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Design in Contemporary Visual Art and Clothing



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Afaf K. Elabd

Associat Professor. Painting Department

Faculty of Fine Art



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This research deals with dress, not dress as fashion but dress in art, as it is represented in painting and sculpture. The twentieth century must be recognized as a renaissance in the fashion industry. Clothing and its reference to the absent body have been a topic of increasing artistic interest over the last quarter century. However it has seen new and innovative dimensions. Clothing today serves as a marker of *faillie*, fortune, and glamour. Not surprisingly, artists in the twentieth century have turned to this explosion in fashion as a subject in their work to a variety of ends. Beginning primarily in the 1960s, artists have used fashion or clothing, or the ideas behind them, as a source of inspiration or as the subject itself in their work. Much of today's interest in clothing and its status associations have to do with the development of fashion in this past century. The appearance of the fashion designer resulted in a proliferation of new designs, new materials, and new techniques. The new visual vocabulary of fashion drew on many sources, just as the new vocabulary of the fine arts was also expanding through exposure to a world of new ideas. The exotic ideas of a wider world informed art and design beginning in the later nineteenth century, introducing elements from beyond the European tradition. The dramatic new departures of early twentieth-century modernism diverged from the classic aesthetics of fashion as still defined by the elegance of the Belle Hpoque. As art prophesied a new age, fashion initially reflected a present not yet ready to embrace its difficult complexities. However, by the second decade, art began to inform fashion as designers sought to reconstruct dress to suit new lives.

The artists try to create a new synthesis between art and fashion. Yet the vision of the arts was often in startling contrast to the aesthetics of style, a contrast that says much about the discontinuity of events and adaptation- our struggle with the *shock of the new*. Nonetheless, as the new century advanced, the distance between art and design gradually narrowed. By the 1960s, in a period that celebrated both popular culture and youth, and in which social, economic, and political revolution converged, art and design also began to converge. The notion of artwear-fashion as art-came into its own in this period. The conventional distinctions between design and art began to blur. Throughout this period art and fashion have been placed in juxtaposition, sometimes offering complementary visions, sometimes in unsettling contrast. The contrasts and connections between art and fashion can illuminate the issues and events that have shaped these times.

This research focuses on this last decade of the twentieth century. Somewhat arbitrarily, only works from 1990 to 2000 were considered for inclusion, as a way of-investigating with what very recent work in this realm is concerning it self. Much of the work of these 18 artists defies neat classification or categorization, operating on many levels simultaneously or in a realm that has yet to be defined or labeled. With some artists, their intent is clear and overt while with others, it is much more subtle and disguised. In all cases, these artistic visions are varied and share little in common with each other, though all are vital and exciting. This research comprised several disparate elements: clothing sculptures, dresses and jackets will present approximately 15 objects dating from the 1990s, it traces the many connections among the visual arts and clothing, and shows how changes in fashion reflected transformations in gender roles and social identity, and will give a general overview of the ideas that surfaced during this decade.

***The Relationship between Culture, Design Fashion and Art**

The first decade of the new century 1900-1910 might also be thought of as the last decade of the old. The emergence of psychoanalysis, the development of photography, and a flood of new visual ideas from beyond the Euro-American sphere led to new modes of expression in the fine arts, Fauvism and Cubism-emerged in this first decade of the twentieth century, but fashion was still caught in the grip of manners and *morais* defined by rigid ideas of social hierarchy. Art clearly prophesied coming changes; they're contrasted with conventional social relations in spite of many contrasting undercurrents. The sinuous curves, delicate colors, and soft materials of fashion reflected the aesthetics of Art Nouveau style drew on nature to create a truly new aesthetic, also drawing inspiration from Japanese stylistic concepts that also utilized natural forms. Dress had long been perceived as a physical limitation on the activities of women corresponding to the political and economic limitations under protest by the growing women's rights movement. From 1911-1919

as the second decade began, this was the turning point decade during World War I which ended monarchical rule in most of Europe, and brought America into its own as a major force in world affairs. Following the war there was a disconnect with the values of the past. In art Futurism, Cubism, and other experiments with abstraction reflected the turbulence of the decade. The new decade would be a period that stressed youth, with the college man and the flapper cast as the romantic ideals of the Jazz Age. Fashion was informed by the eclectic character of Art Deco aesthetics, combining elements of Chinoiserie, abstraction, and machine-age modernism. Fashion offered a boyish, almost androgynous silhouette. From 1930-1938 Fashion reflected this shift by offering a more feminine image (fig 1). The fluid lines of Art Deco streamlining and the Surrealist forms of Dali and Miro also correspond to the language of thirties fashions. At the end of the thirties, because of the outbreak of World War II, Parisian design houses closed, and new attention was focused on the vital and energetic American culture of design and art. At the end of the forties, the traditionalist forms of New Look fashion were in contrast with the new American school of abstraction, though some textile design and modernist architecture and interiors were more congruent with development in the fine arts¹.

With the end of the fifties the rise of modernism in other areas of design and art was also reflected in a more structured and pure emphasis on form. Following the assassination of John F. Kennedy, the country moved into an era characterized by youth, conflict, and an array of political and cultural revolutions. The diversity of political and social points of view was reflected in a vast diversity of style. As the baby boom came of age, fashion took on the image of flamboyant youth. Though new materials and a wide variety of styles emerged in this period, much of the vocabulary of clothing forms was derived from other time or other colors.

*Clothing and Society

Dress also reflected these dramatic changes in society and art. Class and status were (and still are) immediately recognizable, as sumptuous materials and elegant designs separated the upper classes from the lower. Regal and noble garments were immediately differentiated from the peasant's attire. With the rise of the bourgeoisie, the middle class, distinctions between classes were maintained and expanded to incorporate this new, merchant class. Over time, whether in a simple vocabulary or an elaborate one, people identified themselves as belonging to a group of people or as clearly distinct from them.

Dress is the most intimate of arts. It is the definition of our most personal space, and as such it becomes a highly personal expression of self. Yet it expresses self precisely because there is a shared vocabulary of dress that is common to a broader community in a particular time and place. If dress is an expression of self, it must be remembered that self is shaped by society, and by the events of our times. The twentieth century saw an incredible panorama of events unfurl to shape the generations that lived through it, opening the way to unprecedented challenges and prospects, the dawn of a new millennium. The very structure of society was altered in every way. Dress provides us with a documenting of the evolution of society through corresponding changes in concepts of individual style. Dramatic changes in society, particularly changes in the roles of women, led to the development of new forms in fashion. When women entered more fully into public life, especially just before and after World War I, expanding lifestyle required the development of an entirely new vocabulary of dress. This led to an era of experimentation in fashion that would continue throughout most of the century.

*Clothing Designs and Painting Pioneers

Surrealism in 1950 led the artist to link their art with social questions and they began to paint the 'matter' paintings of the fifties and sixties which make up this somber yet impressive work², and popular culture came into its own as artists such as Jasper Johns's work of this period studiously avoids emotion and any kind of physical dynamism which effects with Abstract Expressionist painters like, Antoni Tapies and Robert Rauschenberg tries to give their surfaces dynamic variation in pictorial depth found in abstract paintings made up of many juxtaposed patches of strong color; the most potent invention was the combine painting, the idea that there was some sort of hierarchy or materials- that paintings must be created, painting could be made out of whatever came to hand, bringing together totally disparate objects and making a kind of labyrinth, full of possibilities, which the spectator's imagination can inhabit, them experiment with new materials, represents the

¹ Cornell University-Common Threads-Herbert F. Museum of Art,2001.pag.21)

² - Art Review-Antoni Tapies. Journal.

possibility of movement from one sphere to another, more specifically from the material to the spiritual. At one extreme the work seems to posit the brutality of life, as in *Composition of the "it's Bed* which alludes to blood spilled (fig 2).³ From 1963-1973 Warhol and Lichtenstein broke down the old barriers between art, design, and commodity.

