Seeing Less Than Half the Picture* aims to show pieces by women, people of color, and queer people, as well as artists whose identities cross over into all of these categories. While work made by marginalized people is inherently radical, we also intended to include pieces that explicitly critique systems of power, by representing experiences not widely shown or that provide commentary in a more confrontational way.

Also included in the show, Shi Tou's piece *Together* proclaims queerness—specifically queer womanhood in China—as beautiful and lively, with bright colors and vibrant expressions on the figures' faces. It is extremely confrontational given its size and the content depicted. While this piece and Lomas Garza's piece share certain qualities, including bright colors and overall genuinely inviting and promising tones of hope and joy, I would say that Tou's piece differs from *Cumpleaños de Lala y Tudi* in its goal. Lomas Garza's piece seeks normalization through narration rather than normalization and proclamation of beauty through imagery that has certain performance qualities.

Lomas Garza was born and raised in Texas, an area with a strong Mexican/Mexican-American/Chicanx presence, which has shaped her work as a Chicana woman. The Chicano Movement was in its peak during Lomas Garza's youth and

2 The Guerrilla Girls have a piece entitled *How Many Women Had One-Person Exhibitions at NYC Museums Last Year?*, made in 1985, and a subsequent work on how little had changed by 2015.

central years of her life, and we can see that Lomas Garza's work is full of Chicano pride. She says in her artist statement, "I saw the need to create images that would elicit recognition and appreciation among Mexican Americans, both adults and children, while at the same time serve as a source of education for others not familiar with our culture."[3] The Chicano movement and identity is a special ethnic pride and politically-motivated phenomenon.[4] As a Mexican nationalist movement, its values were based on the idea that Mexican and Mexican-American people (Chicanxs) held their Indigenous roots proudly. This brings many critiques, as Mexican-American people hold both Indigenous and European roots, and many people also hold Black roots. As the Chicano movement gained traction during the 1970s, women and queer people fought for their voices to be heard in the movement and within Chicanx spaces, which were and still have the tendency to be sexist and homophobic. As scholar Yolanda Alaniz has written, "Chicano nationalism . . . privileged males and marginalized females. As [with] nationalism generally, men are contiguous with . . . the nation as a whole. Women, on the other hand, have only a "metaphoric or symbolic role." Thus, carefully prescribed gender roles for both men and women characterized the Chicano movement."[5]

Lomas-Garza's work very much follows traditional Chicanx narratives of gender roles and demonstration of sexuality, both within the family setting as well as outside the family setting. Her pieces, depicting Chicanx norms, nonetheless demonstrate her point of view as a Chicana woman raised in Texas. Experiencing the Chicano movement and identifying as Chicana during this time period, her narratives share the pride of the movement and Chicanx identity. They declare the beauty in existing as Chicanx in the U.S., and at the same time follow a more mainstream Chicanx narrative. Because Lomas Garza's work follows certain histories, the inclusion of it in *You're Seeing Less Than Half the Picture* can be critiqued as well, considering the context of her work in the larger Chicano movement. If we are to critique institutions and their practices by not including work by women/people of color/women of color/other marginalized groups, what are the effects of in-

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3 Carmen Lomas Garza, *Artist Statement*, 2012. http://carmenlomasgarza.com/about/artist-statement/.
4 Yolanda Alaniz, *Viva la Raza: A History of Chicano Identity and Resistance*. Red Letter Press. 2008.
5 Ibid.

cluding work by a cisgendered, straight Chicana-identifying woman—while understanding the toxic parts that come with identifying as Chicanx as well?

Lomas Garza's work operates as storytelling and also borrows visually from Indigenous American art—in many of her pieces, including *Cumpleaños de Lala y Tudi*, the two-dimensionality of the work references Aztec and Maya depictions of people. This style defines the time period that these Indigenous peoples and empires ruled themselves, and can be seen in works like *Aztec Human Sacrifice*, from the Aztec Empire during the 16th century, or *Historia Tolteca-Chichimeca: Birth of Aztec Tribes From the Womb of Mount Chicomoztoc,* also Aztec, from between 1550-1570. This iconography of flat simplified figures became part of the Chicanx movement in political posters, etc.—we can see such styles incorporated the poster *Yo soy Chicano,* 2013, by Malaquias Montoya.[6] The use of this style becomes an ethnic signifier and as such becomes political. A Chicana woman borrowing these Indigenous signifiers can be problematic when the Chicano move-

6 An iconic example of indigenous iconography adopted by Chicanxs for Chicanx Nationalism is the Aztlan eagle.

ment bases folks' identity on Indigeneity, especially when Indigenous people raised through Indigenous practice still exist everywhere in the Americas, including the U.S. As the cultural writer Noche notes, "Chicanxs are the historical product of colonialism, racism, capitalism, genocide and cultural erasure. Part of the struggle to free Chicanxs (and all people) would inevitably incorporate the reclaiming of lost ancient ways, but this cannot overtake the struggle of Native peoples who have managed to maintain a direct connection to their deep past & present. It is unclear how the Chicano Nationalist project would differ from the sovereignty that American Colonialist merchants desired from the Crown in England for Native peoples with the words from the groups cited above."[7] However, this is part of the creation of Chicanx identity—the crossing of Indigenous and European histories being part of its manifestation. While Lomas Garza's work, and this piece especially, are explicit in showing Chicanx narratives, they do follow specific stories of mainstream Chicanx families. Nonetheless, the inclusion of Mexican art—including Lomas Garza's work in our show and in museums across the country—celebrates the beauty in commonality (among Chicanx and Mexican-American people viewing the work) as well as shares information with outside viewers. While this is not voyeuristic, since Lomas Garza is intentionally sharing this information with the viewer, it is possible for it to be read as digestible to a certain gaze.

Cumpleaños de Lala y Tudi critiques the lack of representation given to women of color in museums by presenting a family of color experiencing shared joy and jubilation. In order to create a space where works by artists of color uproot the value of what is so often exhibited in museums, the space that Lomas Garza's piece takes up is important. This print is also larger in size than many of Lomas Garza's painted works. Its presence in *You're Seeing Less Than Half the Picture* displaces mainstream narratives, which is the goal of the show. Including work by Lomas Garza is a testament to the inclusion of works by Chicanx artists in institutions built for the arts, and recognizes the purpose of the work that the artist intended.
places mainstream narratives, which is the goal of the show. Including work by Lomas Garza is a testament to the inclusion of works by Chicanx artists in institutions built for the arts, and recognizes the purpose of the work that the artist intended.

Left:
Aztec
Historia Tolteca-Chichimeca: Birth of Aztec Tribes From the Womb of Mount Chicomoztoc, 1550-1570

Right:
Malaquias Montoya
Yo soy Chicano, 2013

7 Noche, *Contra Aztlán: A Critique of Chicano Nationalism*. August 2. https://itsgoingdown.org/contra-aztlan-critique-chicano-nationalism/.

Mona Hatoum
Still from *Measures of Distance,*
1988

MONA HATOUM'S *MEASURES OF DISTANCE*

Walker Guinnee

Mona Hatoum's work is personal and expressive, while universal enough to offer something new and important to any viewer. She is often referred to as a contradictory artist, evidence of which may be found in the broad variety of materials and modes of visual representation used in her work, and her own feelings of displacement and unsettlement, coupled with the intensely personal evocations of family, home, and identity in her work. Born in 1952 to Palestinian parents in Beirut, Lebanon, Hatoum became interested in art and design as a young girl. At the age of 23, what she had anticipated to be a temporary vacation in London turned into an unexpected exile as the Lebanese war caused the airport in Beirut to shut down, severing her from her home country. Hatoum, suddenly thrust into a terrain and culture unlike the one she had grown up with, was forced to find her own way. She enrolled in the Slade School of Fine Art, graduating in 1981. Her mini-exhibition at the Pompidou Center in Paris is considered to be a pivotal point marking her artistic career, curated by Christine Van Assche in 1994.

Between the time of Hatoum's graduation and the important Pompidou exhibition, she struggled to find spaces to show her work. At the time, Hatoum worked predominantly with performance and body art, but later shifted to multimedia and installation art. Her 1982 piece *Under Siege* is an example of the artist's intent to demonstrate the impact of socio-political violence on the body. The artist, encased in a clear box containing liquid clay, put herself on display as she struggled to stand, hindered by the slipperiness of the mud. Songs of revolution played in Arabic, English, and French, as well as snippets from news reports regarding the political conflict in the Middle East.

"As a Palestinian woman this work was my first attempt at making a statement about a persistent struggle to survive in a continuous state of siege . . . As a person from the 'Third World,' living in the West, existing on the margin of European society and alienated from my own . . . this action represented an act of separation . . . stepping out of an acquired frame of reference and into a space which acted as a point of reconnection and reconciliation with my own background and the bloody history of my own people." These words, included in the pamphlet that was part of the performance piece, clearly provide a context with which Western audiences may understand her work. It is through this context which we might better understand her later work, specifically the video piece Hatoum created in 1988, *Measures of Distance.*

In *Measures of Distance,* Hatoum explores the nuances of intimacy, and how it may be used to construct more complex narratives surrounding family, sexuality, and displacement. Hatoum complicates accepted narratives of mother/daughter intimacy and the impact of war

Mona Hatoum
Under Siege, 1982

on that relationship by making public the very private, and inviting the viewer to step into the layers of intimacy laid out through the use of images of Hatoum's mother showering, and the presence of the artist's voice as she reads aloud her mother's words, which also appear over the images. The artist captures an intensely personal relationship, one that may only be understood between mother and daughter, and yet rather than feel excluded from this interchange, the viewer is invited to share in that quiet reflection. The audience is afforded the opportunity to bear witness to the effects of war and exile on a very human, relatable level.

The intimacy of a mother's pen on paper feels familiar and comforting, and yet the words contain a story so personal it feels almost intrusive to listen in. The video opens with images of Hatoum's mother showering in their home in Beirut, which Hatoum herself took, coming slowly to light from the dark black screen as sounds from the shower become white

noise in the background. Although the images are grainy and slightly abstracted, the viewer is able to make out the physicality of her mother's body as she washes herself in the family shower. The sound of her mother and Hatoum speaking in Arabic begin as text overlays the photographs. The text comes from letters sent from Hatoum's mother to Hatoum, the only piece of connection the two had while separated by sociopolitical and geographical distance. Hatoum reads these letters aloud, forming another layer of connection between herself and her family, speaking her mother's words in her own voice. As Hatoum reads aloud her mother's words, the sounds of conversations and laughter bubble in the background. Hatoum reads the letters in English, but both the text overlaid and the background conversations happen in Arabic. The letters from Hatoum's mother begin with her expressing her intense longing for Hatoum's return: "My dear Mona, the apple of my eyes . . . when you were here the whole house was lighted up by your presence. Now it feels like the house has lost its soul."

Hatoum utilizes various modes of presentation to substantiate these feelings of intense longing and disconnect. The text that overlays the images obstruct the view of the audience, allowing only for snippets of her mother's body to be shown. In order to get a sense of Hatoum's mother, we must stare at and through her own words. This visual barrier distances the viewers from this deeply intimate experience, maintaining a certain level of closeness between artist and subject. With the words acting almost like a fence around her mother's naked body, we are kept from the complete experience, ourselves feeling slightly out of place. She writes, "You are so close to my heart, yet so far away from me."

