

PRESS KIT, SEPTEMBER 1 30, 2018

THE UN-HEROIC ACT

Representations of Rape in Contemporary Women's Art in the U.S.

curated by Monika Fabijanska

exhibition accompanied by a fully-illustrated catalog

September 4 – November 2, 2018

Anya and Andrew Shiva Gallery
John Jay College of Criminal Justice
City University of New York
New York City

The following material contains

1/ press release

2/ public programming

3/ the outline of the exhibition structure, with all artworks accompanied by an image, caption, and description

4/ artists' biographies

Public programming details will be announced at the press preview

Captions must be used as provided in this document.

For website and print quality images, please contact gallery@jjay.cuny.edu

Please contact the gallery at gallery@jjay.cuny.edu, 212.237.1439 for inquiries, images and interview requests. You may also direct questions to the curator, monika@monikafabijanska.com

For more information, visit www.shivagallery.org, detailed updates at www.monikafabijanska.com

ARTISTS IN THE EXHIBITION *(in the chronological order of the work creation):*

Yoko Ono
Ana Mendieta
Senga Nengudi
Suzanne Lacy
Lynn Hershman Leeson
Carolee Thea
Guerrilla Girls
Jenny Holzer
Kathleen Gilje
Angela Fraleigh

Natalie Frank
Jennifer Karady
Sonya Kelliher-Combs
Andrea Bowers
Ada Trillo
Kara Walker
Roya Amigh
Naima Ramos-Chapman
Bang Geul Han
Guerilla Girls BroadBand



Suzanne Lacy, *Three Weeks in May*, 1977, paper, ink
©1977. Suzanne Lacy. Courtesy of the artist.

THE UN-HEROIC ACT:
Representations of Rape in
Contemporary Women's Art in the U.S.

curated by Monika Fabijanska

September 4 – November 2, 2018

opening reception: September 12, 5:30-8:30 PM

symposium: October 3, 5-9 PM

tours & artists talks: September 26, 6-8 PM,
October 24, 6-8 PM

gallery hours: Monday-Friday 10-6

New York, NY, July 16, 2018 – The Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, CUNY presents a groundbreaking exhibition *The Un-Heroic Act: Representations of Rape in Contemporary Women's Art in the U.S.* It will be on view at 860 Eleventh Avenue (between 58th & 59th Street, ground floor), New York, NY 10019, from **September 4 to November 2, 2018**, Mon-Fri 10-6. The opening reception will be held on **Wednesday, September 12, from 5:30-8:30 PM**. The exhibition, curated by Monika Fabijanska, will be accompanied by a catalog and public programming, including a symposium on **October 3**, 5-9 PM in the Moot Court, John Jay College, as well as artist talks on Sept. 26 and Oct. 24, 6-8 PM.

The Un-Heroic Act is a concentrated survey of works by a diverse roster of artists representing three generations – and including **Jenny Holzer, Suzanne Lacy, Ana Mendieta, Senga Nengudi, Yoko Ono, and Kara Walker** – which aims to fill a gap in the history of art, where the subject of rape has been represented by countless historical depictions by male artists. What makes women's works radically different is the focus not on the action or drama, but on the lasting psychological devastation of the victim: her suffering, silence, shame, and loneliness. Many works emphasize regaining control over the victim's sexuality and psyche and reclaiming the cultural narrative. Often strikingly beautiful, these works are rarely shown or their true meaning is obscured.

Fabijanska's research shows that **rape constitutes one of central themes in women's art, and the aim of the exhibition is to analyze its rich iconography in all art forms:** drawing, painting, sculpture and installation, photography, video, film, new media, performance, and social practice. Since she originated the project in 2015, the curator has identified more than 250 works about rape – just by the most acclaimed artists, from Käthe Kollwitz and Frida Kahlo to Louise Bourgeois, Niki de Saint Phalle, Shirin Neshat, to Tracey Emin.

The exhibition title refers to Susan Brownmiller's phrase 'heroic rape,' which characterizes the male glamorization of rape as a dramatic struggle culminating with romantic submission. It was coined by Susan Brownmiller in her groundbreaking book *Against Our Will. Men, Women and Rape* (1975). The use of the term 'rape' in the title of the exhibition reflects the selection of only those works that directly concern rape rather than the broader problem of sexual harassment. It also confronts society's reluctance to use the word that in four painful letters directly describes the utmost suffering of millions of women and bias toward euphemisms such as 'sexual abuse.' Only recently, thanks to the Me Too movement the use of the term has become more frequent, calling attention to the shaming of victims and lack of public debate.

Recognizing the vastness of material, the exhibition narrows the selection of works to the rape of women. With a diverse roster of US artists, it presents subjects specific to American culture, not the artists' countries of origin, and

explores various issues that inspired artists to treat the subject of rape: domestic violence, child abuse, college rape culture, rape in the military, rape as a war crime, slavery, rape epidemic on Indian reservations, women trafficking, rape in public and political discourse, the role of media, criminal trials, and visual and literary tradition, especially art history and fairy tales. *The Un-Heroic Act* examines remarkably varied visual languages artists employed – from figuration to abstraction to text – depending on their purpose, from shocking the audience, evoking empathy, to healing.

The Un-Heroic Act is not so much an exhibition about rape as about the iconography of rape. The curatorial selection takes into account several elements at the same time: 1/ three generations of artists; 2/ ethnic diversity (artists of American Indian, African American, and Asian origins, and Latinas); 3/ all visual mediums, from drawing to social practice; 4/ themes that inspired artists to treat the subject (from fairy tales and art history to rape as a war crime); and finally 5/ varied visual languages artists chose to tackle such sensitive subject.

ARTISTS IN THE EXHIBITION: Yoko Ono, Ana Mendieta, Senga Nengudi, Suzanne Lacy, Lynn Hershman Leeson, Carolee Thea, Guerrilla Girls, Jenny Holzer, Kathleen Gilje, Angela Fraleigh, Natalie Frank, Jennifer Karady, Sonya Kelliher-Combs, Andrea Bowers, Ada Trillo, Kara Walker, Roya Amigh, Naima Ramos-Chapman, Bang Geul Han, and Guerrilla Girls Broadband.

The exhibition is organized by the Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice, CUNY. Generous funding for the exhibition is provided by the Affirmation Arts Fund and Sarah Peter. Public Programming Artists' Fees are made possible by the Elizabeth A. Sackler Museum Educational Trust. The catalog is made possible, in part, by the Barbara Lee Family Foundation. Additional support was provided by Sigmund A. Rolat and Beth Rudin DeWoody. Special thanks to Masterpiece International for critical coordination and making shipping of several works possible. The Un-Heroic Act is a sponsored project of the New York Foundation for the Arts.

ABOUT THE CURATOR

Monika Fabijanska is an art historian and independent curator based in NYC, who specializes in women's art and feminist art. She originated the idea and provided curatorial consulting and institutional support for The Museum of Modern Art acquisition and retrospective exhibition of the feminist sculptor Alina Szapocznikow (2012); she consulted on *WACK! Art in the Feminist Revolution* with curator Connie Butler (MoCA LA, 2007); and *Global Feminisms* with Maura Reilly (Brooklyn Museum, 2007). She produced and co-organized *Architectures of Gender: Contemporary Women's Art in Poland* (SculptureCenter, NYC, 2003) with Aneta Szylak.

ABOUT SHIVA GALLERY

The Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, CUNY is a 4,000 sq. ft. art facility opened in 2013 on the ground floor of JJC's building near Lincoln Center. It established a profile, noted in the coverage by *The New York Times*, as a venue devoted to socially engaged art. Shiva Gallery provides an unrestricted forum for artists and curators to explore issues that challenge our precepts of social justice and human rights and the engaged role that the arts play in this process. The whole JJC campus is fully ADA compliant.

For more information, visit www.shivagallery.org

Please contact the gallery at gallery@jjay.cuny.edu, 212.237.1439 for inquiries, images and interview requests. You may also direct questions to the curator, monika@monikafabijanska.com; detailed updates at www.monikafabijanska.com

LISTINGS:

What:	The Un-Heroic Act: Representations of Rape in Contemporary Women's Art in the U.S.
When:	September 4-November 2, 2018, Monday-Friday 10-6
Opening:	Wednesday, September 12, 5:30-8:30 PM
Symposium	Wednesday, October 3, 5-9 PM (Moot Court, 6th Floor)
Artist Talks	Wednesday, September 26, 6-8 PM (in the gallery) Wednesday, October 24, 6-8 PM (in the gallery)
Where:	Shiva Gallery, John Jay College of Criminal Justice, CUNY, 860 Eleventh Avenue (btw 58th & 59th Street), New York, NY 10019, www.shivagallery.org
Transportation:	1, A, B, C, D, trains to Columbus Circle; buses M11, M31, M57
Admission:	free

LIST OF ARTISTS

(by the date of the work creation)