It has been in the last two decades, however, that artists have seized upon and elaborated this form of expression. In the 1980s and 1990s clothing became the perfect vehicle for expression of powerful artistic concerns. This proliferation of artworks created with (or without) clothing was designed to address a number of disparate issues. Building upon the work of their predecessors, artists such as Joseph Beuys' (fig 3), Kiki Smith (fig 4), and Robert Gober (fig 5). In 1973-1979 after the radical struggles of the sixties, fashion reflected nostalgia for a return to more uncomplicated times. Fashion increasingly drew on the vocabulary of forms created during the previous decades of the twentieth century. From 1980-1989 dress shifted to a more aggressive mode. Fashions projected an image of power, shoulder pads, tailoring, strongly colored patterns and dramatic silhouettes signaled that women intended to be noticed and taken seriously. During this period dramatic new forms also began to emerge from new quarters, as designers of non-European origin contributed to the language of fashion. In art, realism merged with surrealism and abstraction merged with graffiti to create bold images that commented on popular culture, poverty. In 1990-1999 as women established their place at all levels of the workforce. At the same time television and rock and roll blended with fashion to create a flamboyant new couture that merged art and design. Diversification of style and continuing globalization of fashion have permitted a range of choices that reflect the multiplicity of lifestyles.⁴

*Joseph Beuys

Joseph Beuys was born in Kleve, Germany, on May 21, 1921, where he grew up. And died in Dusseldorf on January 21, 1986. Trained at the Dusseldorf Art Academy, he taught there as a professor of sculpture from 1961 until his controversial dismissal in 1972. In the early sixties he became involved with Fluxus, taking part in a number of concerts, as well as devising his own actions, which for a time became his principal aesthetic mode. In 1970 a large collection of his work formed under the artists own aegis. Truly epitomizes Beuys's ideas about art and its ability to effect change in society⁵. Beuys *Felt Suit* (fig 3) of 1970 is often referenced as an early manifestation of this interest, it is perhaps best understood as one example of many by a wide variety of artists exploring a range of ideas, from conceptual to pop.

*Kiki Smith

Smith born in Nuremberg, Germany, in 1954, Kiki Smith has been living in New York since 1976. In the twenty years that Smith has been exhibiting her multimedia work, her early experience includes a traveling puppet workshop that she created, and training as an emergency medical technician. Her approach is full of respect for the complex functioning of the body, focussed on the human body and its internal organic functions, fluids and secretions, she has explored the body from inside to outside, constantly conflating the borders between the two, which reflect on the interrelationship of the human form with the natural world, for a variety of issues related to the female but which reunited universally. An indispensable life support suppressed by social, cultural and religious constraints, the body is fragile and unpredictable, but also powerful'. Her work is deeply informed by a wide range of feminist concerns, as in the decoration in (fig 4) *Untitled (Red Man)*, 1991, (gampi paper and ink, life size). In these works feels like a transgressive, even violent, act. Visually it is shocking to suddenly apprehend menstrual blood, a powerful taboo in many cultures and at best an embarrassing subject in ours. The sign of red, the color of our shame, tampon ads emphasize that no one else need know. Blood evokes the general messiness of the female body.⁷ But Smith finds power where others feel victimhood. Responding to Steven Naifeh and Gregory Smith's suggestion, in *Jackson Pollock: An American*

³ - Edward Lucie-Smith- *Visual Arts in the Twentieth Century* -Harry N. Abrams, New York-1996- p 232.

⁴ - 45 Betye Saar Catalog, October 20 ,1984-85. Edited by Julia Brown, Printed July, 1984 Library of Congress, Central Avenue, The Museum of contemporary Art, Los Angeles.

⁵ - <http://www.diacenter.org/exhibits/beuyscodices/index.htm>.

⁶ - <http://www.mbam.qc.ca/expopassees/s-kiki.html>.

⁷ - Kiki Smith-University Art Museum- University of California, Santa Barbara- Distributed by University of Washington Press- Seattle and London 1982- p 16.

Saga, that Jackson Pollock's celebrated drip technique was inspired by the spectacle of his father pissing on rocks, Smith takes the idea further. "They're talking about how he was peeing in the snow and this is somehow where his art came from...that men and their dicks (are) natural markers...and she was thinking, women are natural stainers, staining everything in their lives, and that this was an equally creative kind of mark."

Allowing her work to bleed also evokes sacred uses of art. Along with primal materials, employing discredited low art or craft materials, such as embroidery, beads, paper, and stained or blown glass, wax, and metals, Smith also experiments with new technologies, among them special cameras, telescopes, and with new print media such as computer Iris prints, ceramic, and plaster or bronze, she brings in decorative elements or adds color to the surface to efface any remnant of the purity of materials. She created (often craft-oriented), using media and continuously shifting between the conceptual and literal, formal and idiomatic, scientific and spiritual, political and personal, as well as clinically precise and abstractly metaphorical in her attitudes and expressions. Playing between the two extreme lives and dies. And she always hung them up in the walls to separate her form from matter, she has the illusion of a wall between outside and inside her form.⁸

*Robert Gober

Robert Gober was born September 12, 1954 in Wallingford, Connecticut. He currently lives and works in New York City. Since 1984 he has exhibited in North America, Japan and Europe. Robert Gober used clothing often in surrealistic ways, to comment upon the body in new directions. In an early interview Gober suggested that his work precludes a single summary, for himself or the viewer. Looking back on (fig 5A) *slides of Changing Painting*, 1986, today, more than fifteen years after it was made, there is no question that this work lies at the heart of Gober's oeuvre. As an artist he has been most identified with his sculpture. The sculptures and installations are stopping points, moments of crystallization in the process of thinking and imagining, of moving between art and life. Through Gober's work one sees that impressions and memories, personal history, and decisions made in the past are the substrata that support and inform the unconscious and conscious decisions of the present. In his installation (fig 5B) untitled *wedding Gown*, 1989, like an empty shell, sacks of cat litter and wallpaper whose gentle pastel shades are in stark contrast with its motif: colour-pencil sketches of a sleeping white man and a lynched black man are repeated in an endless pattern. In combination, they were as psychologically orchestrated as the dream casino Salvador Dali whipped up for Hitchcock's Freudian-driven *Spellbound* (1945). He has combined three individual works to make up a room that nevertheless resists an unambiguous reading; instead of this it is open to viewers associations are not random. The statement is limited by the motifs and the style of execution, charging the room, which seems homely at first, with the realities of racial hatred, fear and naivety. She craved to have the installation space separated into two interconnecting areas, both defined by unfinished, framed walls. The first space was wallpapered with the hanging man, sleeping man motif, and in its center stood a *wedding dress* whose materials (silk, muslin, linen, tulle, welded steel) are ominously descriptive. Leaning against the three walls were hand-painted bags of Fine Fare Cat Litter. The second space was wallpapered with "graffitied" male and female genitalia printed in white on black. No single objects dominated this unwholesome ensemble. The wedding dress was a vacuum-either an iron maiden in waiting or a muted destroyer that had already consumed the absent bride. It was as much a failed container as the sinks and urinals (the dress was simply another kind of drain.). His work is about the relationship between the bride and the sleeping man in the wallpaper, suggesting that they could be viewed as husband and wife.⁹

With the empty wedding-dress, which Gober tailored on his own body, stereotypical middle-class role allocations are questioned. Robert Gober's sculptures are the building blocks of an ideal middle-class world, behind which aggression and repression, self-deception and obsession become visible.¹⁰

*Nayland Blake

Nayland Blake was born in New York in 1960. Lives and works in New York. Studied: Bard College, Ann and LE-ON-Hudson, New York (B.F.A., 1978-82); California Institute of the Art, Valencia, California (M.F.A., 1982-84). Artist, curator, publisher, teacher, and performance artist. Nayland Blake has been using the

⁸ - <http://www.jca-online.com/asmith.html>.

⁹ - Robert Gober: Sculpture + Drawing-Walker Art Center, Minneapolis, New York, 1999- p 16.