Palestinian writer and scholar, Edward Said, writes in "The Art of Displacement: Mona Hatoum's Logic of Irreconcilables" about Hatoum's work and her ability as an artist to construct a narrative around multiple homelands, utilizing items of personal significance to connect her personal experience to a more public one. "Familiarity and strangeness are locked together in the oddest way, adjacent and irreconcilable at the same time."[1] *Measures of Distance* is a prime example for how expertly Hatoum is able to warp what we may initially perceive as being familiar and comforting into something almost

1 Edward Said, "The Art of Displacement: Mona Hatoum's Logic of Irreconcilables," *Mona Hatoum: The Entire World as a Foreign Land* (London: Tate, 2000), 108.

menacing and ominous. Handwritten letters hold a certain tenderness within them; seeing and reading the words someone has created with their body and placed onto a paper can be seen as the tangible evidence of someone's commitment and love. Letters take the place of what would otherwise be close conversations, become placeholders for moments that are lost to us. However, in the case of *Measures of Distance,* the letters sent by her mother in Beirut become themselves a tool of measuring distance, both emotional and geographical, between the two. They are proof of the severance of people from their homes, their cultures, their families, their land; proof of the impact war has on even the strongest of bonds.

Measures of Distance explicitly confronts the traumatic impact of war and exile, while maintaining an intimate and touchingly human quality that allows for audiences everywhere to sense the severity of the situation, and empathize to a certain extent with the anxieties and fears of Hatoum's mother. In creating a space for herself to share her own personal narrative, Hatoum aligns the seemingly distant political crisis with the very real, personal repercussions that war has on family, making the personal political. The letters being read aloud by Hatoum for the duration of the video do not always make explicit reference to the details of the war; instead, the ongoing crisis looms in the periphery, coloring Hatoum's mother's words gray and ashy. The concerns expressed by Hatoum's mother are not necessarily specific to the war in Lebanon, but rather ones that any mother who had been unexpectedly separated from her children, for an undetermined amount of time.

By focusing the attention of the viewer on her private relationship with her mother, Hatoum succeeds in politicizing the personal, and personalizing the political. The representation of narratives existing outside normative, Western, male-centric experiences are inherently revolutionary, as they inherently exemplify the multiplicity of human experiences, especially as they are impacted by large-scale crises, such as war and exile. It is because of this that Hatoum is included in this exhibition, which is intended to highlight underrepresented and marginalized narratives, specifically surrounding social and political issues. Hatoum's inclusion in *You're Seeing Less Than Half the Picture* sets her artistic oeuvre alongside other marginalized artists whose personal narratives have been silenced, forgotten, or made invisible by dominant systems of power, and demonstrates the importance of representing a

Mona Hatoum
Still of final scene from
Measures of Distance, 1988

range of artistic practices and cultural backgrounds.

The final two minutes of *Measures of Distance* might be the most emotionally impactful ones out of the whole piece. The image on the screen shows more or less the entirety of Hatoum's mother's body, as opposed to the more fragmented moments shown up until that point. Hatoum reads aloud from a letter sent by her mother where her mother references Hatoum's feelings of displacement: "So when you talk about your feeling of fragmentation, and not knowing where you really belong, well this has been the painful reality of all our people." The final image fades to black, as the final letter is being read. While staring at a dark screen, it is revealed to viewers (listeners) that the post office had been demolished by a car bomb, and that months had passed since the last correspondence between Hatoum and her mother. "And now even the most basic link of communicating with you by letter is being denied to us." The absence of her mother's image and the devastation of the words evoke a sense of despair and loss in the viewer, perhaps similar to what the artist herself was feeling. Having grown comfortable in the private exchange of words and images, the audience is suddenly thrust into nothingness, fractured from a sense of reality and instead entered into this haunting void. We ourselves feel the loss of the presence of Hatoum's mother, and feel an urge to fill the screen with something, anything else.

It is through the use of personal narrative, the witnessing of the private, and the assertion of the mother/daughter bond that viewers may experience the sense of loss and fragmentation Hatoum experienced in her severance from her mother, and her mother's experience of having her children removed from her immediate proximity in the face of war. Mona Hatoum expertly weaves elements of dislocation and longing through her work, which remains deceptively personal, and yet universal at the same time. While Western viewers may not always be able to claim the same sort of narratives Hatoum is addressing, her work does not shut certain audiences out; instead, her work encourages a human reaction versus a political one, which itself is a revolutionary feat. By making intimate the political, she carves a place for herself and her own narrative in Western art systems, functioning to give herself and others a voice.

WHAT IS ON THE OTHER SIDE OF THE PICTURE: A STUDY OF PAPO COLO

Julianna P. Lopez

Born in Puerto Rico on August 12, 1946, Papo Colo became a merchant marine at the age of eighteen in order to leave his native island. From this point on, Colo hoodwinked the art world by falsifying his diploma from the University of Puerto Rico and launching his art career. His first piece was a reference to Puerto Rico's proposed statehood, *Superman 51*, created in 1977. As an interdisciplinary artist and a person of color, Colo is able to work in different mediums and discuss the difficult topics of politics, race, and social justice.

Traveling constantly back and forth between Puerto Rico and New York City gave Colo a strong sense of identity and gallows humor, which is portrayed in his perspective on the world around him: "I am back in New York. My lungs need poison air."[1] This attitude inspired Colo to create work that pushes boundaries of institutional critique by shining light onto complex topics of race and political views. In *You're Seeing Less Than Half of the Picture,* Colo embraces institutional critique both through the subject matter of his art as well as through his position as an artist of color, which is another form of resistance.

Colo's 2009 work *America, America* (from the Exit Art print portfolio, *America, America*) is a dynamic piece in which strong visual language is created through his use of bright color, composition, form, and space. Exit Art was an artist-run cultural center in New York City curated by Papo Colo and Jeanette Ingberman. It featured work that explored multicultural, transcultural, and unconventional ideas around political turmoil of the time. Exit Art was very active during the 1980s, showcasing the work of artists who expressed these complicated topics in a critical manner. Both Colo and Ingberman believed that it was important for the space to be non-profit as well as a safe space for artists to explore and question ideas. As Colo states, "Exit Art had been my studio, the way I learned. It gave me the freedom to practice a very peculiar kind of art, to help other artists and contribute to the culture of New York."[2] The exhibition space served as an important place for giving artists of color a channel for their voices to be heard.

America, America is a visually striking print in which an individual's head is cloaked in a beautifully vibrant satin blue cloth, which stands in contrast to an evocative red background. The viewer is confronted by an image of the main subject holding onto this blue cloth with their right hand, bringing attention to their middle finger where a gold colored string guides the viewer out of the frame. This string creates extreme tension between the subject and the frame.

1 Monica Uszerowicz, "'I am an Invented Character': A Performance Artist on Living His Utopia," *Hyperallergic* (August 24, 2016).
2 Papo Colo, Preface, *Unfinished Memories: 30 Years of Exit Art* (New York: Exit Art, 2018).

The subject is not engaging the viewer, and by masking the subject's entire face, Colo creates another strong conflicting tension within the work. The subject, also being an individual of color, could be seen as a self-portrait of Papa Colo himself. Or is this individual a representation of people of color as a larger collective?

> I have to add that other "countries" laugh or put down our political status with the USA empire. I personally believe that any territory should be independent, but that is a utopia. There is no independence any more. Everybody is INTER-DEPENDENT, so we Boricuas, AS TRICKSTERS, look for the best deal out there and make conceptual art out of a political status. Countries are businesses as an art form, and duality is their diplomatic language. I say this to quote one of my colonizers: to be or not to be, that is the question.[3]

The title *America, America* gives insight into the subject matter of the work. Arguably, the masking of the individual is as important as the subject's attire. Dressed in a suit and tie, the individual represents "America," highlighting cultural associations with white-collar professions. As a society, our associations with white collar professions are typically of individuals who wear work attire. For men, this includes a suit and tie, which epitomizes the image of the American dream. Colo is masking the American dream by covering the individual's face and working with the composition that uses bold primary colors associated with the American flag to create a sense of tension and pressure through the juxtaposition of social convention and radicalness. Colo's works are unapologetically political and intra-personal.

> I WAS BORN INTO A FAMILY of athletes, and grew up among artists, priests, and politicians. For me all art is political. Even with the spiritual drawings and paintings that I am doing, the political implications are obvious: the P.R. status, etc. But my work has other intellectual and spiritual implications also, like muscle intelligence, body endurance, Sado-Masochist religious penitence or the simple

Page 24:
Papo Colo
America America, 2009

3 Papo Colo quoted in Maria Eugenia Cotera, *El Museo Del Norte* (Chicago: University of Illinois Press, 2018).

Papo Colo
Superman 51, 1977

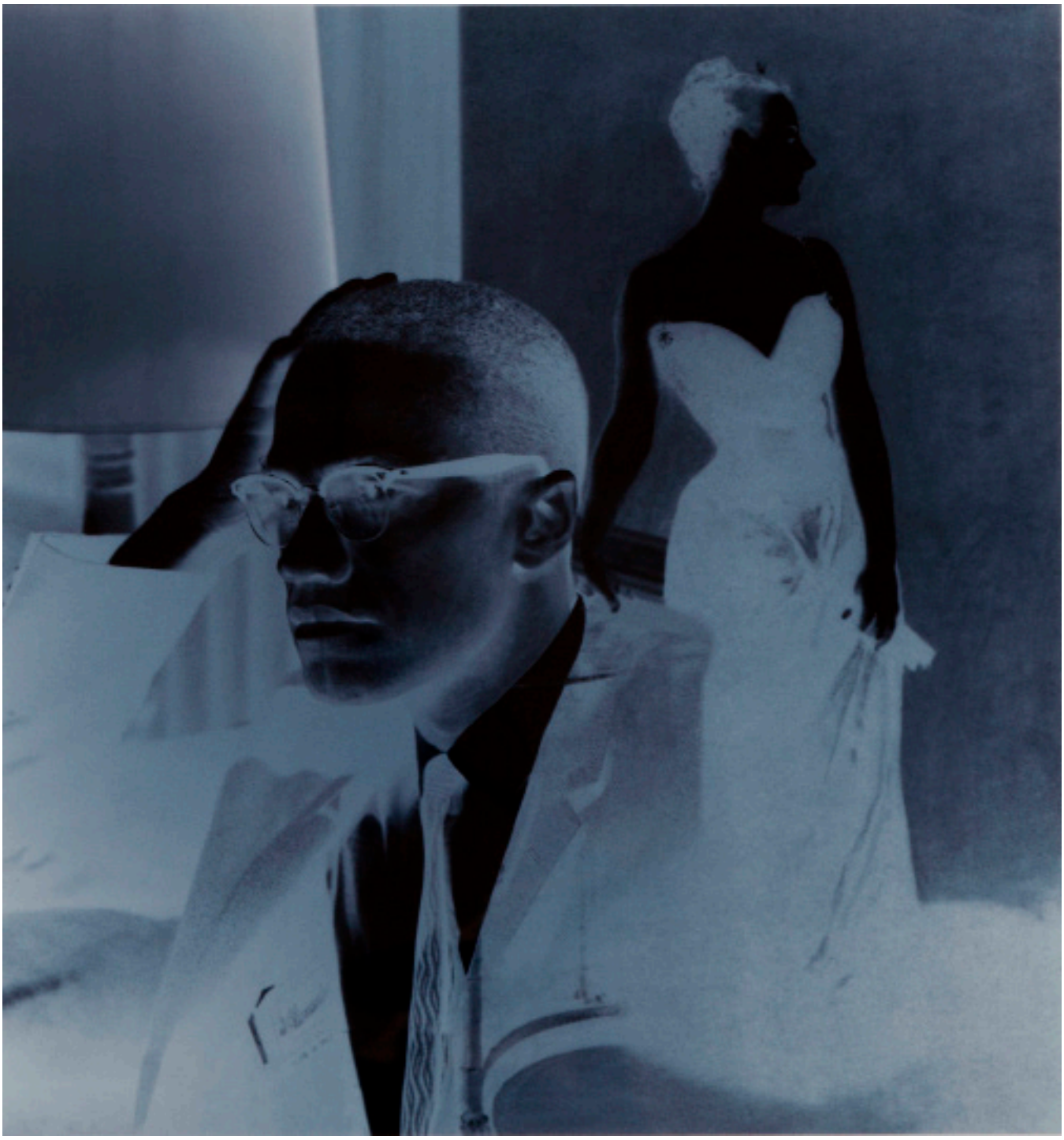
> exhibition of the power of the body in art. You can see actions and objects in different ways.[4]

