

World of Art

Women, Art, and Society Whitney Chadwick

Sixth edition

With a foreword and epilogue by Flavia Frigeri



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- 165 Camille Claudel, *La Valse*, 1895. Bronze, 43.2 × 23 × 34.3 (17 × 9 × 13½). Musée Camille Claudel, Nogent-Sur-Seine
- 166 Marie Laurencin, *Group of Artists*, 1908. Oil on canvas, 64.8 × 81 (25½ × 31¾). The Baltimore Museum of Art
- 167 Florine Stettheimer, *Cathedrals of Art*, 1942 (unfinished). Oil on canvas, 64 panels each 72.5 × 57 (60¼ × 50¼). The Metropolitan Museum of Art, New York
- 168 Romaine Brooks, *White Azaleas or Black Net*, 1910. Oil on canvas, 151.1 × 271.7 (59½ × 107). Smithsonian American Art Museum, Washington, D.C. Photo Smithsonian American Art Museum/Art Resource/Scala, Florence
- 169 Romaine Brooks, *The Amazon (Natalie Barney)*, 1920. Oil on canvas, 86.5 × 65.5 (34 × 25¾). Musée Carnavalet, Paris
- 170 Romaine Brooks, *Self-Portrait*, 1923. Oil on canvas, 117.5 × 68.5 (46¼ × 26¾). Smithsonian American Art Museum, Washington, D.C. Photo Smithsonian American Art Museum/Art Resource/Scala, Florence
- 171 Man Ray, *Coco Chanel*, 1935. Photograph
- 172 Georgia O'Keeffe, *The American Radiator Building*, 1927. Oil on canvas, 121.9 × 76.2 (48 × 30). The Alfred Stieglitz collection for Fisk University, New York
- 173 Georgia O'Keeffe, *Black Hollyhock, Blue Larkspur*, 1930. Oil on canvas, 76.2 × 101.6 (30 × 40). Private Collection
- 174 Emily Carr, *Wood Interior*, 1932–35. Oil on canvas, 130 × 86.3 (51¼ × 34). Vancouver Art Gallery
- 175 Barbara Hepworth, *Two Forms*, 1934. Grey alabaster, height 16.5 (6½), base 43.2 × 17.8 × 3.2 (17 × 7 × 1¼). Private Collection. Barbara Hepworth © Bowness
- 176 Germaine Richier, *The Batman*, 1956. Bronze, height 86.4 (34). Wadsworth Atheneum, Hartford
- 177 Leonor Fini, *Petit Sphinx Hermite*, 1948. Oil on canvas, 41.1 × 24.4 (16¼ × 9½). Private Collection. Fini © ADAGP, Paris and DACS, London 2020
- 178 Eileen Agar, *Ploumanach*, 1936. Photograph
- 179 Toyen, illustration from *The Rifle-Range*, 1940. Pen and ink on paper, 28 × 42.5 (11 × 16¾). Private Collection. Toyen © ADAGP, Paris and DACS, London 2020
- 180 Kay Sage, *In the Third Sleep*, 1944. Oil on canvas, 100 × 146 (39½ × 57). The Art Institute of Chicago/Art Resource, NY/Scala, Florence
- 181 Frida Kahlo, *The Broken Column*, 1944. Oil on masonite, 40 × 31 (15¾ × 12¼). Collection of Dolores Olmedo, Mexico City
- 182 Leonora Carrington, *Self-Portrait*, 1938. Oil on canvas, 65 × 81.3 (25⅝ × 32). The Metropolitan Museum of Art, New York
- 183 Dorothea Tanning, *Children's Games*, 1942. Oil on canvas, 27.9 × 17.9 (11 × 7). Private Collection. Tanning © ADAGP, Paris and DACS, London 2020
- 184 Remedios Varo, *Celestial Pablum*, 1958. Oil on masonite, 92 × 62 (36 × 24¾). Private Collection. DeAgostini Picture Library/Scala, Florence
- 185 Pablita Velarde, *Animal Dance*, 1939–45. Santa Clara Pueblo, New Mexico. Casein. Bandelier National Monument, National Park Service, New Mexico
- 186 Isabel Bishop, *Virgil and Dante in Union Square*, 1932. Oil on canvas, 68.6 × 133 (27 × 52¾). Delaware Art Museum, Wilmington, USA/ Bridgeman Images
- 187 Irene Rice Pereira, *Untitled*, 1951. Oil on board, 101.6 × 61 (40 × 24). The New Solomon R. Guggenheim Museum, New York. Gift of Mr. Jerome B. Lurie
- 188 Lee Krasner, *Noon*, 1947. Oil on linen, 61.3 × 76.2 (24½ × 30). Courtesy Robert Miller Gallery, New York
- 189 Louise Bourgeois, *Femme-Maison*, c. 1946–47. Ink on paper, 23.2 × 9.2 (9½ × 3¾). Robert Miller Gallery, New York