1. YOKO ONO, Japanese/American, b. 1933 in Tokyo. Lives and works in New York, NY
2. ANA MENDIETA, Cuban/American, b. 1948 in Havana, d. 1985 in New York, NY
3. SENG NENGUDI, American, b. 1943 in Chicago, IL. Lives and works in Colorado Springs, CO
4. SUZANNE LACY, American, b. 1945 in Wasco, CA. Lives and works in Los Angeles, CA
5. LYNN HERSHMAN LEESON, American, b. 1941 in Cleveland, OH. Lives and works in San Francisco, CA & New York, NY
6. CAROLEE THEA, American, b. in Brooklyn, NY. Lives and works in New York, NY
7. GUERRILLA GIRLS, American, active since 1985 in New York, NY
8. JENNY HOLZER, American, b. 1950 in Gallipolis, OH. Lives and works in New York, NY
9. KATHLEEN GILJE, American, b. 1945 in Brooklyn, NY. Lives and works in New York, NY
10. ANGELA FRALEIGH, American, b. 1976 in Beaufort, SC. Lives and works in New York, NY and Allentown, PA
11. NATALIE FRANK, American, b. 1980 in Austin, TX. Lives and works in New York, NY
12. JENNIFER KARADY, American, b. 1967 in Elizabeth, NJ. Lives and works in Brooklyn, NY
13. SONYA KELLIHER-COMBS, Native American, b. 1969 in Bethel, AK. Lives and works in Anchorage, AK
14. ANDREA BOWERS, American, b. 1965 in Wilmington, OH. Lives and works in Los Angeles, CA
15. ADA TRILLO, Mexican/American, b. 1976 in El Paso, TX. Lives and works in Philadelphia, PA
16. KARA WALKER, American, b. 1969 in Stockton, CA. Lives and works in New York, NY
17. ROYA AMIGH, Iranian/American, b. 1981 in Mahshahr. Lives and works in Cambridge, MA
18. NAIMA RAMOS-CHAPMAN, American, b. 1987 in Brooklyn, NY. Lives and works in Brooklyn, NY
19. BANG GEUL HAN, Korean/American, b. 1978 in Seoul. Lives and works in Brooklyn, NY
20. GUERRILLA GIRLS BROADBAND, American, active since 2001 in New York, NY

PUBLIC PROGRAMMING

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Admission: free

WED., SEPTEMBER 26, 6-8 PM

EXHIBITION TOUR & ARTIST TALK: *Rape in the Social Context*

Shiva Gallery (ground floor), John Jay College of Criminal Justice, 860 Eleventh Avenue (at 59th Street)

The evening starts with a tour of the exhibition with curator **Monika Fabijanska**. Following **Christen Clifford's** (New School) introduction to the history of rape, artist **Jennifer Karady** will discuss *her Soldiers' Stories from Iraq and Afghanistan* project – her exploration of the psychology of life after war which includes a story about military sexual trauma and her collaboration with U.S. veterans, while **Ada Trillo** will talk about her project *How did I get here?* in the context of women trafficking, rape and prostitution, and *feminicidios* – violent homicides of women on the U.S.-Mexican border. Moderated by professor **Shonna Trinch** (John Jay College).

WED., OCTOBER 3, 5-9 PM

SYMPOSIUM: *Iconography of Rape in Contemporary Women's Art in the U.S.*

Shiva Gallery (ground floor) and Moot Court (6th Floor), John Jay College of Criminal Justice, 860 Eleventh Avenue (at 59th Street)

- 5:00-5:30 PM – Tour of the exhibition with curator Monika Fabijanska, *Shiva Gallery, ground floor*
- 5:40-6:00 PM – Opening remarks: professor **Katie Gentile** (John Jay College), *the Moot Court, 6th floor*
- 6:00-6:30 PM – *Introduction to the iconography of rape:* curator **Monika Fabijanska**
- 6:30-7:30 PM – Panel I: *The Social Dimension and Political Action:* **Guerrilla Girls**, **Bang Geul Han**, and **Sonya Kelliher-Combs**, moderated by writer **Nancy Princenthal**
- 7:30-8:30 PM – Panel II: *The Iconography of Rape and History of Art, Literature and Film:* **Natalie Frank**, **Kathleen Gilje**, and **Naima Ramos-Chapman**, moderated by **Carmen Hermo** (Brooklyn Museum)
- 8:30-9:00 PM – Social time in the gallery

WED., OCTOBER 24, 6-8 PM

EXHIBITION TOUR & ARTIST TALK: *The Personal Sphere*

Shiva Gallery (ground floor), John Jay College of Criminal Justice, 860 Eleventh Avenue (at 59th Street)

The evening starts with a tour of the exhibition with curator **Monika Fabijanska**. Artists **Angela Fraleigh** and **Roya Amigh** discuss what artistic means artists employ to tell personal stories.

THE UN-HEROIC ACT

Representations of Rape in Contemporary Women's Art in the U.S.

THE PERSONAL SPHERE

1. **NAIMA RAMOS-CHAPMAN**, b. 1987 in Brooklyn, NY. Lives and works in Brooklyn, NY



Naima Ramos-Chapman, *And Nothing Happened*, 2016, color digital film, sound, 16 min ©2016 Naima Ramos-Chapman. Produced by MVM. Courtesy of the artist

The writer, first-time director, and actress of *And Nothing Happened* breaks taboos as she explores the psychological aftermath of sexual violence.

"It is not about what happened to me when I was sexually assaulted. A re-enactment does not interest me. It's about the internal struggle that I and many women go through days, weeks, even years after they've been raped."

The artist, sensitive to the glamorization of rape in literature and film, where narration is usually centered around the *heroic rapist's* actions, said: *"I wanted it to be a piece that you can viscerally understand without having to be shown a woman with a black eye strewn across the floor bleeding, because not all rape looks like that."*

Her intention, unlike Ana Mendieta's who used performative re-enactment, is not to shock. Younger artists rarely show a victimized female body. Ramos-Chapman wants to encourage other women to speak out. Her work expresses the voice of the generation that finally speaks about rape, female sexuality and psyche openly. *"That's exactly why I made my film – being really frustrated with the idea that we should not speak, or feel ashamed enough to not speak about it."*

2. **LYNN HERSHMAN LEESON**, b. 1941 in Cleveland, OH. Lives and works in San Francisco, CA, and New York, NY



Lynn Hershman Leeson, *Electronic Diary Part III: First Person Plural*, 1988, video (color, sound), 28 min © Lynn Hershman Leeson. Courtesy of the artist and Bridget Donahue, NYC

First Person Plural is the third part of *The Electronic Diaries of Lynn Hershman*, 1984-1996, where she reveals everything she was told not to speak about as a child: demons, childhood abuse, incest, and the Holocaust. In a video confessional she talks directly to the camera, interweaving her personal memories, her professional persona as an artist, and archival found footage.

Lynn Hershman Leeson who has pioneered art of new media, is known for creating enigmatic, psychologically troubling, and philosophically ambivalent art. In this video, through editing, she builds an illusion that it may not be one person speaking, but several. Using professional equipment, an on-camera 'look', as well as found footage to illustrate references to the Holocaust and vampire visits, she almost allows the viewer to believe it is not *her* story. Boundaries blur between stereotype and lived reality, representation and the unrepresentable, truth and fiction.

The artist's intention for the title – *First Person Plural* – was to speak for the experience of many women. As her story unfolds, the personal becomes political. Discussing what many people will not articulate, the video reflects general experiences of gender, age, and culture.

3. **ANGELA FRALEIGH**, b. 1976 in Beaufort, SC. Lives and works in New York, NY and Allentown, PA
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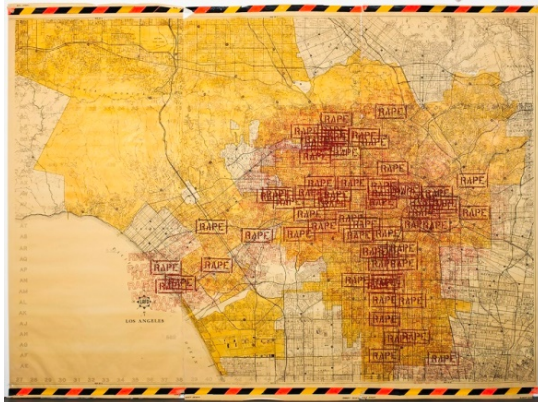
Angela Fraleigh, *lonelily loomed into bone*, 2011, wig, thistles and porcelain, 17.5 x 13 x 12 in. ©2011/2018 Angela Fraleigh. Courtesy of the artist and Inman Gallery

lonelily loomed into bone is meant to represent Fraleigh's mother, in her youth, and was created to help re-claim her innocence. The thistles are like thorns of memory stuck in the flesh, some of them dried, others made of porcelain – “petrified, ossified, made into a stony substance. I was thinking of female ritual and young love – trying to gift my mother with a dreamy, fantastical and escapist potential. Tapping into that longing to love and be loved. But the thorns shoot up and the reality returns and the split between what happened and what could have been returns.”

THE PUBLIC ARENA

MASS MEDIA AND SENSATIONALISM

4. **SUZANNE LACY**, b. 1945 in Wasco, CA. Lives and works in Los Angeles, CA
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Suzanne Lacy, *Three Weeks in May*, 1977, paper, ink © 1977 Suzanne Lacy. Courtesy of the artist

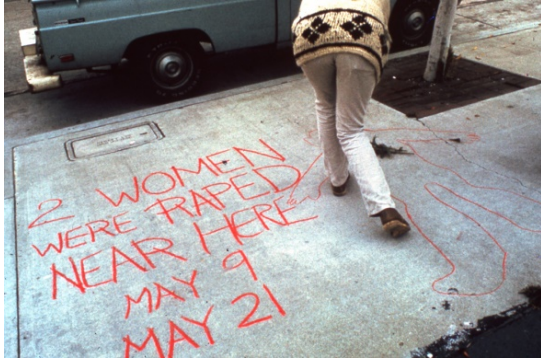
Angela Fraleigh's works, mostly lavish, monumental figurative paintings, allow for an exemplary study of the iconography of rape and the choices artists make grappling with visual representation of the subject. *lonelily loomed into bone* belongs to a group of works: paintings, prints, and objects created between 2004 and 2011, which capture the liminal moments in intimacy – between desire and violence.