In works such as *America, America,* Colo is able demonstrate his understanding of political themes. As an artist of color and curator at Exit Art, Colo combats traditionally constructed art spaces in which the patriarchy decides what is important or valid art. The lack of discussion around the institutional need to support work like *America, America,* continues to support white male dominated spaces. By challenging these practices, curators can re-contextualize art history and re-configure art spaces by including work by individuals who have created remarkable, interesting, and compelling art that competes with white male artists that continue to be praised. Where does this line end and how do institutions change their spaces? It is important to demonstrate that artists of color are not irrelevant. Instead, by shining a light on and formally analyzing their work, these artists can be experienced at the same level as some of their outdated predecessors. By re-contextualizing and reframing through curatorial choices, we can understand artists like Colo.

> Art is telling of what and who you are . . . or who you want to be. If my work cannot explain itself then I am not doing a good job. The real struggle is to produce THE EXTRAORDINARY. This sounds 1%, but if you look back in history to Zoroaster, the Greeks, the Romans, Buddha, Islam and the Judeo-Christian traditions you know that the 1% represents the thoughts of this world and the one after. The struggle is to create something transcendental, and that will cost your life and every love you have. You have to give everything without expecting anything back.[5]

4 Ibid.
5 Ibid.

The passion and drive seen in the words of Papo Colo demonstrates why institutional critique and, in particular, the inclusion of this artist are so important to educating individuals who believe art museums would be bare without the historical figures that are considered geniuses, masters, and God-given talents. Art institutions need to create spaces for creative expression by a diverse group of individuals, such as Papo Colo.



Fred Wilson
X, 2005

FRED WILSON: MALCOLM X, MADAME X, AND THE MUSEUM

Dorothea Moerman

Fred Wilson's practice is primarily that of an archivist, intervening into museum collections to question the objectives of the museum itself. With his 1992 installation at the Maryland Historical Society, *Mining the Museum*, Wilson established himself as a groundbreaking contemporary artist who deftly combined curatorial practice and artistic intervention. Using the museum's collection, the institution itself, and history as his medium, Wilson recontextualized the staid conventional institution. Using traditional museum formats/structures, he created striking juxtapositions: ornamental silver goblets and iron slave shackles displayed together under a vitrine (Metalwork 1793-1880) and an arrangement of sophisticated 19th-century armchairs clustered around a worn whipping post (Cabinetmaking 1820-1860).

Wilson visited several Baltimore museums before picking one. He recalls his decision process: "When I went into the Historical Society, I had kind of a visceral response. I felt uncomfortable there. I thought, if I'm having a visceral response, and not really understanding it, I want to explore why."[1] His process was slow and research heavy; he took over a year just exploring the museum's collections and talking to staff, slowly developing a sense of the museum's culture and the region's history. As the connections between stories and objects began to develop, Wilson brought these seemingly disparate narratives together into one space. Deceptively simple, Wilson's work invites the viewer to consider complex possibilities. Maurice Berger, a curator and art historian with a focus in race and photography writes:

> If the historical narrative is itself always a kind of fiction—a story that is at once subjective and constructed—what Wilson does in Cabinet Making and other works is to push the historian's process to the extreme. He attenuates a curatorial history, juxtaposing the expected with the unexpected, the ordinary with the unusual, in order to reveal its prejudices and omissions. Ultimately, it is to the tragic manifestations of the museum's lost history, to the objects long-ignored in its cellars and storerooms, that Wilson's work always returns. Thus all of his extraordinary installations are preeminently allegories of absence and loss—aesthetic meditations in which fragments from the historical past are brought together to reveal difficult truths about the present.[2]

1 Kerr Houston, "How Mining the Museum Changed the Art World," *Bmoreart,* accessed November 5, 2018, http://www.bmoreart.com/2017/05/how-mining-the-museum-changed-the-art-world.html.
2 Maurice Berger, "Viewing the Invisible: Fred Wilson's Allegories of Absence and Loss," *Fred Wilson: Objects*

Fred Wilson
Mining the Museum,
Maryland Historical Society, 2005

and Installations 1979-2000 Exh. cat. (Baltimore, MD: Fine Arts Gallery, University of Maryland, 2001), 10.

Wilson's interest in institutional critique comes from his background in museum work as a guard, curator, and freelance educator. He has a particular interest in the structures and rhythms of museums as institutions: "I had always paid attention to various museum practices: the ways objects were displayed, what curators said about the art and artists in wall labels, the effect of the architecture of museums, the design of exhibitions."[3] According to Berger, "his experience as a museum professional led to a fascination with the way his exhibitions address, inform, and even misinform the public."[4]

Wilson's piece *X*, 2005, is a digital print of what appears to be a photographic negative in which a photograph of Malcolm X is combined with a photograph of the famous John Singer Sargent painting *Madame X*. The dimensions are 21in x 22 inches, almost a perfect square. Malcolm X is sitting, visible from the chest up, with one hand resting on his head. He is wearing glasses, whose frames form a pronounced horizontal line across his face. His head is turned at a three-quarters view, gazing steadily out of the frame. His skin appears a very dark black, with white "shadows" creating a pale haze around the eyes and jaw. Compared to the original photograph, his expression is somewhat more obscured by the inversion process. However, he is still very recognizably Malcolm X and his features are emotive.

Behind his arm is a large ornate lamp. Also in the frame is a standing female figure: Madame X. She is shown from head to toe, yet is only slightly larger in the frame than Malcolm X's torso, implying that she is far in the background, significantly behind him. However, her right hand, which in the original painting is touching a table, appears to be resting on Malcolm X's left shoulder. Viewed on the same plane, she is absurdly tiny. Adding to the complexity, at the bottom of the frame her dress seems to almost sweep in front of Malcolm X. His left shoulder juts out in front of her thigh, but her skirts come forward in an optical illusion, blending into the pale grey of his suit jacket. Madame X's skin is a deep, even black. She appears to be a perfect silhouette, face turned to the right of the frame (in the opposite direction as Malcolm), her oddly shaped nose and chin subdued by the treatment. Her hair is a

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3 Maurice Berger and Fred Wilson, "Collaborations, Museums, and the Politics of Display: A Conversation with Fred Wilson," *Fred Wilson: Objects and Installations 1979-2000* Exh. cat. (Baltimore, MD: Fine Arts Gallery, University of Maryland, 2001), 33.

4 Berger, "Viewing the Invisible," 11.

Marion S. Trikosko
Malcolm X, 1964

bright white, and so is her dress, except for a triangle of dark folds in the fabric around the location of her crotch. Her left arm hangs down, fist grasping at her dress, perhaps lifting the hem slightly. Her hourglass figure, which is striking even in the original painting, is exaggerated further by the harsh contrast.

Wilson does not usually work in two dimensions, but was commissioned by the gallery Exit Art in 2005 for a print portfolio. While the use of two dimensional media is surprising for Wilson, the act of using photography and specifically found/historical photographs makes perfect sense in the context of his practice. It is still the work of an archivist/historian. The original photographs are equivalent to the collection objects he uses in his installations. In fact, they are collection artifacts, albeit of a more ephemeral sort than he usually works with—the Malcolm X photograph is in the collection of the Library of Congress and Sargent's painting is in the collec-

tion of the Metropolitan Museum of Art.

The original photograph of Malcolm X was taken by Marion S. Trikosko, who was active in photographing the civil rights movement.[5] It was taken in 1964 and captures Malcolm X in a contemplative moment waiting for a press conference to start. Trikosko and other photographers of the time were primarily photojournalists; their goal was documentation rather than fine art. In fact, photography was generally not considered an art form in the 1960's. Photography was known for its socially transformative power. Malcolm X was already a celebrated cultural figure and visual reproductions of him did much to mythologize him into an iconic image of blackness (and specifically black masculinity) in America. In contrast, Madame X can be seen as an iconic image of white womanhood. Both individuals were public figures who were politically or culturally scandalous at the time but were later domesticated and commodified. To put it simply, they are famous for what they did, but perhaps even more so for how they look. They adorn t-shirts and posters; there are movies and novels about them, and even lingerie lines. In the anthology *Malcolm X: In Our Own Image*, experimental filmmaker and director of the seminal work *Tongues Untied*, Marlon Riggs, and *Tongues* participant and AIDS activist, Ron Simmons, discuss the commodification of Malcolm X's image, what they call "Malcolm as wallpaper":

> RS: He's been dead for so long, but now he is appearing larger than life, bought and sold as merchandise in department stores and on street corners. The X has become a contemporary crucifix morning someone who was crucified to save us. On the surface, it seems progressive the way today's youth adorn themselves with images of a hero they never knew, a hero we remember so fondly. But I think the price we pay for Malcolm as a commodity is far more than we realize.
>
> MR: As a commodity the complexity of Malcolm has simply been flattened. He's like a statue in a museum, in which if you turn this way you see one

5 Malcolm X waits at Martin Luther King press conference, head-and-shoulder-portrait, Library of Congress, http://www.loc.gov/pictures/item/2003688131/.

> side of him, and if you turn that way you see another side; on each side that you see reflects something that you want to have affirmed in yourself. That which does not please you, or provokes anxiety or discomfort in you, you turn away from it, you ignore. I think that what we are seeing in the flattened images of Malcolm on T-shirts, or even reduced more to simply the X, is the ridding of Malcolm's complexity, of his humanity, so that we can make use of him to affirm what we need in ourselves. But the danger—the grave danger—in that is that what we see over and over again is Malcolm is the defiant warrior, the angry Black man, Malcolm is the quintessential icon of Black rage.[6]

This conversation makes me think about the nature of celebrity, politics, and how the foregrounding of only one image, or as Chimamanda Ngozi Adichie puts it, "the danger of a single story," affects collective consciousness and public memory.

