



WHERE MY GIRLS AT? CONTEMPORARY FEMINIST ART

**A Conference for Graduate Students and
Emerging Scholars
of American Studies**

Amerika-Institut
LMU Munich

ONLINE ZOOM CONFERENCE

THURSDAY, JULY 2ND 2020
12PM-6PM

FRIDAY, JULY 3RD 2020
3PM-6PM

Free Registration

Keynote Speaker: Dr. Angelique Szymanek Professor of Art and Architecture at
Hobart & William Smith Colleges

Endnote Speaker: Dr. Rebecca Wanzo Professor of Women, Gender, and Sexuality
Studies at Washington University in St. Louis

For registration and more information please contact: feministartconference@gmail.com

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bavarian
american academy



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Conference Program: Day One, Thursday, July 2nd

12:00 – 13:00

Welcome from Conference Organizers

Megan Bosence, Bärbel Harju, Amelie Starke

Opening Keynote: “Whose Feminism?” by Angelique Szymanek (New York)

Joy Poe’s Rape Performance (1979) was a vital contribution to the rise of feminist art addressing sexual violence in the U.S. throughout the 1970s. The marginalization of the performance and Poe from art historical narratives, however, foregrounds the limits of what was, and what remains, image-able when it comes to sexual violence. This talk seeks to expand the limited discourse on this divisive work through a contextualizing of its conditions of visibility or, as is the case, invisibility as they were being articulated through the concurrent debates regarding representations of the female body in art and pornography. In so doing, the talk raises still urgent questions about the ethics of making and viewing images of violence as well as the inherent violence of naming—in this case [naming art] ‘feminist.’

13:00 – 14:30

Panel I

Chair: Giorgia Tommasi (Munich)

From Reagan to Trump: Suppressing Feminine Power—Why We Need to Revisit Judy Chicago’s “The Dinner Party” Once Again

Magdalena Natalia Zalewski (Munich)

Guerrilla Girls Activism: The Mixed Blessing of “MASK-ularity” and the Death of the Artist

Sophia Hoerl (Munich)

Gendering the Truth Claim: The Feminist Productions of the Early Newsreel Collective

Sophie Holzberger (Berlin)

14:30 – 15:00

Break

15:00 – 16:30

Panel II

Chair: Sakina Gröppmaier (Munich)

Art as an Affective Intervention Against Sexual Violence and Femicides

Sarah Held (Vienna)

Spaces of Power: The Video “Borderhole” by Amber Bemak and Nadia Granados as a Queer-feminist Critique of the U.S.-Mexico Border, Gendered Violence, and the Media

Tonia Andresen (Hamburg)

#ApsáalookeFeminist: Space and Representation in the Art of Wendy Red Star

Melissa Schlecht (Stuttgart)

16:30 – 17:00

Break

17:00 – 17:30

Sophia Süßmilch: Art Performance // Artist Talk

Moderator: Amelie Starke (Munich)

Conference Program: Day Two, Friday, July 3rd

15:00 – 15:30	Tamar Beruchashvili: Art Performance // Artist Talk Moderator: Amelie Starke (Munich)
15:30 – 17:00	Panel III Chair: Nicolle Herzog (Tours) “I Got Good Hair, I Got African in My Family”—The Black Female Experience of ‘Going Natural’ in Nakeya Brown’s Photography Joyce Osagie (Munich) Appropriation and Subversion: Black Humor in the Photo-Text Artworks of Carrie Mae Weems and Lorna Simpson Xinrui Jiang (Munich) <i>Sugar Baby</i> – The Racialization, Spectacularization, and Mammification of the Big Black Body Melina Haberl (Munich)
17:00 – 17:15	Break
17:15 – 18:00	Closing Lecture by Rebecca Wanzo (St. Louis, MO): “Redrawing the Canon: My Favorite Thing is Monsters and Queering Western Art Traditions” Moderators: Rupali Naik (Exeter) and Laura Purdy (Leeds) This presentation explores how Emil Ferris’s still uncompleted opus, <i>My Favorite Thing is Monsters</i> , builds on a tradition of feminist comics and queer life narratives in recognizing that heteronormative representations still leave a space for feminist and queer attachments. Through reproductions of canonical works but with a difference, Ferris positions western art within popular art traditions and, like Berger and others who follow him, recognizes the logics of consumption that travel between high and “low” art traditions. But rather than reject “the gaze” she treats art objects as spaces of equal opportunity aesthetic access.

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