In Fraleigh's paintings from this period, the characters struggling between desire and aggression may hint at the entanglement of the victim and the oppressor or at an abusive relationship, but they may also imply coming to terms with one's own sexuality after a personal experience of violence or inherited trauma.

Three Weeks in May is Suzanne Lacy's signature piece, one of the first, defining works of social practice, as well as a seminal work of feminist art and performance art.

While early on other artists also found the courage to speak against rape (Ana Mendieta, Yoko Ono), no one else has made action against rape the center of their practice. Over the years, Lacy realized nine major collaborative projects on the subject

Combining performance art with activism, *Three Weeks in May* exposed the scale of reported rapes in Los Angeles during a three-week period. Each day Lacy went to the Los Angeles Police Department's central office to obtain confidential rape reports from the previous day, and stamped their locations with the word "RAPE" on the large map of the city, placed in the shopping mall beneath the City Hall. Each imprint was surrounded by fainter ones representing the estimated nine additional rapes for every incident reported. Over thirty art performances and educational events were produced during the piece. They included consciousness-raising workshops, a self-defense demonstration, a news media and public radio campaign, rituals by fellow artists



Suzanne Lacy, with Melissa Hoffman and Phranc, *Three Weeks in May*, 1977, performance documentation. Photograph by Suzanne Lacy

exorcising their own violations, marking sidewalks where rapes happened throughout the city, a dinner and performance for a group of women activists and police officials to improve coordination, a series of public performances by Leslie Labowitz, and Lacy's installation *She Who Would Fly*.

Influencing media representation and public language about rape was a major goal for the project and Lacy successfully engaged media. One of the work's fundamentals was her early recognition of the mass character of rape, in opposition to occasional and sensationalized media reports that hinted at the victims' morality. The project was meant to provoke change in women's communities, the city government, and police.

COLLEGE RAPE CULTURE

5. ANA MENDIETA, b. 1948 in Havana, d. 1985 in New York, NY



Ana Mendieta, *Rape Scene*, 1973 (Estate print, 2001), suite of five color photographs, 16 x 20 in. each. © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co.

"I can't see being theoretical about an issue like that" - appalled by the brutal rape and murder of a fellow University of Iowa student, Ana Mendieta smeared her body with blood and had herself tied to a table in her apartment, leaving the door ajar and inviting an unsuspecting audience in to come upon this scene.

Influenced by the Viennese Actionists, the point of Mendieta's performative re-enactment was to evoke a visceral reaction from her audience: "They all sat down, and started talking about it. I didn't move. I stayed in position about an hour. It really jolted them." The suite of five photographs reveals the time-based nature of the performance.

Mendieta's identification with the victim may hint at sacrificial offering. She could relate the ritualistic performances of the Viennese Actionists to her own background, including her fascination with the rites of Afro-Cuban religious societies, and their animal sacrifice practices.

Rape Scene alludes to and undoes classical art depictions of rape. With all its monumentality, *verismo*, and meticulous staging, it concentrates on the victim, and makes explicit the unromantic reality of the crime.

The first of five photographs, which also exists as a lifetime print, is probably the strongest single iconic image of rape in the history of women's art. An early work by a feminist artist who herself became the icon of the movement, it is one of the earliest contemporary works exploring rape by a female artist, along with Yoko Ono's film "RAPE," 1968, and Suzanne Lacy's *Ablutions*, 1972. Most of large retrospectives in the U.S. did not include the *Rape Scene* until 2004, focusing on Mendieta's less incendiary works (while it was shown in Europe). This bias is reflected in the U.S. museum collections; Mendieta's most experimental body of work is held at Tate.



6. **ANDREA BOWERS**, b. 1965 in Wilmington, OH. Lives and works in Los Angeles, CA



Andrea Bowers, *Rape Wrong (Anonymous Protest, Jefferson County Court House, Steubenville, OH, February 1, 2013)*, 2015, colored pencil on paper, 15 x 22.25 in. Courtesy of the artist, Susanne Vielmetter Los Angeles Projects, and Andrew Kreps Gallery, New York

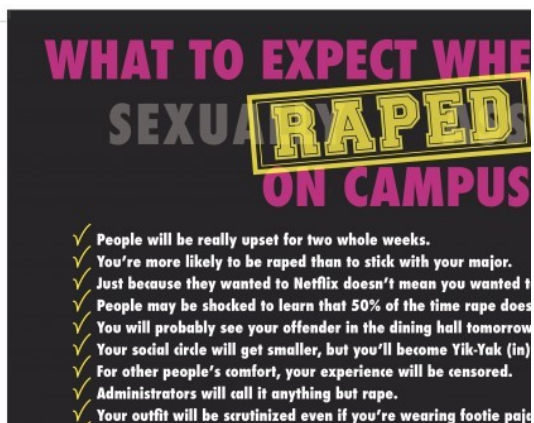
Andrea Bowers' enormous project *#sweetjane* explores the 2012 Steubenville HS rape case in Ohio. The hashtag title reflects the precedential nature of the case in which social media provided the evidence, and where 'hactivism' brought the young rapists to trial. It is represented in *The Un-Heroic Act* by a drawing of a masked street protester. The entire installation comprised of 56 drawings of the text messages sent by the teenagers in the 48 hours after the assault on 'Jane Doe,' drawings and photographs of disguised Anonymous activists at the trial and protesters against rape culture, as well as a video of appropriated media footage.

The project concentrates on text as image of violence and as actual violence: the victim was first violated physically, then on social media, and finally in the press. It is also unique in that it does not show the figure of the victim or the perpetrator but of the third party – the community (think of Holzer's 'witness'), asserting that social issues can and should be solved by society's engagement, not just by the law.

Bower's signature hyperrealistic drawings of individual protesters are based on photographs she takes at various demonstrations – for women and immigrant rights or environmentalist causes. Portraying the protest, the artist focuses on the community fighting for justice, not the victim. She emphasizes the significance of language used in public discourse, juxtaposing written signs demanding justice for Jane Doe with deeply disturbing content of the text messages sent by the perpetrators. She makes us aware that if until now we conceived of rape as physical violence, in Steubenville we learned words that accompany such acts, thus proving the existence of rape culture.

Like Guerrilla Girls in their 1992 poster inspired by the televised rape trial of William Kennedy Smith, Bowers considers anonymity as protection for the victim, the Anonymous and demonstrators, versus public visibility of the rapists depicted sympathetically by the media because of their sporting achievements.

7. **GUERRILLA GIRLS BROADBAND**, active in New York, NY, since 2001



Reproduced: Guerrilla Girls BroadBand, *#GGBBCampus – Stonehill College Poster*, 2015, poster, dims. variable © 2015 Guerrilla Girls BroadBand. Courtesy of the artists

In the exhibition: Guerrilla Girls BroadBand, *#GGBBCampus – John Jay College of Criminal Justice Poster*, 2018, poster, dims. variable © 2018 Guerrilla Girls BroadBand. Courtesy of the artists (the poster will be created during the workshop with JJC students on Sept. 28, 2018)

Appalled by campus rape culture, the GGBB designed a street-art poster campaign, *#GGBBCampus*. In the spirit of classic Guerrilla Girls protest posters, it uses a combination of facts and humor. The project is unique in its collaborative character. The posters have been developed since 2015, as a result of lectures and workshops with students committed to transforming their campus environment. Each reflects the specific campus context. GGBB were invited to create a new poster with John Jay College students during this exhibition.

Institutional policy and public language are at the core of the project. During the lecture, GGBB demonstrate how social issues can be addressed through art and humor, to "make a tough topic more approachable, lower an audience's hostile defenses, drive a salient point and be a cathartic tool for survivors." The workshop teaches students how to identify comedic material including personal truths, fact-based arguments, and absurd observations.

RAPE IN THE WARTIME

Only in 1993 was war rape recognized as a crime against humanity, when the International Criminal Tribunal for the former Yugoslavia classified mass rapes of women in Bosnia as such. Women artists addressed the issue earlier, e.g., Alina Szapocznikow and Judy Chicago (Holocaust), Nancy Spero (Vietnam), Jenny Holzer (Bosnia), Doris Salcedo (Colombia).

8. JENNY HOLZER, b. 1950 in Gallipolis, OH. Lives and works in New York, NY



Jenny Holzer, *Untitled (Selections from Lustmord)*, 1994, cibachrome prints of ink on skin: 14 double images 13 x 20 in., edition 14/20 © 2018 Jenny Holzer, member Artists Rights Society (ARS), New York. Photo: Alan Richardson. Courtesy of ARS and Cheim & Read, New York

In *Lustmord*, Jenny Holzer addressed rape and murder of Bosnian Muslim women during the wars in the former Yugoslavia (1992-95). Displayed as LED signs, or photographs of text on human skin, or engraved silver rings on human bones, the texts are written in three voices – of the perpetrator, the victim, and the witness.

Lustmord was originally published in Germany as artist-pages in the *Süddeutsche Zeitung's* Sunday magazine in 1993. The texts were hand-written with ink on human skin and photographed. Each color photograph was printed on a full page of the magazine. There was a small, white, folded invitation card attached to the cover. On the outside, a victim's voice, printed in red-black ink, proclaimed in German: "I am awake in the place where women die." Inside, in black, the voices of the perpetrator and witness. The red-black ink contained traces of actual blood of women and one man from Germany and Yugoslavia.