Madame X is a 6 ½ x 3 ½ foot oil painting by John Singer Sargent painted between 1883–84.[7] It is imposing in person, standing larger than the human body. The composition is simple, with a woman, clearly wealthy from her luxurious clothing, twisting coquettishly to her left. The fabric of her dress is the pitch black of a void and her skin glows a luminescent lavender. When it was painted there was a large scandal and the sitter became notorious and retreated from high society. John Singer Sargent sold *Madame X* directly to the Metropolitan Museum in 1916 and today it hangs in a place of prominence in Gallery 771 in the American Wing.

Many critics virulently spoke of the way Sargent painted Madame X's flesh. A reporter from the *New York Times* wrote a scathing review in which they specifically criticized the skin tone, calling "the bluish coloring atrocious."[8] Another editorial comparing the painted skin to "inside-out rabbit skins, greenish grayish corpse-ish, moldy. . .When one stands 20 feet from the painting, it looks like it might be something. . .they call it

6 Ron Simmons and Marlon Riggs, "Sexuality, Television and Death: A Black Gay Dialogue on Malcolm X," *Malcolm X: In Our Own Image* (New York: St Martin's Press, 1992), 148-149.
7 Madame X (Madame Pierre Gautreau), Metropolitan Museum of Art, https://www.metmuseum.org/art/collection/search/12127.
8 David McCullough, *The Greater Journey: Americans in Paris* (New York: Simon & Schuster, 2012), 403.

John Singer Sargent
Madame X, 1883-84

"impressionism," but when one gets closer and gives it three seconds of attention, one realizes that it is only hideousness."[9] Wilson changes the skin to a pure black, giving the figure the appearance of a silhouette. It is interesting to note that the art form of paper cut silhouettes have a deep racial history. Perhaps more directly, this change serves to make her race ambiguous. Someone who is not familiar with the original painting might interpret the figure as a black woman. Unlike the face of Malcolm X, which has subtle tonal variations throughout and a visible expression, there is no indication of facial features.

You're Seeing Less Than Half the Picture explores the role artists have played in helping us understand institutional authority and how choices are made regarding what we see in art museums. Fred Wilson's entire body of work is suited to this show—he challenges dominant narratives by juxtaposing historical objects and images to comment on race, celebrity, gender, and the nature of the historical record.

9 Deborah Davis, *Strapless: John Singer Sargent and the Fall of Madame X* (New York: TarcherPerigee, 2004), 180.

Sarah McEneaney
Daydream, 2001

BECOMING OUR OWN CURATORS: A VISUAL ANALYSIS OF *DAYDREAM*

Amelia Ravitz-Dworkin

Sarah McEneaney's diaristic paintings depict autobiographical content that ranges from the artist bathing, walking her dog, working, paying taxes, and reading mail, to sexual assault and a battle with cancer.[1] These strenuously detailed egg tempera paintings on wood panels appear candid and abstract through the artist's use of plunging perspectives, intense color, and boxy shapes. Featuring overlapping and carefully selected details from McEneaney's life, her paintings are edited, embellished, and fantasized in order to invite the viewer into dramatized and intimate moments rendered from her memories—echoing the feminist outcry that declares the personal is political.[2] Her expressionistic style and incredible attention to detail weave representations of the private sphere, city life, trauma, and friendship through genuine and reimagined landscapes. The environments she presents become iconic, revealing her own internal dialogue and inviting the viewer to create their own meaning.

You're Seeing Less Than Half the Picture was curated in response to a lack of diverse narratives in art museums and to investigate the role artists have played in helping us understand institutional authority. The exhibition features underrepresented artists who use their mediums as a means for both overt and covert social commentary through a range of methods in expressing self-determined identity. *Daydream*, 2001, evokes the idea that we have the power to create our own museums. It is a subtle critique of the art world and envisions ourselves becoming our own curators who surround ourselves with images and narratives that are meaningful to us as individuals. McEneaney is illustrated reclining on her couch joined by two cats and a dog who appear as frequent companions in her work, behind them is a fictitious assemblage of paintings by Frida Kahlo, Alice Neel, Paul Georges, Charles Burchfield, Ben Shahn, Vija Celmins, Florine Stettheimer, Stephan Balkenhol and Horace Pippin.[3] Despite this epic assortment of objects, she depicts herself engaging with the art indirectly. She is simply in proximity to the work, suggesting her own pre-existing relationship to the content being depicted behind her. Her gaze is pointed upwards towards the ceiling, hinting at a sense of ease and familiarity with the art.

1 Thomas Devaney, "Sarah McEneaney at Tibor De Nagy: Everything means something, every inch," *The Art Blog*, Retrieved November 23, 2018, from https://www.theartblog.org/2006/05/sarah-mceneaney-at-tibor-de-nagy-everything-means-something-every-inch/.

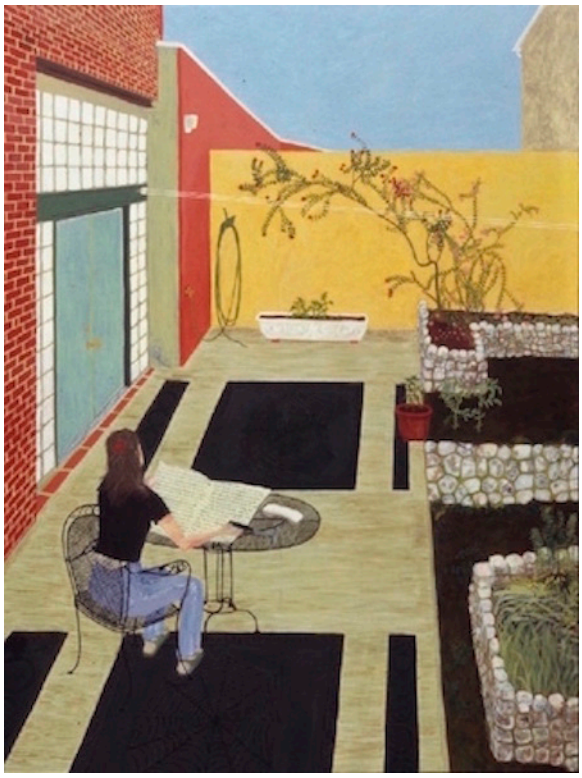
2 Melissa Feldman, *The Life and Times of Sarah McEneaney: Selected Paintings*, exh. cat. (Oakland: Mills College Art Museum, 2008), n.p.

3 Jennifer Samet, "Beer with a Painter: Sarah McEneaney," *Hyperallergic*, Retrieved November 23, 2018, from https://hyperallergic.com/175501/beer-with-a-painter-sarah-mceneaney/.

In placing famous and otherwise unattainable works like these on her own living room wall, *Daydream* presents an alternative way of engaging with images that inspire us. Rather than showing herself and the art in a commodified museum environment, McEneaney includes herself as a main subject who identifies with this work. She has placed the objects in her daydream, a place where she has more independence and choice. McEneaney is communicating that she isn't as interested in the mass experience of a museum, but rather, envisions herself appreciating their quality away from more institutional settings. The flattened perspective of *Daydream* gives us a sense of immediacy, and brings forward the feeling of living on the same plane with these selected pieces. In place of the rarefied experience of seeing an abundance of images in isolation from each other, and from oneself, McEneaney is forming the museum of her dreams. This is one where she doesn't have to leave her own living room to soak in what inspires her most. In revealing her own environment full of fantasy, she affirms her own identity and humanity as an artist who is empowered to rest and take time to find inspiration. This is in contrast to many other self-portraits of hers that show her engaged in an intense process in her art studio.

Many of the works in *You're Seeing Less Than Half the Picture* portray lived experiences of artists by representing different mental states, glimpses of spirituality, and relationships to community in an embodied and personal way. McEneaney's art is in conversation with others in this exhibit such as Faith Ringgold, Yolanda M. Lopez, and Carmen Lomas Garza. Their art renders people of color and women's bodies rooted in their surroundings, conveying fantastical worlds at the intersection of biography and history. Similarly, McEneaney's body of work focuses on recreating scenes from her own life. She often appears in these paintings as a main character or small background figure, a technique she uses to represent her lived experience. In an 2008 interview she establishes, "I like to paint the body, not just any body (anonymous "nude") but my body in context, bathing, aging, changing. Mostly I paint (the figures) by thinking, remembering how it felt."[4] The scenes she paints emphasize physical, temporal and metaphorical places (like on her couch) that reveal meaning in seemingly mundane moments of everyday life, and draw connections between the interior settings of her paintings as representative of her own body and psyche. The forthright and allegorical style of the

4 Feldman, n.p.



Sarah McEneaney
My House, Summer '98, 1999

paintings allow onlookers to witness McEneaney's body in the spaces she chooses, evokes a sense of autonomy that is too often lacking in the lives of marginalized people.

Like *Daydream*, other expressively colored paintings of McEneaney's collapse time and experiences into what might appear to be a single space in time, but are in fact intensely layered from many distinct moments, thoughts, feelings, and experiences. This creates a telescopic feel with all this experience placed into a single frame. As one interviewer put it, her perspective condenses "what might be 380 degrees into 180, but the perspectives are worked out to be accurate and read in a way that makes sense. The eye travels freely up down across and around."[5] The final products of these works become striking records of what McEneaney was going through during the time she created each painting, "[. . .] aiming for her own particular version of accuracy"[6] For instance, *My House, Summer '98*, 1999, was painted over the course of six months

5 Isabelle Ringer, "At Mills, Sarah McEneaney," *Piedmont Post* (July 16, 2008), pp. 17-19.
6 Feldman, n.p.

the year she was raped. In the piece, she sits in her backyard with hammer and telephone in hand, reading a newspaper with the words the rapist had spoken to her. In an interview she reveals other minute details about the painting, “Embedded very softly in the wall are initials of all my friends who helped me. There are also spider webs, which I thought of as modes of protection. I am wearing the clothes I was wearing the day it happened. The painting was a way to reclaim my place . . . I never wanted to leave my house. Friends slept over for two weeks in a row after it happened. I was determined to not be pushed out of my house.”[7] While other works might seem to address less straightforward “feminist” issues, they are crafted from equally personal and anecdotal experience; sharing the fluctuations in her experience through contentious detail. She often juxtaposes nature and cityscapes from the view inside her own studio to document transformations in her Philadelphia neighborhood. In *Every Day*, 2014, each spine on her bookcase represents an artist who had inspired her while she was working on the painting, and

Sarah McEneaney
Every Day, 2014

7 Samet, *Hyperallergic*.

Roosevelt Mineral Bath, 2006, is a record of McEneaney's experience of an eight week stay at a bathhouse and the routine she was in at the time. Ultimately the diary-like art, moments, and scenes are as carefully chosen by McEneaney as are her formal decisions of composition, line, and color.

