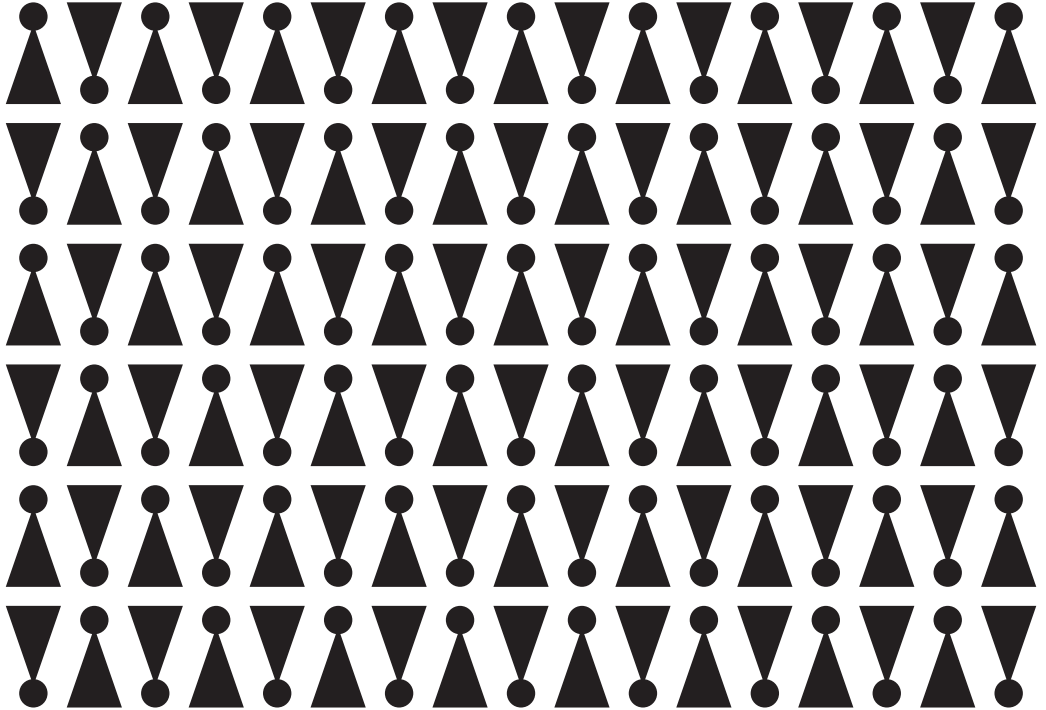
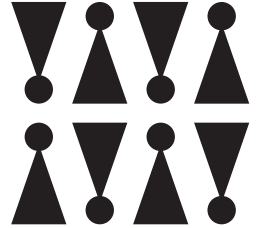




The Feminist Future



Theory and Practice in the Visual Arts

There will be opportunities for questions and discussion after keynote addresses, panel discussions, and respondent remarks.

Friday, January 26, 2007

9:30 a.m. | Welcome and opening remarks

Deborah Wye, The Abby Aldrich Rockefeller Chief Curator of Prints and Illustrated Books, The Museum of Modern Art

9:45 a.m. | Keynote Address

Lucy R. Lippard, writer and activist

10:45 a.m. | Break

11:00 a.m. | Panel: Activism/Race/Geopolitics

Coco Fusco, artist and Associate Professor, Columbia University School of the Arts

Guerrilla Girls Frida Kahlo and Kathe Kollwitz, two founding members of the feminist activist group

Carrie Lambert-Beatty, Assistant Professor of History of Art and Architecture and Visual and Environmental Studies, Harvard University

Richard Meyer, Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Visiting Professor, Department of History of Art, University of Pennsylvania

Moderator: *David Little*, Director of Adult and Academic Programs, The Museum of Modern Art

1:15 p.m. | Lunch break

2:30 p.m. | Panel: Body/Sexuality/Identity

Marina Abramovic, artist

Beatriz Colomina, Professor of Architecture and Director of the Program in Media and Modernity, Princeton University