- 190 Dorothy Dehner, *Scaffold*, 1983. Fabricated Cor-ten steel, height 243.8 (96). Twining Gallery, New York
- 191 Joan Mitchell, *Cross Section of a Bridge*, 1951. Oil on canvas, 202.6 × 304.2 (79% × 119%). Osaka City Museum of Modern Art, Japan. Courtesy Robert Miller Gallery
- 192 Grace Hartigan, *Persian Jacket*, 1952. Oil on canvas, 146 × 121.9 (57½ × 48). Museum of Modern Art, New York/Scala, Florence
- 193 Helen Frankenthaler, *Mountains and Sea*, 1952. Oil on canvas, 280 × 297.8 (86% × 117¼). Collection the artist on extended loan to the National Gallery of Art, Washington, D.C.
- 194 Lee Krasner, *Cat Image*, 1957. Oil on cotton duck, 99.4 × 147.6 (39½ × 58¼). Courtesy Robert Miller Gallery, New York
- 195 Louise Nevelson, *America Dawn*, 1959–67. Painted wood, 548.6 × 426.7 × 304.8 (216 × 168 × 120). Art Institute of Chicago, Grant J. Pick Purchase Fund/Bridgeman Images. Nevelson © ARS, NY and DACS, London 2020
- 196 Agnes Martin, *Untitled #9*, 1990. Acrylic and graphite on canvas, 182.9 × 182.9 (72 × 72). Whitney Museum of American Art, New York. Gift of The American Art Foundation. © Agnes Martin/DACS 2020
- 197 Bridget Riley, *Winter Palace*, 1981. Oil on linen, 212.1 × 183.5 (83½ × 72¼). Leeds Art Gallery. Courtesy the artist
- 198 Lee Bontecou, *Untitled*, 1960. Metal and canvas, 110.5 × 131.1 × 30.5 (43½ × 51½ × 12). Albright Knox Art Gallery/Art Resource, NY/Scala, Florence
- 199 Marisol, *Self-Portrait*, 1961–62. Wood, plaster, marker, paint, graphite, human teeth, gold and plastic, 110.5 × 115 × 192.1 (43½ × 45¼ × 75%). Museum of Contemporary Art, Chicago. Promised gift of Joseph and Jory Shapiro
- 200 Niki de Saint Phalle, *Nana*, c. 1965. Mixed media, 127 × 91.3 × 78.7 (50 × 36 × 31). Collection Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, 1978
- 201 Eva Hesse, *Hang Up*, 1966. Acrylic on cloth over wood and steel, 182.9 × 213.4 × 198.1 (72 × 84 × 80). The Art Institute of Chicago
- 202 Louise Bourgeois, *Fillette*, 1968. Latex, length 59.7 (23¾). Museum of Modern Art, New York/Scala, Florence
- 203 Eva Hesse, *Accession II*, 1967. Galvanised steel and plastic extrusion, 78.1 × 78.1 × 78.1 (30¾ × 30¾ × 30¾). Private Collection
- 204 Faith Ringgold, *Die*, 1967. Acrylic on canvas, 182.9 × 365.8 (72 × 144). Museum of Modern Art, New York/Scala, Florence
- 205 May Stevens, *Big Daddy, Paper Doll*, 1968. Acrylic on canvas, 198.1 × 426.7 (78 × 168). The Brooklyn Museum, New York
- 206 Betye Saar, *The Liberation of Aunt Jemima*, 1972. Mixed media, 29.8 × 20.2 × 6.8 (11¾ × 8 × 2¾). University Art Museum, University of California, Berkeley
- 207 Joan Snyder, *Heart-on*, 1975. Oil, acrylic, paper, fabric, cheesecloth, papier-mâché, mattress batting and thread on canvas, 182.9 × 243.8 (72 × 96). The Metropolitan Museum of Art, New York/Scala, Florence
- 208 Lynda Benglis, *For Carl Andre*, 1970. Pigmented polyurethane foam, 143 × 135.5 × 118 (56¼ × 53¼ × 46½). Collection of the Modern Art Museum of Fort Worth, Texas. © Lynda Benglis/VAGA at ARS, NY and DACS, London 2020
- 209 Audrey Flack, *Leonardo's Lady*, 1974. Oil over synthetic polymer paint on canvas, 188 × 203.2 (74 × 80). The Museum of Modern Art, New York/Scala, Florence
- 210 Jackie Winsor, *Bound Grid*, 1971–72. Wood and hemp, 213.4 × 213.4 × 20.3 (84 × 84 × 8). Photo Eva-Inkeri. Courtesy Paula Cooper Gallery, New York. © Jackie Winsor
- 211 Michelle Stuart, *#28 Moray Hill*, 1974. Earth from site (Moray Hill, N.Y.) and graphite in suspension marks, silver, muslin-mounted rag paper, 365.8 × 157.5 (144 × 62). Whitney Museum of American Art, New York. Photo Jeffrey Sturges. © Michelle Stuart
- 212 Alice Aycock, *Maze*, 1972. Wood, 945 (372) diam. Gibney Farm, New Kingston, Pennsylvania. Courtesy the artist
- 213 Hanne Darboven, *Evolution 86*, 1986. 500 sheets in 200 frames, 152 × 54.5 × 2.5 (59% × 21½ × 1). Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin. Darboven © DACS 2020
- 214 Jennifer Bartlett, *Rhapsody*, 1975–76. Baked enamel and silk screen, whole work, 22.86 × 466.34 m (7 × 153¾ ft). Museum of Modern Art, New York/Scala, Florence. Courtesy Paula Cooper Gallery, New York
- 215 Pat Steir, *The Breughel Series (A Vanitas of Styles)*, 1981–83 (detail). Oil on canvas, 64 panels each 72.5 × 57 (28½ × 22½). Kunstmuseum, Bern. Courtesy the artist
- 216 Judy Chicago, "Virginia Woolf," the *Resurrection Triptych*, 1973. Sprayed acrylic on canvas, 152.4 × 152.4 (60 × 60). Private Collection. Courtesy the artist