Sarah McEneaney
Roosevelt Mineral Bath, 2006

Ruth Bernhard
In the Box—Horizontal, 1962

RUTH BERNHARD: EXPLORATIONS OF BEAUTY AND FORM

Cassidy Schmitt

The canon of art history has remained linear and nearly unchallenged since its creation: famous works of art roll off the tips of tongues just as quickly as dollar amounts rise and buyers scramble to get their hands on artists who are considered geniuses. But for every Picasso, every Renaissance old master, every art world-renowned artist whose fame is everlasting and unquestioned, there is an inexhaustible number of artists whose names and works have been discarded, whose accomplishments have been overlooked in the face of the geniuses of the art canon. The fight for representation and recognition has been ongoing throughout history, within the art world and outside it. Artists who do not fit into the patriarchal mold of the white male artistic genius are far too often overlooked and their work deemed unworthy of attention when there are so many mainstream and famous artists who can and do fill the space instead. These artists must fight for the recognition, attention, and acceptance that have been so graciously provided to the "artistic geniuses" of the (white heterosexual male) art world for centuries. In a time where political tensions are high, and artists' voices are needed more than ever to speak for the people and for those whose voices have been silenced, this trend of tokenism in a still white patriarchal art world must end.

You're Only Seeing Half the Picture works to shed light on the hypocritical nature of token diversity, and provide an example for what a truly and purposely diverse curated show of artwork can look like. There is a nearly endless supply of unseen art by underrepresented groups of artists just waiting for the chance to demonstrate that museums are not just a space for the artistic genius of the white man. By exhibiting a group of selected works that purposely excludes those who have been the excluders, and highlighting artists and subjects which are often pushed to the side and deemed unnecessary in the face of the historical art canon, we hope to provide an example of how diversity can be handled, and invite viewers to explore the benefits of what an exhibition like this can provide to people of all identities and backgrounds.

One of the many deficits in representation in the art world is that of queer artists and subjects.[1] Within this exhibition, there are several queer artists that have been brought to light within the contexts of critiquing token diversity, among them is Ruth Bernhard, a German-American photographer. Bernhard's body of work explores the ways in which the human form,

1 I will be using the term "queer" throughout this paper as an umbrella term for the commonly used acronym LGBTQIAP+. While there still remains some controversy over the use of this term as a word of description and empowerment for the queer community, I will be using it regardless. No word that has been used to describe us and our community has ever been free from derogatory roots, as as a person who uses the term queer to define myself as a way to continually reclaim it from its origin as a slur, I feel that it is used appropriately in this paper.

nature, and simplistic shapes and planes can be brought into conversation with one another using the effects of photography. By playing with light and composition, Bernhard creates minimalistic works which frame the body in context with the natural world and man-made objects. Many of her figural works appear almost as landscapes or still lives even when the only subject matter is, in reality, the human form. By lighting her images in such a unique way, she adds intense contrast to the highlights and deep shadows of the figure, while

Ruth Bernhard
Triangles, 1949

still presenting an eerily smooth and often sensuous view of her models.

Bernhard was introduced to photography as an artistic medium when she met Edward Weston in Santa Monica in 1935. Until then, she had been working in New York where her father lived as a design and commercial photographer. When first viewing Weston's work, she later noted that it was "indisputable evidence of what I had thought possible—an intensely vital artist whose medium was photography."[2] Once the idea that photography could be used by a major mainstream artist as a medium was presented to her, Bernhard began implementing her intuitive vision into her photographs, using models, objects, and "saying yes to everything" as she created her practice out of the commercial world she was already a part of.[3] Using her intuition when directing models and arranging objects, Bernhard's finished products have a very sculptural essence, often mimicking the conventions of idealized beauty and high contrast areas that old master sculptors would strive to capture.

Bernhard's photograph *In the Box—Horizontal*, featured in this exhibition, is one of these highly intuitive and sculptural pieces. In an interview with reporter Euan Kerr and Bernhard on Minnesota Public Radio in 2002, curator Ted Hartwell remarks on how this photograph, one of her most famous and influential, came to fruition:

> Her most famous image came in 1964, again through serendipity. She had just got some new equipment, and had put the box out with the trash. Ted Hartwell says it was only when her model for the day arrived that Bernhard had an idea.
> "So the box came up into the studio and she said, 'get in the box here now.'"
> Hartwell traces the shape of the box with his finger. "And so that's what it is; it's the Omega D-2 enlarger came in that carton and it just happens that she fits in there perfectly. And there is such elegance and repose. I mean it's like a piece of Rodin sculpture."[4]

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2 "Ruth Bernhard," *Revolvy,* accessed November 1, 2018. https://www.revolvy.com/page/Ruth-Bernhard.

3 Euan Kerr, "Ruth Bernhard: My Life Gave Me Presents," *Minnesota Public Radio*, September 3, 2002.

4 Ibid.

The work itself is a long horizontal image of Bernhard's model lying on her back, with her body twisting as if nearly spilling out of the box housing her. The nude model wears nothing but a simple headband, circling her head as if it is a halo encircling a divine figure in a Renaissance painting. The angled twist of her body reads not as contortion, but as a languid and graceful stretch, fitting her perfectly into the box while also highlighting her lean build and soft curves. The strong catch of light across the tops of her limbs which are exposed beyond the edge of the box add to the sculptural quality of the photograph. The sleek black and white of the image is reminiscent of the technique of *grisaille* used by many painters throughout history to emulate sculpture in a painting; here, Bernhard achieves the same effect in her photograph, the figure blending into the box which holds her as if she has been carved out of its surface.[5]

The delicate beauty of the woman's soft features, with her closed eyes and exposed body, is also very reminiscent of Italian Renaissance paintings and sculptures of the female form. However, Bernhard uses this sensuous display of the female nude not for the purpose of the male gaze or as an example of the beautifully divine, but as a formal exploration of the body as a form in and of itself. Bernhard's main concern throughout her practice has consistently been the relationships between forms, and the qualities of photography as a medium that allow her to present her arrangement of shapes in a way that adds to their natural beauties and puts them in conversation with one another. Though her primary subject matter is the nude figure, the sensuality of her images is a secondary result of her intentional play with light and form—"I was always interested in the shapes. The sexy part never occurred to me."[6]

This distinction between Bernhard's intentions behind her nudes is particularly important when viewers are aware that Bernhard is a queer woman. Bernhard was considered in her time to be one of the best among the contemporary photographers, and was named the greatest photographer of the nude by Ansel Adams—yet her importance and influ-

5 The technique of *grisaille*, whihc translates loosely to "gray scale," has been used for centuries by painters in their attempt to create convincingly illusionistic images on the walls of churches, and elsewhere. This technique is used significantly in frescos from the Renaissance to paint sculptures into the walls of prominent buildings, which was much cheaper than paying for actual scumptlres to be carved and set into the walls and ceiling.
6 Kerr.

ence on photography and the art world as a whole has gone unnoticed and unrecognized in the present day.[7] When her name is brought up, it is often in relation to the "greats" of the 20th century, such as Adams, who she worked alongside, rather than to remark on her own inherent greatness and the power of her work. This phenomenon has been the affliction of women artists since they began to even be recognized at all; the Surrealists Kay Sage and Dorothea Tanning are often only considered as the wives and lovers of the male artists who dominate the canon of their movement; Artemisia Gentileschi, now known as one of the greatest women artists of the Renaissance, was unheard of for so long because all of her work had been automatically attributed to her artist father. Historically, when women artists were deemed necessary to be mentioned at all, they are used as footnotes tacked onto the men in their lives who are considered the true artistic geniuses, the ones who are automatically worthy of recognition for their talents and influence simply because they can be placed under the easy category of "great men." When race, sexuality, ability, class, etc., are brought into question on top of gender, the recognition of artists goes even more unnoticed and considered unnecessary in the face of the existing patriarchal art canon.

Bernhard was open about her sexuality for the majority of her career: she was involved in the lesbian art scene of New York in the late twenties, and wrote about her "bisexual escapades" and her first realizations about her attraction to women in her memoir.[8] One of her most famous and influential works titled *Two Forms* frames the nude torsos of an interracial lesbian couple in a loving embrace, with one hand wrapped around the back of the other woman and their other arms reaching upwards out of the frame, as if stretching to entwine fingers with one another out of sight.[9] What is the difference between Bernhard's depiction of queerness and her use of the female nude as her main subject, and previous art world canon which depicts the female nude by a heterosexual man? Does her queerness group her into the same category of exploitation of the female body in her art that is often used as a subject for display and passive presentation by the artist? In short, no, it does not. Though many of her works showcase

7 Ibid.
8 "Ruth Bernhard," *Revolvy.*
9 "Ruth Bernhard," *Artnet,* accessed November 2, 2018. http://www.artnet.com/artists/ruth-benhard/3.

Ruth Bernhard
Two Forms, 1963

the female body in a similarly passive pose, and seemingly unaware of the viewers who look upon her, as is the case with the model's closed eyes in *In the Box—Horizontal,* Bernhard is not adhering to the conventions of voyeuristic display which colors much of the male representations of the female nude.

By focusing on the presentation of forms, whether they are bodily, natural, or man-made, Bernhard replaces the sexual content that could be read into her work with formal

artistic exploration. Her process of intuitive arrangement of objects and models, and her dialogue with the people she photographs throughout the shoot, create a new way of viewing and displaying the female nude that is not exploitative, but explorative. Enhancing and highlighting the natural beauty of all her subjects allows them to explore the abilities of their bodies to become more than just a body: the camera can capture them in a way that presents them as a whole person with agency and emotion (*In the Box—Horizontal, Two Forms*), or as an extension of a natural landscape or graceful arrangement of objects (*Triangles)*.

Ruth Bernhard's photographs were considered some of the best and most influential of her time, and she deserves to be recognized today among the many well-known names of the American photography movements of the 20th century. By showcasing her work as important and skilled in its own right, not as an extension or afterthought of the work by Adams or Weston, Bernhard can hopefully shake the unfair negligence that history has shown her and be recognized once again as the influential queer woman artist that she is. With work that features explicitly queer relationships and explores the possibilities of the female body to be both beautiful and autonomous at once, rather than a subject of display for the male gaze, Bernhard needs to be brought back into the light of the contemporary world now more than ever. In a time where women's bodies are under attack and the rights of queer people to simply exist and survive are under threat, having an artist to turn to that sets an example of what beauty and power can look like provides us with a much needed role model from the past.

SURREALIST INFLUENCES IN THE *EYE OF THE BEHOLDER*

Golnaz Shariatzadeh

You're Seeing Less Than Half the Picture encompasses various works, primarily by women artists. In most of the pieces, women are depicted in ways that dismantle or critique rigid hierarchical representations common to the art world. The theme of institutional critique is most evident in the Guerrilla Girls' poster *You're Seeing Less Than Half the Picture.* The Guerrilla Girls created work that was a response to the discrimination and the exclusion of women in the art world. Although women had an active role in the art world in the 1970s and 1980s, few works by women artists were typically shown in museum exhibitions. However, the number of nude images of women in exhibitions and galleries around the world is innumerable. Male artists have long exploited the female body to gain profit. In the past twenty years, more work by women artists has been included in museums as the result of protests and the changes in curatorial outlook and active institutional critiques. In response to the embedded discrimination inherent in art institutions, artists have used different methods to creatively critique these institutions. This exhibition showcases works that give voice to this inherent hierarchy.

