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Marlene Dumas *The Last Supper* (1985-1991) oil on canvas, 160x200cm. Courtesy of the artist and Galerie Paul Andriess

The Last Supper: Marlene Dumas, Mary Beth Edelson and Elisabeth Ohlson Wallin

Lieke Wijnia

When the website of the Dutch Catholic broadcasting company RKK featured the anonymous gift of Marlene Dumas' painting *The Last Supper* (1985-1991) to the recently reopened Rijksmuseum in Amsterdam, the article described the painting as depicting Christ alone.¹ In a contrast with traditional iconography of the scene, Dumas's work had left the apostles who appear so prominently in this story out of her representation of it. In addition, her untraditional approach to one of the key scenes in the New Testament features a cloudy sky consisting of what appear to be foetus-like figures. Dumas also depicts Christ with his back turned to the viewers, facing these figures. By leaving these prominent features of the painting unmentioned, the commentary provided by RKK demonstrated the difficult presence of religion in this colourful work of art. It appeared as if the message was too critical for the Catholic broadcasting company to put it into words. The combination of the title and the depicted scene also works to estrange any contemporary art viewer who is all too familiar with the traditional scenery of the Last Supper.

This article argues that through the way Dumas approaches the religious subject matter; her work demonstrates a dimension of gender. The first version of the painting, made in 1985, showed a table with apostles. In 1991 Dumas covered the scene of the apostles with the cloudy sky of foetuses. While the men in her family inspired the depiction of the apostles, the sky was inspired by her own motherhood.² Through this adaptation, the painting constitutes the contrast between nearing death and emerging life embodied in the figure of Christ. Dumas decided through this adaptation to overrule the story of male betrayal resulting in death with the importance of motherhood, for women, in their ability to give life.

The Last Supper is presented here in the context of Dumas' oeuvre and the implications of the use of this religious motif are explored. I would like to analyse the religious dimensions in this work through the notion of the 'ordinarily sacred'.³ For in her portrayal of this subject matter in all its banality, Dumas confronts the viewer with the banality of their presuppositions regarding the sacred body of Christ. This confrontation is connected to the notion

of improvisation, occurring within the institutional constraints of religion, gender and painting. A comparative context is offered through interpretations of *The Last Supper* by two other women artists, Mary Beth Edelson and Elisabeth Ohlson Wallin. This comparison reiterates the way in which Dumas forces the viewer to improvise by confronting them with an encounter which is both sacred and at the same time a deconstruction of perspectives on what it means to regard or experience something as sacred.

Marlene Dumas is renowned for her watercolour portraits and paintings dealing with both early and final stages in life, and for her work using Madonnas. Born in South Africa, in 1953, she has lived in The Netherlands since 1976. She refuses to put herself and the figures she portrays in any categories or boxes. She does not look at herself as South African or Dutch, as her poem *The home is where the heart is* demonstrates.⁴ In her work, Dumas constantly searches for ways to depict what she calls, **‘the open end in the movie, the suggestive, the psychological.’**⁵

In *The Last Supper*, rather than her signature style of thinly applied layers of watercolour, Dumas uses oil paint in a voluptuous manner and with a muted colour palette. As with many recent works in her oeuvre, the title is a significant part of the story and points to the atmosphere or situation that is conveyed with the work. Because the title refers to this iconic Christian story, the silhouette with its long hair is immediately interpreted as Christ even though the apostles are not seated around him. The appearance of the foetus-like figures in the sky is both estranging and ambiguous. In her explanatory text for the Dutch literary magazine *Liter*, Dumas describes the process of transformation the painting went through:

‘I did not know how to compose the table setting. The composition of the apostles was too careful and too contrived. It did not represent any existential struggle. (...) Afterwards I left the painting alone, for an unspecified period. It was because of my motherhood. Jesus was born from a woman. How frightening is it to deliver new life into the world. What is the future of those yet to be born? Of him who was born to die? To die one needs to be born first. (...) Could his mom have done anything to change his fate?’⁶

With its title Dumas very deliberately positions this painting in a specific tradition. *The Last Supper* as an event has many stories and variations of these stories associated with it. In Western art history its most iconic representation was made by Leonardo Da Vinci (*L’Ultima Cena*, 1495-

1497) in the Santa Maria delle Grazie and decorates the dining hall of this Milan monastery. Ever since its execution, Da Vinci’s painting serves as reference point in art history with regards to the depiction of the Last Supper.

