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(Front cover)
Shirin Neshat,
Unveiling (1993), RC Print
& ink, 60" x 40".
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The editors of *Woman's Art Journal* are profoundly grateful for our growing international readership, reflected through the daily stream of proposals for articles and book reviews, and requests for partnerships, received via our successful new website. *WAJ* Fall/Winter 2023 recognizes these global relationships, focusing on artists from varied origins, including women born in Iran, Cuba, Japan, and the US, all of whom, for our articles, developed transdisciplinary artistic modes in the late 1970s and '80s incorporating elements of photography and performance.

Our stunning cover and lead article by Erin Devine considers transnational artist Shirin Neshat, who came to the US from Iran in 1973, at the age of sixteen. Soon she was studying painting at the University of California, Berkeley. When she arrived in New York City her work was recognized for haunting self-portraits, and later, for her memorable videos. Devine contextualizes Neshat's formative US period in her first major installation, *Unveiling*, at Franklin Furnace in April 1993, the genesis of her renowned photography series on Iranian women, and early sculptural objects and Super-8 projections. *Unveiling's* transgressive presentation as "performative excavations" and "portrait-subjects" strategically destabilized identities and deployed the artist's gaze. Devine argues how Neshat's codified body, dressed in chador with bodily close-ups ornamented in Persian calligraphy, may be entwined within a broader complex of cultural traditions and political forces that "contradictorily celebrate and violently repress women."

Ana Mendieta was exiled from her native Cuba at age eleven, when her father was sent to jail. She was transported to an orphanage in Iowa, and later became a performance artist as well as a sculptor. Philip Kelleher's "close looking" examines the bodily presences of the *Silueta* series, initiated in 1973 and pursued over one hundred photographic and performative iterations. Kelleher's astute material analysis and psychoanalytic lens draw on the notion of "curdling," broadly defined here as the impurity of the silhouette, to investigate the artist's mixed European and Indigenous American heritage, and the undermining of the photographic medium's claims to rational language and logic. As a Cuban artist denied her family and country, Mendieta created the *Silueta* as a sign of anchoring the body, a process that also established her identity paradoxically within and beyond the borders of feminism and singular cultural categories of woman, artist, and nature.

Artists Barbara Ciurej and Lindsay Lochman are collaborators who planned to "upend artistic and gendered taboos in photography." Beginning their partnership after meeting at the Institute of Design in Chicago, they agreed that feminist politics would be at the core of their practice. Joanna Gardner-Huggett explains that Ciurej and Lochman organized their photographic series as an attempt to disrupt gendered expectations in the domestic realm. At ID, they became aware of earlier women photographers who explored the nude female body, including Barbara Morgan, Imogen Cunningham, Judy Dater, and others. Collaborative works by these two young women led to many provocative narratives utilizing their own nude bodies—breasts and nude torsos find their way to dinner tables, outdoor settings, and scrabble games played by men.

Still Wet from the Cocoon and *Glory on a Budget* are featured series and acknowledge various feminist forebears. Ciurej and Lochman use their own bodies through humor, parody, and feminism to consider how the domestic realm intersects with the public sphere.

The Japanese artist Maemoto Shōko was praised in the 1980s as one of the "Chō-shōjo" (Super Girls) while participating in many significant exhibitions in Japan and abroad. Scholar Kokatsu Reiko examines the unique and complicated categorization of Maemoto's career in 1980s Japan prior to the resurgence of her exhibitions in 2020, analyzing the artist's critical development, the feminist trends and histories in Japan, and the representation of Japanese women artists on the global biennial circuit. Maemoto developed complexly layered "felt craft" techniques and embroideries with denim and dongolos cloth, accessories, cute objects, and Naruko. Early works from the mid-1980s suggest her fears of childbirth. Later installations address the struggle to find her place as a woman artist in Japan and the prevalence of social themes with difficult subject matter.