To be able to understand the asymmetrical division of the art world, it is not only necessary to look back into history but also to examine works of art that have resisted the hierarchy. This exhibition presents a diverse variety of works that empower the feminine voice as well as challenge power dynamics. *Eye Of The Beholder* is a lithograph by Elizabeth Ginno Winkler. She was an artist based in Berkeley, California who attended Mills College, where she majored in art and drama. Her works were shown at the Fine Art Museum of San Francisco, Chicago Art Institute, and the Boston Print Making Company.[1]

Eye Of The Beholder is quite an anomaly in her work. Her works usually depict nature, flowers, and butterflies. This work is especially interesting since it is very similar to the practices of Surrealist artists that were happening around the same time (1917-1930). To analyze the political aspect of the work, I found it important to look at its similarity to Surrealist works that are also extremely political.

Irrational scenes beyond human comprehension, dreamy landscapes, and the expression of the unconscious are among the many characteristic themes of Surrealism. Surrealists were radical artists who rejected authority and religion. It was a reactionary movement against the slaughters of World War I. If we look at Ginno Winkler's work through the political lens of its time, its connection to the Surrealists becomes evident.

A "beholder" is a person who sees or observes someone or something. In this print,

1 Elena Huerta Muzquiz, *Revolucionarios,* Annex Galleries Fine Prints. http://www.annexgalleries.com/artists/biography/813/ginno/elizabeth.

a female's head with a large central eye has risen from a dreamy blue background where it seems to be floating. Her hands seem to be detached from her body. The choice of colors is very similar to the works of Surrealists. For instance, the color blue was mostly used because of its dreamy connotations and was especially used in the background to convey a dreamlike sense.

This fictional figure is looking directly looking at the viewer which is a radical shift in the depiction of women in works of art. She is not a typical representation of a woman—she has a magical aura and one could argue that she has the power to hypnotize the viewer with her gaze. This powerful type of representation has rarely been attributed to women in the art world. Instead, women have often been objectified to be consumed.

This extreme form of representation is often attributed to Surrealists to either critique or dismantle common beliefs. However, Ginno Winkler uses the same tools of representation as Surrealist artists but resists their typical representations of women. That itself serves as a critique in Ginno Winkler's piece. It was quite common for women to be depicted as mad or as a male artist's muse in Surrealist works of art. Male artists needed women to play out their fantasy and fetishistic roles assigned to them by the male artists. As Katherine Conley states in her book *Automatic Women, The Representation of Women in Surrealism*: "the founding fathers of the movement saw woman as the embodiment of beauty, danger, mystery, the intuitive, the irrational, and the mad."[2] In that sense, Ginno Winkler's woman is not the same woman as the Surrealists would depict—instead, she is mysterious and powerful. Focusing on an exemplary representation of the Automatic Woman—the Virgin Mary—in Surrealist artists André Breton and Paul Éluard's "automatic" text, *L'Immaculée Conception* (1930), Conley argues that, "while the Virgin is clearly a generative and subversive symbol for the authors (who believed that "the marvelous was gendered feminine"), she is also pure abstraction, lacking any sort of subjectivity. The Virgin has been appropriated to the extent that her experience is not any more related to the experience of the Virgin."[3] This appropriation of feminine experiences was common in the Surrealist world. However, this takes an interesting turn when the femi-

2 Katherine Conley. *Automatic Women: The Representation of Women in Surrealism (*Lincoln: University of Nebraska Press, 2008), 499.
3 Ibid.

Page 52:
Elizabeth Ginno Winkler
Eye of the Beholder,
mid 20th Century

Elizabeth Ginno Winkler
Fermenting Thoughts,
mid 20th Century

nine is depicted by a female artist using tools of Surrealism. She liberates the woman from her assigned roles and gives a realistic view of feminine experience.

The conflation of femininity and irrational is present in Ginno Winkler's work. The interest of giving power to the feminine through deconstructing the normative representation is evident. In Gino Winkler's *Eye Of The Beholder*, the subject is fully aware of the gaze of the viewer and fully aware of her gaze at the viewer. Through technical manipulation of the image, she beautifully draws a powerful subject who has agency over her body. The proportion of the eye compared to the face and the rest of the body, gives her a complete control over her identity.

One might argue that Ginno Winkler has brilliantly used the tools of the Surrealists only to subvert and critique them.

The subject is neither mad nor a muse, but rather, she is the one who observes us reflecting our own madness on her. The similarity between Ginno Winkler's practice and Surrealism is not limited to *Eye Of The Beholder.* Her other works like *Halloween* or *Balance* also have a dimension of Surrealism in them. *Balance* is especially similar to the work of Merlyn Oliver Evans' *The Conquest Of Time.* The image is black and white and the shapes appear to be floating on a stream of waves. The abstract curves are similar to those typically made by Gustav Klimt or Joan Miro, other Surrealist artists. Ginno Winkler's work *Fermenting Thoughts*, which is also included in the exhibition, portrays a woman whose face looks restless and frustrated. With her unruly hair, she is staring somewhere in the distance. This work might be closer to the Surrealists' depictions of women because of its sense of a tortured soul or madness. Unlike the serious portrait of *Fermenting Thoughts*, *Eye Of The Beholder* is a playful and magical portrait.

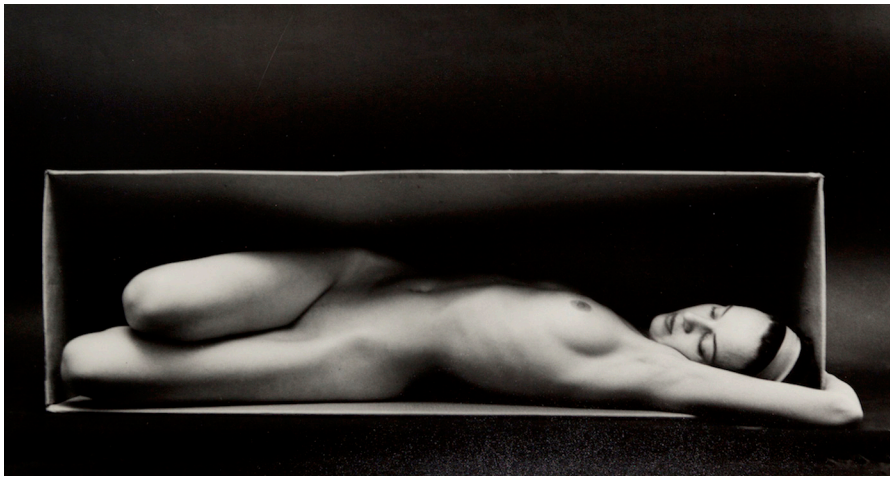
Another interesting aspect of this work that makes it even more political is the exclusion of the body. Compared to Ruth Bernhard's photograph, *In the Box—Horizontal,* in which the artist critiques the objectification of women by using the same form of representation used by male artists—a nude depiction—Ginno Winkler critiques this by drawing the figure in an unreal, abstracted manner. She purposefully excludes the body and directs the viewer's attention to the figure's head. Reducing the women's subjectivity to merely a body is what male artists have been doing for many years. By objectifying the body, male artists have reduced women to their body parts as if they were deprived of their mind and agency. While Ginno Winkler is pointing to that objectification, she subverts it by excluding the body and putting all the focus on the head, the mind. What connects this work to the rest of the exhibition is its radical subversive attitude.

As the Guerrilla Girls ask in their poster, "Do women have to be naked to get into the Met. Museum?", Elizabeth Ginno Winkler shows one alternative way of representing women by using a specific mode of representation which has often appropriated feminine experience.

Top:
Elizabeth Ginno Winkler
Balance, ca. 1950

Bottom:
Merlyn Oliver Evans
The Conquest of Time, 1934

Ruth Bernhard
In the Box—Horizontal, 1962



Judy Chicago
Red Flag, 1971

WORKS IN THE EXHIBITION

Ruth Bernhard is a queer artist interested in the relationships between the body and objects. When the two are brought into conversation with one another, how does this relationship change? Think about the compositional choices that Bernhard has made to create this final image. Bernhard's exploration of form gives this photograph a very sculptural appearance, as if instead of photographing a living model she has captured a sculpture of a woman carved from the structure of the box itself. Her use of light in this image creates the same effect of contrast between the highlights and the deep shadows on the body which sculptors from the Renaissance sought to achieve in deeply carved marble.

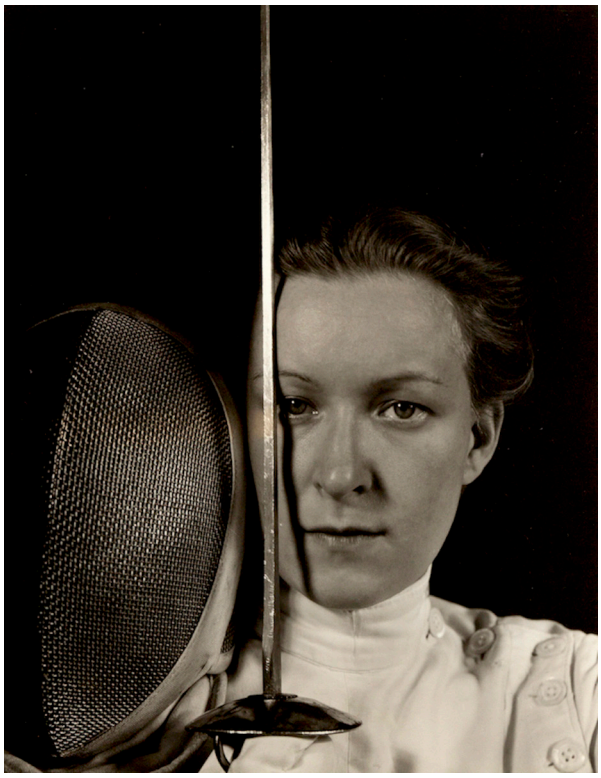
Because of Bernhard's intentional play with light and composition, this piece focuses on the formal and planar qualities of the body, rather than aligning with the usual presentations of the female nude, which have historically been displayed for the purpose of the male gaze. Instead of showing off this woman's body, Bernhard uses her model to explore these relationships between body and object, highlighting her natural beauty through exploration, not exploitation.

CASSIDY SCHMITT

Red Flag poses an unwavering stance, a confrontational inquisition. Judy Chicago's work is centered around demanding space for women in the art world. Notoriously iconic for her contributions to the feminist art movement of the 1970s, *Red Flag* is an excellent summation of her early feminist work in which she experimented with ways to integrate her formally abstract style with a new-found determination to openly express her experiences as a woman. Further, creating an image that depicts a variation of the female nude posed by a woman artist questions the historic nature of the nude in art institutions (see the Guerrilla Girls poster *Do Women Have to be Naked to get into the Met. Museum?*). The ultimate goal of the work is multifaceted but most important is the reclamation of personal empowerment, a dismantling of what is deemed appropriate or obscene, and the illumination of the connections between the personal and the private. Intentionally inflammatory, *Red Flag* implores us to question our reactions and our place in this system of silence and oppression around women's bodies.