- 217 Nancy Spero, *Codex Artaud*, 1970–71 (detail). Gouache and typewriter collage on paper. Courtesy of the artist
- 218 May Stevens, *Rosa from Prison* from the series "Ordinary/Extraordinary," 1977–80. Mixed media, 76.2 × 114.3 (30 × 45). Rudolf Baranik Collection
- 219 Magdalena Abakanowicz, *Backs*, 1976–82. Burlap and resin. Group of 80 figures, life-size and larger. Courtesy of Marlborough Gallery
- 220 Miriam Schapiro, *Explode*, 1972. Acrylic and fabric collage on canvas, 203.2 × 182.9 (80 × 72). Everson Museum of Art, Syracuse, N.Y. Gift of Lucille Munin Askin. © Estate of Miriam Schapiro/ARS, NY and DACS, London 2020
- 221 Miriam Schapiro, *Anatomy of a Kimono*, 1976 (detail). Whole work 2 × 17.3 m (6 8 × 56 feet). Collection Bruno Bischofberger, Zurich
- 222 Joyce Kozloff, *Hidden Chambers*, 1975. Acrylic on canvas, 198.1 × 304.5 (78 × 120). Courtesy Barbara Gladstone Gallery, New York
- 223 Sylvia Sleigh, *The Turkish Bath*, 1973. Oil on canvas, 193 × 259 (76 × 102). Smart Museum of Art, The University of Chicago. Courtesy the artist
- 224 Alice Neel, *Pregnant Maria*, 1964. Oil on canvas, 81.3 × 119.4 (32 × 47). Courtesy the Estate of Alice Neel, David Zwirner and Victoria Miro. © The Estate of Alice Neel
- 225 Monica Sjoo, *God Giving Birth*, 1969. Oil on hardboard, 183 × 122 (72 × 48). Anna Nordlander Women's Art Museum, Sweden. Courtesy the artist
- 226 Ana Mendieta, *Untitled (Silueta Series)*, c. 1977. Earth, Clay, water (earth-body-work). Courtesy the Carlo Lamagna Gallery, New York
- 227 Las Mujeres Muralistas, mural, 1974 (detail). Industrial paint on concrete, 6.09 × 23.2 metres (20 × 76 feet). San Francisco. Photo Pamela Rodriguez
- 228 Suzanne Lacy and Leslie Labowitz, *In Mourning and in Rage*, 1977. Performance. Photo Maria Karras
- 229 Judy Chicago, *The Dinner Party*, 1974–79. Multi-media installation, 1463 × 1463 × 1463 (576 × 576 × 576). Brooklyn Museum, New York
- 230 Barbara Kruger, *Untitled (Your Gaze Hits the Side of My Face)*, 1981. Photograph, 139.7 × 104.1 (55 × 41). Mary Boone Gallery, New York
- 231 Jenny Holzer, *Selection of Truisms*, 1982. Spectacolor board, Times Square, New York. Sponsored by the Public Art Fund Inc. Courtesy Barbara Gladstone Gallery, New York
- 232 Cindy Sherman, *Untitled*, 1979. Film still. Courtesy Metro Pictures, New York
- 233 Sherrie Levine, *After Walker Evans*, 1936. Gelatin silver print, 12.8 × 9.8 (5 × 3⅞). The Metropolitan Museum of Art, New York. Courtesy Mary Boone Gallery, New York
- 234 Sonia Boyce, *Missionary Position No. 2*, from *Lay Back, Keep Quiet and Think About What Made Britain So Great*, 1985. Watercolour, pastel and conté crayon on paper, 123.8 × 183 (48¾ × 72). Tate, London
- 235 Jaune Quick-to-See Smith, *Site: Canyon de Chelly*, 1980s. Oil on canvas, 142.2 × 106.7 (56 × 42). Courtesy Bernice Steinbaum Gallery, New York
- 236 Shelley Niro, *Portrait of the Artist sitting with a Killer Surrounded by French Curves*, 1991. Hand-tinted black-and-white photograph. Canadian Museum of Civilization, Hull, Quebec
- 237 Coco Fusco and Guillermo Gómez-Peña, *Two Undiscovered Amerindians Visit Madrid*, performed at the Walker Art Centre, 1992. During the exhibition *Viewpoints: Guillermo Gómez-Peña and Coco Fusco: The Year of the White Bear*, September 13–November 15, 1992. Walker Art Centre, Minneapolis. Fusco © ARS, NY and DACS, London 2020
- 238 Allison Saar, *Love Potion No. 9*, 1988. Mixed media. View of the installation from the exhibition *New Visions: Jame Little, Whitfield Lovell, Alison Saar*, 1988. The Queens Museum, Flushing, New York
- 239 Adrian Piper, *Vanilla Nightmares No. 2*, 1986. Charcoal drawing on *New York Times* pages, 56 × 69.8 (22 × 27½). The Art Institute of Chicago/ Art Resource, NY/Scala, Florence. Courtesy John Weber Gallery, New York
- 240 Millie Wilson, *Merkins*, from *The Museum of Lesbian Dreams*, 1990–92. Synthetic wigs on wooden shelves, dimensions variable. Photo courtesy of the artist
- 241 Catherine Opie, *Bo*, 1994. Chromogenic print, 152.4 × 76.2 (60 × 30). Courtesy Regen Projects, Los Angeles
- 242 Rosemarie Trockel, *Cogito, Ergo Sum*, 1988. Wool on canvas, 210 × 160 (82% × 63). Courtesy Galerie Monika Sprüth, Cologne. Trockel © DACS 2020
- 243 Rosemarie Trockel, *Untitled*, 1983. Ink and gouache, 29.5 × 21 (11% × 8%). Museum of Modern Art, New York/Scala, Florence
- 244 Paula Rego, *The Family*, 1988. Acrylic on canvas-backed paper, 33 × 33 (84 × 84). Saatchi Gallery, London