The story of the Last Supper is a key scene in Christianity and appears with slight variations in all four of the Gospels. The importance of the story lies in three aspects: its creation of a Holy Supper where Christ tells the apostles to drink wine as his blood and eat the wafer as his body; during the supper scene the future betrayal of Judas and Peter is revealed; and the scene also foretells Christ’s death. While the ingredients of a long table and thirteen men could easily have resulted in a static display or frieze, Da Vinci was one of the first to create a lively portrayal of the interaction between the different characters. The gestures of the hands play an important role in achieving that goal. Amongst others, Judas is seen grasping for a piece of bread, which Christ declared to be the gesture that would reveal his betrayal; Christ’s hands are placed near to the Eucharistic wine and bread, referring to the instalment of the Holy Supper; and Thomas is portrayed pointing a finger up as if he wants to ask a question, the gesture that refers to his later doubts about Christ’s stigmata.

In Dumas’ *Last Supper*, first of all no apostles are present. In addition, the Christ figure is reversed. Although traditionally positioned in the middle of the canvas, his back is now turned to the viewers and he faces the foetuses. The table consists only of a broad reddish strip over the width of the painting. On top of this, a broad orange field is placed, which alludes to a landscape topped by the cloudy sky. The colours run through Christ’s silhouette, although his hair is completely coloured by the orange, while overlapping with the purples and light blues in the sky. This notion of gesture that was so important in representing the story in a traditional way seems to have gained an entirely different meaning here. The relevance of gesture seems not to lie in telling the iconic story, but in the act of painting; the artist’s gestures when producing a work of art. She referred to this in an interview in 2011:

‘Much of my work shows what you can do with movement, and how that movement is dependent of the moment. Particular colour fields in a face on the canvas emerge by coincidence, one colour combination leads to another. For me, coincidence creates an unavoidable connection between all my works. People looking at my work rarely realise that. They look at what I paint, but many miss the way I paint, the performance aspect.’⁷

The painting can be interpreted with the theological implications of the story. With the crucifixion imminent and suggested in other depictions of the scene, Dumas literally portrays the contrast between life and death, underlining how Christ's death is significant for all who believe in him as he was sacrificed for mankind. Moreover, the foetus figures might indicate the future generations for which Christ installed the ritual of the Holy Supper, one of the fundamental rituals in Christianity. In addition to a theological layer, this painting consists of other more fundamental dimensions of religion.

Theologian and artist Sylvia Grevel recently presented a first attempt in answering the question whether Dumas' art can be regarded as religious art.⁸ Grevel states that in addition to the use of subject matter deriving from the Christian iconographic tradition and her portrayal of Islamic and Jewish people, **'Dumas' whole oeuvre can be labelled as religious art because it evokes compassion and takes the edge off every opinion or preconception we may have on people.'**⁹ Furthermore, Grevel sees that it is **'the act of painting itself that makes Dumas' art religious. (...) Her brush is the hand of Michelangelo's God touching Adam. She touches individuals personally, even in their death. The Word made Flesh by paint, colour, gesture, brush, linen and paper. Intentionally represented compassion.'**¹⁰

It is worthwhile to connect Grevel's points of analysis to the notion of the **'ordinarily sacred'**, as developed by religious studies scholar Lynda Sexson.¹¹ Beyond the recognizable subject matter from institutional traditions, Dumas' work can be addressed in terms of the layers that Grevel calls compassion and reflection on preconceptions. Sexson pleads for a study of religion including but not restricted to institutional contexts. She views religion as a multidimensional and transformative phenomenon that can be encountered and manifested everywhere, even in the most banal and ordinary things or moments.