Geeta Kapur, critic and curator, New Delhi

Martha Rosler, artist

Moderator: *Sally Berger*, Assistant Curator, Department of Film, The Museum of Modern Art

4:40 p.m. | Response

Catherine de Zegher, curator and art historian, New York/Kortrijk, Belgium

5:30 p.m. | Reception

You are cordially invited to attend a reception for all speakers and audience members, with an opportunity to view the exhibition *Documenting a Feminist Past: Art World Critique*, in The Lewis B. and Dorothy Cullman Education and Research Building. Please present your symposium ticket for admission.

Saturday, January 27, 2007

9:30 a.m. | Welcome and opening remarks

Deborah Wye, The Abby Aldrich Rockefeller Chief Curator of Prints and Illustrated Books, The Museum of Modern Art

9:45 a.m. | Keynote Address

Anne M. Wagner, Professor of Modern Art, Department of History of Art, University of California, Berkeley

10:45 a.m. | Break

11:00 a.m. | Panel: Writing the History of Feminism

Ute Meta Bauer, Associate Professor and Director of the Visual Arts Program, Department of Architecture, Massachusetts Institute of Technology

Connie Butler, The Robert Lehman Foundation Chief Curator of Drawings, The Museum of Modern Art

David Joselit, Professor and Chair, Department of History of Art, Yale University

Griselda Pollock, Professor of the Social and Critical Histories of Art and Director of Centre for Cultural Analysis, History and Theory, University of Leeds

Moderator: *Alexandra Schwartz*, Project Curatorial Assistant, The Museum of Modern Art

1:15 p.m. | Lunch break

2:30 p.m. | Panel: Institutionalization of Feminism

Salah Hassan, Professor of Art History and Director of Africana Studies and Research Center, Cornell University

Helen Molesworth, Chief Curator of Exhibitions, Wexner Center for the Arts, Ohio State University

Wangechi Mutu, artist

Ingrid Sischy, Editor-in-Chief, *Interview*

Moderator: *Anne Umland*, Curator, Department of Painting and Sculpture, The Museum of Modern Art

4:40 p.m. | Response

Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, Institute of Fine Arts, New York University

An infrared sound amplification system is available for all programs held in the Roy and Niuta Titus Theaters.

The symposium will be audio streamed LIVE on WPS1 Art Radio (www.wps1.org) on January 26 and 27, from 9:30 a.m. to 5:30 p.m. each day.

Audio and video recordings of the symposium will be posted in their entirety at www.moma.org/audio one to two weeks after the event.

Biographies

Marina Abramovic was born in Belgrade, Yugoslavia. As a member of the generation of pioneering performance artists that includes Bruce Nauman, Vito Acconci, and Chris Burden, Abramovic created some of the most historic early performance pieces. She recently held a series of performances called *Seven Easy Pieces* at the Guggenheim Museum in New York. Abramovic was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale for her video installation/performance piece *Balkan Baroque*, and in 2003 she received the Bessie for *The House with the Ocean View*. Her work is included in many major public collections worldwide.

Ute Meta Bauer is Director and Associate Professor at the Visual Arts Program at the Massachusetts Institute of Technology. From 1996 until 2006 she was Professor of Theory, Practice, and Mediation of Contemporary Art at the Academy of Fine Arts, Vienna, and from 2002 to 2005 was founding director of the Office for Contemporary Art Norway in Oslo. She was the Artistic Director for the *3. berlin biennial for contemporary art* (2004), and was co-curator, with Okwui Enwezor, of *Documenta 11* (2000–02). Other exhibitions include *First Story—Women Building/New Narratives for the 21st Century* for the European Cultural Capital, Porto (2001), and, most recently, *Mobile_Transborder Archive*, a satellite project commissioned by *inSite05*. She has served as editor of several art periodicals, including *META* (Stuttgart), *case* (Barcelona and Porto), and *Verkstedt* (Oslo).