The superlative reviews compiled by *WAJ* editor Alison Poe offer close engagements with new publications on drag, race, sexuality, mothering, photography, costume, among other interdisciplinary feminist art-historical studies. Examining the historical binaries and "slippage" of the categorical terms "abstraction" and "representation," Sarah Cowan's extensive double review, on queerness in contemporary abstraction and Black contemporary artist Jennifer Packer, strives for a three-dimensional humanist reading embedded in the artistic agency of non-normative spaces, embodiment, and oblique meanings. Megan Driscoll's review frames the fraught perspectives of Black matrilineage, revolution, and slavery, narrative extensions of "the double-consciousness of Black life" leveraged through photography. Nika Elder elucidates Barbara Chase-Riboud's reputation and creativity as a visual artist beyond her lauded achievements in poetry and literature. The polyvocal voices of motherhood, radical self-care, and art production are addressed by Li Yang's review of the art collective MATERNAL FANTASIES, and the polyphonic fiber art and indigenous "borderlines" of Consuelo Jimenez Underwood are unraveled by Matthew Simms.

The catalogue of Chinese-American artist Hung Liu at the National Portrait Gallery is reviewed thoughtfully by scholars Meng Yi and Jane Chin Davidson. Sarah Humphreville expands the narratives and geographical hegemony of women and global abstraction, and Lauren Cesiro exposes how the New Woman shaped photography as vehicles for self-expression and self-determination. The exhaustively researched biography on Florine Stettheimer is presented by Heather Hole. Neoclassical fashions (specifically white muslin dresses) of the 1790s catalyze Theresa Kutasz Christensen's review. Adelina Modesti analyzes Mary Garrard's latest book on Artemisia Gentileschi in the context of women's political agency and feminism. Catherine Puglisi turns her attention to a significant new exhibition catalogue on early modernist painter Lavinia Fontana.

Joan Marter and Aliza Rachel Edelman
Editors, *Woman's Art Journal*

Dragging Away: Queer Abstraction in Contemporary Art

By Lex Morgan Lancaster
Duke University Press, 2022

Jennifer Packer: The Eye Is Not Satisfied With Seeing

Edited by Melissa Blanchflower and
Natalia Grabowska, with contributions
from Rizvana Bradley, bell hooks, Dona
Nelson, Jennifer Packer, Lynette
Yiadom-Boakye, Christina Sharpe, and
Hans Ulrich Obrist
Serpentine Galleries and König, 2022

Reviewed by Sarah Louise Cowan

In recent decades, scholars have begun dismantling the binary of “abstract” and “representational” practices that once dominated modernist art criticism. However, questions about abstraction and representation still shape both academic and popular conversations regarding visual art. For instance, even while acknowledging the inherently political choice artists make to work abstractly, narratives about art tend to view abstraction as a form of withdrawal from social issues. These well-worn tropes result in part from the multiple meanings of the terms “abstraction” and “representation”—each refers to broad aesthetic modes as well as to mental and political processes. Too often, scholars conflate these meanings. Consequently, “abstraction” simultaneously denotes a refusal to literally illustrate the world as well as a set of cognitive processes linked to colonialism and stereotype. “Representation” refers both to depiction and to the possession of a political voice. While the relationships between these terms’ definitions deserve serious consideration, their unexamined slippage undermines artistic agency.

Two recent publications—a study by Lex Morgan Lancaster and an exhibition catalogue about the artist Jennifer Packer (b. 1984)—critically examine abstraction and representation, respectively, offering challenges to the terms’ supposed antagonisms. Lancaster’s book, *Dragging Away*:

Queer Abstraction in Contemporary Art, offers a transhistorical account of how artists working since 1990 have engaged with abstract form in order to “drag” it. For Lancaster, “to drag” means to bend artistic conventions in order to create space for non-normative experiences, particularly with regards to gender and sexuality. By contrast, the eclectic essays in *Jennifer Packer: The Eye Is Not Satisfied with Seeing* contend with how Packer’s contemporary practice centers representational, often figurative forms that defy demands for transparency. Both studies focus on artists who refuse to show up in their work in ways that are “expected.”

In *Dragging Away*, Lancaster persuasively intervenes in scholarly narratives of queer art that rely heavily on “the body”—whether implied or depicted—as the privileged locus of LGBTQIA+ artistic content. Existing literature on queer art, as Lancaster elucidates, tends to focus on art immediately identifiable as queer, through literal representation of erotic acts or through visibly queer bodies. This bias inappropriately limits narratives about work by LGBTQIA+ artists. Lancaster intervenes not only by focusing their study on abstract practices, but also by emphatically steering their analyses away from bodily projections, in other words the tendency to read bodily form into non-representational art. Throughout the book, they deploy the term “queer” to refer to practices that engage critically with notions of gender and sexuality, rather than suturing the concept to artists’ identities. However, the coherency of this maneuver no doubt benefits from Lancaster’s sustained and careful engagement with artists who are in fact queer.