¹⁰ - http://www.hamburger-kunsthalle.de/seiten/en_gober.htm

image of the rabbit in his work since the early 1990s. Often autobiographical, Blake's work has employed the bunny to explore issues relating to his own identity as a light-skinned mulatto gay man. Originally used in a piece on magic, the rabbit for Blake became almost an emblem infusing Blake's work with a sense of frivolity and fun. In reference to his self-published magazine *Bunny Butt*, he said, "...it can be casual, intimate, and funny at the same time." But Blake's work can, at the same time, possess a certain gravity and seriousness. Blake has also used the form of the rabbit to investigate issues of race, and consumer of pop culture. And his rabbits have been shaped by a variety of source materials including literature, history, cartoons, children's books and films. In stories from the past such as Uncle Wiggily and Br'er Rabbit, Blake has explored his own African-American heritage. For example *Heavenly Bunny Suit* (fig 6) is an autobiographical work but much lighter in tone. Flamboyant and fun, the gold lame exterior and blue lame interior echo the campy side of gay culture. More than simply another form of drag, however, Blake's bunny costumes question the "skins" people wear and the ways in which they wish to be seen and understood. Some people hide behind their costumes/clothing/artifices while other use them to define identity or project an image, accurate or inaccurate to create works that are playful and poetically provocative. He uses a variety of media including sculpture, video and performance art to explore private and repressed ideas, by use everyday materials.

"I'm looking at the image of the rabbit as an intermediary or liminal figure, the way that the bunny functions in American folklore, from Br'er Rabbit, which was a retelling of East African folk tales, to Bugs Bunny, who remains sexually and racially ambiguous."¹¹ (October 1998)

*Willie Birch

Birch was born in New Orleans Louisiana in 1942. Lives and works in New Orleans, B.A.1969, Maryland Institute College of Art, Baltimore, Maryland.M.F.A.,1973.¹² Since the early 1970s Birch has created works in response to communities produce works that focus on issues critical to community life. Including history, education, and social welfare for a new kind of public art to introducing challenging art forms, during the creative process, artist build an interactive relationship with community members, thus expanding understanding of contemporary art. As well as forging innovative ties with local cultural, educational, and civic organizations as Birch's most recent mixed-media constructions attest." He shifted to a figurative style, inspired by folk art, that places equal stress on the documentary and the decorative. From shrines to tabletop sculptures to clothing-based pieces, The clothing works, detailed with images and text, and is part hieroglyphic, part cartoon, and part epitaph for the lives and culture. Willie Birch explores various aspects of both the historical and present-day life of African Americans in the United States."This body of work comes out of a need to create works that are narrative, accessible, and emotionally connected to the people they reflect. As an artist who is committed to cultural history, these works act as a visual commentary reconstructing our perception of race and class in the American project." (February 2000).

Finding truth and beauty in children's drawings, Willie Birch employs a simple, childlike approach in his art making. His themes, however, are often far more adult in nature. In his clothing-based pieces, they also have greater formal force. This is due to his distinctive handling of papier-mâché. Which always painted in flat bright colors resembles a lightweight, gently articulated metal. Birch often uses the field of the "clothes" as his canvas, constructing little vignettes, which tell a story or illuminate an idea. The title also was designed to resemble the idea with the form. Birch uses his art to instruct and educate his viewer about a particular issue. *Crossroads* (fig 7) is a fine example of this: here the viewer sees a woman's dress, made of papier-mâché, divided down the middle. The title, *Crossroads*, is seen vertically transversing the point of intersection between the two sides. On the left are those things associated with "Traditionalism," such as a woman's hair in braids or a woman working in a field. On the right is "Modernism," a woman in a permanent and a woman as "the boss." This simple division of attributes from the past and present evolves into unity: at the center of the bottom, under the words "yesterday" and "today," appears the figure of a woman who stands tall and proud,

¹¹ -http://www.camh.org/cam_exhandprograms/cam_archive/cam_blake/haressay.htm

¹² - The New York Times-Friday, April 10, 1992.

¹³ - Willie Birch-from bertrandville to brooklyn-Southeastern Center for Contemporary Art-1995-p 13.

successfully fusing the two sides of the composition. This underscores the dilemma often faced by ethnic women trying both to succeed in today's society and to maintain their cultural past and identity. In this piece, a woman finds her identity in a successful fusion of both worlds.

*Cat Chow

Cat Chow: born in Morristown, New Jersey, 1973. Lives and works in Chicago, Illinois. Studied at Northwestern University, Chicago, Illinois, B. S., 1995. "My work is challenging the division between fashion and art and who defines it ... My work also question stereotypes and images for women. For example, my *Yellow Power Ranger Kimono* incorporates split-imagined Yellow Power Ranger cards¹⁴ that show an Asian heroine in a standing and combative pose, The strong presence of the superhero is contrasted with the traditional garment from a society where women have traditionally played a submissive role." (2000)

In the last decade, wearable art designer Cat Chow has been fashioning pieces that function on multiple levels. Her dresses force the viewer to contemplate the ordinary object in new ways. In *Yellow Power Ranger Kimono*, (fig 8) Cat Chow fabricated a kimono, the women's dress of traditional Japan, completely out of Yellow Power Ranger cards and brass rings. These split-image cards show, from one angle, the Yellow Power Ranger in a combative pose, ready for action. From another angle, the viewer sees the alter ego, Trim Kwan. The back of the card declares: "With 'lightning hands and a peaceful soul,' Yellow Ranger Trim is the consummate martial artist. She is the only Power Ranger who can understand Billy." These cards, and the fashioning of them into a kimono, raise all sorts of questions about the identity of women in traditional societies and the split roles many of them find themselves in today. With its three dimensions of the traditional kimono form, the modern image of Trini and the alter ego of a super-heroine, this piece additionally suggests that in today's complex global societies, there is much more than a simple dichotomy at work. The use of a mass marketed card, from the once immensely popular Power Ranger products, further raises the issue of how children are first exposed to and educated in the roles available to them. Chow is also questioning the way, in which museums and the fashion world view wearable art, forcing both to question presumptions made and advanced in both arenas.

*Daniella Dooling

Daniella Dooling: born in Washington, D.C., 1966. Lives and works in New York. Studied: School of Visual Arts, New York. B.F.A., 1988, Yale University School of Art, New Haven, Connecticut. M.F.A., 1991. As is the case with many artists, Daniella Dooling's work is often tied to a specifically personal experience. In the case of these works, Dooling revisits an episode from her early teens, when an experiment with LSD led to an overdose and hospitalization. Hallucinations of being covered in bugs caused her to continuously scratch herself with her fingernails, so much so that she had to be heavily sedated to stop her from causing herself more harm. Fingernails, scratching, and bugs are features of Dooling's works. The incongruous blending of the world of fashion with the elements of the psychiatric hospital is a fundamental image of her videos, as in *Camisole* (jargon for a straitjacket). Similarly self-referential and yet transcending is *Wardwalk*: Dooling is seen strutting around the hospital a la MTV, oblivious to the sterile environment of which she is a part. In both of these works, Dooling evocatively links her harrowing personal experience with the very different world of haute couture. Her work brings up interesting questions like what is natural and what is artificial, what is sane and what is not, and whether reality is more real in its external, rational manifestation or in its internal, artistic display.¹⁵

"For the past few years, my work has explored issues concerning the female body as subject and site. Specifically, I am interested in social constructions and ideologies of beauty, mental stability, and inscriptions of normalcy. I utilize an obsessive-compulsive process in making my sculptures in order to accentuate conceptual issues concerning mental disorder, displacement, and traditional "women's work", *Wardwalk* is a stylistic parody of fashion and music video staged in a hospital environment. It is a playful dialectic of institution and entertainment reclaiming a woman's body from the social constrictions of glamour and sickness. Grounded in the personal experience of hospitalization, *Wardwalk* is a psychedelic dance of recovery. *Camisole* (fig 9) is a hospital-issued straitjacket onto which I sewed 10,000 semi-translucent acrylic

¹⁴ - <http://www.news.cornell.edu/Chronicles/4.501/photos-exhibit.htm>.