Sally Berger is Assistant Curator in the Department of Film at The Museum of Modern Art. At the Museum since 1986, she organizes film and media exhibitions and works on acquisitions for MoMA's film collection. Recent exhibitions include *Feedback: The Video Data Bank, Video Art, and Artist Interviews* (currently on view); *Documentary Fortnight: MoMA's Annual Festival of Nonfiction Film*; *First Nations First Features*, an exhibition of groundbreaking indigenous feature films, and *MoMA-QNS Projections*, a series of video installations for the museum's public spaces. She is a film and media lecturer and writer.

Connie Butler is The Robert Lehman Foundation Chief Curator of Drawings at The Museum of Modern Art, a position she has held since February 2006. From 1996 to 2006, she was Curator at The Museum of Contemporary Art, Los Angeles. She is currently organizing *WACK! Art and the Feminist Revolution*, an international survey of feminist art, which will open at MOCA in Los Angeles in March 2007, and will travel to The National Museum of Women in the Arts, Washington, D.C.; P.S.1 Contemporary Art Center, New York; and The Vancouver Art Gallery. Butler has taught and lectured widely and contributed to publications including *Art + Text*, *Parkett*, and *Art Journal*.

Beatriz Colomina is Professor of Architecture and Founding Director of the Program in Media and Modernity at Princeton University. She is the author of *Domesticity at War* (ACTAR and MIT Press, 2006), *Doble exposición: Arquitectura a través del arte* (Akal, 2006),

and *Privacy and Publicity: Modern Architecture as Mass Media* (MIT Press, 1994), and editor of *Architectureproduction* (Princeton Architectural Press, 1988), *Sexuality and Space* (PAP, 1992), and *Cold War Hot Houses: Inventing Postwar Culture from Cockpit to Playboy* (PAP, 2004). She is co-curator of the exhibition *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X*, now at Storefront for Art and Architecture, New York.

Coco Fusco is a New York-based interdisciplinary artist and writer. She has performed, lectured, exhibited, and curated around the world since the mid-1980s. Fusco's performances and videos have been included in such events as The Whitney Biennial, Sydney Biennale, The Johannesburg Biennial, The Kwangju Biennale, The Shanghai Biennale, *inSite05*, *Transmediale*, The London International Theatre Festival, *VideoBrasil*, and *Performa05*. Her most recent work deals with the role of female interrogators in the War on Terror. Fusco is a recipient of a 2003 Herb Alpert Award in the Arts. She is an associate professor at Columbia University.

The Guerrilla Girls characterize themselves as "feminist masked avengers in the tradition of anonymous do-gooders like Robin Hood and Wonder Woman." They first formed in 1985, in response to a MoMA exhibition that included very few women and artists of color. Over one hundred women have been members, using facts, humor, and outrageous visuals to expose sexism, racism, and corruption in politics, art, film, and pop culture. They have appeared at numerous universities and museums; in *The New York Times*, *The London Times*, and *The New Yorker*; and on NPR, the BBC and the CBC. They are the creators of stickers, billboards, posters, and books, including *The Guerrilla Girls' Bedside Companion to the History of Western Art*; *Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes*; and *The Guerrilla Girls Art Museum Activity Book*. When asked what's next, they say: "More facts, humor, and fake fur! More creative complaining!"

Salah Hassan is Associate Chair of the Department of History of Art, Professor of African and African Diaspora art history and visual culture, as well as Director of the Africana Studies and Research Center at Cornell University. He is also a curator and art critic. Prior to joining the Cornell faculty, Hassan taught in the Department of History of Art at the State University of New York at Buffalo, the Department of History of Art at the University of Pennsylvania, and the Department of Art History and General Studies in the College of Fine and Applied Art in Khartoum, Sudan. He is founder and editor of *NKA: Journal of Contemporary African Art* and serves as consulting editor for *African Arts* and *Atlantica*. Hassan is currently working on a book entitled *Khartoum School: The Making of the Modern Art Movement in Sudan*.