Dragging Away deploys inventive yet considered comparative analyses both to introduce readers to little-studied contemporary practices and to reexamine canonical artworks. For instance, Lancaster looks at the sculptural paintings of contemporary artist Linda Besemer (b. 1957) alongside the spill paintings of Lynda Benglis (b. 1941), and the inset paintings of Nancy Brooks Brody (b. 1962) alongside Ellsworth Kelly’s staid formalist compositions. For each artwork they analyze, Lancaster considers how “queer” artists have

approached abstraction ambivalently. Modernist practice has often been a site of exclusion. On the other hand, it serves as an aesthetic resource for those whose subjectivities exceed norms of masculinity, whiteness, and heterosexuality.

Lancaster grounds their richly theoretical account of artworks in “queer formalism,” a term originally coined by Jennifer Doyle and David Getsy to describe close looking that gives special attention to “how gender, sexuality, and desire operate beyond their straightforward depictions” (31).¹ Indeed, Lancaster offers careful analyses of artworks’ visual and material features, while also considering how the sociopolitical contexts of those works generate less straightforward effects. This fastidious attention to formal qualities helps to ground an ambitious study whose subjects span the playful installation of wave-topped clocks *Beyond the Will to Measure* (2014) by Every Ocean Hughes (b. 1977) and the minimalist paintings of Agnes Martin (1912–2004). In this deeply interdisciplinary project, Lancaster engages with the fields of visual culture studies, queer studies, Black studies, and disability studies.

The book’s four chapters, each of which focuses on a formal thematic, offer a fresh look at how abstraction can function as a tool for liberation from stultifying social categories. In “Edging Geometry,” Lancaster examines contemporary practices by Brody, Hughes, and Ulrike Müller (b. 1971) that engage with hard-edge geometric forms. Countering this aesthetic’s typical association with the austere and hermetic, the author considers how the artists’ use of “unruly materials” generates sensuous, even erotic encounters (36). Queer abstraction that mobilizes hard-edge geometry, Lancaster argues, tends to produce destabilizing effects that upset conventional audience orientations, thereby creating new ways of being in the world.

Lancaster’s strongest entry, chapter two, “Feeling the Grid,” analyzes the way Lorna Simpson (b. 1960) uses the grid in her *Public Sex* series (1995–98), overlaying it onto large-scale photographs of empty parks and other communal spaces that the artist’s adjoining texts identify as sites of voyeurism. The



Fig. 1. Lorna Simpson, *The Park* (1995), serigraph on six felt panels with two felt text panels, edition of three with two APs, each image panel 34" x 22", overall 100" x 94". Courtesy of the artist and Hauser & Wirth.

chapter holds together the grid's paradoxical meanings—its "democratizing logic" (63) alongside its industrial and colonialist associations. Lancaster convincingly reveals how this "technology for organizing space" also creates "intimate spaces of contact" with the potential for queer eroticism (67). This reading of Simpson's series motivates a reconsideration of Martin's gridded paintings of the 1960s, particularly the gilded *Friendship* (1963), which reflects light that transcends the grid's two-dimensionality. The comparison, Lancaster concludes, illuminates the grid's potential as "flexible rather than stagnant," "a space for intimacies to exceed bounds of difference," like a glittering beaded curtain or disco ball (80).

Chapter three, "Flaming Color," focuses on how artists Besemer and Benglis have employed intense color in order to generate "haptic encounters" (88). Lancaster asserts this ambitious argument against the grain of normative art-historical narratives that view slick-textured paintings purely as optical surfaces. Crucially for Lancaster, these chromatic, haptic works break away from modernist tendencies to cast painting as bodily surface and defy logics of racialization and gendering. Instead, the author interprets Besemer's and Benglis's paintings, which in many cases abandon the canvas ground to

materialize paint itself, as invitations to reflect on the experience of bodily inhabitation.

In chapter four, "Transforming Everyday Matter," Lancaster argues that the engagements with everyday "low" materials by artists Sheila Pepe (b. 1959), Harmony Hammond (b. 1944), Shinique Smith (b. 1971), and Tiona Nekkia McClodden (b. 1981) are specifically deforming processes. For instance, Smith's bale sculptures—bundled pillars of colorful fabrics—deploy the logic of accumulation to deform the individual article of clothing and gesture toward globalized chains of production and Black women's labor. This chapter's strong formal readings rest uneasily alongside Lancaster's relatively brief discussions of crip, a self-identification that challenges pernicious stereotypes about disability. The connection between these artists' intentional aberrations from "ideal" form and the lived experiences of people who identify as crip is not fully bridged.