- 245 Rachel Whiteread, *House*, 1993. Commissioned by Artangel. Courtesy Karsten Schubert, London. Photo Sue Ormerod
- 246 Susan Hiller, *Art Entertainment*, 1991. Four interlocking video projections with sound; duration 26 minutes. Tate, London. © Susan Hiller. All Rights Reserved, DACS 2020
- 247 Marie Yates, *The Missing Woman*, 1982–84. Black and white and colour vintage photomontage on board, 32.4 × 50.8 (12 $\frac{7}{8}$ × 20). Courtesy of Richard Saltoun Gallery. © Marie Yates
- 248 Mary Kelly, *Post Partum Document, Documentation VI*, 1978–79 (detail). Slate and resin, 18 units 35.6 × 27.9 (14 × 11). Arts Council Collection, London. Courtesy Postmasters Gallery, New York
- 249 Mary Kelly, *Corpus*, 1985. Supplication section. Laminated photo positive and screen print on plexiglass, 53.3 × 88.9 (48 × 36). Courtesy Postmasters Gallery, New York
- 250 Alexis Hunter, *A Goddess Fighting Patriarchy*, 1981. Acrylic on paper, 75 × 106 (29 $\frac{1}{2}$ × 41 $\frac{3}{4}$). Private Collection/Bridgeman Images. © The Estate of Alexis Hunter. All rights reserved, DACS 2020
- 251 Fiona Rae, *Untitled (green with stripes)*, 1996. Oil and pencil on canvas, 213.4 × 213.4 (84 × 84). Photo Prudence Cuming Associates Ltd. © Fiona Rae. All Rights Reserved, DACS 2020
- 252 Ida Applebroog, *Don't Call Me Mama*, 1987. Oil on canvas, 111.8 × 40.6 (44 × 16). Courtesy Ronald Feldman Fine Arts, New York
- 253 Louise Bourgeois, *Arch of Hysteria*, 1993. Bronze, polished patina, 76.2 × 101.6 × 58.4 (30 × 40 × 23). Galeria Soledad Lorenzo, Madrid. © The Easton Foundation/VAGA at ARS, NY and DACS, London 2020
- 254 Kiki Smith, *Untitled*, 1986. Twelve glass jars, 49.5 × 25.4 × 25.4 (19 $\frac{1}{2}$ × 10 × 10). Each installation dimensions variable, version 2. Museum of Modern Art, New York/Scala, Florence. Courtesy Pace Wildenstein, New York
- 255 Annette Messager, *Histoire des Robes*, 1990. Dresses and mixed media in glass-fronted wooden boxes. Collection the artist. Photo courtesy Arnolfini, Bristol. Messager © ADAGP, Paris and DACS, London 2020
- 256 Mona Hatoum, *Recollection*, 1995. Installation at the Institute of Contemporary Art, Boston
- 257 Dorothy Cross, *Spurs*, 1993. Boots, cow teats, string, each boot 13 × 33 × 13 (5 $\frac{1}{8}$ × 13 × 5 $\frac{1}{8}$). Private Collection. Photo Christie's Images/Bridgeman Images