¹⁵ - <http://www.finaarticles.com/m1248/3-8754099552/pl/article.jhtml>.

fingernails." The jacket is impractically, obsessively, and sort of beautifully, the fingernail dress was paired with a more sinister counterpart, the *Camisole*, a real-life straitjacket likewise covered with acrylic nails. Dooling wears this with its confining straps undone in a video called *Whirling*. Here, she is seen spinning with her arms outstretched at high, fast-forward speed through what seems to be a department store.¹⁶ "In my video *Whirling*, I spin endlessly around in a circle; arms wide open wearing *Camisole* in a dervish-like twirl of liberation. One layer of *Whirling* was taped at the Agnes B. clothing boutique in Soho, while the actual performance took place in a studio. My spinning image is superimposed over a whirling image of Agnes B., creating a dizzying visual effect that becomes a virtual performance. Lastly, in two other related works, *Ten Foot Restriction and Observation*, I collaborated with celebrity photographer Michael Lavine in a faux-fashion shoot staged in a ward in New York's famed Bellevue Hospital. In these photographs, I wear *Polyungula Dress* for the Psychotropic Itch and *Camisole* and engage in a number of melodramatic poses." (2000)

*Nyle Giulini

Nyle Giulini born in Heidelberg, Germany, 1958. Lives and work in Townsend, Washington. B.A., 1985 San Francisco Art Institute. San Francisco, California, B.F.A., 89, M.F.A., 1990. Nyle Giulini's creation is a wedding gown made out of men and women's undergarments.¹⁷ "I am particularly engaged in exploring the ideas of value and worth. To create something magical out of a pile of dirt, or seemingly rejected material. What constitutes meaning, and what and how does something truly 'matter'?" (July 10, 2000)

There is a reason why designers always put any wedding gown they design at the end of their runway show: it is usually a showstopper. The same is true of Nyle Giulini's Untitled (*Wedding Dress*) (fig 10). Visually, it is in complete command of its space. It deservedly attracts the attention of its viewer. It is only after a few moments of contemplation, however, that the viewer realizes all is not quite right with this gown. Yes, it is a wedding dress but it's covered with used men's and women's underwear. What's going on here? A wedding is one of the few rites of passage still present in today's society, and there is perhaps no more important symbol of this ceremony than the wedding dress. Nyle Giulini has taken one such dress and attached to it used and cleaned underwear from both sexes. The inclusion of undergarments from both sexes neatly underscores the fact that while the woman may be the wearer of the dress, the wedding is the joining of two people into one shared relationship, each responsible for its success or failure. The used underwear, cleaned but permanently stained suggests that nothing is absolutely pure. As Giulini herself stated, "What constitutes white is a sea of stains and impurities Only when we are ready to accept and integrate those stains and the "dirt" in our lives will we be ready to truly come into relationship..."

It is about taking something ordinary or even less, something you regard as gross or trash and elevating it to make something special out of it, she said. A wedding dress is not completely white, a relationship needs stains and all colors to work¹⁸.

*Leone & Macdonald

Hillary Leone was born in Miami, Florida in 1962. Studied at Brown University, Providence, Rhode Island. B.A., 1984, California Institute for the Arts, Valencia, California, B.F.A., 1986, Whitney Museum Independent Study Program, New York, 1989. And Jennifer Macdonald: born in New York in 1958. Studied at Brown University, Providence, Rhode Island, B.A., 1978, School of Visual Arts, New York. B.F.A., 1980, The Studio and Forum of Stage Design, New York, 1983. The two artists' collaborative team has received significant recognition for their work, and they are live and work in New York City. Visual elegance and technical refinement are common attributes of the works of the two artists, but these often deceptively accessible works of art reveal human foibles and folly, from the destruction of the environment to the blindness, insensitivity and prejudices in personal and public relationships. While the two artists can be loosely classified as conceptualists, they have in common a strong interest in mapping the human experience, both literally and figuratively.¹⁹

In *Handmade Straight Jacket* (fig 11), two rough woolen garments appear as one, the arms knitted to

¹⁶ - Art in America-Sarah Valdez-Issue:March,1999.

¹⁷ - <http://www.cornellsun.com/articles/2338/>.

¹⁸ - <http://www.cornellsun.com/articles/2338/>.

¹⁹ - http://www.brown.edu/facilities/David-Winton_Bell-Gallery/exhibits/95-96/ca.JPG.html

gather, forming low, sweeping arcs. Like a medieval chain mail shirt, the double tunic suggests both protection and vulnerability. The work appears unfinished, with the hems of the tunics cascading to the floor. "It's about twisting and merging the materials of home into suggestive objects that explore the peculiar and the perverse. We set up quirky, even menacing juxtapositions as a way to expose the cracks and fissures in a veneer of comfortable domesticity." (May 1995)

The narrative is ambiguous: is this a story of unraveling or becoming whole? The title calls to mind the restrictive jacket used to restrain the insane while also setting up a play on sexual identity. This play on words is at the core of much of Leone & Macdonald's work, and the insistence upon the inadequacy of language-written, spoken, and visual-is underscored in their creations. *Handmade Straight Jacket*, a lyrical play on restraint and freedom, operates in the space where form and meaning converge. (In collaboration with Hillary Leone)

*Carrol Harding McTyre

Carrol Harding McTyre: born in Richmond, Virginia, 1969. Lives and works in Memphis, Tennessee. Studied University of Memphis. B.F.A., 2000. Carrol Harding McTyre's use of clothing always incorporates underlying meanings and messages. In works such as a prom dress of tulle and candy bar wrappers or a strapless gown made entirely of Hershey wrappers (entitled *Her/She*), McTyre comments upon society's pressures on women to be thin. In a work such as *Untitled Her/She*, (fig 12) the meanings are more open-ended. Clothes composed entirely of sewn maps represent this nuclear family of a mother, father, son and daughter. Hovering slightly away from the wall, these oversized paper doll cutouts float eerily against their backdrop. A placebo is an inactive drug. It can be in the form of a pill, a powder, or a liquid, but they all serve the same purpose: to make the patient believe he/she is effectively treating a condition.²⁰ They can be read as memories, perhaps of family trips as *the maps* may indicate. Alternatively, the maps may also make reference to the veins and arteries that make up the human body, allowing the blood to journey through the body. Similarly, the maps could reference instead life's journey as it weaves its way from place to place over time.

"I am always interested in making an everyday object into something beautiful or interesting. I want to make the common object, the maps in this case, transcend its normal use and nature. I was in the midst of a divorce when I started this project and quite concerned with the effects a divorce would have on my family, thus the image of the ideal family. This work began with a highly personal experience but I am pleased to see it evolve into a piece that each viewer approaches from his/her own family experience." (2000)

*Catherine Murphy

Catherine Murphy: born in Cambridge, Massachusetts, 1946. Lives and works in Poughkeepsie, New York. Studied: Skowhegan School of Painting and Sculpture, Skowhegan, Maine, Pratt Institute, Brooklyn, New York, B.F.A., 1967. Often hailed as one of the staunch heroines of realism, Catherine Murphy's work examines the moments that join together human life. From images of a crumb-laden tablecloth to a helium balloon to a tipped-up child's pool, Murphy's isolated snapshots of the world, usually without any human bodily presence, call upon the collective memory of her viewers. Scenes are never complete; each image is cropped, making the experience transient, like a flicker of a memory. Meticulous and obsessive painting style creates a crystal-clear image, frozen in time. "My paintings are not about that one moment of seeing. My paintings are about time passing. Time is depicted in a very different way than most people think about time-which is cinematically, and through a camera's eye ... You couldn't see in one minute what the painting depicts ... I don't copy a moment in time because that doesn't make the best painting. Conceptually, the reason I make these paintings is that I want things to slow down ... Time, that's the subject of almost all painting." (1995). On another level, Murphy's attention to minute detail forces the viewer to concentrate on what has been overlooked. In a work such as *Brooch* (fig 13), one can easily see Murphy's extraordinary painting technique, which serves to heighten the surreal, airless quality of the work. The *Brooch*, a forgotten detail, is presented up close; it may conjure up memories of one's mother, or a last minute glance in the mirror before

²⁰ - <http://www.people.memphis.edu/~artmuseum/artlab4.html>

going out for the evening. The work communicates a frozen moment, either remembered or constructed.²¹

***Cornelia Parker**

Cornelia Parker forces the viewer to think about objects and situations not normally considered in the realm of art. Solids become voids and voids become solids; the incidental becomes important and the important is struck down. In *Shirt, Shot by a Pearl Necklace*, (fig 14) Parker gives new meaning to what looks like a moth-eaten garment when the viewer realizes that the shirt in question was violently shattered by a pearl necklace. Why was it shot, and why by a pearl necklace? The viewer plays a vital part in interpreting the picture so carefully constructed by Parker.