Jenny Holzer, *Lustmord*, 1993, cibachrome print of ink on skin, 13 x 20 in. Text: *Lustmord*, 1993–95 © 2018 Jenny Holzer, member Artists Rights Society (ARS), New York. Photo: Alan Richardson. Courtesy of ARS and Cheim & Read, New York

The iconography of *Lustmord* ('sex murder' or 'rape slaying') was very popular in figurative painting with male artists in Germany between 1918 and 1923. As violence against women rose sharply during the crisis years following World War I, the imagery was brutal: the works displayed the figure of a raped female corpse, shown mutilated. They depict destruction of women in the context of military exchanges between men in western culture, a thread that Holzer picks up in *Lustmord*. The rape of the Sabine women and the "capture" of Helen of Troy, so frequently depicted in western art, each cite the beginning of great wars with the sexual conquest of woman.

9. **JENNIFER KARADY**, b. 1967 in Elizabeth, NJ. Lives and works in Brooklyn, NY



Jennifer Karady, *Former Specialist Brittny Gillespie, 139th Military Police Company, 16th MP Brigade, U.S. Army, veteran of Operation Iraqi Freedom, with Volunteers of America-Los Angeles Battle Buddy Elizabeth Saucedo and friend Corey; Los Angeles, CA, 2014*, from the series *Soldiers' Stories from Iraq and Afghanistan*, chromogenic color print, 48 x 48 in. ©2014 Jennifer Karady. Courtesy of the artist

Jennifer Karady has been working with U.S. veterans, carefully restaging their post-war nightmares in the series of photographs *Soldiers' Stories from Iraq and Afghanistan* since 2006. The work shown here is unique in the series as it emphasizes not battleground trauma but the one resulting from sexual assault in the military, calling attention to the mechanisms of abuse of institutional power.

Karady's photographs are fully analog, involving weeks-long preproduction. The endeavor is comparable to the shooting of a film scene. The actual filming becomes a performative re-enactment of the trauma, and Karady discusses with her protagonists all details.

The resulting photographs combine elements of the actual event and reliving it in post-war everyday life. Karady credits her interest in Renaissance painting for influencing the classical composition of her hyperrealistic photographs. Their fractured decorum shows people brave and terrified at the same time; simultaneously being in their kitchens or bedrooms and in the battleground – heroes disabled by invisible wounds.

RAPE, SLAVERY AND RACE

10. **KARA WALKER**, b. 1969 in Stockton, CA. Lives and works in New York, NY



Kara Walker, *Untitled*, 2016, graphite on paper, 75 x 37.5 in. ©Kara Walker. Courtesy of the artist and Sikkema Jenkins & Co., New York

Before me personally appeared this day Amanda Willis and having been duly sworn depose and says.

My name is Amanda Willis. I live on the Springfield and Franklin road about six miles from Springfield. On or about the 23rd day of October 1866 I saw three men at mother's house and after putting all of us out of the house and our clothes one of the men got me by the arm and told me to follow him, he brought me down into the woods and had forcible connection with me. They all left immediately afterwards. They burned up father's house.

Signed Amanda (X) Willis

Sworn and subscribed to before me this 26th day of November 1866

(signed) Michl. Walsh

Capt. V. R. C., Chief Superintendent Nashville Sub. Dist.

(Records of the Assistant Commissioner for the State of Tennessee, Bureau of Refugees, Freedmen, and Abandoned Lands, 1865-1869. National Archives Microfilm Publication M999 Roll 34, "Affidavits Relating to Outrages Mar. 1866-August 1868")

In *Untitled*, Kara Walker returned to the same source material she had interpreted in the 13-minute shadow puppet video *National Archives Microfilm Publication M999 Roll 34: Bureau of Refugees, Freedmen and Abandoned Lands: Six Miles from Springfield on the Franklin Road*, 2009. Here, a 12 year-old girl raped during an 1866 raid is no longer generalized in a silhouette profile cut. Walker depicts rapists, a rare choice for women artists. Comparison with old masters' scenes of rape shows the difference in understanding of rape by women and men.

Kara Walker has represented rape as an inherent part of the slavery and its legacy in ways that don't make her works easy to look at, whether for white or black viewers. She shows masters using female slaves for the pleasure

of sex and for the pleasure of cruelty. But she also shows how the involuntary participation in the industry of exploitation, abasement, and owning/belonging depraves its victims. Often shown explicitly in its bestiality, rape in her works also stands for destruction and subjugation of the entire people.

11. **SENGA NENGUDI**, b. 1943 in Chicago, IL. Lives and works in Colorado Springs, CO



Senga Nengudi, *R.S.V.P. Revisited – Underwire*, 1977/2004, nylon mesh, metal springs, sand, 22.5 × 15 × 6 in. ©1977/2004 Senga Nengudi. Courtesy of Bernard I. Lumpkin and Carmine D. Boccuzzi

The quietly unassuming, seemingly abstract works from Senga Nengudi's best known series, *repondez s'il vous plait (R.S.V.P.)*, highlight issues of gender and race. Says Nengudi, "Horrific things that are done to women, like rape, as well as what we women do to ourselves, like plastic surgery, are powerful afflictions that the type of distortions made by the nylons can directly speak to. [...] It's an ideal material for this type of reflection because it can mostly come back into shape after it has been tested to its extreme limits."

Nengudi began working on *R.S.V.P.* when pregnant in 1974, looking for a means to express elasticity of the body but also of the psyche. Noting that pantyhose are worn in stressful situations: at a party, a job interview, a meeting, a dance, she used worn pantyhose because "they hold some energy of these women." She chose them mostly in different shades of brown.

The experience of teaching at the Watts Tower Art Center and collecting found objects after the 1965 Watts riots, in search for a new language and form that would fit the moment, influenced her choice of everyday used material. Her installations are also informed by African art and spare elegance of Japanese culture which Nengudi absorbed studying in Japan.

Combining her interest in movement and sculpture, some of these semi-abstract forms have been used in choreographic performances. A collaborator "activates" pantyhose stretched in various lines across walls and down to the floor, through choreography developed in collaboration with Nengudi. The artist proposes an open-ended form: a score open for interpretation by both collaborating artists and the audience. Rape is present in them as it is present in women's lives – always a looming danger, always possible, rarely spoken of.

RAPE EPIDEMIC ON INDIAN RESERVATIONS AND IN NATIVE VILLAGES

Women's art about rape is often indirect, not figurative, but takes on forms which hint at body representation. Symbolic works by **Sonya Kelliher-Combs**, **Angela Fraleigh**, and **Senga Nengudi** are examples of such artistic strategy. But to understand works by Kelliher-Combs, one needs to understand symbols of Alaska Native people.

12. **SONYA KELLIHER-COMBS**, b. 1969 in Bethel, AK. Lives and works in Anchorage, AK



Sonya Kelliher-Combs, *Guarded Secrets*, 2015, sheep rawhide, nylon thread, porcupine quills, archival adhesive, dims. variable ©2015 Sonya Kelliher-Combs.

The shapes in *Guarded Secrets* are based on Iñupiaq walrus tusk trim design, placed on either side of the neck in the front of one's parka and meant to empower the wearer. The pouch-like shape is a metaphor for a secret, "to hide the things we don't talk about. I don't know anyone who hasn't been affected by the terrible act of abuse, whether it be psychological, physical or emotional," Sonya Kelliher-Combs wrote.

Alaskan artist of mixed descent – Iñupiaq from the North Slope of Alaska, Athabascan from the Interior, German and Irish – she works in local materials and traditional techniques, weaving in personal symbols and those that refer to her

Courtesy of the artist

culture and history. Her works celebrate Native peoples' respect for environment and system of values but they also speak about their abuse, marginalization and struggles. Several address rape and sexual abuse.

According to RAINN (Rape, Abuse & Incest National Network), while 1 in 6 American women is raped, the ratio on American Indian reservations and in Alaskan Native villages is 1 in 3. The main problem on reservations is jurisdictional black hole unleashing 'open season' on Native women. Alaska has its own specificity. There is only one reservation, but heavy presence of male-dominated industries, like oil drilling and the military, adds to the state's vast geography. In tight-knit communities connected to the outside world only by airplane rates of violence against women in some villages can hit 100 percent. Public shaming of a family member is unthinkable where everyone is related by blood or need. From almost complete wipeout of Alaskan Natives by colonizers, to physical and sexual abuse of their children in boarding schools since 1870s, traumas which led to substance abuse, it is a multi-generational history of sexual violence, affecting the entire population.

WOMEN TRAFFICKING AND PROSTITUTION

13. **ADA TRILLO**, b. 1976 in El Paso, TX. Lives and works in Philadelphia, PA



Ada Trillo, *Claudia*, 2015, from the series *How Did I Get Here?*, archival pigment print, 24 x 16 in. ©2015 Ada Trillo. Courtesy of the artist

Claudia was 24 years old when I met her. She was one of the most intense women I have ever met. She was also the first prostitute I photographed. Claudia told us that she was raped by her stepfather beginning at the age of six and continuing until the age of 13. Upon finding out about the repeated rapes, her mother made Claudia leave home. She was a heroin user and had two children that were sold by her partner. I recently learned that Claudia and her partner were both found dead in one of brothels. – Ada Trillo

Born in El Paso and brought up in Ciudad Juarez, Ada Trillo has explored sexual violence against women on the U.S.-Mexican border. Her work exposes the relationship between rape and prostitution, women trafficking, and *feminicidios* – violent deaths of hundreds of women in Juarez since 1993.

The demand for cheap labor in the U.S. attracts illegal immigration from poverty stricken populations in rural Mexico, including uneducated women who seek low wage work in *maquiladoras* (foreign-owned factories), which creates ideal conditions for organized crime to form trafficking rings.