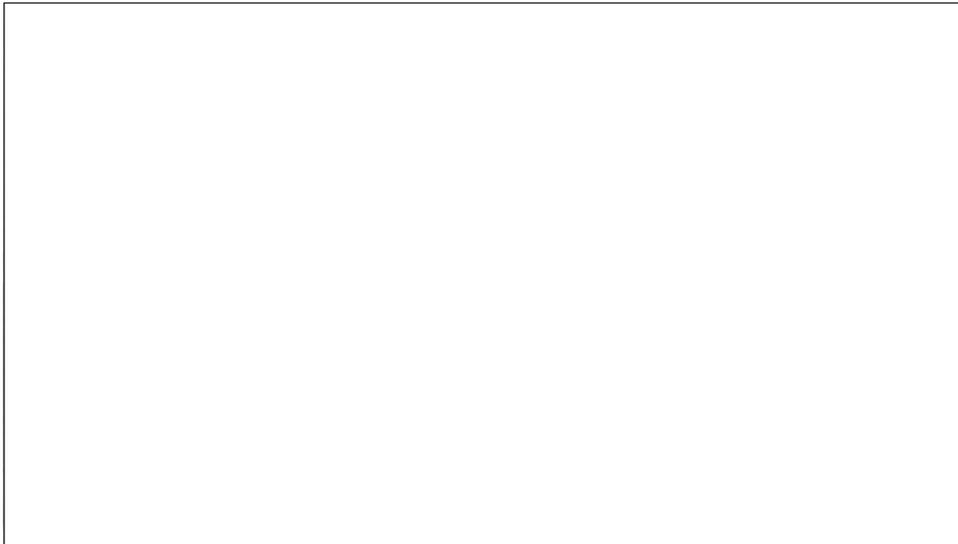
Sexson sees nostalgia and monumentality as two strategies through which humans deal with religion and attempt to gain control over it. Sentiment and nostalgia **'artificially sacralise, born of an impulse to provide for material culture what religious monuments attempt for the spiritual.'**¹² Sexson argues that staying away from both monumentality and nostalgia creates room for improvisation – a fundamental aspect in the dynamic of the sacred. The arts are a means of translating this dynamic into something visible and tangible. Simultaneously, both art and religion take place in the mind, it is something essentially imaginary

sparked by visible and physical presence of objects, music, buildings and so on. The **'ordinarily sacred'** can be detected when objects, people or moments spark feelings, reflections or emotions regarding the self in relation to the transpersonal.¹³

Dumas' works are examples of works that refrain from both monumentality and nostalgia, in order to create room for improvisation. Dumas portrays her subjects in all their ordinariness and banality, to the extent it might even become too confrontational or painful for the viewer. In one of her self-portraits, Dumas refers in the title to Hannah Arendt's notion of the banality of evil.¹⁴ In another of her portraits *The Neighbour* (2005), a portrayal of Mohammed B., the murderer of Dutch film maker and Islam critic Theo van Gogh, she also demonstrates this very point. She commented in a 2011 interview that this image of **'Mohammed B. shows once again that someone who has done something monstrous, does not per definition look like a monster. Often evil comes in the shape of that treacherous softness that Mohammed B. displays. For the painter I wish to be, that treacherousness is very interesting.'**¹⁵

Through her ways of portraying her subjects in all their ambiguous banality, Dumas confronts viewers of her works with many stereotypes or presuppositions they have regarding the portrayed. As Grevel formulates it, **'The way Dumas handles her material makes you think she is looking for something. Maybe she is looking for herself, or a mirror, or the secret of the human species. What she finds is the way we all look at human beings, especially those people that are not like (the most of) us.'**¹⁶ Dumas alludes to feelings and emotions regarding for instance discrimination or inequality that usually might hide below the surface or go against the notion of a public opinion. This reflects the discourse in which presuppositions exist: they are not, contrary to what we might like to believe, unique and do not exist in a cultural vacuum. As Sexson puts it, **'The images we create in turn create us. The ways that we image the world (out of our imaginations) in turn give us the perspectives (images) we have on ourselves (the imaginal). Religion and art are not precisely equivalent terms but relational perspectives.'**¹⁷ These relational perspectives to images are both part of this larger dynamic of social, political and religious discourses.