David Joselit worked as a curator at The Institute of Contemporary Art, Boston, from 1983 to 1989, where his exhibitions included *Endgame: Reference and Simulation in Recent Painting and Sculpture* (1986) and *The British Edge* (1987). After receiving his Ph.D. in Art History from Harvard, he taught in the Department of Art History and Ph.D. Program in Visual Studies at University of California, Irvine (1995–2003). He is currently Professor and Chair of the History

of Art Department at Yale. Joselit is author of *Infinite Regress: Marcel Duchamp 1910–1941* (MIT Press, 1998), *American Art Since 1945* (Thames and Hudson, World of Art Series, 2003), and *Feedback: Television Against Democracy* (forthcoming, MIT Press, 2007), and writes regularly on contemporary art and culture.

Geeta Kapur is a critic and curator living in New Delhi. Her writings include *When Was Modernism: Essays on Contemporary Cultural Practice in India* (2000), and *Iconographies for the Present* (forthcoming, 2007); her curatorial work includes *Bombay/Mumbai*, for the multipart exhibition *Century City: Art and Culture in the Modern Metropolis* at the Tate Modern (2001) and *subTerrain: artworks in the cityfold* at the House of World Cultures, Berlin (2003). She is one of the founder-editors of *Journal of Arts & Ideas*, and is advisory editor to *Third Text* and *Marg*. She has lectured worldwide and has held numerous fellowships at the Indian Institute of Advanced Study, Shimla; Clare Hall, University of Cambridge; Nehru Memorial Museum and Library, Delhi; and others.

Carrie Lambert-Beatty is Assistant Professor in the Department of History of Art and Architecture and the Department of Visual and Environmental Studies at Harvard University. She has written on performance art, Minimalism, and other topics in journals such as *Art Journal*, *October*, *Trans*, and *Artforum*, and her essay “Lives of Performers and the Trouble with Empathy” recently appeared in the anthology *Masterpieces of Modernist Cinema* (Indiana University Press, 2006). Her book *The Seeing Difficulty: Yvonne Rainer and U.S. Art in the 1960s* will be published next year by October Books/MIT Press.

Lucy R. Lippard is a writer and activist. She is the author of over twenty books on contemporary art and culture and one novel. Her most recent books include *The Lure of the Local: Senses of Place in a Multicentered Society* (1997), and *On the Beaten Track: Tourism, Art and Place* (1999). She has done performances, comics, and street theatre, and has curated some fifty exhibitions, including the in-process *Weather Report: Art and Climate Change*. For more than thirty years she has worked with artists’ groups, including Ad Hoc Women Artists, the Heresies Collective, and WAC, and she has received numerous honorary degrees in Fine Arts from art schools and universities.

David Little is Director of Adult and Academic Programs at The Museum of Modern Art. Currently, he is also a Visiting Scholar at The Heyman Center for the Humanities, Columbia University. A specialist in post-1960s art and artists’ groups, his article, “Colab Takes a Piece: A Collaborative Alternative to Alternative Spaces,” is scheduled for publication in the Spring 2007 issue of *Art Journal*. Before coming to MoMA, he taught contemporary art and theory at Maryland Institute College of Art (2000–03) and for the Duke University Leadership and the Arts, New York (1998–2004). He holds an M.A. from Williams College Graduate Program in the History of Art and a Ph.D. also in the History of Art, from Duke University.

Richard Meyer is the Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Visiting Professor in the Department of History of Art at the University of Pennsylvania. He is the author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, which received the 2003 Charles Eldredge Prize for outstanding scholarship from the Smithsonian American Art Museum. He contributed an essay to the catalog of the forthcoming exhibition, *WACK! Art and the Feminist Revolution*, and is currently collaborating with Catherine Lord on a book entitled *Art and Queer Culture, 1885-present*, which will be published in Phaidon's Themes and Movements Series in 2009.