Often, women are recruited to work from dysfunctional homes where they had been raped, like the sitter in Trillo's photograph. Nearly all are addicted to drugs – crack cocaine and heroin – and have no access to healthcare. Trillo travels to the brothels of Juarez a few times a year. She spends 15 minutes with each woman, paying as much as men do, while her assistant – a former prostitute – takes notes. Posing is often inspired by classical painting. Over the period of four years she took 3,000 photographs, collecting stories and noting the deterioration of the bodies of her sitters.

RAPE AND POLITICS

Rape is about abuse of power. Art on rape is about losing and re-gaining control by a woman and therefore the use of text by women artists – Guerrilla Girls and Andrea Bowers, but especially Bang Geul Han and Jenny Holzer – is a particularly powerful choice. It is a visual sign of taking over the male narrative and seizing the creative power of the word. The use of text as a means of expression also a strategy for women artists to avoid depicting the victim's body, and as such it challenges the stereotype of art about rape as shocking and centered on the body and its vulnerability.

14. **GUERRILLA GIRLS**, active in New York, NY, since 1985

**If you're raped, you might
as well "relax and enjoy it"
because no one will believe you.**



In 1988,
for example,
of the estimated
185,000 rapes in
the US, there were
only 39,160 arrests
resulting in
15,700 convictions

*Source: Book of Criminal Justice Statistics, 1990, U.S. Dept. of Justice

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

Guerrilla Girls, *If You're Raped You Might as Well Relax and Enjoy It Because No One Will Believe You*, 1992, digital print, 18 x 24 in. ©1992 Guerrilla Girls

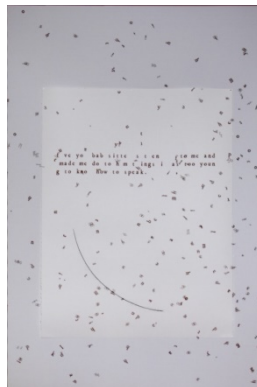
The critical aspect of the trial, which inspired the poster, was the anonymity of the victim. An attempt to spare her additional trauma became one more tool of her objectification. Cameras focused on the defendant, while Patricia Bowman was shown speaking from behind a blue dot and was not given much air time, sympathy or respect. Immediately after the trial she gave public interviews to ABC TV's *PrimeTime Live* and to *Vanity Fair* to say she was "terrified that victims everywhere who have seen my case will not report because of what's happened to me. [...] I'm not a blue blob, I'm a human being. I have nothing to be ashamed of."

The anonymity aspect of rape trials is also considered – in the era of social media – by Andrea Bowers in her project *#sweetjane*.

Guerrilla Girls' signature visual style has effectively spurred change by using a combination of statistics, humor, and beguiling imagery. Their 1992 poster targets anonymity of the victim and calls attention to how her silencing discourages reporting rapes.

Time and again, rape is brought to national attention by politics and celebrity scandals. The work was inspired by the 1991 televised rape trial and acquittal of William Kennedy Smith. His accuser was shamed and blamed in court. The focus of the media was on the celebrity aspect of the trial, and the defense and star witnesses had a mesmerizing effect on the jury. Addressing abuse of power and appalled that many people thought of rape as a sexual act, Guerrilla Girls took a sexist saying and set it on its head by adding "because no one will believe you."

15. BANG GEUL HAN, b. 1978 in Seoul. Lives and works in Brooklyn, NY



Bang Geul Han, *Through the Gaps between My Teeth*, 2017, generative animation (custom software), charcoal drawing on Stonehenge paper, 72 x 48 in., approx. 60 hours ©2017 Bang Geul Han. Courtesy of the artist

Rape is about power and control; therefore use of text by women artists is particularly telling: it is a visual sign of taking over the male narrative and seizing the creative power of the word.

Bang Geul Han ties together interest in body, gaze, race, and perception with focus on text and its form. The artist contemplates the tyranny of language and those who control parameters of communication. In her works, she attempts to deconstruct rules and insert her own in order to destabilize the official language and its hierarchies of order, history, and memory.

Through the Gaps Between My Teeth is a generative animation that presents 4,600 public Tweets with personal accounts of sexual assault posted by women in reaction to the *Access Hollywood* tape. A limitation imposed on the

system, using only the letters that appear in the transcript of Donald Trump's "locker room banter," leaves gaps in the text as letters converge to form each Tweet. They allude to the hesitation involved in speaking publicly about such subject matter. Periodically, we see the projection of the transcript of words from the *Access Hollywood* tape.

Tweets were sourced from the hashtag #notokay used in responses to Canadian writer Kelly Oxford who after the story broke out on October 7, 2016, posted on Twitter, "Women: tweet me your first assaults. They aren't just stats. I'll go first..." Within a few days, thousands of women responded.

VISUAL AND LITERARY TRADITION

The patriarchal society kept women largely away from education and reading just as powers that be had reasons to keep peasants (in Europe) and slaves (in the colonies) illiterate. As a consequence, their experience, knowledge of survival, and stories to keep up the spirit were passed on in oral tradition.

Now that women read, they re-read established histories: literature which defined their role, including mythology, and literature that preserved the female narrative, including fairy tales. They explore the literary canon directly through reading but also through the canon of art history where certain themes coalesced into allegories and symbols in history paintings.

THE HISTORY OF ART

Art history remains one of the most important inspirations for women artists to treat the subject of rape. Or rather, maybe triggers come from real life, but art history is there as a constant reminder of their story never told. The scenes of abduction allowed artists to show their mastery in representing bodies in dramatic movement and were popular among patrons for their sexual suggestiveness. Except for the renditions of Leda and the Swan, none depicts the actual rape but always the dramatic moment just before.

16. KATHLEEN GILJE, b. 1945 in Brooklyn, NY. Lives and works in New York, NY



In the exhibition: Kathleen Gilje, *Susanna and the Elders, Restored*, 1998/2018, X-ray image on Arches paper, 52.5 x 36.75 in. ©2018 Kathleen Gilje. Courtesy of the artist

Kathleen Gilje's *Susanna and the Elders, Restored, with X-ray*, 1998, in the collection of the Addison Gallery of American Art, Phillips Academy, Andover, MA, comprises a copy of Artemisia Gentileschi's 1610 painting, made in oil, and its X-ray, which shows the underpainting Gilje created to highlight how closely Gentileschi's own story mirrors that of her biblical subject. In *The Un-Heroic Act* we only show the X-ray.

Artemisia Gentileschi painted *Susanna and the Elders* when she herself was experiencing sexual abuse and rape. The elders probably represent her rapist Agostino Tassi and molester Cosimo Quorli, painters and friends of her father, Orazio. According to the trial record, after Tassi raped her, she took a knife and threw it at him wounding him slightly. When Tassi didn't marry her as he promised, Orazio took the case to court. Artemisia was tortured with thumbscrews, which injured her hands, to verify her testimony that Tassi had taken her virginity. She talked about the violence, her scream, and the knife. Tassi lost the trial as the biblical elders lost theirs.

The lead paint underneath Gilje's copy is fully visible in the X-ray, showing Artemisia and her image of the rape: the scream, an elder pulling her hair, and the knife. Gentileschi's painting is about the threat of rape. In Gilje's underpainting we see the violence.

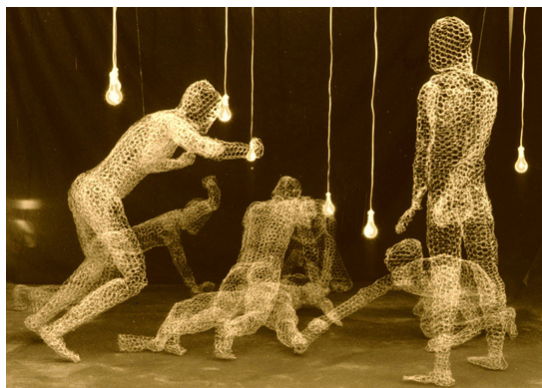
Most male artists portrayed Susanna as playing the game of seduction, or merely ashamed to be seen naked. Gentileschi's is one of the few paintings that show accosting of Susanna as a traumatic event. But only gestures of resistance adduced by Gilje transform Gentileschi's Susanna from victim to a fighter.

Gilje's concealed additions make us consider centuries-long void when women must have been drawing their reactions to rape, as they do today, but neither were they considered serious artists nor would such works be considered worthy of posterity.



Reproduced here: Kathleen Gilje, *Susanna and the Elders, Restored with X-ray*, 1998, oil on canvas, 67.5 x 47.5 in., and X-ray, 67 x 47 in. ©2018 Kathleen Gilje. Courtesy of the artist

17. CAROLEE THEA, b. in Brooklyn, NY. Lives and works in New York, NY



Carolee Thea, *Sabine Woman*, 1991, chicken wire, electrical wire, sockets, bulbs, sound, dimensions variable ©1991/2018 Carolee Thea. Courtesy of the artist

Responding to media coverage of rape, Carolee Thea's installation subversively channels the history of art. It calls attention to the origins of the rape theme in Western art history and mythology. The life-size figurative installation showing a gang rape scene is astounding – we rarely see art so literal about rape. But by referring in the work's title to Rome's founding myth and coupling the realism of the scene with evocation of canonical paintings and sculptures and their problematic subject, Thea recognizes rapes and the shaming of women throughout history. Although the group and its movement are realistic, the mannequin-like figures are not individualized, appearing immaterial. Choosing such form and a title that refers to the fundamentals of social and economic relations between men and women, where women were considered property, Thea's installation presents itself as a scene of *rape* rather than of *the rape*.