These discourses continuously shape and are shaped by those who engage with them in their thoughts, acts, behaviour, feelings and emotions. Religious studies scholar



**Mary Beth Edelson *Some Living American Women Artists/Last Supper* (1972)
cut-and-pasted gelatin silver prints with crayon and transfer type on printed
paper with typewriting on cut-and-taped paper, 63.5x96.8 cm. Courtesy of the artist.**

Danielle Hervieu-Leger identifies this process as a chain of memory, which she sees as a fundamental aspect of religion and religious discourse.¹⁸ The passing on of religious rituals and knowledge occurs based on memory, from one person to another, from one generation to the other. What is regarded as sacred within these chains of memory or discourses is often characterized by ambiguity. On the one hand, they are defined by their non-negotiability and are taken for granted. On the other hand, like all discourses, they have a dynamic character and are subject to continuous review and change. These two sides come to the fore especially with regard to questions of ethics as, for example, debates regarding pro-life and pro-choice debates demonstrate.

The work of Dumas can be positioned within this continuous dynamic, in so far as she challenges the status quo and alludes to what is often left unspoken. Sexson reiterates the importance of the ways of the mind, in particular by comparing memory to sacred text. **'Private memories are like sacred texts. Sacred text creates a cultural universe; memory creates a microcosmic one. To recapture the past is to understand the self symbolically.'**¹⁹ By means of her subject matter and painting technique, Dumas demonstrates the treacherous character of when things, individuals or thoughts are taken for granted or subject to preconceptions. Dumas can be seen as challenging the symbolic understanding people have of themselves in relation to others. She dares the viewer to reflect upon the position of the self in relation to that which shaped their preconceptions, the transpersonal.

In her *Last Supper*, Dumas invites viewers to reflect on their own position in relation to gender differences in the story it represents. This reflection can be regarded as the necessary requirement for improvisation in order to achieve any meaningful engagement with an artwork. The notion of improvisation is approached here in line with philosopher Judith Butler's approach to the performance of gender. Butler describes gender as **'a practice of improvisations within a scene of constraint.'**²⁰ In relation to art, improvisation occurs on the level of both the artist and the viewer. To demonstrate the significance of the improvisations of Dumas and those she demands of the viewers, it is interesting to compare her treatment to the strategies of Mary Beth Edelson (1933-) and Elisabeth Ohlson Wallin (1961-) on the same subject. All three works were produced in the last three decades of the previous century and cover a variety of traditional and stylistic backgrounds.

In *Some living American women artists/ Last Supper* (1972), Edelson took a black and white photograph of Da Vinci's iconic Last Supper as departure point to make a statement about the position of women artists in art history, the contemporary art scene and religious institutions. In her collage, she placed photo portraits of fellow women artists on the bodies of Christ and the apostles. The face of Christ is covered with a portrait of Georgia O'Keeffe (1887-1986). Pictures of other women artists flank the collage as a frame. *This Last Supper* was produced as part of a series of collages, representing other art historical masterpieces onto which



Elisabeth Ohlson Wallin *The Last Supper* (1998) print on photo paper, 150x220 cm. Courtesy of the artist.

Edelson collaged portraits of women artists. Other paintings she appropriated in this series are Jean Auguste Dominique Ingres' *Turkish Bath* (1862) and Rembrandt van Rijn's *Anatomy Lesson* (1631).

Edelson addresses the hyper-masculinity of the worlds that are displayed in the paintings. The power in her use of *The Last Supper* lies in the fact that Edelson through her appropriation simultaneously addresses both religious and artistic institutions. Both use images of women in their visual and symbolic languages to great lengths, covering a variety from Madonna to whore. Simultaneously there is little to no room in the institutions themselves for actual women as creative and powerful forces.²¹ Edelson made posters of the collage and sold these for ten dollars a piece. As she recollects in a recent interview, initial responses mainly concerned the humorous aspect of the work. Only in 1995 did any conservative religious parties demand censorship and called the insertion of female heads on the saints' bodies to be as insulting as the insertion of pig or cows' heads would have been.²² The work became an icon for the feminist art movement and the appropriation of (fragments of) famous art works has become a prominent strategy in feminist art. Despite that it is until today one of the most frequently reproduced feminist art works, a display of the poster in the Women's Centre of Franklin & Marshall College (Lancaster, Pennsylvania) sparked a call for censorship in 1995 by some faculty members who considered it to be sacrilegious. When the College Board declined to remove the artwork, the

complaints were taken to the national press. Moreover, the display of the work in an exhibition of Edelson's work in the college art museum reopened the debate on the work's religious and political implications in 2000.²³ Its (ongoing) reception history demonstrates that this work thirty years later still conveys a powerful and relevant message not only about the role of women in institutional religion, but also about what it implies to label something as sacred and consequential expectations on its treatment.