- 258 Helen Chadwick, *Glossolalia*, 1993. Patinated bronze, fur, oak, 200 × 200 × 120 (78 $\frac{3}{4}$ × 78 $\frac{3}{4}$ × 47 $\frac{1}{4}$). Museum Moderner Kunst Stiftung Ludwig Wein, Vienna. Courtesy Zeldia Cheattle Gallery, London
- 259 Faith Ringgold, *The Wedding: Lover's Quilt No. 1*, 1986. Acrylic on canvas, tie-dyed, painted, pierced fabric, 196.5 × 147.5 (77 $\frac{1}{2}$ × 58). Collection Marilyn Lanfair
- 260 Margo Machida, *Self-Portrait as Yukio Mishima*, 1986. Four panels, acrylic on canvas, 152.4 × 183 (60 × 72). Courtesy of the artist
- 261 Maya Lin, *Vietnam Veterans Memorial*, 1975. Photo Wendy Watriss
- 262 Guerrilla Girls, poster, c. 1987. Offset Lithograph 43.2 × 46 (17 × 22)
- 263 Sophie Calle, *Ghosts*, 1991. Installation view of the exhibition *Dislocations*, showing detail of CALLE: *Ghosts*. Museum of Modern Art, New York, October 16, 1991–January 7 1992. Calle © ADAGP, Paris and DACS, London 2020
- 264 Rebecca Horn, *The Turtle Sighing Tree*, 1994 (detail). Copper, steel, motors, steel wire, audio, 420 × 810 × 930 (168 × 324 × 372). Courtesy Marian Goodman Gallery, New York. Photo Attilio Maranzano. Horn © DACS 2020
- 265 Marina Abramović, *The Inner Sky for Departure*, 1991. © Marina Abramović. Courtesy of Marina Abramović and Sean Kelly Gallery, New York. DACS 2020
- 266 Jill Scott, *Machinedreams*, 1990 (detail – one of four images from *The History of Women and Technology*). Computer-generated image, inkjet sprayed on canvas behind plexiglass, 100 × 80 (39 $\frac{3}{8}$ × 31 $\frac{1}{2}$). Courtesy of the artist
- 267 Marta María Pérez Bravo, *Protection*, 1990. Gelatin silver prints, edition of 15, 50.8 × 40.6 (20 × 16). Courtesy Galeria Ramis Barquet, New York
- 268 Sandra Ramos, *Migraciones II*, 1994. Mixed media (painted suitcase), 50 × 64 × 34 (19 $\frac{1}{2}$ × 25 $\frac{1}{4}$ × 13 $\frac{3}{8}$). Courtesy of the artist
- 269 Graciela Iturbide, *Magnolia, Juchitan, Oaxaca, Mexico*, 1987. Gelatin silver print, 50.8 × 40.6 (20 × 16). San Francisco Museum of Modern Art, Accessions Committee Fund. 89. 171. Photo Ben Blackwell
- 270 Mónica Giron, *Ajuar para un conquistador*, 1994. Detail of installation, knitted merino wool and buttons. Courtesy of the artist
- 271 Mona Hatoum, *Over my dead body*, 1988. Billboard, ink on paper, 200 × 300 (78 $\frac{3}{4}$ × 118 $\frac{3}{4}$). Courtesy Anthony d'Offay Gallery, London. Photo Edward Woodman
- 272 Yayoi Kusama, *Aggregation—Rowboat*, 1963.