The work had direct inspiration in a real event, the 1989 Central Park Jogger case, which provoked unprecedented public outrage feeding into widespread fear of minority crime. The "Central Park Five" were declared guilty and served between 6 and 13 years in prison. In 2002 a convicted murderer and serial rapist confessed to raping the jogger. Thus, Thea's work no longer has factual grounding in the event that originally inspired it, but nonetheless remains true in reflecting women's fear of rape, especially of brutal or gang rape.

The installation's sound questions the very culture of rape and the language used by the media: fragments of news reports, read by Thea, voice stereotypes that shame women and reflect racist contexts of rape.

It was Nancy Spero who told Thea that her installation would not be shown because it was too graphic. In 1994 the work was indeed refused inclusion in a 1994 exhibition at MoMA, *Sense and Sensibility: Women Artists and Minimalism in the Nineties*.

MYTHS AND FAIRY TALES

18. **NATALIE FRANK**, b. 1980 in Austin, TX. Lives and works in New York, NY



Natalie Frank, *Little Red Cap II*, 2011, gouache and chalk pastel on Arches paper, 30 x 22 in. ©2011 Natalie Frank. Courtesy of the artist and Mitchell and Sandy Sockett

Natalie Frank's *Little Red Cap II* is one of three drawings in which she interpreted the famous fable. It is part of a suite of 75 gouache and chalk pastel drawings picturing 36 of the unsanitized Grimms' fairy tales from 1812-57. Using Jack Zipes' translations, she interspersed color drawings with marginalia in a fully illustrated book, *Tales of the Brothers Grimm. Drawings by Natalie Frank* (Damiani, 2015). Zipes, in his introduction writes "just how close she is to the Grimms" and their tales of "child abuse, incest, rape, fierce sibling rivalry, animal brutalization, rebellion, fratricide – issues that were problematic in the lives of the people in their time."

Little Red Cap, which dates back to the 1st century Europe, is one of our most enduring and popular tales of rape. In women's storytelling, a cautionary and empowering female narrative for a girl coming of age, Red Riding Hood wittily

tricks the wolf and escapes being raped. In later versions written down by men, girls are stripped of agency; in the Charles Perrault variant, the first to be printed, she is raped and murdered because 'she deserves it' – or at least, because that's the moral required from the story; in the Grimms' version, where sexuality is removed, she is saved by a father figure. This is all before the cloying damage done by Disney.

Natalie Frank looks for a female version of the myth of a Hero that Marina Warner writes about. In this myth, still forbidden to tell, rape is a rite of passage for a girl, as war is for a boy. Moreover, it is a myth *by* women. The portrayal of women in the Grimms' tales reflects real social conditions, and was originally told to the brothers by women.

Some see Red Riding Hood as a victim, others as a heroine who triumphs in the end. She is reborn, but her rebirth is catalyzed by physical and emotional violation.

19. **ROYA AMIGH**, b. 1981 in Mahshahr. Lives and works in Cambridge, MA



Roya Amigh, *The Coerced Contact*, 2016, thread, paper, pieces of cloth, lace, 62 x 64 x 35 in. ©2016/2018 Roya Amigh. Courtesy of the artist

Women artists comment on and subvert the history of art and myths far beyond the Western canon. In her meticulous installations, Roya Amigh employs mythical figures from the writings of classical Persian poets Ferdowsi, Rumi, and Hafez. "In recreating imagery that pieces together elements of different legends depicted in Persian miniature, I am able to explore the complexities in the stories of contemporary women." She creates large numbers of tiny 'drawings' by gluing thread onto paper, and then assembles them together in fragile, complex three-dimensional structures.

For Amigh, Persian poetry is not only a treasury of stories, myths, and symbols; she is also inspired by the poetry's structure, that of meandering, multi-layered storytelling. The artist says, "I create my own version of this mythology, featuring stories that happened to me or women I know." She employs characters from Iranian miniatures, furnishing them

with her own feminist interpretations of symbols, and interweaving mythical beings with traumatic real events that she knows first-hand. The inspiration for *The Coerced Contact* came from her friend's experience of marital rape.

Healing is one of the strategies women choose when working on the subject of rape. *The Coerced Contact* has the symbol of Homa, a mythical bird who never lands and cannot be caught, whom the artist considers a female symbol and which for Amigh represents the strength of the rape victim, as well as healing verses from Rumi.

Searching for a fragile, beautiful, feminine form for the work, she included lace between layers of paper. Amigh refrained from showing the victim's body but glued papers together and then tore at the mass, cut it, and 'stabbed' it, expressing outrage through the material itself.

GENDER AND ABUSE OF POWER

20. **YOKO ONO**, b. 1933 in Tokyo. Lives and works in New York, NY

FILM NO. 5

"RAPE" (or CHASE)

Rape with camera. 1½ hr. colour synchronized sound.

A cameraman will chase a girl on a street with a camera persistently until he corners her in an alley, and, if possible, until she is in a falling position.

The cameraman will be taking a risk of offending the girl as the girl is somebody he picks up arbitrarily on the street, but there is a way to get around this.

Depending on the budget, the chase should be made with girls of different age, etc. May chase boys and men as well.

As the film progresses, and as it goes towards the end, the chase and the running should become slower and slower like in a dream, using a highspeed camera.

by yoko ono copyright '68

Famous for her advocacy of peace and nonviolence, Yoko Ono also created disturbing works confronting risk, loss of control, and suffering. In *Cut Piece*, one of the key works of performance art, Ono sits in complete vulnerability on the stage as audience members cut away pieces of her clothing. Chronologically the earliest work in this exhibition, the film "RAPE" made by Ono with John Lennon is an enactment of her conceptual instruction *Film No. 5 (RAPE or CHASE)*, which reads, "The cameraman will chase a girl on a street with a camera persistently until he corners her in an alley, and, if possible, until she is in a falling position." The instruction is followed almost to the letter in one of cinema's most intense works about voyeurism and control.

Yoko Ono's score for "RAPE", 1968 ©Yoko Ono.
Courtesy of the artist



John Lennon and Yoko Ono, "RAPE", 1968, color film, sound, 59'48 min ©Yoko Ono. Courtesy of the artist

In the film – where the viewer's vantage point is camera – an unsuspecting young woman is chased through the streets of London by the camera crew. Initially flattered, when the stalking becomes relentless, she tries to run away as they follow her into her apartment, where she in despair phones her sister. Eva Majlath, with whose sister Ono had conspired to set her up, had an expired British visa and spoke virtually no English.

Ignoring criticism focused on the ethical concerns around forcing Majlath participation in the film, both Ono and Lennon consistently insisted on the film's political message. Its interpretations concentrate on the relationship between the camera and its subject. First it was seen as an analysis of how the camera imposes its powerful gaze over its subject. Later, feminist reading saw it as a critique of the voyeuristic and exploitative male gaze objectifying a woman.

What seems difficult to reconcile with the classical feminist interpretation is that it is a woman who manipulates the man to follow another woman. And yet, the score states: "May chase boys and men as well" (similarly, Ono allowed *Cut Piece* to be performed by a woman or a man), which opens the work to interpretations that may leave the gender binary behind. Ono may be suggesting that anyone who has power can abuse it against another who is in a vulnerable position, be it a man or a woman, or nation against nation.

Ono's interest in political violence, psychology, feminism, and experience of being stalked by media, all contributed to the concept of "RAPE." It stands as a metaphor for rapes of all kinds, not just sexual violation.

ARTIST BIOGRAPHIES (in the alphabetical order)

1. **ROYA AMIGH**, Iranian/American, b. 1981 in Mahshahr. Lives and works in Cambridge, MA

Roya Amigh earned MFA degrees from the Central Azad University in Tehran, 2010, and Boston University, 2012. She had solo shows at Babson College, MA, 2018; FiveMyles gallery, Brooklyn, NY, and Iron Tail Gallery, Lincoln, NE, 2017. Group shows include Yangpyeong Art Museum, Gyeonggi-do, Korea, 2018; the Museum of Contemporary Art of Crete, Rethymno, Greece, 2018; Brown University, Providence, RI, 2017; The Art Complex Museum, Duxbury, MA, 2017; Edward Hopper House Museum, Nyack, NY, 2016; Katonah Museum of Art, NY, 2015; and Macy Gallery, Columbia University, NYC, 2014. She was artist-in-residence at Art Omi, Ghent, NY, and MASS MoCA, North Adams, MA.

2. **ANDREA BOWERS**, American, b. 1965 in Wilmington, OH. Lives and works in Los Angeles, CA

Andrea Bowers is a social practice artist who employs a variety of mediums including drawing, installation, and video. Focused on the convergence of art and activism, she addresses topics ranging from environmental activism to immigration and workers' rights to AIDS, gender discrimination, and rape. Her recent solo exhibitions include: Hammer Museum, Los Angeles, 2017; Contemporary Arts Center, Cincinnati, 2017; Bronx Museum, New York, 2016; Espace Culturel Louis Vuitton, Paris, 2014; Pomona and Pitzer College Museum of Art, Claremont, CA, 2014; and Wiener Secession, Vienna, 2007. Bowers was included in documenta 14, Kassel, 2017; Triennale di Milano, 2017; Whitney Biennial, 2004, and numerous group exhibitions including *Drawing Now*, Albertina, Vienna, 2015. Her work is in the collections of Hammer Museum and MoCA, Los Angeles; MoMA, Whitney Museum, and Brooklyn Museum, New York; Hirshhorn Museum, Washington, DC; Tate Modern, London; and Museum Abteiberg, Moenchengladbach, Germany, among others.

