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*Contemporary issues in the work
of
Janine Antoni*

1996

Rosanna Onions

NATIONAL COLLEGE OF ART AND DESIGN

FINE ART - PAINTING

**CONTEMPORARY ISSUES IN THE WORK OF
JANINE ANTONI**

BY

ROSANNA ONIONS

**Submitted to the Faculty of History of Art and Design and
Complementary Studies for the Degree of
Bachelor of Fine Art, 1996**

ARTIST'S EFFECT OF ARTIST DESIGN

ONE ART - TWO TWO

CONTRASTORY ART ISSUES IN THE WORK OF
JAMES ANTONI

BY

NOAH ANTONI

Submitted to the Faculty of History of Art and Design and
Department of Art Studies for the Degree of
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ACKNOWLEDGEMENTS

Many thanks to Niamh O'Sullivan for helpful suggestions and assistance.

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INTRODUCTION

WASHINGTON

Janine Antoni, born in Freeport, Bahamas (1964), presently lives and works in New York. She studied art at the Sarah Lawrence College, New York where she was awarded a BA in 1986. She then continued to do an MA in Fine Art, Sculpture at the Rhode Island School of Design in 1989. She has had considerable success for a young artist, just seven years out of college. She has had a number of solo and group exhibitions both in America and abroad. Her work was first shown in Ireland in the summer of 1995, at IMMA (Irish Museum Modern Art), Dublin. This was a travelling exhibition of the works Slip of the Tongue (1989-1995), from the CCA (Centre for Contemporary Arts), Glasgow, Scotland. She has recently been shortlisted for the IMMA Glen Dimplex Artists Award (Ireland, 1996).

The aim of this paper is by looking at Janine Antoni's influences and background, to analyse her methods in order to form a personal interpretation of her work, within the context of contemporary criticism. I was drawn to writing about Janine Antoni because of her interest in the themes of women and beauty from which she explores a broad range of issues.

The first chapter explores the rise of feminist art since the 1960s; a period which has been a strong influence on Antoni. In particular the situation and working methods of those which Antoni identifies herself with.

The second chapter considers certain themes in her work, citing particular examples and analyses of how she achieves her visual results.

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The first chapter explores the rise of feminist art since the 1960s; a period which has been a strong influence on Antoni. In particular the situation and working methods of those which Antoni identifies herself with.

The second chapter then looks at certain themes in her work, citing particular examples and analyses of how she achieves her visual results.

The third chapter is about Antoni as a profoundly conscious artist who calls upon the unconscious. The role of psychoanalytic feminist theory, as well as her cultural position as a contemporary art historical artist will be expanded here.

The fourth chapter deals specifically with Antoni's exploration of icons and clichés, drawing on the western visual tradition in the creation of her art.

Most of the sources of published information on Antoni occur in critical reviews, newspaper articles, art magazines and exhibition catalogues. Of particular relevance to an understanding of her work is an interview with the Audio Arts Magazine (Vol 14, no 1) where she talks with Furlong in the D'Offay Gallery, London (1994).

Finally a summary; her work uses an innovative, conceptually crafted process to raise questions concerning ego and identity.

“Antoni's strategy: rather than coercing or lecturing you, she seduces you into intimate dialogue with her artworks, daring you to empathize with her obsessive activities.”

['Janine Antoni's Lick and Lather', Sculpture, May - June 1994 (pp18-19)]

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[Josephine Antoni: *Black and White*, *Sculpture*, May - June 1994 (pp. 8-19)]

Chapter 1

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The New York art world, after World War II, was a period of significant change, especially for women's art, which has continued to develop into the 1990's. Janine Antoni stands within this social and historical background.

America's pivotal intervention in World War II established it as a great nation. Europe was financially crippled by the war thus allowing America's usurpation of cultural supremacy. New and prolific artists, homebred and those fleeing the war in Europe, were attracted by the wealth and youth of the new nation. The United States government was quick to invest in the arts, promoting America as a great cultural centre. New York became the home of a succession of important avant-gardes: Abstract Expressionism, Pop Art, Conceptualism, Minimalism ...