"I am concerned with ambivalence, with opposites, with inhaling and exhaling, things falling and things rising, things disintegrating and coming together...with killing things off, as if they existed in cartoon comics, and then resurrecting them, so that one set of references is negated as a new one takes its place." (1997)

***Jason Reed**

Jason Reed lives and works in New York. Many artists have dealt with the issue of representing time. For Jason Reed, the depiction of time is much more straightforward and direct. In *Anonymous (Between)*, (fig 15), the viewer sees a tripartite piece made up of various components. On the top level is a child's pressed white collar containing corn flakes. Below that is a man's blue collar full of whiskey. Below that is a porcelain dish containing soil. The corn flake-fed boy yields to the whiskey-drinking man, which in turn eventually, and inevitably, leads to death, represented by the soil on the dish. In this way, Reed presents powerfully, yet in the sparsest and simplest terms possible, the passage of an entire life. Looking at the object, it is easy to think that this work represents a particular person's journey through life. On the other hand, it also stands for every man.²²

***Beverly Semmes**

Beverly Semmes: born in Washington, D.C. Lives and works in New York. Studied: Skowhengan School of painting and Sculpture Skowhengan, Maine, 1982; Boston Museum School, Tufts University, Boston, Massachusetts, B.A., 1980, B.F.A., 1982; Yale School of Art, New Haven, Connecticut, M.F.A., 1987. Beverly Semmes is an artist who merges a formal investigation of color, pattern, and texture with social commentary. Her fabric sculptures simulate and exaggerate such articles of attire as house dresses, ball gowns, and robes. By exaggerating the forms of clothing, Semmes draws attention to the dehumanizing attributes of cultural stereotypes. Her *hanging on the walls* spills across the floor in undulating rolls of fabric.²³ Since the early 1990s, Beverly Semmes has been involved with the notion of clothing and how it relates to other aspects of life. In one of her earliest works, a Super 8 film entitled *In and Around the Garden*, the viewer sees Semmes herself dressed in a long Victorian gown meandering through a garden, an oversized cloud-like hat atop her head. In her costume, she merges with her environment, as the hat floats by, in and out of the clouds. In *Famous Twins*, (fig 16) Semmes uses the corner to create a bit of a mirror image. But the two pieces are not identical: the fabric of the bodice of one dress is used as the skirt of the other. Their dialogue activates the zone between them; their Amazon-like scale both surprises and overpowers the viewer.

***Lisa Yetz**

Lisa Yetz: born in Adams, Massachusetts, 1962. Studied: University of Massachusetts at Amherst. B.A., 1989; School of the Art Institute of Chicago, Illinois, M.F.A., 1992. *Flowered Dress* (fig 17) The large and imposing paper dresses created by Lisa Yetz refer not only to the strong and forceful women who would occupy them but also to issues concerning the body and contemporary views of it. The daughter of a dressmaker, Yetz learned to sew at a young age. Since 1992, however, she has set aside her needle and thread and uses handmade paper in lieu of cloth. With this medium, Yetz has formed a series of over-life-size dresses whose grandeur and mass overwhelm the viewer with their sheer power. Underlying these images of majestic women is the personal issue of weight and size. Yetz, a large person from childhood, grew up especially sensitive to how the world views and treats people of greater weight. While "big is beautiful" plays a role in

²¹ - Cornell University-Common Threads-Herbert F. Museum of Art, 2001, pag 36.

²² - Cornell University-Common Threads-Herbert F. Museum of Art, 2001, pag 39.

²³ - <http://www.sortan.org/exhibit/archive/semmes/semmes.htm>.

Yetz's work, these dresses do not belong to any down-trodden victims, These are women of substance, each with her own story to tell. They are strong, yet vulnerable. In many ways, their personalities are like the Abaca paper. Yetz chose to make the dresses from Abaca paper,²⁴ pigment and Mop and Glo floor cleaner. These handmade paper dresses are on the one hand delicate and fragile while on the other strong and resilient. Yetz's dresses, and by extension her women, are modern-day amazons, aptly prepared to usher in new ideas of beauty.

She creates her drawing and sculptures with paper. "Most of my work for the last four or five years has been centered on paper, the work always deal with the female form, but without the female there. The gowns are empty. The word that has been used for them is surrogates. These figures are questions of body size, cultural visibility and self-acceptance," she said. "It's self-motivated. I'm a large woman and have dealt with a lot of prejudices throughout my life. My work fights against size prejudice in our culture in a quiet way."²⁵

"In my work, the gown has become a microcosm—a contemplation of role models, heroines and strong women I have known. The gowns can be read as opulent containers, or elaborate fragile suits of armor, that hold the characteristics of these women. ...I envision the gowns to be seen as gigantic, bulging, flowing beauties that frighten and overwhelm while simultaneously seducing and fascinating the viewer." (1999, updated 2000)

*Ghada Amer

Ghada Amer: born in Cairo, Egypt, 1963. Amer was raised in Egypt before her family moved to Paris where she grew up. Lives and works in New York. Studied at Beaux-Arts, Nice, France (B.F.A., 1986; M.F.A., 1989) Ghada Amer has long been interested in the presentation and representation of women in culture and society. She uses the language of painting, particularly that of Abstract Expressionism. She uses the codes of abstract painting. With her combination of thread and colour, she has created an unmistakable visual language inherent in her work. She began to use sewing and embroidery, "women's work," in 1988 in response to seeing Egyptian fashion magazines. The social, political, psychological, and sexual messages conveyed by the superimposition of veils and long hemlines over western models fascinated Amer and she began playing around dress patterns (fig 16). She liked the idea of representing women through the medium of thread because it is so identified with femininity. Her own brand of post-feminist ideology in Amer's work began questioning larger universal factors that serve to both subject and objectify the female body in both eastern and western culture. Regarding the placement of women contemporarily, her work serves to blur the boundaries as a means to represent the complexity of feminist thought She had been exhibited throughout the world including South Africa, Israel, France, and the United States.

"What is going on now politically is like a mirror of what has always gone on in myself, because I am a hybrid of the West and the East," says Ghada Amer, a 38-year-old. "My whole work is about the idea of the model. I started to work as 'seamstress, when I saw an Egyptian women's fashion magazine, like the German *Burda* or the French *Modes et Travaux*. Looking closer at the magazine, I realized that it was all made up with mounted photos. So, there was always a superimposition of two models, one oriental and the other occidental. I was interested by this gap between the two models and I decided to work with the patterns of these dresses." It's a clash between civilizations that of course don't understand each other. I've lived with these contradictions all my life."

In *Borqa* (fig 18), Amer has created a traditional Egyptian head covering, with openings for the eyes and a panel covering the nose and mouth. The strips along the top wrap around the forehead and the garment completely envelops the head. The small lacy patch, across the nose and mouth, is made of dental de Bayeux lace, an endangered lace-making technique whose imminent disappearance prompted the French government to commission artists such as Amer to work with dentelleurs in the creation of works of art. Amer has worked with women, adds an additional layer of meaning to this work and infuses it with a strong socio-political

²⁴ - <http://www.news.cornell.edu/Chronicles/4.5.01/photos-exhibit.htm>.

²⁵ - <http://www.berkshireweb.com/rogovoy/interviews/exhib.html>.

Message incorporated the word "fear" and its dictionary definition, scripted in Arabic. This small detail, laboriously²⁶.