3. **ANGELA FRALEIGH**, American, b. 1976 in Beaufort, SC. Lives and works in New York, NY and Allentown, PA

Angela Fraleigh's lavish figurative paintings draw on antique tales of pursuit and abduction to illustrate the charged complexity of wanting and explore narratives of women and marginalized female figures in art history. Fraleigh earned BFA from Boston University and MFA from Yale University. Her solo exhibitions include those at the Edward Hopper House, Nyack, NY, 2018; Everson Museum of Art, Syracuse, NY, 2016; Vanderbilt Mansion, Hyde Park, NY, 2015; University of the Arts, Philadelphia, PA, 2011; and PPOW Gallery, NYC, 2008. She participated in group shows at the University of Texas, Arlington, TX, 2016; The Gateway Project Newark, NJ, 2015; Diverseworks, Houston TX, 2013; Museum of Fine Arts, Houston, TX, 2011, 2008; Kemper Museum of Contemporary Art, Kansas City, MO, 2008; and CUNY Hunter College, NYC.

4. **NATALIE FRANK**, American, b. 1980 in Austin, TX. Lives and works in New York, NY

Natalie Frank explores contemporary discourse on feminism, sexuality, and violence. Recent drawings and books *The Story of O* and *The Sorcerer's Apprentice* use literature as inspiration. Her gouache and chalk pastel drawings of the unsanitized Brothers Grimm tales, bring back, with Jack Zipes' translations, aspects of incest, rape and physical violence left out of our familiar stories. The 2015 exhibition at the New York's Drawing Center travelled to Blanton Museum, Austin, and University of Kentucky Art Museum, Lexington, accompanied by *Tales of the Brothers Grimm: Drawings by Natalie Frank*, published by Damiani, 2015. Frank earned BA from Yale University, 2002, and MFA from Columbia University, 2006. She is a Fulbright Scholar, Oslo, Norway. Her work is included in the collections of the Whitney Museum and the Brooklyn Museum in NYC; Art Institute of Chicago; Blanton Museum of Art, Austin; and Yale University Art Museum.

5. **KATHLEEN GILJE**, American, b. 1945 in Brooklyn, NY. Lives and works in New York, NY

Kathleen Gilje holds BFA from the City College of New York; she later studied 16th & 17th c. Italian Art and Conservation at the Museo di Capodimonte in Naples, Italy, 1967-71. In her paintings, Gilje employs "a tour de force of technical bravura" (Linda Nochlin, *Art in America*, 2002) revisiting some of the iconic works of Western art

while subverting their meaning with feminist and ecological perspective. Gilje had solo exhibitions at the Bruce Museum, Greenwich, CT; National Museum of Women in the Arts, Washington D.C.; List Visual Arts Center at MIT, Cambridge, MA; and University of Rochester, NY. Her works are in the collections of the National Portrait Gallery and National Museum of Women in the Arts, Washington, DC; Yale University Art Gallery; Addison Gallery of American Art, Phillips Academy, Andover, MA; Musée Ingres, Louvre Museum, Montauban, France; and Bass Museum, Miami, FL.

6. **GUERRILLA GIRLS**, American, active in New York, NY, since 2001

Guerrilla Girls is a group of anonymous feminist activist artists launched in 1985 in response to the Museum of Modern Art's exhibition *An International Survey of Recent Painting and Sculpture*, 1984, which included only 13 women among 165 artists. Since its formation, over 55 people have been members. Wearing gorilla masks in public and using names of deceased female artists as their pseudonyms, they employ facts and statistics, humor and catchy visuals in their posters, stickers, and street projects to expose gender and ethnic bias as well as corruption in art, film, pop culture, and politics. The group is credited with bringing national and international attention to issues of sexism and racism in the arts. 2005 Venice Biennale opened its main exhibition with a selection of their works. Recent exhibitions and retrospectives include Museu de Arte de Sao Paulo, 2017; Baltimore Museum of Art, 2017; Tate Modern, London 2016; Walker Art Center, Minneapolis, 2016; and Matadero, Madrid, 2015.

7. **GUERRILLA GIRLS BROADBAND**, American, active in New York, NY, since 2001

Guerrilla Girls BroadBand is a sister branch of the legendary activist collective Guerrilla Girls, Inc. After the 2001 'banana split,' three separate groups formed: Guerrilla Girls, Inc., Guerrilla Girls BroadBand, and Guerrilla Girls on Tour, Inc. All wear gorilla masks and use the names of deceased women artists. As Guerrilla Girls stay focused on art and pop culture, 'The Broads' use their wit, web-based technologies and interactive multimedia events to combat sexism, racism and social injustice, focusing on such issues as workplace discrimination, armed forces recruitment tactics in schools, and abortion access. The 'Broads' work was presented as part of the Guerrilla Girls' 30th anniversary exhibition at the Abrons Art Center, NYC, 2015; at Bruce High Quality Foundation University Gallery, NYC, 2015; Rutgers University, Brunswick, NJ, 2011; CEPA, Buffalo, NY, 2009; Bronx Museum, NYC, 2008; White Columns, NYC, 2005; David Zwirner Gallery, NYC, 2003. They presented their performances at many universities, including at UCLA, 2007 and New York University, 2006.

8. **BANG GEUL HAN**, Korean/American, b. 1978 in Seoul. Lives and works in Brooklyn, NY

Bang Geul Han employs digital technologies to explore language, body politics and race, and blurs our understanding of private and public territories. She earned her BFA in Painting from the Seoul National University in Korea, 2002, and her MFA in Electronic Integrated Art from the Alfred University, NY, 2005. She had solo exhibitions at NURTUREart, Brooklyn, NY, 2018; Projét Pangée, Montréal, 2016; Art Museum of SUNY Potsdam, NY, 2015; and A.I.R. Gallery, Brooklyn, NY, 2012. Selected group shows include those at the Bronx Museum of the Arts, NYC; Art Museum of Kyungpook National University, Daegu, Korea, 2017; Queens Museum, NYC, 2016; A.I.R. Gallery, Brooklyn, NY, 2012, 2011; Centro Internazionale per l'Arte Contemporanea, Rome, 2012; and SangSangMadang, Seoul, 2011.

9. **LYNN HERSHMAN LEESON**, American, b. 1941 in Cleveland, OH. Lives and works in San Francisco, CA, and New York, NY

Lynn Hershman Leeson is an artist and filmmaker acclaimed for the pioneering use of new technologies through which she addresses issues such as trauma, identity, and the relationship between the real and the virtual. Her work in media-based technology pioneered digital art forms. She also made some of the earliest works that used artificial intelligence, biological computing, and DNA manipulation. As a film director she wrote, directed and produced *Strange Culture*, *Conceiving Ada* and *Teknolust*, all starring Tilda Swinton, which screened at the Sundance, Toronto and Berlin festivals; and a 2011 groundbreaking documentary *!Women Art Revolution*. Leeson's 2014 retrospective organized at the ZKM Karlsruhe traveled to Yerba Buena Center, San Francisco, 2017; other

retrospectives include Whitworth Art Gallery, Manchester, UK, 2007; and Henry Art Gallery, University of Washington, Seattle, 2005. Her works are in the collections of MoMA, Whitney Museum, ZKM, LACMA, National Gallery of Art of Canada, Walker Art Center, Berkeley Museum of Art, and SFMoMA.

10. **JENNY HOLZER**, American, b. 1950 in Gallipolis, OH. Lives and works in New York, NY

For over forty years, **Jenny Holzer** has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Venice Biennale, the Guggenheim Museum in New York and Bilbao, and the Whitney Museum of American Art. Her medium, whether formulated as a T-shirt, a plaque, or an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with street posters, and continuing through her recent light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and courage. Holzer was the first woman to represent the U.S. at the Venice Biennale in 1990, and won the Leone d'Oro for best pavilion. She received the World Economic Forum's Crystal Award in 1996, and the Barnard Medal of Distinction in 2011. She holds honorary degrees from Williams College, the Rhode Island School of Design, The New School, and Smith College.

11. **JENNIFER KARADY**, American, b. 1967 in Elizabeth, NJ. Lives and works in Brooklyn, NY

Jennifer Karady has worked with American veterans since 2006 to create staged narrative photographs that reveal how their experiences of war infiltrate their daily civilian lives. The series *Soldiers' Stories from Iraq and Afghanistan* was shown at such venues as the Palm Springs Art Museum, CA, 2014; Slusser Gallery, University of Michigan, Ann Arbor, 2014; Berman Museum of Art, Ursinus College, Collegeville, PA, 2013; CEPA Gallery, Buffalo, 2011; and SF Camerawork, San Francisco, 2005; and featured in mainstream and art media. Karady participated in numerous group shows including at the Ringling Museum of Art, Sarasota, FL, 2017; Preus Museum, Oslo, 2017; Harn Museum of Art, University of Florida, Gainesville, 2016; Fotografisk Center, Copenhagen, 2016; The Albright Knox Gallery, Buffalo, 2013; Johnson Museum, Cornell University, Ithaca, 2006; White Columns, NYC, 2004. Public collections include SF MOMA and The Albright Knox Gallery.