There was, however, an undercurrent of dissatisfaction with government policy, which was seen as white, male and elitist. There was a growing feeling of alienation in relation to such a government. The 1960s focused on the issues raised by the war in Vietnam, and on the injustice of a government which perpetuated such atrocities. Many right-minded Americans became concerned with the nature of the American political situation, and pushed for a more open government. This concern was partly manifested in a new coalition of artists called the new left (c 1968). This coalition included a mixture of artists wishing to push feminist and ecological perspectives, as well as cultural and political demands, against the consumerist, hardline, political block. There was an evident disunion between America's policies and its cultural diversity.

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Particular struggles developed around the visual forms and embodiments of power relations in the culture as a whole; examples ... include the feminist examination of the pornographic representation of women and sexism generally. [Wood, Franscina, Harris, Harrison. 1993, p 71]

The new left coalition of artists was the first action-based organisation within which feminism developed.

The American government's interest in, and sponsorship of the art market, meant that artists were effectively controlled by the US power structure. Those sustaining the established order - which was inherited from old world Europe - were granted media coverage, travelling exhibitions and commissions, namely the Abstract Expressionists, whose work was hung in MOMA (Museum of Modern Art, New York). Many museums and collectors saw such a style as supporting the political attitudes and interests of the United States of America.

The early feminists (of the sixties and seventies) fought to change the language of the visual arts. They used methods of masquerade to portray their opposition to male cultural supremacy. Unlike their opposing contemporaries of the time (Judd, Bannard and others within the 'high art', modernist mainstream), these early feminists' works were depicting liberated representations of their social culture. In contrast, the Abstract Expressionists' representation was a paradoxical self-expression.

Artists, such as Judy Chicago and Miriam Schapiro, questioned "... issues pertaining to the nature, evaluation, and status of female artistic production, and have been at the forefront in the development of feminist art criticism." [Gouma-Peterson, Mathews 1987, p 329]

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p. 359]

Thus, in retrospect, the importance can be seen of this first generation of women artists, and their methods to contemporary feminist artists of the 1990s.

America, a future-looking nation, had been established as the country of Modernism. The 'high art', traditional, aesthetic ideologies and Clement Greenberg's modernist theory were embedded within the mainstream, cultural power of the sixties. Government power was represented in all areas of administration including that of MOMA. By politically supporting Vietnam, cultural institutions such as MOMA, caused outrage among a growing group of minorities. The confluence between a large amount of political and cultural power by small authoritative government in America at this time can be said to be a step towards the support for an alternative, seen in the new left. (c1968)

MOMA is regarded as the paradigmatic Modernist Museum in that it most spectacularly represents a particular 'selective tradition'. It had been subject to several earlier critiques, but it was in the late 1960's and 1970's that this representation and its politics began to be systematically questioned ... the questions ranged from the possible links between the economic, political and cultural interests of the board of trustees (many of whom were also on the boards of multi-nationals supporting the Vietnam War) to the reasons why the work of women, members of ethnic minorities and explicitly political artists was neglected or under-represented in the collection.

[Wood, Frascina, Harris, Harrison, 1993, pp 81-2]

In 1969 WAR (Women Artists and Revolution) was formed, representing the first in a series of collectives expressing minority feminist opinion. In 1970 and 1975 respectively, the ad hoc Women Artists' Committee and Heresies were formed. Heresies produced a magazine from 1977 onwards. Such organisations presented a place where alternative, visual languages could be shown and discussed.

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The first generation of feminists spanned from the late sixties to the late seventies. They used commonplace signifiers and kitsch materials. Their methods were theatrical and at times satirical, in their move against constitutionalised 'high art' with which the institutions and critics were so infatuated. Greenberg in his 1939 essay Avant-garde and Kitsch had articulated the founding blocks of the modernist movement.

The social needs of America had since changed. The Movement Sisters, WAR, the ad hoc Women Artists' Committee and Heresies promoted the use of kitsch (to which Greenberg was opposed) as 'high art' was dismissed in an effort to turn the institutions and critics towards issues of discrimination and prejudice. A range of materials 'of the streets' were used. Photography, montage, mass produced posters and circulated pieces of art were used to define alternatives to what was being shown in the galleries. Artists such as Hannah Wilke, Ava Mendieta, Louise Bourgeois, Eva Hesse, Nevelson and Chicago were artists of this new feminist ideology in the 1960s, manifesting the concerns of such minorities.

