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I reject the label of “post-feminist” because it implies the work of feminism is done. If we take Bell Hooks’ definition “Feminism is a movement to end sexism, sexist exploitation, and oppression,” we are still very far from achieving the goals of the movement.

Patriarchy (institutionalized sexism) is thriving in the art world. It’s not a very female-friendly place and the current art market often reinforces regressive tendencies. This hurts and impoverishes everybody. I’ve noticed galleries, whose roster may consist of 20–30% female artists, bring a 90–100% male line up to art fairs. The disparity at auctions is chronic. We still see female artists, dealers and collectors ghettoized on “top women” lists. Female curators are not on equal footing with their male colleagues when it comes to the top positions—I suspect the same is true in the realms of art criticism and academia.

For me personally, as the inequality of opportunity became more apparent, a feminist impulse gained primacy; however, I’m not an academic and I’m not interested in making didactic work. Above all art is here to create space for complexity. This space allows for nuance, sensuality, spirituality, humor, beauty, provocation, alternate models and dissent. Just by holding this space, literally and figuratively, I hope to be part of the change I’d like to see. The holding of this space challenges the colonial, racist, materialist, sexist, classist, power-worship-

“The ethos of making: volume, color, emotion, typically relegated to the realm of the female, gain gravity and teeth. In a culture driving towards immaterialism, the sensual is political—pleasure is political.”

ping forces which dominate our culture. I do feel like an infiltrator in the long tradition of representing the female form. Some of my work could be seen as macho, but I do experience a blurring of subject and object, which I think is particularly female. The fact of me being a woman may have everything or nothing to do with a piece. When someone looks at my work is it important that the artist is a woman? Sometimes.

Anna Betze

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My intentions around feminism involve imbuing new meaning into old subjects. Superficially my work holds relationships to craft and domestic objects, yet there is nothing domesticated

about my work at all. It lacks a repetitive process associated with craft objects, and instead uses ritualistic, habitual, and compulsive procedures on a scale that is architectural and enveloping. It’s nomadic—made on the run in many ways, portable, durable, and fuses ideas of sex, death, fantasy and decay to lavish and impractical, resistant materials. I am concerned that capitalism is cannibalizing human experience. Feminism and queer movements offer alternative models to our current socio-economic system, allowing us to fantasize about possible futures. In my work, I think about the properties of anarchy, anarchic behavior processes, radical transformations. I believe a restructuring needs to happen with sensitivity to all that is feminine. The pathos and emotional resonance I seek out could be considered “female” and I like that descriptor.

In my more recent work, I chan-