Helen Molesworth is the Chief Curator of Exhibitions at the Wexner Center for the Arts, where she has worked since 2003. Her most recent exhibitions are *Twice Untitled and Other Pictures (looking back)*, an exhibition of works by Louise Lawler, and *Part Object Part Sculpture*, which examined sculpture produced in the wake of Marcel Duchamp's erotic objects and handmade readymades. From 2000 to 2003 she was the Curator of Contemporary Art at The Baltimore Museum of Art, where she organized *Work Ethic*, which traced the problem of artistic labor in post-1960s art. Her numerous articles have appeared in publications such as *Artforum*, *Art Journal*, *Documents*, and *October*. As of February 2007, Molesworth will be the curator of contemporary art at the Harvard University Art Museums.

Wangechi Mutu has trained as both a sculptor and an anthropologist. Her work explores the contradictions of female and cultural identity and makes reference to colonial history, contemporary African politics, and the international fashion industry. Drawing from the aesthetics of traditional crafts, science fiction, and funkadelia, Mutu's works document the contemporary mythmaking of endangered cultural heritage. Her work has been shown at the Whitney Museum Altria, the Museum of African Art, SITE Santa Fe Biennale, the Andy Warhol Museum in Pittsburgh, Greenberg Von Doren Gallery (New York), and the Michael Stevenson Gallery (Cape Town). Born in Kenya, Mutu received her M.F.A. from Yale University and currently works and resides in New York.

Linda Nochlin is the Lila Acheson Wallace Professor of Modern Art at the Institute of Fine Arts, New York University. She is widely known for her groundbreaking work to advance the cause of women artists, beginning in 1971 with her article, "Why Have There Been No Great Women Artists?," which led to the 1976 exhibition, *Women Artists: 1550-1950*, co-curated with Anne Sutherland Harris for the Los Angeles County Museum of Art. Her books include *Realism; Impressionism and Post-Impressionism; Representing Women; The Body in Pieces; Women, Art, and Power*; and *The Politics of Vision*. The recipient of numerous fellowships and awards, she delivered the Norton Lectures at Harvard University in the spring of 2004. She is now curating, with Maura Reilly, an exhibition for the Brooklyn Museum entitled *Global Feminisms*, opening in March 2007.

Griselda Pollock is Professor of The Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, History and Theory at the University of Leeds. Her work links fine art, histories of art, and cultural studies with special research interests in international post-colonial feminist theory, art practice, and art histories, as well as Jewish and Diaspora cultural studies. She is author of over twenty books, including *Old Mistresses* (with Rozsika Parker, 1981); *Vision and Difference* (1988); *Avant-Garde Gambits: Gender and the Colour of Art History* (1993); *Mary Cassatt: Painter of Modern Women* (1998); and *Differencing the Canon* (1999), and is the editor of *Generations and Geographies in the Visual Arts* (1996) and *Encountering Eva Hesse* (2006), among other volumes. Forthcoming books include a study of Charlotte Salomon's *Leben? Oder Theater? 1941–42* and *Encounters in the Virtual Feminist Museum* (both 2007).

Martha Rosler works in video, photography, installation, and performance, and also writes criticism. Her projects on the public sphere range from everyday life and the media to architecture and the built environment, especially housing. Her work often centers on women's experience. Rosler has long produced works on war and the "national security climate" that predisposes societies to war. She has received international awards for her work, which has been seen in many international exhibitions. She has published fourteen books in several languages, along with numerous other publications of art and essays. Her book of essays, *Decoys and Disruptions*, was published in 2004. *Passionate Signals*, accompanying her solo show in Hanover, was published in 2005 and *Sur/Sous le Pavé*, centering on her solo show in Rennes, was published in 2006.

Alexandra Schwartz is Project Curatorial Assistant and coordinator of The Feminist Future symposium and related initiatives at The Museum of Modern Art. A specialist in post-1945 American and European art, she has contributed to various journals, including *October*, and exhibition catalogues, including *WACK! Art and the Feminist Revolution*, and has taught and lectured extensively. She is the editor of *Leave Any Information at the Signal: Writings, Interviews, Bits, Pages by Ed Ruscha* (October Books/MIT Press, 2002), and is currently writing a book entitled *Ed Ruscha's Los Angeles* (forthcoming, MIT Press, 2009). She received a Ph.D. in the History of Art from the University of Michigan in 2004.