"Dragging the Flag," the book's epilogue, critically analyzes the rainbow pride flag, originally designed by Gilbert Baker in 1978, and its many afterlives, including in Daniel Quasar's 2018 "Progress Pride Flag" and Angela Hennessy's *Black Rainbow* (2017). Lancaster's visual studies approach functions best here, where it is grounded in material history. This text provides an incisive, accessible examination of the rainbow flag's cultural histories and artistic potentials.

Lancaster's study represents an important contribution to scholarship on queer art in particular and contemporary art more generally. For those new to the field, the judiciously illustrated, lively text offers a generous introduction to a range of timely debates about the politics of abstraction and queer representation. For those well acquainted with these debates, Lancaster presents compelling and at times nonintuitive arguments with nuance. Occasionally, the author's reasoning overly relies on rhetorical moves. For instance, the queer "edging" properties of Brody's paintings seem to emanate more from Lancaster's

descriptive play than from the artworks per se (49). A more robust cultural history of "edging" would have helped support Lancaster's original argument. Additionally, the chapters might have focused on a single central pair of artists. The book's discussions of secondary comparisons, such as that between Jasper Johns's *Gray Numbers* (1958) and the pixelated number grid *Magic Square for SPSP 5385* (2015) by Xylor Jane (b. 1963), tend to pale next to Lancaster's more considered analyses.

In her portraits and floral still lifes, Jennifer Packer defies the kind of transparency sometimes associated with representation. As a Black woman who paints Black people, Packer's resistance to this transparency operates in ways that inextricably combine aesthetic, political, and ethical considerations. *Jennifer Packer: The Eye Is Not Satisfied With Seeing* represents the early-career artist's first survey exhibition in a European institution. Packer was born in Philadelphia and attended the Tyler School of Art. The critically acclaimed exhibition, curated by Melissa Blanchflower and Natalia Grabowska and held at London's Serpentine Gallery from May through August 2021 (following a COVID-related delay), traveled to the Whitney Museum of American Art in October 2021. It featured oil paintings and drawings Packer had produced in her Bronx studio over the previous decade. Packer is part of a generation of young Black US artists who are working in the wake of Kerry James Marshall's and Kehinde Wiley's striking success—including Jordan Casteel (b. 1989) and Eric N. Mack, who maintain studios in the same building as Packer—and who are reimagining the visuality (and extra-visuality) of blackness.

The lavishly illustrated exhibition catalogue conveys the luscious intimacies of Packer's practice. In her portraits in particular, the artist plays with the edges of representation. Through strategies of distortion, concealment, and abstraction, she exceeds the logics of "positive" representation. Finely articulated passages—a pair of eyes, a lower lip, a household object—punctuate fields of loose, gestural marks. In this way, Packer activates the entire picture plane. Often, a single color moves across

a composition's negative and positive spaces, defying conventional boundaries between interior and exterior. For a few years, the artist pushed this to the extreme, working in monochrome. In several portraits, Packer veils the faces of figures with swaths of color, particularly subjects in seemingly vulnerable positions. Light seems to emanate from her sitters.

Packer produces her drawn and painted portraits largely from observation and memory rather than from photography. The artist places a premium on the phenomenological aspects of portraiture and imagines the resulting images to be a kind of record of time spent together. She exclusively portrays friends and family, often in domestic settings. For Packer, these existing relationships allow her to fulfill a responsibility she feels as an artist to be "attentive," to "witness pain with ... consciousness" (85).

Through her floral still life works, too, Packer extends her commitment to art as an offering of conscious presence. She conceives of the works as "funeral bouquets," often honoring Black Americans killed at the hands of police (81). As she explains to Hans Ulrich Obrist in the catalogue's interview, Packer painted *Say Her Name* (2017) in response to Sandra Bland's suspicious death in police custody in 2015. The painting's expressive vegetation, which seems to hang suspended in a bath of light, represents Packer's own grief over Bland, rather than serving as a surrogate for Bland herself. In this work, as in *Laquan (1)* (2016–18) and *Blessed Are Those Who Mourn (Breonna! Breonna!)* (2020), the artist mobilizes titles to explicitly position her practice in historical-political contexts that she does not explicitly depict.