The Last Supper of photographer Ohlson Wallin also attracted much controversy, being part of her *Ecce Homo* project (1998). This series of photographs depicts key scenes from the New Testament, with the main roles taken up by stereotypically dressed members of social minorities, homosexuals, transgender people and AIDS patients. Her *Last Supper* shows a transgender Christ, wearing a beard and high heels, surrounded by apostles in drag and one in a kinky leather outfit. They are seated in line with the traditional iconography, along a table with Christ in the middle.

The photo series represents Christ's tolerance towards social outcasts. Other photographs in the *Ecce Homo* series display for instance the baptism of Christ and the crucifixion. The project evoked both support and controversy within Church circles. An exhibition of the series in the Cathedral of Uppsala in September 1998 sparked a national debate on homosexuality in the church.²⁴ The Swedish Archbishop Karl Gustav Hammar allowed and supported this exhibition, but was highly criticized for it. Pope John Paul II cancelled a

planned meeting with the Archbishop and there were even calls for his resignation. The support for this exhibition suited the Archbishop's progressive line of thought and he has always maintained his support for both the exhibition and the presence of homosexuals in the church.²⁵ From an LGBTB perspective, the photo series can be interpreted in opposite ways. On the one hand, the radically visualized scene as can be seen as representing the welcoming of non-straight and marginalized people in the church. On the other hand, the stereotypical depiction of homosexuality can be interpreted as negative clichés.

After the display in Sweden, the exhibition toured around Europe. Amongst other places where it was exhibited, it was installed at the occasion of the 2012 Belgrade Pride Week. Protest was anticipated and riot police guarded the cultural centre where the exhibition was staged. It opened and closed on the same day, with five hundred invited guests and thousands of protesters on the street.²⁶ The celebration of a Pride Week in Western Balkan countries is in itself already a controversial issue due to the presence of homophobia and the appropriation of LGBTB symbolism in religious iconography seemed to further spark violent responses.

The paradox in these representations of *The Last Supper* is that it was once thought commendable to portray holy figures in as humanlike manner as possible. For believers to identify with and relate to the stories displayed on the paintings, it was thought to be more effective to portray a saint as an ordinary human being – as if it could be anyone's neighbour – rather than as a static icon set-apart from everyday life or surrounded by religious symbols. Sacred texts could be quite abstract and distant; painting enabled a more straightforward way of conveying the visual impact of these texts. This process of adaptation to contemporary times has a purposely-artificial character in Edelson's work. Ohlson Wallin completely transforms the figures at the Last Supper into human beings that can be encountered in contemporary popular media. Regarding the controversy these works sparked, it seems that from certain perspectives these holy figures can be turned into something too ordinary and familiar. The two sides of what it entails to regard something as sacred, the aspect of the non-negotiable and the dynamic character of discourse, collide and conflict in the treatment of this topic.

The Last Suppers of Dumas, Edelson and Ohlson Wallin demonstrate different strategies in dealing with gender in relation to religion. Edelson and Ohlson Wallin's Last Suppers display an overtly activist agenda with regards to

the social position of women and LGBTB's through the appropriation of religious iconography. In their artistic appropriations, both use visually strong and direct language. The familiarity, not to say banality, of the Last Supper iconography is directly linked to the invisible position of women and homosexuals in the art world and the church. Considering the critical and violent debates these works caused, these areas of religion and gender issues clashed with how the art works themselves were received.