12. **SONYA KELLIHER-COMBS**, Native American, b. 1969 in Bethel, AK. Lives and works in Anchorage, AK

An artist of mixed descent: Iñupiaq from the North Slope of Alaska, Athabascan from the Interior, German and Irish, **Sonya Kelliher-Combs** uses imagery and symbols that speak about culture and the life of her ancestors, and marginalization and the struggles of Indigenous peoples. She participated in numerous group exhibitions, including at SITE Santa Fe, 2016; Northern Norway Art Museum, 2016; Nordamerika Native Museum, Zurich, 2015; National Gallery of Canada, Ottawa, 2013; National Museum of the American Indian, NYC, 2010; FiveMyles gallery, Brooklyn, NY, 2008; Museum of Art & Design, NYC, 2005; Cheongju International Craft Biennial, South Korea, 2005; and the *Arts from the Arctic*, Anchorage Museum of History and Art, 1993. Solo exhibitions include the Northern Norway Art Museum, 2018; Institute of American Indian Art, Santa Fe, 2006; Anchorage Museum of History and Art, Anchorage, 2005; and Alaska State Museum, Juneau, 2001.

13. **SUZANNE LACY**, American, b. 1945 in Wasco, CA. Lives and works in Los Angeles, CA

Suzanne Lacy is an internationally renowned pioneer of social practice and feminist art. Her performances, video and photographic installations, critical writing, and public practice, address sexual violence, gender, poverty, incarceration, labor, and aging. One of the Los Angeles performance artists who shaped art of social engagement in the 1970s, she has more recently created projects involving hundreds of performers with Contemporary Art Center, Quito, Ecuador, 2015; Creative Time, NYC, 2013; Manchester Art Gallery, UK, 2013; Tate Modern, London, 2013; Reina Sofia Museum, Madrid, 2010; and in Oakland, CA, 1991-2000. Her works are in the collections of MoCA Los Angeles, Tate Modern, and the Hammer Museum (*Three Weeks in May*). A co-founder of the Women's Building in Los Angeles, she was Dean of Fine Arts at California College of the Arts, 1987-97, and Chair of Fine Arts, Otis College, 2002-06, where she pioneered and chaired MFA program in Public Practice, 2007-16.

14. **ANA MENDIETA**, Cuban/American, b. 1948 in Havana, d. 1985 in New York, NY

Ana Mendieta was sent to the U.S. as a child in 1961 as a result of her father's political engagement. Her work is haunted by the exile's sense of displacement. In her multidisciplinary art, Mendieta explored themes of feminism, ethnic identity, violence, life, death, place, and belonging. At its core lay the use of her own body. She was possibly the first to combine land art, body art, and performance – in what she called 'earth-body' sculptures: *Silueta Series* (1973-80). Since her death, Mendieta has been recognized with retrospectives at the New Museum, NYC, 1987; Hirshhorn Museum, Washington, DC; Whitney Museum, NYC; Des Moines Art Center; Miami Art Museum (all 2004); Hayward Gallery, London, and Castello di Rivoli, Turin, 2013. Her experimental films garnered critical acclaim with the traveling exhibition *Covered in Time and History*, shown among others at the Nash Gallery, University of Minnesota, Minneapolis; UC Berkeley Art Museum; Martin-Gropius-Bau, Berlin; and Jeu de Paume, Paris (2015-2018). Mendieta's works are in the collections of the Guggenheim Museum, Metropolitan Museum of Art, Whitney Museum, and MoMA in NYC, Art Institute of Chicago, Centre Pompidou, Paris, and Tate, London.

15. **SENGA NENGUDI**, American, b. 1943 in Chicago, IL. Lives and works in Colorado Springs, CO

Senga Nengudi was part of the avant-garde black art scene in Los Angeles and New York during the 1960s and 1970s. In 1975 she combined the simplicity of Japanese Minimalism with African ritual, African-American improvisation, and Western vernacular to create a new visual language in *repondez s'il vous plait (R.S.V.P.)* These abstract installations of pantyhose, partly filled with sand, stretched and attached to walls and to floors, were 'activated' in choreographic performances. Nengudi's works were presented at the 2017 Venice Biennale; *We Wanted a Revolution: Black Radical Women*, Brooklyn Museum, NYC, 2017; *Now Dig This: Art and Black Los Angeles*, Hammer Museum, Los Angeles, 2011; MoMA PS1, NYC, 2012; *WACK! Art and The Feminist Revolution*, MoCA LA; Women's National Museum of Art, Washington, D.C.; PS1, NYC, 2007; and *Dialectics of Isolation*, co-curated by Ana Mendieta, A.I.R. Gallery, NYC, 1980. Nengudi's retrospective organized by MoCA Denver and the University of Colorado, 2014, traveled to Henry Art Gallery, Seattle, 2016; DePaul Art Museum, Chicago, 2017; CAC New Orleans, and USC Fisher Museum of Art, Los Angeles, 2018.

16. **YOKO ONO**, Japanese/American, b. 1933 in Tokyo. Lives and works in New York, NY

Yoko Ono is a pioneer of conceptual art and performance. Associated with Fluxus, she was a major figure in the New York avant-garde art scene as a filmmaker, experimental music composer, and vocalist. Together with La Monte Young, she organized a seminal series of performances in her Chambers Street loft. In 1964, she published *Grapefruit*, a book of conceptual instructions, and she made 16 short experimental films between 1964 and 1972. Ono participated in documenta 1972 and 1987, and has had numerous retrospectives including those at maCLYON, France, 2016; The Museum of Modern Art, New York, 2015; Schirn Kunsthalle Frankfurt, Louisiana Museum of Modern Art, and Guggenheim Bilbao, 2013-2014; Serpentine Galleries, London, 2012; Kunsthalle Bielefeld and Baltic Centre for Contemporary Art, Gateshead, 2008; Japan Society, New York, 2001 (travelled to 13 museums); and the Whitney Museum, New York, 1989. She received the Golden Lion for Lifetime Achievement at the 2009 Venice Biennale.

17. **NAIMA RAMOS-CHAPMAN**, American, b. 1987 in Brooklyn, NY. Lives and works in Brooklyn, NY

Naima Ramos-Chapman is an interdisciplinary artist and filmmaker. She tells stories of transformation and understated bravery that stem from true accounts, incorporate magical realism and use choreographed gestural movement to render psycho-spiritual realities we cannot see. She trained at The Alvin Ailey School for Dance, The Barrow Group for Acting, Howard University, and has a BA in Journalism from Brooklyn College, CUNY. Her writings were published in *Huffington Post*, *The Nation*, *NPR*, *Colorlines*, *Saint Heron*, and *Postbourgie*. Her debut short, *And Nothing Happened* premiered at the 2016 Slamdance Film Festival, and screened at the Brooklyn Museum, L.A. Film Festival, BAMcinemafest, Blackstar Film Festival, Rooftop Films, Urbanworld, CinemAfrica in Stockholm and Tacoma Film Festival – where it won Best Director. It is now a Vimeo Staff Pick. In 2017, Ramos-Chapman received a fellowship from the Sundance Institute for Screenwriting Intensive for her first feature-length script *Sad Songs in Languages I Don't Understand*.

18. **CAROLEE THEA**, American, b. in Brooklyn, NY. Lives and works in New York, NY

Carolee Thea is an artist, writer, critic, and curator. Blurring formal conventions, her land art pieces, sculptures, video, photography, performance, and paintings mirrored political and social upheavals. Thea had solo exhibitions at the Hofstra University Museum, Hempstead, NY; Queens Museum, NYC; Rutgers University, New Brunswick, NJ; and Morristown Museum, NJ; and participated in group shows at Hunter College, NYC; Cranbrook Academy Museum, Bloomfield, MI; Sculpture Center, NYC; and Bard College, among others. She made site sculptures at the Battery Park and Wards Island, NYC, and at the Maryland Institute of Art, Baltimore. In the 1970's, she co-edited *Heresies #5, a Feminist Publication on Art and Politics*, 1976; has published in *Parkett*, *artforum.com*, *Artnet*, *BOMB*, and *Brooklyn Rail*, and was a contributing editor at *ArtAsiaPacific* and *Sculpture Magazine*. Thea authored an acclaimed series of books, *Foci: Interviews with Ten International Curators*, 2001, *On Curating: Interviews with Ten International Curators*, 2009, and *On Curating 2 // Paradigm Shifts*, 2016.

19. **ADA TRILLO**, American, b. 1976 in El Paso, TX. Lives and works in Philadelphia, PA

Ada Trillo is a photographer and painter, exploring cultural heritage of Mexico and Southwest where she was born. She has a BA in Fashion Design from Istituto Marangoni, Milan, Italy and BA in Marketing from Drexel University, Philadelphia, PA. Trillo's photographs have been reviewed in *The Huffington Post*, *CBS Philly*, *Philadelphia Weekly*, *Al Dia News*, *Telemundo 51*, *The Candid Frame* podcast, and are in the permanent collection of The Philadelphia Museum of Art. Trillo has spoken at conferences on human trafficking.

20. **KARA WALKER**, American, b. 1969 in Stockton, CA. Lives and works in New York, NY

Kara Walker is best known for her investigation of race, gender, sexuality, and violence through silhouetted papercut figures. Her panoramic friezes of black figures against white wall, large scale drawings, video animation, shadow puppets, and "magic lantern" projections, reflect the history of American slavery and contemporary racism. In 2014, her installation *A Subtlety...* commissioned by Creative Time featured a colossal sugar covered female sphinx in the former Domino Sugar Refinery in Brooklyn. At 27, Walker became the second youngest recipient of the MacArthur Foundation Achievement Award. She represented the U.S. at the São Paulo Biennial, 2002, and became a member of the American Academy of Arts and Letters in 2012. Walker's major survey exhibition organized in 2007 by Walker Art Center, Minneapolis travelled to Musée d'Art moderne de la Ville de Paris; Whitney Museum, NYC; and Hammer Museum, Los Angeles. She also had solo shows at the Metropolitan Museum of Art, NYC; Tate Liverpool; Kunstverein Hannover, et al.