The Los Angeles Peace Tower (1966) was a communal art exhibition held on an eponymous open site. It was a voice for more alternative exhibitions and representations to be organised by the government's cultural section. It featured a steel tower frame with a collection of two feet square images hung side by side on the scaffolding which surrounded the sculpture. It importantly illustrated the variety and growing support for the cause, under one panology. The landlord who had leased out the site was pressurised by local authorities and ended his contract. Thus, political pressure ensured early closure of the exhibition, and the event was given little or no coverage by mainstream newspapers.

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The social needs of America had since changed. The Movement Sisters, W.A.R., the ad hoc Women Artists' Committee and others promoted the use of kitsch in which (Kitsch was opposed) as 'high art' was dismissed in an effort to turn the institutions and critics into areas of disorientation and prejudice. A range of materials of the events were used. Photography, montage, mass produced posters and circulated pieces of art were used to bring attention to what was being shown in the galleries. Artists such as Robert Rauschenberg, Louise Bourgeois, Eva Hesse, Newson and Chicago were part of this new feminist ideology in the 1980s, manifesting the concerns of such a movement.

The Los Angeles *Power Tower* (1986) was a communal art exhibition held on an empty map open site. It was a voice for more alternative exhibition and representations to be organised by the government's cultural sector. It featured a steel tower frame with a collection of two feet square images hung side by side on the scaffolding which surrounded the sculpture. It importantly illustrated the variety and growing support for the cause under one canopy. The landlord who had leased out the site was persuaded by local authorities and local political pressure ensured early closure of the exhibition, and the event was given little or no coverage by mainstream news papers.

Feminism registered the importance of asserting one's cultural position through representation. In America this resistance was primarily focused on civil rights and the Vietnam War. Women needed their own perspective to ensure self-definition. They could no longer rely on the male dominated ideology of society.

"The way the history of art has been studied and evaluated is not the exercise of neutral 'objective' scholarship but of an ideological practice" (and) "women's relation to artistic and social structures has been different to that of male artists"

[Gouma-Peterson, Mathews on Pollock and Parker, 1987, p 328]

During the seventies, feminism grew from a weak multi-functional organisation to emerge as a more focused social and political ideology. In art this was manifested in visual changes, which can be seen, for example, in the work of Louise Bourgeois.

As a result of the ferment of activity within the early years of the feminist movement in art, artists and critics were engaged by new issues. Feminist artists working in the first half of the 1970s exposed what may now seem obvious discordances and fractures in the fabric of our culture, though their questions are still without resolution.

[Gouma-Peterson, Mathews 1987, p 332]

Lucy Lippard is one of the best known feminist art critics to have emerged in the seventies. She "was the most important figure in the early investigation of a separatist art criticism." [Gouma-Peterson, Mathews, 1987, p 342]. It was she who identified and theorised the fundamental changes taking place in feminist art examining, for example, the new sense of identity of the female body in art practices as exemplified by the work of Hannah Wilke, Nancy Spero and May Stevens.

Eva Hesse, was described by Harmony Hammond, the feminist artist and critic, in a letter to Arlene Raven (December 1981), as being one of the most important and influential