In Dumas' *Last Supper*, equally strong ingredients are present (the reversed Christ, presented all by himself, the foetuses in the sky) but somehow they do not offer a singular activist statement for interpreting the work. Regarding the role of religious institutions in the debate on the right to choose, this painting can be interpreted in both pro-life and pro-choice ways. The figure of Christ can be seen as a guardian of unborn life, while simultaneously his reversed back can be interpreted as stance of protest. Furthermore, this painting's foetus images are not usually represented in religious iconography, let alone in such close proximity to Christ. The way Dumas appropriated the religious imagery presents ambiguity, by which she offers the possibility of numerous interpretations. Through this opaqueness in the presentation of her subject matter, Dumas plays upon gut feelings and emotions of the viewers of her work. Perhaps she is so successful in achieving this because she incorporates this notion in her work method. Dumas describes it as follows:

'You know what it is? First you need to be a little afraid of what you're making. It only becomes real exciting when I make something of which my internal voice says: you'd rather not do this, do you really have to do this? This question I asked myself with many things I made, not just with *The Neighbour*, but also with many of the dead people I painted. It is exactly then that I go against my own doubt, and it becomes interesting and exciting.'²⁷

This going against one's own constraints and evocation of doubt is what Dumas can also establish viewers of her work.

In comparison, the directness of Edelson and Ohlson Wallin's visual languages seemingly demands an equally strong and direct response, while the more ambiguous language of Dumas addresses a feeling of unease that is harder to put into words. The activist pieces caused debates about the works themselves by overtly hitting open nerves. In turn, these represent more fundamental and underlying problems, which are the real topics of debate. Reaching these fundamental layers of social issues requires unveiling social

constraints that are taken for granted. Edelson and Ohlson Wallin address this sense of automatism and routine in direct ways, while Dumas does this through ambiguity. While the first two created shock effects, the latter addresses the feeling of unease underlying these kinds of shock effects in a manner in which the notion of improvisation is crucial. Concerning both the artists and the viewers, improvisation is key in the reflection on what is regarded as sacred: a reflection that is demanded by all three works of art.

Dumas' *Last Supper* is not in line with the traditional iconography, as propagated by institutional religion. But that does not mean that there are no dimensions of religion to be found. As Sexson puts it, **'If religion is defined by institutions, one may make the error of identifying the familiar rather than uncovering the mystery.'**²⁸ Dumas certainly does not identify the familiar, but neither does she uncover the mystery. She creates a collision between the familiar and mysterious, both with which the viewers of her art see themselves surrounded on a daily basis. By refusing to follow any institution or definition, while positioning the painting in a specific tradition by means of its title, Dumas not only forced herself to improvise in creating the painting. She also forces the viewer to improvise with regards to what they hold to be true, non-negotiable or indeed sacred.

Dumas' work requests that we renegotiate that which appears as nonnegotiable. In her attention to the ordinary and the banal she is suggesting we can find a greater value than institutions, definitions and popular opinions are often willing to recognize or allow to be exposed. This is well shown by the reception of Arendt's banality of evil concept – it sparked worldwide controversy. But the discomfort it might cause does not mean there is no point to be made. In the context of *The Last Supper* within Dumas' oeuvre, it leads to questions and concerns on the banality or ordinariness of the sacred. Which is in turn the reason why the RKK left the sky of fetuses unmentioned in the article on their website.

By means of these artworks, viewers are confronted in different ways with their own created and maintained scenes of constraint. This might make the viewer feel uncomfortable, just as Dumas might have felt in creating the piece. Her way of dealing with gender is not to stand up for or promote a particular group, but to allude to the unease that exists around issues of stereotyping and discrimination. By refusing to reside with stereotypes, Dumas deliberately enters tricky ground and always opposes popular opinion. With her

painting, Dumas (literally) ruled out the traditionally important role of men in the story of the Last Supper by replacing the apostles – representing male roles in institutional religion – with the significant role of motherhood in the history of mankind. She does not represent this in symbolic or allegoric ways, but confronts the viewer with the most banal image that can be linked to motherhood: the foetus. With this interpretation, Dumas succeeded in creating a confrontation that made it all the way to the primary national museum of The Netherlands. In exactly this confrontational character lies the dimension of gender: through her own improvisations, Dumas forces viewers to improvise on what or whom they regard as sacred.

Lieke Wijnia is a PhD candidate in the Department of Culture Studies, School of Humanities, Tilburg University and conducts research on sacrality in musical performance.