***Do-Ho Suh**

Do-ho Suh: born in Seoul, Korea, 1962. Lives and works in New York City. M.F.A. and B.F.A. in painting, Seoul National University, 1987. Painting and Sculpture in 1993 from Skowhegan School. B.F.A. in Painting in 1994 from Rhode Island School of Design. MFA in Sculpture in 1997 from School of Art, Yale University. 3 solo Exhibitions. He is interested in the space he create for him self that moves along with him: "I experience space through, and as, the movement of displacement," in which he feels good, protected, comfortable, liberated, and the space that is imposed on him and therefore oppresses, confines, and alienates him. He explore the personal space as the combination of tension between these two force fields, and how the boundaries of the personal space are drawn, and this consolidation of fluid motion into manifest form defines his art. Wallpaper integrates itself into the logic of clothing/ architectural space: clothing the house, covering the house, the wall. It is highly site-specific, because it molds the wall perfectly and is literally stuck to it, but it is also infinitely transportable in that any wall can be covered with the wallpaper. In (fig 19) its title, *Some/One*, 2001, we can find a symbol for his clothing Art work in 49th Venice Biennial. *Some/One*, extents the idea of the single, powerful entity and its adversarial/dependent relationship with its constituent parts, encapsulates the play between embodiment and emptiness, aggregate and unit, receptacle and scrim. It streamlines questions of power, belonging, and persona, focusing them toward the grand level of myth. Using thousands of custom-stamped stainless steel dog tags, Suh constructs a regal yet incorporeal personage, a stylized hollow robe rising like coalesced mercury from the floor. Its shimmering imprecation suggests dragon scales, or chainmail, or stacked coins, as if an ancient figure of martial strength had manifested itself. It is made from Stainless steel military dog tags, nickel plated copper sheets, glass fiber reinforced resin, stainless structure, robber sheets (fig 19).²⁷

***Yinka Shonibare**

Born 1962 in London, England, lives and works in Wandsworth, London. Shonibare moved with his parents to Nigeria when he was 3 returning to London from Lagos at the age of 17 he started art school as a painter. With 13 years experience, his work is informed by the mythology of identity and the debates about what constitutes high art and low art, Post-modernism and deconstruction. His primary medium is fabric, though he uses other media such as installations, architecture, photography, painting, furniture, dresses, corsets, shoes, etc. to explore his interests in aesthetic and post-colonial issues.²⁸ His work is playful, richly textured, and sharply ironic. He began using African-print textiles in the early 1990s. He first used the cloth to replace canvas, stretching various printed fabrics across square frames of different sizes, which he arranged in a grid. He painted flat surfaces onto the fabrics, both on the side and the face; the result was very deadpan, slick and minimal. Then he decided to push the notion of the exotic further. He began mounting the pieces on a wall that was itself painted a bright color, and added thick daubs of paint to the front of the panels and the sides, using heavy impasto and deliberately crude designs. He took out all the subtlety, and he would be deliberately primitive and exotic. He often uses African fabrics in his paintings and installations to ethnicize in unexpected places, because within the Civilized setting, one is supposed to be restrained and not go overboard, startling the viewer into asking: why are the spacemen wearing this and then why not?

The lack of heads in most of Shonibare's installation pieces is startling; it depersonalizes the figures, which become similar to dressmakers dummies, and hints at postcolonial revenges. In this way, Shonibare's seem a ghostly inversion of George Segal's work; what is important is not the body alone, but what the body becomes warped in. In *Leisure Lady*, 2001 (fig 20), he re-interprets a piece by the eighteenth-century French

²⁶ - <http://www.museum-kunstpallast.de/eng/sites/356.asp>

²⁷ - http://www.keefor.kr/pavilion/english/s_jaka.htm. (ArtForum-Do So Hun-January-2002 -pg115)

²⁸ - <http://www.axisartists.org.uk/all/refS159.htm>.

painter Fragonard. In Fragonard's painting there is a well-dressed, pale young woman, headless. But in Shonibare's version, her richly patterned dress is African-print cloth, and her skin is light brown. To remind the viewer of the mixing of races across Europe, as well as between Europe and Africa, and a questioning of the supposed purity of the past? For Shonibare the cloth is an apt metaphor of the entangled relationship between Africa and Europe, and how the two continents have invented each other, based on Indonesian batik, manufactured in the Netherlands, Britain and other countries (including some in West Africa), where it is popular, but foreign, commodity.

Perhaps this is the identity we should be aiming for in the twenty-first century, an eclectic, self-mocking, part handmade, part industrial, fantastical thing? A formally ordered yet very personal improvisation, with some elements that are self-chosen, and others imposed by stereotypes or the whim of history.²⁹

*Results

In contemporary art clothing has appeared empty of man. An independent object bearing a variety of meanings: a shell of reality pointing towards absence; a relic of bodily intimacy; a memorial, an icon of longing or an image of magical power; and of course a sign of identity- individual, sexual, and professional; a sign of social class and nationality. The outstanding example of this empty clothing is the coat of the German artist Joseph Beuys. Also drawn onto flat canvas; on the shoes of "Van Gogh" as a socialist icon and the knitting of sweaters for the needy as an act of art; on men's style and women's style of depicting clothing and on sexuality that changes with the outfit. All the artists are dealing with the absent bodies and personalities that might, or could, wear these clothes. All of the artists use clothing or the concept of clothing as a point of departure in their work. The research spoke on key details of each dress and era, a painting accompanying each outfit describes the coming changes of society at the time, focusing on the evolution of American fashion in relation to the community, in exploring social identity issues such as race, feminism, sexual orientation, and cultural or political views. It is a powerful conglomeration of a wide variety of artists from the 1990s. They show the impact of clothing and how it can express self-image and world-vision. They demonstrate how changes in fashion and art interacted, reflecting transformations in gender roles and social identity throughout the 20th century. The cloth has proved a rich and adaptable material. It can be molded and stapled into many forms, painted upon, dressed up or down, and varies widely in color, design and historical reference.

-For most of the artist in this field this is the most difficult political decision the artists have ever had to make. They have struggled, in making up their mind like many of you, the driving force for them were about changing what they believed to be an inequitable society, this merger between Democratic left & labor is about the past and the future, if it is approved today. It also requires a focus on the future and an acceptance that what is being created is new. Do they want to participate in the renewal and revitalization of their democracy? Most of them began his career as Expressionism painters or sculpture makers, then they began, to changing their work to installations, after that it turned into a new kind of art. This is one of them "Catherine Murphy" (I could not have imagined I would be standing here saying I am supporting a merger between Labour & Democratic left. I am approaching it from the point of view of being a passenger; it requires people to be active, to make it different, I believe it deserves a chance, it needs skilled construction workers who believe in the project.)

-Fashion, work, and art were colored by the rising importance of new technologies that were altering communications, marketing, and all forms of creative production. Elements for installation: The idea of an accumulative sculpture was extended to the viewer by inviting them to participate in contributing something, anything to create sculpture/ assemblage serve as art objects, specifically as elements of a larger piece- the installation with interest in expanding the scale and the concept of power and display, interpreted power as intuition, as ancestral memory, as personal experiences, dreams, feelings, and energy. The titles also reflect a concern that lies at the heart of the art, the relationship between personal identity and historical and cultural contexts out of which it develops. Everywhere there are secrets, and everywhere revelations. The installations

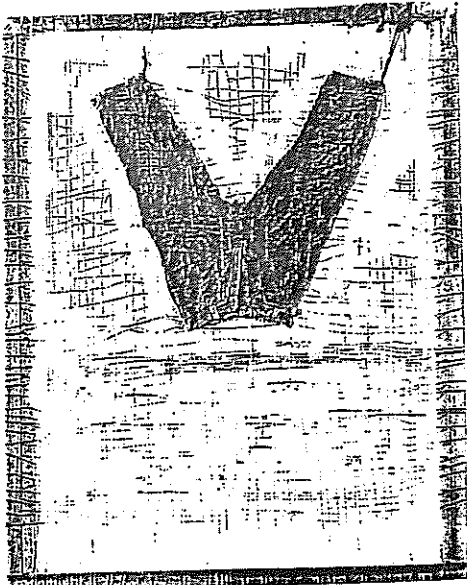
²⁹ - Unpacking Europe- Yinka Shonibare- Museum Boijmans Van Beuningen and Nal publishers Rotterdam 2002-pag 397.

became a personal ritual in making art out of anything to expressed feelings and impressions. The "display" became decoration, pattern, color, design, the attraction and the seduction, by creating an area around the sculpture/ assemblage to include the viewer. The concepts of power and display became interchangeable. Decoration also serves as power/ mystery. The interested in the interplay of concealing and revealing, the layers of reality, and involving the viewer beyond the physical domain. It was in the 1990s, especially, that artists both built upon and departed from issues strictly relating to the body to incorporate wider aspects of race, gender, sexual orientation, politics, religion, social injustice, and other concerns. A shift in the locus of design origination from the couturiers to the street resulted in expansion of design, incorporating the diversity of political and social points of view, elements of everyday life from all social strata. The main characteristic feature of fashion in the twenty-first century is it was dominated by the young.