The catalogue's brief foreword, by Bettina Korek and Obrist, introduces the exhibition's central themes—representation as a way of "bearing witness and sharing testimony" (14), Packer's engagement with the history of Western painting, and the slow, careful, often emotional viewership her paintings invite. In the lengthy interview with Obrist, which is the publication's highlight, Packer notes, "I'm interested in personhood—that someone exists in

that space, with me now, and is represented with integrity, as if the undeniable quality of their existence could be observed" (79). Indeed, in her portraiture, Packer judiciously conveys details—often in the eyes, feet, or hands—enough to honor the individuality of her sitters, but not so much as to overexpose them to the gaze of her viewers. This concern for avoiding surveillance suffuses her practice; Packer approaches representation as a scrim rather than a "portal." Instead of giving viewers the illusion of unfettered access to her sitters, Packer attempts to convey that "the subjects exist and that they're humans worth thinking about beyond their relationship with" the artist (79).

The interview also provides the catalogue's richest account of Packer's varied artistic touchstones. She is a voracious student of art history. (The show draws its subtitle—*The Eye Is Not Satisfied With Seeing*—from Ecclesiastes 1:8, which refers to an insatiable human desire for knowledge.) Packer first recognized herself as a painter upon encountering Michelangelo da Caravaggio's *Saint Matthew* series in Rome (1599–1601). The paintings' depictions of suffering, for Packer, cut through convention to create an indelible sense of human pain. She notes Kerry James Marshall's "tenderness" toward Black women's subjectivity in some of his paintings, such as *Could This Be Love* (1992), which she connects to Jean-Honoré Fragonard's "thinking about romance" in *L'Escarpolette* (The Swing, c. 1767–78). In Philip Guston's work, Packer feels "so connected to the idea that a good painting is hard to follow—the image isn't completely predicted" (76). She draws on Henri Matisse's severe editing process and looks to the works of Palmer Hayden, Henry Taylor, and Simone Leigh (b. 1967). Interdisciplinary scholar Christina Sharpe's brief essay, "Jennifer Packer 'Abundant with Light,'" examines how Packer's aesthetic choices constitute a politics. For instance, Sharpe writes that "it is as if Packer is working the terrain of visibility, hypervisibility and invisibility, those concepts of private and public that attend blackness and that are blackness's investigations of existence" (19–20). Sharpe's writing here is characteristically sensitive to the formation of anti-black-



Fig. 2. Jennifer Packer, *Jess* (2018), oil on canvas, 30" x 24". Collection of Ursula Burns. Photograph by Jason Wyche.

ness in the visual and to art's potential to seize upon, and even interrupt, those processes. However, her analyses of Packer's art feel at times overly broad. Sharpe quite rightly identifies intimacy, tenderness, and generosity as themes of Packer's works, but her essay occasionally comes short of specifying how they show up in this particular practice.

Rizvana Bradley's two-part contribution, "The Weathering of Form: Jennifer Packer's Abstract Figures," further contextualizes Packer's figurative and still life practices in scholarly discourses about blackness in a representational field. While Sharpe stays broad, Bradley gets specific about how, for instance, Packer's intimate yet withholding depictions of everyday Black life place a wedge in the enduring binary of interior and exterior. Of all of the expository essays in the catalogue, Bradley's also most seriously considers Packer's interventions in histories of art. She situates the floral works in relation to the historically inferior status of still life painting and to the low position of plants in the dominant conceptual hierarchy of beings, arguing that Packer's reclaiming of the genre materializes her reclaiming of Black people from their lesser place in racist ontological hierarchies. As a result, the analysis best accounts for Packer's contributions to modernisms.

A reprint of bell hooks's influential 1992 essay, "Representing Whiteness in the Black Imagination," also appears in the catalogue. Broadly conceived, the text critically examines questions that motivated hooks's intellectual endeavors for much of the 1990s, including those about the racialized dynamics of visibility. These themes clearly bear on Packer's practice. However, the intended bridge between Packer's work and this essay's particular focus on Black people's "'special' knowledge of whiteness gleaned from close scrutiny of white people" remains opaque (98), since Packer's drawings and paintings emphatically center Black figures and blackness. Readers may nonetheless enjoy hooks's characteristically incisive criticism, which remains as urgent today as it was when she wrote it.

