

Contents

| | |
|--|-----|
| <i>List of Photos</i> | vii |
| <i>Acknowledgments</i> | ix |
| | |
| 1 Addiction, Rhetoric, and Feminism: The Ballad of (Hetero) Sexual Dependency Addiction and the Question of Feminism, 3 Performative Interpretations and Methodologies, 6 The Trajectory of the Texts: A Volume of Loss . . . a Ballad of Love, 12 Notes, 23 | 1 |
| | |
| 2 Drew Barrymore's Coming of Age(ncy): The Performance of Addiction and the Challenge of Feminist Criticism <i>E.T.</i> : Barrymore and the Extratextual, 33 Dirty White Girl, 35 The Recovery Rhetoric of "Girl Talk": Barrymore and "Do Me" Feminism, 45 Notes, 52 | 29 |
| | |
| 3 Funny, She Doesn't <i>Look</i> Drew-ish: Jewish Addicts and the "Truth" of Recovery (Re)covering the Jew-woman, "Fixing" the Jewish Feminist, 61 Lydon's "Trip" Home: Difference in the Name of the Mother, 64 The Guilty Daughter's Rite: Leaving Mother's House on an Empty Stomach, 68 Motherless Daughters: Homelessness and the Anxiety of Choice for "The Chosen," 71 | 59 |

A Kinder, *Gentile*, Derrida: Citing *Différance*,
Curing the Jewish Woman's Addiction, 75
Notes, 78

- 4 Recovering the "Special Issue" of Feminist Art and
Performance: Women, Children, and Lesbians Last 83
Theory, Practice, and the Generational
Sex/Gender Divide, 87
"Daughters of the ReVolution": V-Girls and the
Performance of Re/covery, 103
Notes, 109
- 5 Passing, Queering, and Recovering: Feminist Psychoanalysis
and the Performance of Plastic Surgery 115
The Art of Plastic Surgery: Feminism, Identity,
Psychoanalysis, and Bodies that Matter, 124
Orlan™: Synthetic Identity, Self-Naming, and the
Politics of Passing, 131
Feminist Psychoanalysis and Saint Orlan:
The Academic Blind Spot, 137
Eye Job to Eye Job: Orlan Meets Connie Chung, 139
Notes, 147
- 6 Nan Goldin's Retrospective and Recovery:
Framing Feminism, AIDS, and Addiction 155
Retrospectives and the Institution, 158
Frame Within a Frame, 172
S(l)ide Show: AIDS, Feminism, and
Performative Acts, 179
Notes, 181

Bibliography 185
Index 193

Photos

Clay (Dennis Haysbert) and Vincent (Michael Harris I) discuss their remarkable resemblance in *Suture*, dir. Scott McGehee and David Siegel, Samuel Goldwyn, 1993, 119

Dr. Decartes (Mel Harris) explains physiognomy to Clay, 121

Dr. Shinoda (Sab Shimono) guides Clay through regressive dream therapy, 122

Orlan goes “eye to eye” with Connie Chung, 141

The “Absent One” is exposed, 144

Orlan “before and after,” 146

Nan Goldin, “Self-portrait in the mirror, The Lodge, Belmont, MA, 1988,” 167

Nan Goldin, “Self-portrait writing in diary, Boston, 1989,” 169

Analogues of Goldin’s portraiture: “Syd” (Radha Mitchell) in the tub and “Greta” (Patricia Clarkson) getting high in the bathroom in *High Art*, dir. Lisa Cholodenko, 1998, 174

“Syd” and “Lucy” (Ally Sheedy) pose for the camera, 177