-The relationship between media and community is a theme that crops up regularly in artists' work. Each feeds the other in a symbiosis of exchanged information with the community living the struggle that the media then packaged into a message that, in turn, is played back, bring the process in full circle. The artists warn us who controls the medium. Insofar as trip-hop techno culture has been infiltrated by fashion and is marketed as a cutting-edge lifestyle, so the idea was born for how one artist could explain so clearly what the media could only express with confusion and lies, as apparent in gouache paintings and nearly two dozen papier-mâché sculptures comprising this quasi-retrospective was the relentless reminder of a people living a struggle.

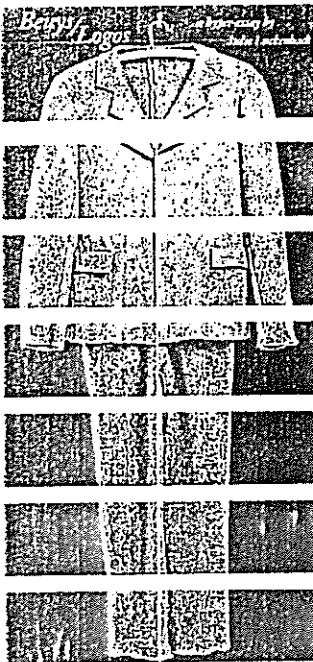
-Then, why clothing? Because clothes say who you are, what you are, and sometimes the symbols relay a simple message rather than a complex story? By gathering this work together, and juxtaposing these disparate ideas, the viewer enters a world of new thoughts and associations, perhaps never considered in tandem with each other. Woven together, these uncommon visual art create a truly unique tapestry, illuminating many concerns facing us at the close of the twentieth century. The research raised the inflammatory question of where art ends and fad begins.

* * *



2 - Antoni Tàpies, *Hose and Drabi- pantalons I filferro*, 198 x 158 cm, 1973.

3 - Joseph Beuys -Felt Suit -sewn felt, ink-stamp, Walker Special. 1970.

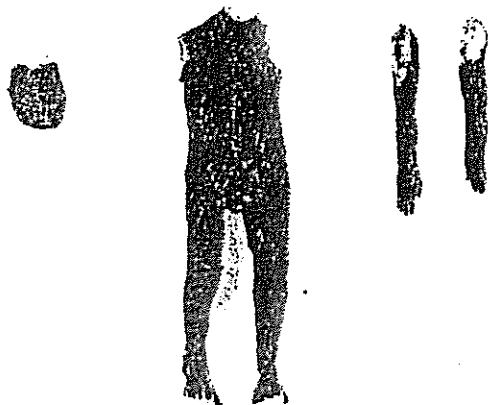


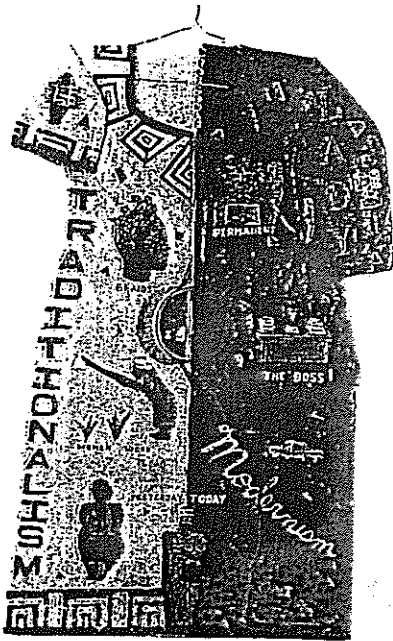
1-Frida Kahlo, *Recuerdo*, 1937, Oil on canvas, 40 x 28 cm, Collection particular, France.

(Frida Kahlo was born in 1907- She have been link to the Surrealist movement, by using primitivistic symbolism. Her simple sometimes fantastic subject matter to give meaning to the physical and emotional feeling. Her colors were influenced by Mexican folk art.)



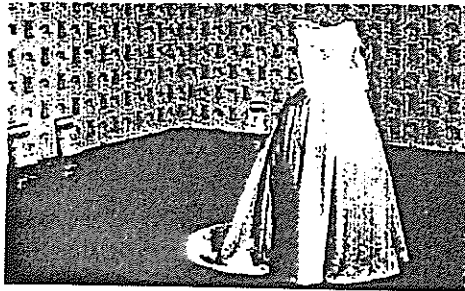
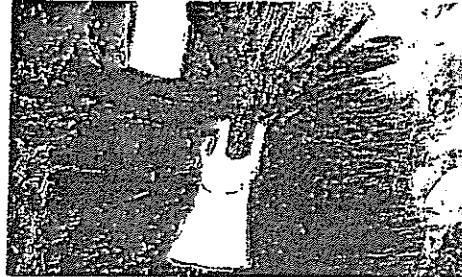
4- Kiki Smith, *Red Man*, 1991, Gampi paper and ink, life size, Collection Shoshans and Wayne Blank.



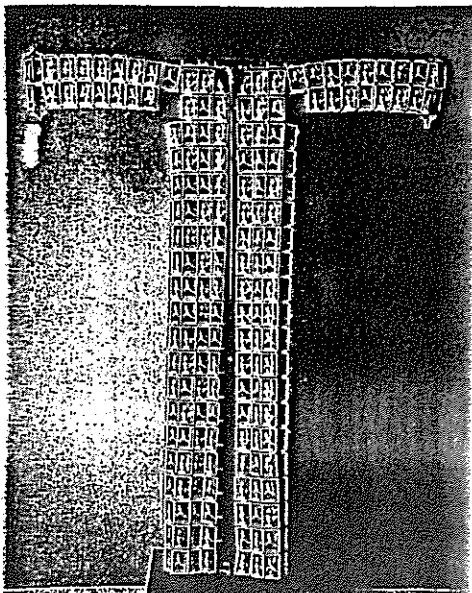


7- Willie Birch, *Crossroads*, 1992, Papier mache, mixed media, 47 x 29 x 2 in, Courtesy of Luise Ross Gallery.

5A- Robert Gober, *Slides of a Changing Painting*, 1986, oil painting on canvas, Renaissance society, University of Chicago.



5 B- Robert Gober, *The wedding dress*, Silk, muslin, linen, tulle, welded steel.



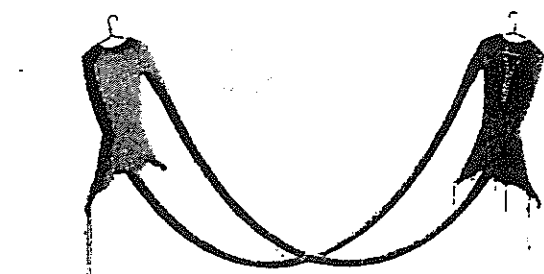
8- Cat Chow, *Yellow Power Ranger Kimono*, 1998, Split image Power Ranger cards, brass rings, 82 x 60 x 24 in, Courtesy of the artist.