Ingrid Sischy has been the Editor-in-Chief of *Interview* magazine since December 1989. Previously, she was the Editor-in-Chief of *Artforum* from 1979 to 1988, at which point she joined *The New Yorker* magazine as a staff writer and the magazine's photography critic; later she also became its fashion critic. In 1997, she became a contributing editor to *Vanity Fair*. Her writing has appeared in many publications, and in books on art, photography, and fashion. Sischy received her B.A. from Sarah Lawrence College, and was an NEA curatorial intern in the Department of Photography at MoMA in 1978. She has received numerous awards and citations, including an honorary Ph.D. in the Humanities from the Moore College of Art.

Anne Umland was named Curator in The Museum of Modern Art's Department of Painting and Sculpture in 2003. She holds a B.A. degree from Carleton College and an M.A. and Ph.D. from the Institute of Fine Arts, New York University. Umland served as Assistant Curator (1996–98) in the Department of Painting and Sculpture, followed by Associate Curator (1999–2002) and has organized a number of exhibitions for the Museum, including *Alberto Giacometti* (2001), *Art is Arp* (2000), and various exhibitions in MoMA's Projects series. She most recently coordinated MoMA's presentation of *Dada*, an international exhibition organized by the National Gallery of Art, Washington, D.C., and the Centre Georges Pompidou, Paris, in collaboration with The Museum of Modern Art.

Anne M. Wagner is an art historian who has published extensively on nineteenth- and twentieth-century art. Since 1988, she has been a professor in the Department of History of Art at the University of California, Berkeley. Recent published essays include studies of Jasper Johns's *Flag*, Eva Hesse's titles, and Dan Flavin's spaces. Her work has appeared in such journals as *Artforum*, *Representations*, *October*, and *The Threepenny Review*. *Jean-Baptiste Carpeaux: Sculptor of the Second Empire* appeared in 1986, and *Three Artists (Three Women)* was published in 1996. In 2005, her third book, *Mother Stone: The Vitality of Modern British Sculpture*, was issued by Yale University Press.

Deborah Wye is The Abby Aldrich Rockefeller Chief Curator of Prints and Illustrated Books at The Museum of Modern Art. Since joining MoMA in 1979, she has organized over twenty-five exhibitions, including the first sculpture retrospective of Louise Bourgeois (1982) and that artist's first print retrospective (1994), as well as *Committed to Print: Social and Political Themes in Recent American Printed Art* (1988); *Thinking Print: Books to Billboards* (1996); *The Russian Avant-Garde Book 1910–1934* (2002); and, most recently, *Eye on Europe: Prints, Books & Multiples/1960 to Now* (2006). Her exhibitions and catalogues have been honored by the American Association of Museums and the International Association of Art Critics, and she is the recipient of multiple NEA grants. Wye has published and lectured extensively, and she currently serves on the Board of The International Print Center, New York.

Catherine de Zegher is the former Executive Director and Chief Curator of The Drawing Center in New York. Previous to this position, de Zegher was the co-founder and Director of the Kanaal Art Foundation in Kortrijk, Belgium. Her numerous exhibitions include *Inside the Visible: An Elliptical Traverse of Twentieth-Century Art in, of, and from the Feminine* (1994–96); *Martha Rosler: Positions in the Life World* (1999); *Anna Maria Maiolino: A Life Line/Vida Afora* (2002); *3 x Abstraction: New Methods of Drawing by Hilma af Klint, Emma Kunz, and Agnes Martin* (2005); and *Eva Hesse Drawing* (2006). In the last ten years, de Zegher has received three best show awards from AICA (International Association of Art Critics). Her most recent publication is *Women Artists at the Millennium*, co-edited with Carol Armstrong (October Books/MIT Press, 2006). She is currently writing a book on drawing in the twentieth century.