Detail of installation in *NUL 1965*, April 15–June 8 1965. Assemblage, rowboat with oars, covered by plaster castings in white cotton, a pair of lady's shoes 60 × 265 × 130 (23% × 104% × 51%). Stedelijk Museum, Amsterdam

273 Doris Salcedo, *Untitled*, 1990. Installation at Galeria Garces-Velasquez, Bogota, Colombia. Courtesy Alexander and Bonin, New York

274 Sheela Gowda, *Untitled*, 1993. Cow dung, pigment, jute, and paper on board 137.2 × 137.2 (54 × 54). Courtesy Gallery Chemould

275 Nilima Sheikh, "Songspace" installation, 1995 (detail). Fine canvas scrolls painted on both sides in casein tempera, each 304.8 × 152.4 (120 × 160). One canvas backdrop painted in acrylic 342.9 × 596 (135 × 22.4). Courtesy of the artist

276 Nalini Malani, *Body as Site*, 1996. Installation view *Mutant I-VI* (from *B* series). Three wall drawings, three works on milk carton paper, fabric dye, sound, ultraviolet lights, 300 × 1080 × 1080 (118¹/₄ × 425¹/₄ × 425¹/₄).

Installation at the second Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1996. © Nalini Malani

277 Tracey Moffatt, *Pantyhose Arrest*, 1973, from "Scarred for life II" series 1999. Offset Lithograph, 90.2 × 69.9 (35¹/₂ × 27¹/₂). © Tracey Moffatt/Copyright Agency. Licensed by DACS 2020

278 Elizabeth Peyton, *Lady Diana reading Romance Novels*, 1997. Oil on board, 28 × 35.5 (911 × 14). © The artist, courtesy Sadie Coles HQ, London

279 Shahzia Sikander, *The Scroll*, 1991–92. Vegetable colour, dry pigment, watercolour, tea on Wasli paper, 34.3 × 162.2 (13¹/₂ × 63%). Courtesy the artist and Sean Kelly, New York. © Shahzia Sikander

280 Emily Kame Kngwarreye, *Utopia Panel*, 1996. Detail of installation. Synthetic polymer paint on canvas, 263.5 × 84.5 (103³/₄ × 33³/₄), one of 18 panels. Queensland Art Gallery, Brisbane. © Emily Kame Kngwarreye/Copyright Agency. Licensed by DACS 2020

281 Denise Tiavouane, *The Crying Taros*, 1996 (detail). Installation comprising taro plants, bamboo, wooden sticks, sign, audio components 3,000 × 100 (1,181¹/₄ × 39%). Installation at the second Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1996

282 Arahmaiani, *Handle without care*, 1996. Performance, 11 minutes, September 27, 28 1996. Courtesy of the artist and Tyler Rollins Fine Art, New York

283 Yi Bul, *Majestic Splendor*, 1995. Installation, Sudwest LB Forum, Stuttgart. Steel and glass vitrine, fish, sequins, 100 × 100 × 100 (39% × 39% × 39%). All photos courtesy the artist and pkm projects, Seoul. Photo Kim Woo-il

284 Fiona Hall, *Give a Dog a Bone*, 1996. Photograph, carved and moulded soap, cardboard cartons, coca-cola cans, shopping bag perfume bottle. Dimensions variable. Collection the artist. Installation at the second Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1996. Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

285 Destiny Deacon, *My Living Room in Brunswick*, 3056, 1996. Installation comprising mixed media, found objects, photography. Dimensions variable. Installation at the Second Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1996. © Destiny Deacon/Copyright Agency. Licensed by DACS 2020

286 Mariko Mori, *Empty Dream*, 1995. Crystal print, wood, pewter, 200.7 × 599.4 × 7.6 (79 × 236 × 3). Courtesy Deitch Projects, New York. © Mariko Mori, Member Artist Rights Society (ARS), New York/DACS 2020

287 Yin Xiuzhen, *Beijing 1999*, 1999. Installation, wood, roof tiles, and black-and-white photographs. Timber structure, 160 × 600 × 400 (63 × 236³/₄ × 157¹/₂), 200 titles each 22 × 25 (8% × 9%). Installation at the Third Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1999. Courtesy the artist

288 Mella Jaarsma, *Hi Inlander*, 1999. Treated skins: kangaroo 244 × 97 (96¹/₄ × 38¹/₄); frog 140 × 84 (55¹/₄ × 33³/₄); chicken 152 × 95 (59³/₈ × 37³/₈). Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia. Jaarsma © DACS 2020

289 Amanda Heng, *Narrating Bodies*, 1999. Photo installation and performance, 600 (wall length) × 350 (wall width) × 300 (floor space) (236¹/₄ × 137³/₄ × 118¹/₄). Courtesy of the artist

290 Kimssooja, *Cities on the Move—2727 kilometers, Bottari Truck*, 1997. One-ton truck, used clothes and bedcovers, eleven-day performance across Korea. Photo Lee Sang Kil. Courtesy of the artist

291 Pinaree Sanpitak, *The Egg*, 1997. From "eggs, breasts, bodies, I, etcetera" show at the Art Center, Office of Academic Resources, Chulalongkorn University, Bangkok. Charcoal, acrylic, pastel on canvas, 200 × 210 (78³/₄ × 82%). Collection the artist. Photograph Aroon Permpoonsopul