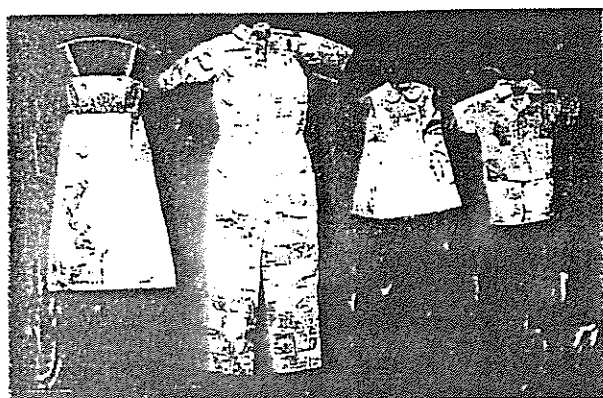
6- Nayland Blake, *Heavenly Bunny Suit*, 1994 Nylon, metal armature, 72 x 35 x 19 in, Courtesy of Matthew Marks Gallery.



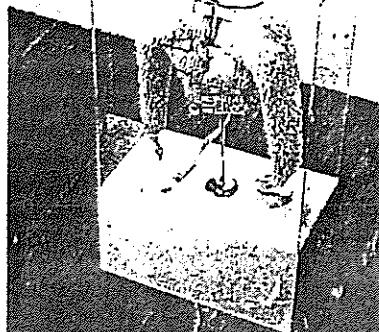
10- Nole Giulini, *Untitled Wedding Dress*, 1994 Wedding dress, used men's and women's undergarments, dress form, 72 x 72 x 144 in, Courtesy of the artist, James Harris Gallery, and Gallery Paule Anglim.



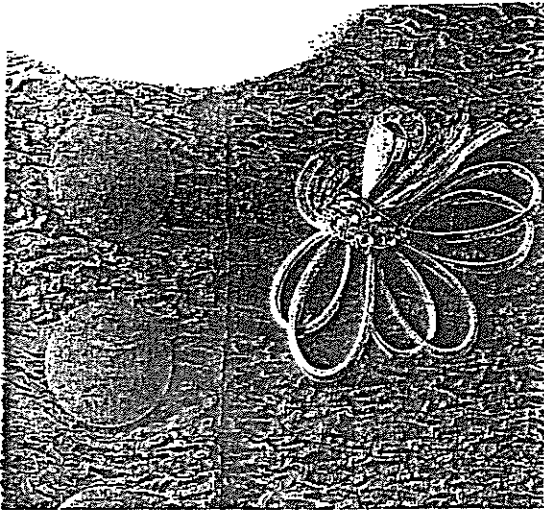
11- Leone & Macdonald, *Handmade Straight Jacket*, 1995, Wool, steel, 106 x 109 in, Courtesy of Leone & Macdonald. In collaboration with Hillary Leone.



12- Carol Harding McTyre, *Untitled*, 1998 Maps, 72 x 108 x 4 in, Courtesy of the artist.



9- Daniella Dooling, *Comiscle*, 1998, Straitjacket, acrylic fingernails, 36 x 24 x 10 in, Collection of Mamoun Dabbagh, M.D

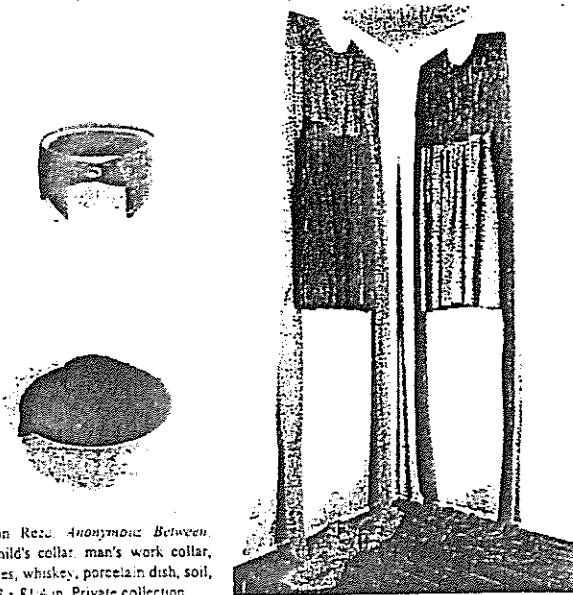


15- Catherine Murphy, *Brooch*, 1998, Oil on canvas, 46 x 42 1/2 in, Courtesy of the artist and Lennon, Weinberg, Inc.

17- Lisa Yetz - *Untitled (Flowered Dress)*, 1999 Abaca paper, pigment, Mop & Glo floor cleaner, 65 x 48 x 66 inches Courtesy of the artist



16- Beverly Semmes, *Famous Twins*, 1993, Crushed velvet, cotton, 150 x 48 x 18 in. each, Private collection. - *In and Around the Garden*, 1991 VHS from Super 8, approximately 4 minutes, Courtesy of the artist.

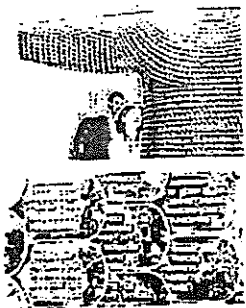
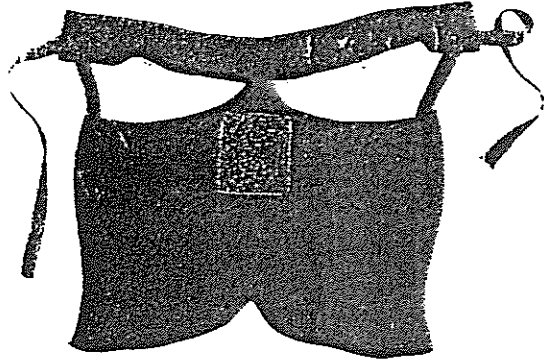


13- Jason Reza, *Anonymous Between*, 1992 Child's collar, man's work collar, beer, lakes, whiskey, porcelain dish, soil, 20 x 8 x 81 1/4 in. Private collection

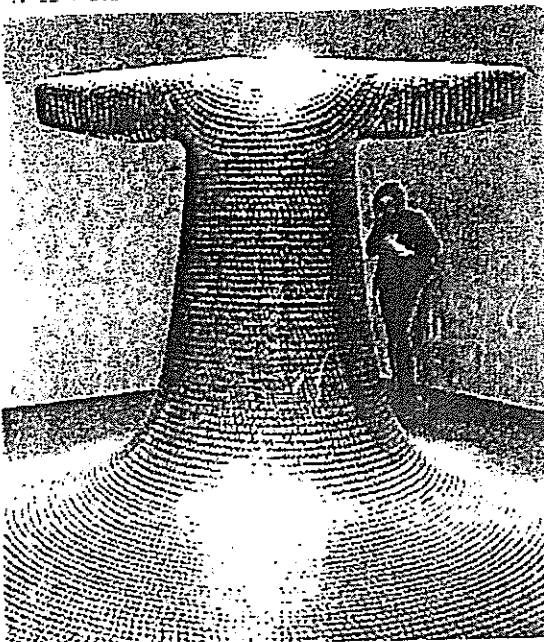


14- Cornelia Parker, *Shirt, Shot by a Pearl Necklace*, 1995 Man's shirt, dimensions variable, Courtesy of the artist and Frith Street Gallery.

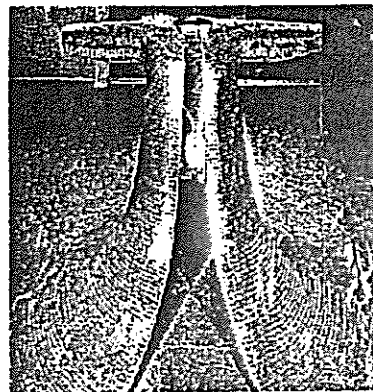
15- Ghada Amer, *Borqa*, 1997, Dentelle de Bayeux, silk, black pearls, 17 x 16 inches.



20- Yinka Shonibare, *Leisure Lady*, 2001. Courtesy Stephen Friedman Gallery, London.



19- Do-Ho Suh, *Some/One*, 2001, military jacket liner, dimensions variable. Installation view, Whitney Museum at Philip Morris, New York, 2001. (Stainless steel military dog tags, nickel plated copper sheets, glass fiber reinforced resin, stainless structure, robber sheets).



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