Related exhibitions

Documenting a Feminist Past: Art World Critique

January 25–March 27, 2007

Mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building,
The Museum of Modern Art

In conjunction with The Feminist Future symposium, MoMA's Library and Archives presents *Documenting a Feminist Past: Art World Critique*. This installation includes a wide variety of Library and Archive materials, from Guerrilla Girls posters to artists books to the catalogue for *Womanhouse*, one of the first feminist art installation projects. In addition, several videos from MoMA's collection will be on display, including Martha Rosler's landmark *Semiotics of the Kitchen*. Organized by Jenny Tobias, Librarian, with Sally Berger, Assistant Curator, Department of Film, and Alexandra Schwartz, Project Curatorial Assistant.

Feedback: The Video Data Bank, Video Art, and Artist Interviews

January 25–31, 2007

The Roy and Niuta Titus Theaters, The Museum of Modern Art

This exhibition offers screenings of video art and interviews with women in the arts drawn from the Chicago-based Video Data Bank. The Video Data Bank (VDB) was started in 1976 at the School of The Art Institute of Chicago as a collection of student productions and interviews with visiting artists. Around the same time, co-directors Lyn Blumenthal and Kate Horsfield began conducting their own interviews with women artists who were underrepresented critically in the art world; these interviews soon became part of the archive. Both collections have grown over the past thirty years, and they are annotated in the newly published catalog *Feedback: The Video Data Bank Catalog of Video Art and Artist Interviews*. For this presentation, interviews and videotapes were chosen to reflect women's art making and the evolution of feminist theory over the past three decades. *Feedback* is organized by Sally Berger, Assistant Curator, Department of Film, The Museum of Modern Art, with Blithe Riley, Editor and Project Coordinator, On Art and Artists Collection, Video Data Bank. For a full screening schedule, please visit www.moma.org.

About the symposium

The Feminist Future symposium was organized by a team of curators representing the various collections at The Museum of Modern Art. The goal was to bring together a roster of speakers representing practicing artists, academia, and museums, in order to discuss issues concerning art and gender. In addition to including those who would address topics related to the seven curatorial departments—Architecture and Design, Drawings, Film, Media, Painting and Sculpture, Photography, and Prints and Illustrated Books—the hope was to represent both international and intergenerational points of view.

The Modern Women's Project Committee

Sally Berger, Assistant Curator, Department of Film

Connie Butler, Chief Curator, Department of Drawings

Tina Di Carlo, Assistant Curator, Department of Architecture and Design

Jessica Fain, Project Intern (2006–07)

Alanna Heiss, Director, P.S.1 Contemporary Art Center

Frances Jacobus-Parker, Project Intern (2006)

Susan Kismaric, Curator, Department of Photography

David Little, Director, Adult and Academic Programs

Barbara London, Associate Curator, Department of Media

Alexandra Schwartz, Project Curatorial Assistant

Anne Umland, Curator, Department of Painting and Sculpture

Deborah Wye, Chief Curator, Department of Prints and Illustrated Books

Special thanks to: Larissa Bailliff, Mary Lea Bandy, Robert Basinger, Laura Beiles, Sara Bodinson, Allegra Burnette, Claire Corey, Kathy Curry, Feri Daftari, Kim Donica, Elizabeth Elsas, Gwen Farrelly, Peter Foley, Sarah Ganz, Amy Gordon, David Hart, David Hollely, Milan Hughston, Zoe Jackson, Charlie Kalinowski and the A/V team, Glenn Lowry, Lisa Mantone, Kim Mitchell, Kimberly Nelson, Jason Persse, Sarah Peter, Liz Pizzo, Alexandra Quantrill, Jeff Ramsey, Peter Reed, Meredith Ries, Rebecca Roberts, Molly Shea, Jenny Tobias, Jill Weidman, Wendy Woon, and Paola Zanzo.

The Feminist Future is made possible by The Modern Women's Fund.