Notes

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1. In the period of writing this article, the RKK removed the feature from the website. [Last Retrieved on http://www.rkk.nl/actualiteit/2013/detail_objectID758068_FJaar2013.html, 15 October 2013].
2. Gerda van der Haar (ed.) 'Marlene Dumas over haar "Laatste Avondmaal"' *Liter* [Last retrieved from http://www.leesliter.nl/index.php?option=com_content&view=article&id=135:marlene-dumans-over-haar-het-laatste-avondmaal&catid=21&Itemid=178, on 8 November 2013]
3. Lynda Sexson *The ordinarily sacred* (Charlottesville: University of Virginia Press, 1995. Original: 1982)
4. Marlene Dumas 'Home is where the heart is' in *Sweet Nothings: notes and texts* (1998) p. 82. See also Ovid Durmosoglu 'Marlene Dumas' Private Views' *n.paradoxa* vol.19 (Jan. 2007) pp. 31-37
5. Joost Zwagerman 'Je moet een beetje bang zijn voor wat je zelf maakt.' In gesprek met Marlene Dumas' in *Alles is gekleurd. Omzwingingen in de kunst* (Amsterdam: Arbeiderspers, 2011) p. 126. All references to this source are translated by the author of this article from Dutch.
6. Dumas, 'Home is where the heart is' (1998). Translation by the author of this article.
7. Ibid p. 128
8. Sylvia Grevel 'Contours of a lost profile: the human. Marlene Dumas' touching brush' *Journal of the European Society of Women in Theological Research* 19 (2011) pp. 39-51.

9. Ibid p. 46
10. Ibid p. 47
11. Sexson *The ordinarily sacred* (1995)
12. Ibid p.17
13. Ibid p.24
14. The self-portrait is called *Evil is banal* (1984). It refers to: Hannah Arendt *Eichmann in Jerusalem. A report on the banality of evil* (London: Penguin Books, 2006. Original: 1963)
15. Zwagerman ‘Je moet een beetje bang zijn voor wat je zelf maakt.’ (2011) p. 127
16. Sylvia Grevel ‘Contours of a lost profile: the human. Marlene Dumas’ touching brush’ (2011) p. 41
17. Sexson *The ordinarily sacred* (1995) p. 69
18. Daniele Hervieu-Leger *Religion as a chain of memory* (New Brunswick: Rutgers University Press, 2000. Original in French: 1993).
19. Sexson *The ordinarily sacred* (1995) p. 46
20. Judith Butler *Undoing Gender* (New York, London: Routledge, 2004) p.1
21. Linda S. Aleci ‘In a pig’s Eye: the offence of some living American Women Artists’ *DePauw University newspaper* [Last retrieved from: http://www.marybethedelson.com/essay_pigeeye.html on 18 October 2013]
22. ‘In conversation with Mary Beth Edelson’ *Art This Week* 162, Part 1 (21 January 2013) [Last retrieved from <http://youtu.be/X375wHM5CHA>, 9 Nov 2013]
23. Aleci ‘In a pig’s Eye: the offence of some living American Women Artists’ p. 22
24. Angel Sahuquillo *Federico Garcia Lorca and the Culture of Male Homosexuality* (McFarland, 2007) 100.
25. William Tighe ‘Ecce Hammar’ in *Touchstone Magazine*. Nov./Dec. 1998.[Last retrieved from <http://trushare.com/43DEC98/DE98HAMB.HTM>, 9 Nov. 2013].
26. ‘Photo show sparks religious uproar in Serbian capital’ *Praguepost* [Last retrieved from <http://www.praguepost.com/news/14559-region-photo-show-sparks-religious-uproar-in-serbian-capital.html>, 9 Nov. 2013] : ‘ “Blasphemous” display enrages thousands in Belgrade’ (October 04, 2012) [Last retrieved at <http://rt.com/art-and-culture/blasphemous-pushes-thousands-streets-680/> 15 November 2013]
27. Zwagerman ‘Je moet een beetje bang zijn voor wat je zelf maakt.’ (2011) p. 128
28. Sexson *The ordinarily sacred* (1995) p.13

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