CHLOE CHAMPION

Imogen Cunningham
Helene Mayer, 1935



Elizabeth Ginno Winkler
Eye of the Beholder,
mid 20th Century

This photograph captures the fortunate crossover of two very talented women during their time at Mills College. The woman in the photo is Helene Mayer, a German Jewish world-class fencer who was one of two Jewish athletes invited to compete in the 1936 Summer Olympics in Berlin. Mayer happened to be living in the Bay Area, teaching German at Mills College, when the invitation to participate arrived. While Mayer did end up competing for the German team, winning the silver medal, people have long speculated as to her reasons for choosing to seemingly aligned herself with the Nazi regime. To add to this confusion, Mayer herself gave the Nazi salute atop the podium after receiving her medal. Later in her career, Mayer claimed that her dutiful participation during the event was due to the fact that her family was, at the time, imprisoned in Nazi concentration camps (two of Mayer's brothers were liberated after World War II).

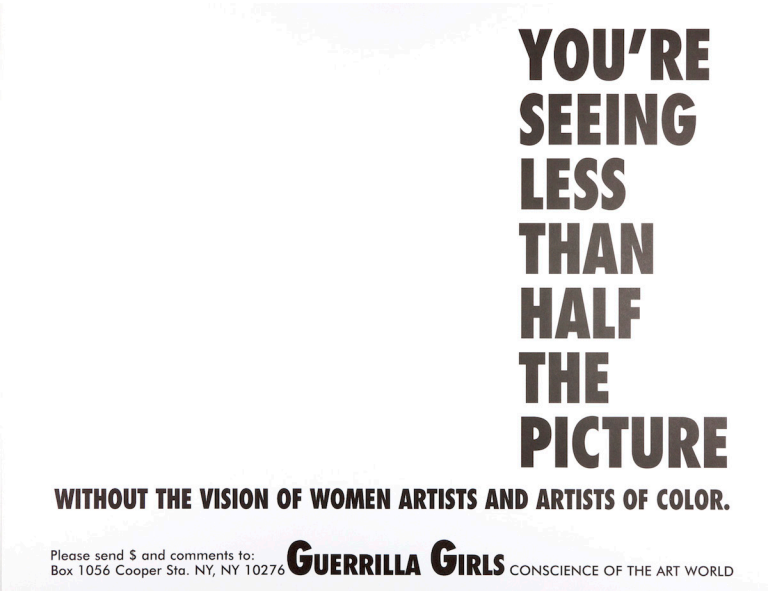
The image hints at the elusive intrigue surrounding Mayer, while highlighting the strength and determination necessary for Mayer to put herself in and pull herself through what must have been a painful personal choice. The directness of Mayer's gaze is reinforced by the glint of light illuminating the threateningly straight and supposedly deadly edge of the blade she holds in front of her. Cunningham's close cropping of Mayer's face within the frame is a shift from portraits of women at that time. The photographer embraces Mayer's severity and determination, using formal techniques, such as lighting and composition, to amplify the undeniable strength of Mayer's character.

WALKER GUINNEE

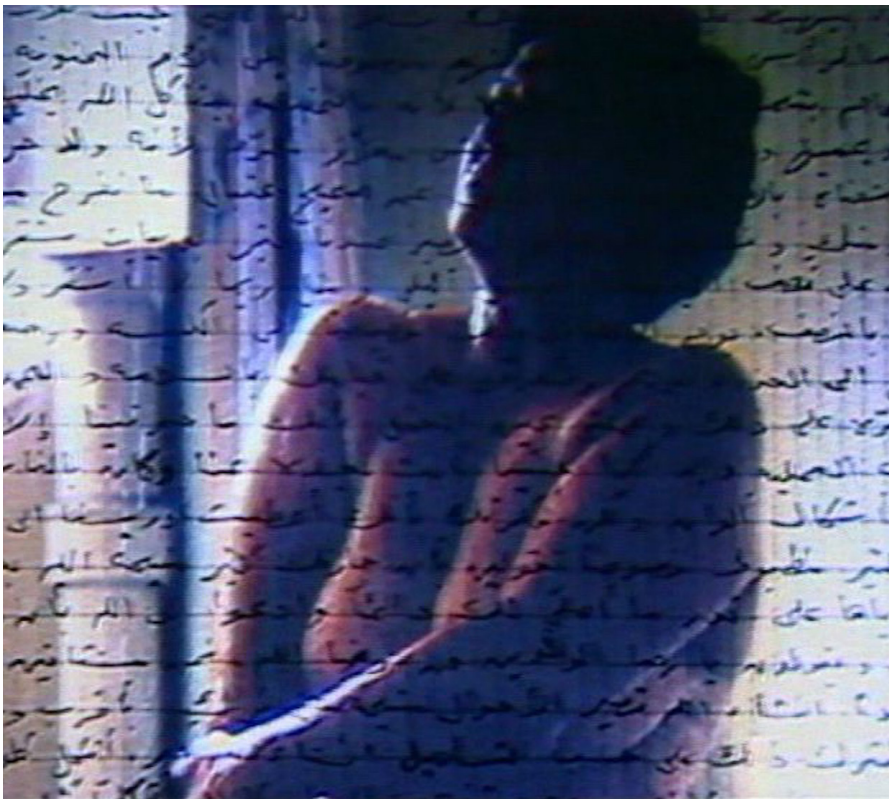
Elizabeth Ginno Winkler was a Berkeley-based artist, who attended Mills College where she majored in art and drama. This work is a Surrealist inspired depiction of a woman with one eye floating in a dreamy landscape. The subject's direct gaze at the viewer makes this piece a great example of a powerful representation of a woman. Through the use of Surrealist's tools, the fantastical background and the fictitious subject, Elizabeth Ginno Winkler has subverted the common depiction of women as either muse or mad.

GOLNAZ SHARIATZADEH

Guerrilla Girls
You're Seeing Less Than Half The Picture…, 1989



Mona Hatoum
Still from *Measures of Distance,* 1988



The Guerrilla Girls are a collective of feminist artists and activists that first rattled the art world in 1985, by plastering New York City with street posters calling out museums for the discriminatory practices reflected on their gallery walls. Members of the collective wear gorilla masks in public to maintain anonymity and bring focus to issues rather than their own individual identities. When being interviewed they generally use pseudonyms of dead female artists. Their art exposes corrupt authority figures and institutions in museums using facts, humor and eye-catching visuals. They have done hundreds of projects (posters, actions, books, videos, stickers) all over the world, including direct interventions at museums and gallery spaces such as the 2015 projection on the façade of the Whitney Museum bringing attention to income inequality.

You're Seeing Less Than Half the Picture uses a bold black text to frame a glaring white space, mirroring the need for diverse narratives in cultural institutions. This exhibition examines the choices of what we see in art museums and the consequences of erasure and a lack of representation. Inspired by the Guerrilla Girls, our show invites you to contemplate how we can include more complex dialogues with women and artists of color. How can we best respond to a tradition wherein a small number of artists and curators preserve a history of wealth and power?

AMELIA RAVITZ-DWORKIN

Measures of Distances encompasses Hatoum's masterful convergence of intimate moments with public, political narratives through a variety of media, including video, photography, and text. When she was 23 years old, Hatoum traveled to London from her home in Beirut for what she'd anticipated being a relatively short visit; unfortunately, the trip turned into a painful exile as the Lebanon War reached the city of Beirut, making it impossible for Hatoum to return. During this period of geographic severance, Hatoum and her mother, whose intimate relationship is displayed in this piece, communicated solely through letters. These letters, which enter the piece as the text overlaid on the images, are simultaneously read aloud by Hatoum herself. The presence of the artist's voice, speaking the words written by her mother for her, make this piece touchingly personal. In this piece, Hatoum carves a space not only for herself, but for her mother, and all mothers and families who have been impacted by war and separation. Hatoum succeeds in personalizing the political, which itself is an act of courageous revolution.

WALKER GUINNEE

Yolanda M. Lopez
Women's Work Is Never Done,
1995

Sarah McEneaney
Daydream, 2001

Growing up in San Diego, ten minutes from the Mexican/U.S. international border amid a family with a cast of characters suitable for any Gregory Nava script, my family spoke English and Mexico City Spanish in equal measure…
—Yolanda Lopez, 2008

Yolanda Lopez's proximity to the border influenced not only her personal and cultural life, but her creative practice as well. Lopez engaged in a variety of artistic disciplines, working in a political realm to create dynamic and influential work. Her series entitled *Women's Work Is Never Done* looks at minorities, in particular Latinx women, and demonstrates the value of their existence. Her bold use of colors and the grainy quality of the image gives the work a sense of immediacy. The subject matter of women holding signs and engaged in agricultural work is paired with text that creates a powerful image of Latinx women engaged with political topics.

JULIANNA P. LOPEZ

Sarah McEneaney focuses on interpretations of the daily world in which she lives, depicting her own unique twists of the interiors of her home and neighborhood She calls these scenes "autobiographical," but also "heavily edited, embellished, and fantasized." *Daydream* presents her vision of the interior space of her home and studio, with the back wall full of the works of her favorite major artists, such as Frida Kahlo. McEneaney often uses the work of artists she admires and draws inspiration from in her work, adding their work to her walls or their names onto the books that sit visibly on her shelves. In *Daydream*, her inclusion of other artists' pieces hanging above her sleeping self portrait on the couch speaks to the subconscious inspirations of the artist; while she sleeps in her house-studio with her pets beside her, McEneaney is drawing influence and ideas from the artists she admires most as they watch over her.

CASSIDY SCHMITT

Sarah McEneaney, a Philadelphia based artist, painter, and community activist depicts herself reclining in her home joined by her two cats and dog who appear as frequent companions in her work. Behind them is a imagined collection of art by Frida Kahlo, Alice Neel, Paul Georges, Charles Burchfield, Ben Shahn, Vija Celmins, Florine Stettheimer, Stephan Balkenhol and Horace Pippin. Despite this epic assortment of objects, her gaze is pointed upwards towards the ceiling, hinting at a sense of ease and familiarity with the art. This piece evokes an idea that we have the power to create our own museums. It's a subtle critique of the art world and envisions ourselves becoming curators who surround ourselves with images and narratives that are meaningful to us as individuals.

By placing famous and otherwise unattainable works like these on her own living room wall, *Daydream* presents an alternative way of engaging with the images that inspire us. Rather than showing herself and the art in a commodified museum environment, McEneaney has placed the objects in her daydream, in a place where she has more autonomy. She includes herself as the main subject identifying with the art to communicate that she isn't as interested in the mass experience of a museum, but rather sees herself appreciating art away from the institutional setting of the museum. The flattened perspective of *Daydream* gives us a sense of immediacy, and places the feeling of living on the same plane with these selected pieces. In place of the rarefied experience of seeing an abundance of images in isolation from each other, and from oneself, McEneaney is forming a museum of her dreams.

AMELIA RAVITZ-DWORKIN

Bonnie O'Connell
The Anti-Warhol Museum: Proposals for the socially responsible disposal of Warholia, 1993

Faith Ringgold
Jo Baker's Birthday, 1995

This book, created by Bonnie O'Connell, utilizes a concertina (or accordion) structure with forward projecting pop ups. It is cleverly designed to be displayed circularly, creating an internal architectural space that resembles gallery rooms in a museum. The text directly calls for the art world to take immediate action on social issues by purging Warhol works from collections and using the proceeds to enact social change. Displaying this piece is especially relevant considering the recently opened Warhol retrospective at the Whitney Museum in New York. Warhol has been criticized before for the consumerism celebrated in his work and the exorbitant prices of his pieces.