The catalogue benefits from its variety; its entries span several genres of writing. In addition to the above scholarly entries, it features three brief creative texts written by artist Lynette Yiadom-Boakye (b. 1977) expressly for the publication. The two vignettes and one poem evoke the sacred and botanical cycles that permeate Packer's portraiture and still lifes. For instance, "What The Head Can't Take, The Heart May Carry" describes the public breakdown of a woman in grief: Even after warnings from the Devil, a priest, angels, and oracles, she is unprepared for the "Head-Break" of the loss (24–25). The publication concludes with a brief narrative by Packer's former instructor at Tyler, painter Dona Nelson (b. 1947). These reflections from a mentor poignantly describe the experience of encountering Packer's exquisite art in person.

The texts in *Jennifer Packer: The Eye Is Not Satisfied With Seeing* occasionally veer away from the cross-cultural, art-historical trajectories of Packer's references in favor of situating the works in a more streamlined set of contemporary conversations about representation. Packer's work insists on a broader view, revealing how our present discourses carry centuries of freight. Still, taken as a whole, the catalogue's written entries provide a far-ranging, sensitive companion to her art. Readers should beware, however, that copies of *Jennifer Packer* are vexingly difficult to acquire: The catalogue is out of print, and secondhand copies are astronomically priced.

Lancaster's monograph and the Packer catalogue represent leading contributions to ongoing debates about the politics of abstraction and representation. Both publications take on the question of embodiment as a central concern. For Lancaster, the impulse to interpolate human figures into the work of LGBTQIA+ artists represents a problem: These projections limit the interpretive field for queer art and inappropriately conflate queerness with immediately visible signs. For Packer, depicting the human figure, particularly Black figures, entails a risk of overexposure. She sparingly reveals her sitters, protecting them from anti-Black scopoc logics. Ultimately, of course, artworks imply human presence—the artist, the viewer—whether or not a figure is depicted and, even if it is, regardless of the degree to which it is portrayed. Lancaster and the authors of Packer's catalogue point to sensuous forms—dripping paint, caressing light—as modes of activating an

embodied viewing experience while eschewing the demands of straightforward depiction. The projects share a resistance to representational transparency while nonetheless approaching the artistic encounter through embodiment.

As our everyday lives and digital identities continue to merge, the issues of legibility, representation, and abstraction take on greater significance. This is especially true for those of us who belong to marginalized communities, which are subjected to heightened forms of surveillance and commodification. Ongoing debates about abstraction and representation respond in part to the ways that online media, and the often two-dimensional digital personas we generate on those platforms, rub against our vastly more complex human experiences. Despite their seeming aesthetic antagonisms, Packer and the artists Lancaster studies share a set of ethical and political commitments to an insistently three-dimensional humanism. •

Sarah Louise Cowan is an Assistant Professor of Art History at DePauw University. Her research examines modern and contemporary art of the Americas with a particular focus on art of the African diaspora and feminist art. Her book *Howardena Pindell: Reclaiming Abstraction* (Yale University Press, 2022) is the first scholarly monograph about the artist's career.

Notes

1. Lancaster in reference to Jennifer Doyle and David Getsy, "Queer Formalisms: Jennifer Doyle and David Getsy in Conversation," *Art Journal* 72, no. 4 (Winter 2013): 58–71.

Black Matrilineage, Photography, and Representation: Another Way of Knowing

Edited by Lesly Deschler Canossi and Zoraida Lopez-Diago, with contributions by Salamishah and Scheherazade Tillet, Brie McLemore, Jennifer L. Turner, Kellie Carter Jackson, Marly Pierre-Louis, Susan Thompson, Rachel Lobo, Emily Brady, Atalie Gerhard, Sasha Turner, Nicole J. Caruth, Haile Eshe Cole, Rhaisa Williams, Renée Mussai, Jonathan Michael Square, Grace Aneiza Ali, Marcia Michael, and Régine Michelle Jean-Charles Leuven University Press, 2022

Reviewed by Megan Driscoll

This sprawling open-access volume brings together texts by artists, curators, and scholars whose backgrounds span the fields of history, Africana studies, sociology, and visual culture.¹ The result is an equally expansive breadth of approaches to the conjuncture of blackness and the maternal, tethered at times somewhat loosely to photography as one of the title's other ways of knowing. The book emerged out