- 292 Shirin Neshat, *Turbulent*, 1998. Video still. Installed at Serpentine Gallery London, July 28–September 3 2000. Courtesy Barbara Gladstone Gallery, New York. © Shirin Neshat
- 293 Tracey Emin, *The Perfect Place to Grow*, 2001. Wooden birdhouse, DVD, (shot on super 8, duration: 2 minutes, looped), monitor, trestle, plants, wooden ladder 261 × 82.5 × 162 (102¾ × 32½ × 63¾). Tate, London. © Tracey Emin. All rights reserved, DACS 2020
- 294 Ghada Amer, *Eight Women in Black and White*, 2004. Acrylic, embroidery and gel medium on canvas, 213 × 193 (84 × 76). Courtesy of Gagosian Gallery, New York. Photo Robert McKeever. Ghada © ADAGP, Paris and DACS, London 2020
- 295 Karen Kilimnik, *The Evening Fairy Alights at Bedroom Window*, 2002. Laser print, glitter and archival glue, 27.9 × 43.2 (11 × 17). Courtesy 303 Gallery, New York
- 296 Guerrilla Girls, *Benvenuti alla Biennale Femminista*, 2005. Digital print, 515.6 × 396.2 (204 × 156). Guerrilla Girls, Inc. Courtesy www.guerrillagirls.com
- 297 Marlene Dumas, *Dead Girl*, 2002. Oil on canvas, 130 × 110 (51¼ × 43¼). Los Angeles County Museum of Art. Courtesy Zeno × Gallery, Antwerp
- 298 Bija-Liisa Ahtila, *Lajha (The Present)*, 2001. DVD installation, (duration: 5 × 1–2 minutes) for 5 monitors and 5 TV spots with sound. Tate, London. Courtesy Marian Goodman Gallery, New York and Paris. Photo Marc Dommage. Ahtila © DACS 2020
- 299 Lalla Essaydi, *Converging Territories #30*, 2004. C-Print 119.4 × 146.1 (47 × 57½). Courtesy Laurence Miller Gallery, New York. © Lalla Essaydi
- 300 Shirin Neshat, *The Last Word*, 2003. Gelatin silver print, 94 × 241.3 (37 × 95). Courtesy Gladstone Gallery, New York. © Shirin Neshat
- 301 Emily Jacir, *Ramallah/New York*, 2004–05. Two-channel video installation on DVD, dimensions variable, 38 minutes. Courtesy of Alexander and Bonin, New York
- 302 Rineke Dijkstra, *Oliver, Quartier Monclar, Djibouti, July 13 2003*, 2003. C-print, 126 × 107 (49¾ × 42¼). Courtesy Marian Goodman Gallery, New York and Paris
- 303 Andrea Zittel, *A-Z Wagon Station customized by Jonas Hauptman*, 2003, at *A-Z West, Joshua Tree, California*, 2003. Powder-coated steel, aluminium, medium density fiberboard, birch plywood, lexan and Rhino coating with woodburning stove, approx. 213.4 × 269.2 × 213.4 (84 × 106 × 84). Courtesy Andrea Rosen Gallery, New York. © Andrea Zittel
- 304 Andrea Zittel, *A-Z Homestead Unit*, 2001, at *A-Z West, Joshua Tree, California*, 2003. Powder-coated steel, birch panelling with paint and polyurethane, corrugated metal roof, 304.8 × 396.2 × 304.8 (120 × 156 × 120). Courtesy Andrea Rosen Gallery, New York. © Andrea Zittel
- 305 Katarzyna Kozyra, *Rite of Spring*, 1999–2002. Still from film animation. Courtesy the artist and Zacheta National Gallery of Art, Warsaw
- 306 Michal Rovner, *Afar*, 2004 (detail). Steel vitrine with glass, stone, and DVD video projection 145.1 × 81.3 × 50.8 (57½ × 32 × 20). Courtesy Pace Wildenstein, New York. Photo Ellen Labenski. Courtesy of Michal Rovner and © ARS, NY and DACS, London 2020
- 307 Yu Hong, *She—Beautiful Writer Zhao Bo*, 2004. Acrylic on canvas, 150 × 300 (59 × 118¾). Courtesy Goedhuis Contemporary, New York
- 308 Rachel Whiteread, *Monument*, 2001. Resin and granite, 900 × 510 × 240 (345¾ × 200¾ × 94½). Courtesy Rachel Whiteread and Gagosian Gallery, London
- 309 Rachel Harrison, *Nice Rack*, 2006. Wood, polystyrene, cement, acrylic, pigmented inkjet print, dolly, Hallmark greeting card rack, aerodynamic snow shovel, fake peaches, bejewelled barrettes and rotary telephone, 251.5 × 160 × 71.1 (99 × 63 × 28). Courtesy of the artist and Greene Naftali, New York. Photo Jean Vong
- 310 Emily Wardill, *Sick Serena and Dregs and Wreck and Wreck*, 2007. Single-screen 16mm film projection 12 minutes. Courtesy of the artist and STANDARD (OSLO), Claudia Altman-Seigel, San Francisco, Jonathan Viner/Fortescue Avenue, London
- 311 Sheila Hicks, *Oracle of Constantinople*, 2008–10. Linen dimensions variable. Archive Atelier Shelia Hicks, Paris. Photo Bastiaan van den Berg
- 312 Rosemarie Trockel and Thea Djordjadze, *A Ship So Big, A Bridge Cringes*, 2007. Wool on canvas, oil on canvas, screenprint on Alu-Dibond, steel, aluminium, perspex, foil and water 330 × 691 × 121 (130 × 272 × 47¾). Courtesy Sprüth Magers, Berlin, London. VG Bild-Kunst, Bonn. Trockel and Djordjadze © DACS 2020
- 313 Orlan, *American Indian Self-Hybridization #1: painting portrait of No-no-mun-ya, One who gives no attention, with Orlan's photographic portrait*, 2005. Digital Print, 152.4 × 124.4 (60 × 49). Orlan © ADAGP, Paris and DACS, London 2020
- 314 Elżbieta Jabłońska, *Through the Stomach to the Heart*, 2001. Documentation of performance