Book art is a unique medium for expressing narratives and complex concepts. Compared to other mediums like photography or painting, books can relay a greater amount of information through elements such as content, colophon, structure, and material. In this book, the text plays an essential role in conveying information. Consider how the text interplays with imagery and structure.

DOROTHEA MOERMAN

Jo Baker's Birthday is a part of a larger collection by Faith Ringgold, *The French Collection*, a series which touches on the truths and mythologies of modernism. Through reinventive storytelling, Ringgold weaves a narrative in which the protagonist Willa Marie Simone explores 1920s Paris. Ringgold is an excellent creator of fictional characters and impossible encounters, enveloping the viewer in an immersive, fantastic world that entails a mix of reality with the improbable. In this work, she specifically references the work of French modernist painter Henri Matisse. The main focus of this work is to reshape the past to redress the absence of people of color in art history, and to exemplify that viewers are capable of embracing not only elitist, museum-sanctioned "high art" but also "people's art" that knows no class boundaries or social distinctions. By illuminating the inherent racism, sexism, and classism in the art world through this fictional narrative Ringgold brings to light the true genesis of French modernism, which is based in inherent female subjectivity and the exploitation of black bodies. Ringgold reveals the incredible capacity of the storyteller to control the language, images, and structure of a narrative. Thus leading the viewer to question what we accept as a given and why.

CHLOE CHAMPION

Lorna Simpson
III (Wish #1, Wish #2, Wish #3),
1994

Shi Tou
Together, 2002

III *is Lorna Simpson's mediation on wishing.*
—Thelma Golden, Director and Chief Curator of The Studio Museum in Harlem

Lorna Simpson is a Black American photographer and multimedia artist. Working with fragments of identity, including race and gender, Simpson challenges mainstream views of such concepts. Simpson often works with the body and fragments of the body, whether she is working in photography or other mediums. *III* can be read as an iteration of this fragmentation. As a spiritual, mental, and emotional act, wishing can be a way of dealing with the challenges and opportunities of being a Black woman. The three materials the wishbones are made of – rubber, ceramic, and bronze – each provide a different possibility and potential for a wish.

In 1994, art collector Peter Norton issued this limited edition multiple by Simpson. The piece contains three wishbones, each made of either bronze, rubber, or ceramic displayed in a die-cut, lithographed felt bed that slides into a wooden box. The wishbone is a key symbol throughout Simpson's body of work.

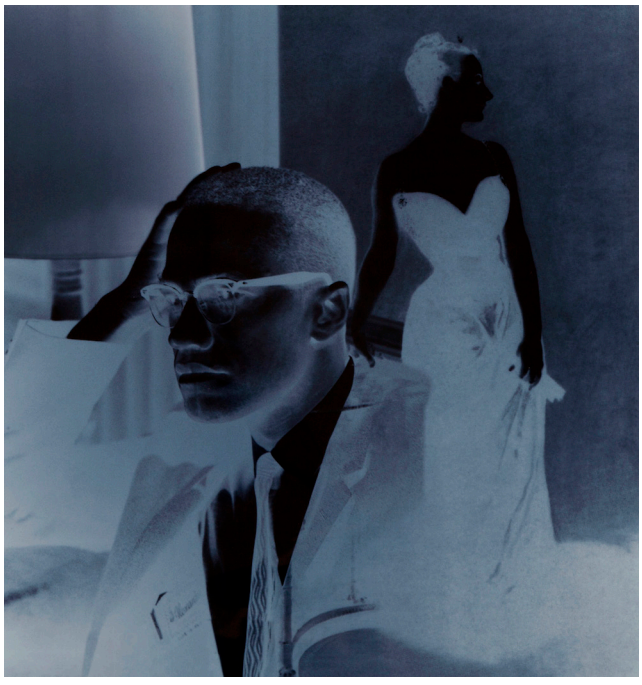
ANDREA ORTIZ GALDAMEZ

Shi Tou is a lesbian artist and activist. She was the first lesbian to come out and discuss same-sex relationships on national television in China. She organized and hosted the first Chinese Lesbian and Gay Conference and the first mainland Chinese Convention of Lesbians, both events held in Beijing in 1998, less than a year after homosexuality was legally decriminalized in China 1997. Chinese cultural elements are just as important as queer iconography in Tou's work, where she merges these two aspects of her identity to create images that emphasize the queer community in China. Tou references and parodies the depiction of Chinese women in China, and in *Together*, she creates a Chinese lesbian legacy referencing typical representations of non-LGBT Chinese women in a celebratory manner.

ANDREA ORTIZ GALDAMEZ

Carrie Mae Weems
Spirit Catcher, 1995

Fred Wilson
X, 2005



Carrie Mae Weems is a Black American artist who works in a variety of media, including fabric, text, audio, installation video, but is best known for her works in photography. She has expressed that the main point in her art is not the Black experience but a complex human experience and social inclusion.

Spirit catchers originated from Native American tribes and were objects believed to protect people in the tribe. They are often made of a web, feathers, and beads. It is believed that their web catches the bad dreams and the feathers bring good will. In Weems' *Spirit Catcher,* this supernatural object is alluded to through the image of ordinary mattress springs discarded in a forest.

GOLNAZ SHARIATZADEH

I get everything that satisfies my soul from bringing together objects that are in the world, manipulating them, working with spatial arrangements, and having things presented in the way I want to see them.
—Fred Wilson

Wilson's work questions and examines art institutions though installations that discover new and innovative ways of constructing meaning. Interested in the relationships between cultural institutions, historical truths, and artistic value, Wilson forces the viewer to question inherent biases. His installations are political and come from a place of institutional critique as well as from his own experiences as a Black artist examining the African diaspora. This print depicts Malcolm X and John Singer Sargent's painting of Madame X. Both individuals were strong cultural influencers during their time, and by pairing them, Wilson creates a narrative about race and how iconic individuals influence social perspectives.

JULIANNA P. LOPEZ

What Wilson does . . . is to push the historian's process to the extreme. He attenuates a curatorial history, juxtaposing the expected with the unexpected, the ordinary with the unusual, in order to reveal its prejudices and omissions. Ultimately, it is to the tragic manifestations of the museum's lost history, to the objects long-ignored in its cellars and storerooms, that Wilson's work always returns.
—Maurice Berger, curator and art historian

Fred Wilson's practice is primarily that of an archivist, intervening into museum collections to question the objectives of the museum itself. Most of his work are installations curated from historical archives, with occasional sculptural works/installations that he fabricates. Wilson does not usually work in two dimensions, but was commissioned by the gallery Exit Art in 2005 to create this work for a print portfolio. While the use of two dimensional media is surprising for Wilson, the act of using photography and specifically found/historical photographs makes perfect sense in the context of his practice. It is still the work of an archivist/historian. The original photographs are equivalent to the collection objects he uses in his installations. In fact, they are still collection artifacts, albeit of a different sort-- the Malcolm X photograph is in the collection of the Library of Congress and John Singer Sargent's painting of Madame X is in the collection of the Metropolitan Museum of Art.

DOROTHEA MOERMAN

EXHIBITION CHECKLIST

All works in the exhibition are from the collection of Mills College Art Museum unless otherwise noted.

Ruth Bernhard
(Germany, 1905–2006, United States)
In the Box-Horizontal, 1962
Gelatin silver print
Museum Purchase, Susan L. Mills Fund, 1976.1

Judy Chicago
(Born in United States, 1939)
Red Flag, 1971
Photolithograph on paper
Gift of Linda Unrad Gore, 2014.4

Papo Colo
(Born in Puerto Rico, 1946)
America America from the Exit Art print portfolio, *America, America*, 2009
10 color screen print on coventry rag 320 gsm paper
Gift of Exit Art c/o John Koegel, The Koegel Group LLP, 2012.13.4.g

Imogen Cunningham
(United States, 1883 – 1976)
Helene Mayer, 1935
Gelatin silver print
Museum Purchase, 1936.10

Elizabeth Ginno Winkler
(England, 1907–1991, United States)
Fermenting Thoughts,
mid 20th Century
Etching on paper
Gift of John Ginno Aronovici in honor of Elizabeth Ginno Winkler, 2013.13.92

Elizabeth Ginno Winkler
(England, 1907–1991, United States)
Eye of the Beholder,
mid 20th Century
Color lithograph on paper
Gift of John Ginno Aronovici in honor of Elizabeth Ginno Winkler, 2013.13.108

Guerrilla Girls
You're Seeing Less Than Half the Picture…, 1989
Poster
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 2016.7.6

Guerrilla Girls
The Token Times Classified, 1995
Poster
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 2016.7.2

Guerrilla Girls
Do women have to be naked to get into the Met. Museum?, 1989
Poster
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 2016.7.3

Guerrilla Girls
The Advantages of Being a Woman Artist, 1988
Poster
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 2016.7.7

Mona Hatoum
(Born in Lebanon, 1952)
Measures of Distance, 1988
Video/SP Beta
Museum Purchase, Susan L. Mills Fund, 2005.8

Carmen Lomas Garza
(Born in United States, 1948)
Cumpleaños de Lala y Tudi, 1991
Lithograph on paper
Gift of Mrs. John C. Sigourney [Mary Singleton], BA 1949 in Honor of Dr. Georgiana Melvin, Dr. Francis Herrick, Dr. Elizabeth Pope, Dr. Alfred Neumeyer, and Mr. Sasha Lieberman, By Exchange, 1994.13

Yolanda M. Lopez
(Born in United States, 1942)
Women's Work Is Never Done from portfolio *10 x 10: Ten Women/ Ten Prints,* 1995
Silkscreen on paper
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 1995.12.f

Sarah McEneaney
(Born in United States, 1955)
Daydream, 2001
Egg tempera on wood
Museum Purchase, Susan L. Mills Fund, 2008.38

Bonnie O'Connell
The Anti-Warhol Museum: Proposals for the socially responsible disposal of Warholia, 1993
Artist's Book
Nexus Press, Atlanta, GA
Courtesy of Special Collections, F.W. Olin Library, Mills College

Faith Ringgold
(Born in United States, 1930)
Jo Baker's Birthday from portfolio *10 x 10: Ten Women/Ten Prints*, 1995
Eleven color silkscreen on paper
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 1995.12.i

Lorna Simpson
(Born in United States, 1960)
III (Wish #1, Wish #2, Wish #3), 1994
Wood, felt, ceramic, rubber, bronze
Gift of the Peter Norton Family, 1994.25

Shi Tou
(Born in China, 1974)
Together, 2002
C-print
Museum Purchase, 2005.21

Carrie Mae Weems
(Born in United States, 1953)
Spirit Catcher from portfolio *10 x 10: Ten Women/Ten Prints,* 1995
Silkscreen on paper
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 1995.12.j

Fred Wilson
(Born in United States, 1954)
X from the Exit Art print portfolio, *Tantra,* 2005
Digital C-print on Duratrans
Gift of Exit Art c/o John Koegel, The Koegel Group LLP, 2012.13.2.f