- at Inner Spaces Gallery, Poznań. Courtesy the artist
- 315 Lin Tianmiao, from the series *Focus*, 2001. C-print on canvas, silk and cotton threads, fur, hair and fibres, 168 × 138 (66¼ × 54¼). Courtesy the artist
- 316 Jean Shin, *TEXTile*, 2006. 22,528 recycled computer keycaps and 192 custom keycaps, customised active keyboard and interactive software, video projection and painted aluminium armatures, 79 × 122 × 622 (31¼ × 48 × 244 13/16). Permanent Collection of Fabric Workshop and Museum, Philadelphia
- 317 Lu Qing, *Untitled*, 2000–present. Hand embroidery on silk, dimensions variable. Courtesy the artist
- 318 Ellen Gallagher, *DeLuxe*, 2005 (detail). Portfolio of 60 etchings with photogravure, spit-bite, collage, cutting, scratching, silkscreen, offset lithography and hand-building each etching 33 × 26.5 (13 × 10 7/16) overall 215.3 × 447 (84¾ × 176). Tate, London. Courtesy the artist, Two Palms Press, New York and Hauser & Wirth. Photo D. James Dee
- 319 Sonia Khurana, *The Flower Carrier I*, 2000–06. Performance/video. © Sonia Khurana
- 320 Lenore Chinn, *Bing*, 2001. Acrylic on canvas, 122 × 163 (48 × 64). Courtesy of the artist
- 321 Amy Cutler, *Army of Me*, 2003. Gouache on paper, 76 × 56 (30 × 22). Courtesy Leslie Tonkonow Artworks + Projects, New York. © Amy Cutler
- 322 Wangechi Mutu, *Hunt, Bury, Flee*, October 30–December 4, 2010. Installation view at Gladstone Gallery, New York. Photo David Regen. Courtesy Gladstone Gallery, New York and Brussels. © Wangechi Mutu
- 323 Jenny Saville, *The Mothers*, 2011. Oil on canvas, 270 × 220 (106¼ × 86¾), framed 272.8 × 222.8 × 7.6 (107¾ × 87¾ × 3). Private Collection. Courtesy Gagosian Gallery. Photo Mike Bruce. © Jenny Saville. All rights reserved, DACS 2020
- 324 Teresa Margolles, *Muro Ciudad Juárez*, 2010. Concrete blocks, barbed wire and bullets (the result of a vengeful shooting linked to organised crime) from Ciudad Juárez, Mexico. Exhibition view “Frontera”, Kunsthalle Fridericianum, Kassel, 2010. Collection FRAC Nord-Pas de Calais. Courtesy Galerie Peter Kilchmann, Zurich. Photo Nils Klinger
- 325 Yael Bartana, *Summer Camp*, 2007. One Channel Video and sound installation, 12 minutes. Courtesy Annet Gelink Gallery
- 326 Pae White, *Untitled, Still*, 2010. Cotton and polyester, 368.3 × 1178.6 (145 × 464) Exhibition view at Whitney Biennale, 2010. Courtesy Whitney Museum of American Art. Photo Sheldon C. Collins
- 327 Hito Steyerl, *This is the Future*, 2019. Video installation, environment. Single channel HD video, colour, sound, 16 minutes. Environment raised walkways, projection screens, Smart Glass panel, dimensions variable. Installation view, *May You Live In Interesting Times*, 58th International Art Exhibition – La Biennale di Venezia, 2019. Image courtesy of the Artist, Andrew Kreps Gallery, New York and Esther Schipper, Berlin. Photo © Andrea Rossetti
- 328 Njideka Akunyili Crosby, *“The Beautiful Ones” Series #9*, 2018. Acrylic, colour pencil, charcoal, transfers, and collage on paper, 190.5 × 190.5 (75 × 75). Courtesy the artist, Victoria Miro, and David Zwirner. © Njideka Akunyili Crosby
- 329 Julie Mehretu, *Middle Grey*, 2007–09. Ink and acrylic on canvas, 310 × 430 (122 × 169¼). Courtesy the artist and Marian Goodman Gallery. © Julie Mehretu
- 330 Leonor Antunes, *the last days in chimalistac*, 2013. Installation view at Kunsthalle Basel, Basel. Kurimanzutto/Marian Goodman Gallery. Courtesy the artist and Marian Goodman Gallery. © Leonor Antunes
- 331 Camille Henrot, *Grosse Fatigue* (video still), 2013. Video (colour, sound), 13 minutes. Courtesy of the artist; Silex Films; Metro Pictures, New York; kamel mennour, Paris/London; König Galerie, Berlin