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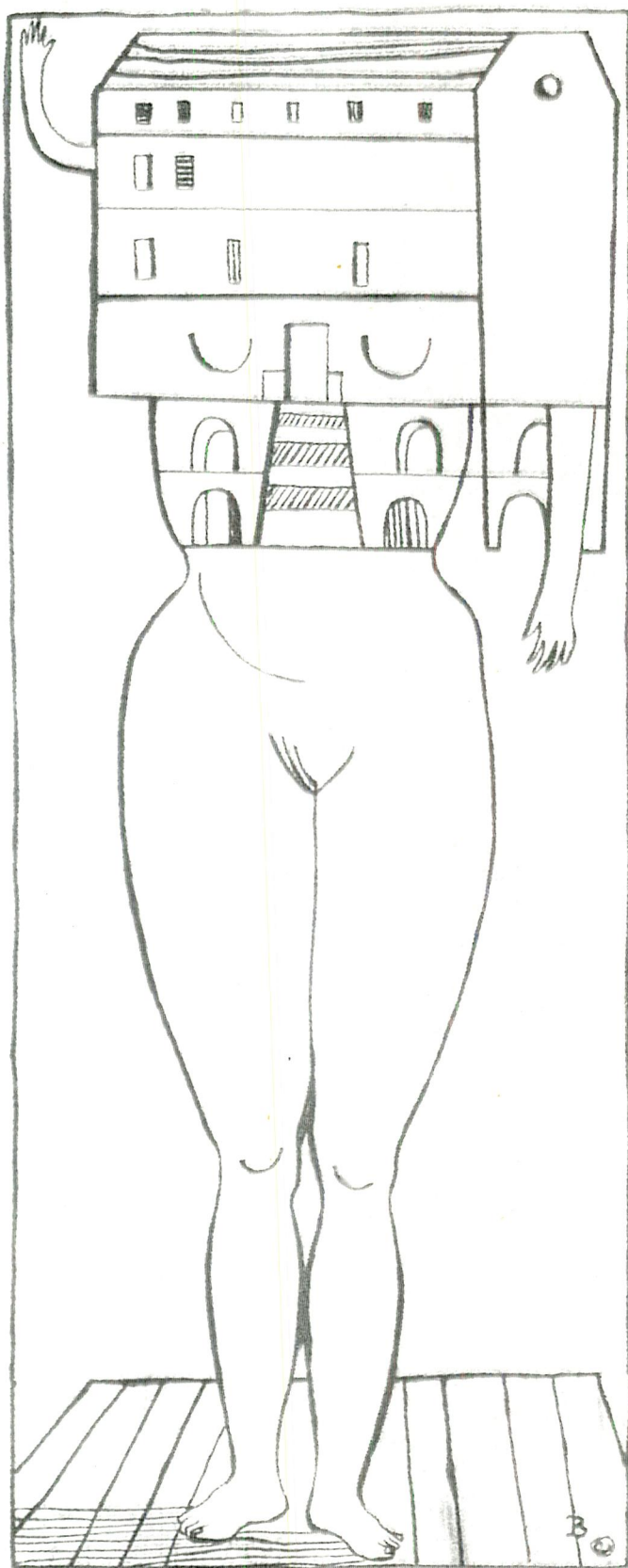
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Illustration 1



Bougeois
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'Femme Maison' 1947. Ink on paper. Solomon R. Guggenheim Museum, New York. Photo: David Heald © The Solomon R. Guggenheim Foundation, New York

Illustration 2

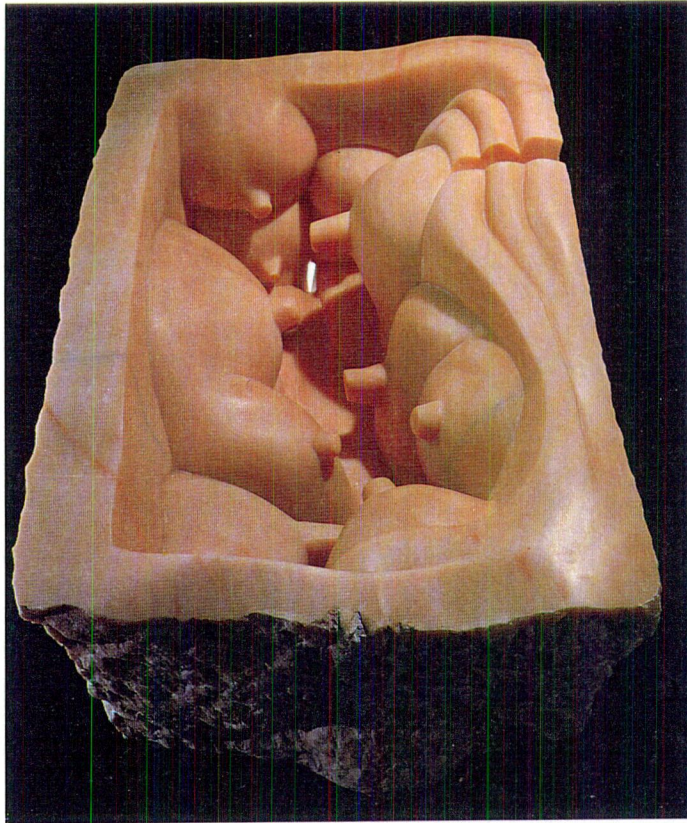
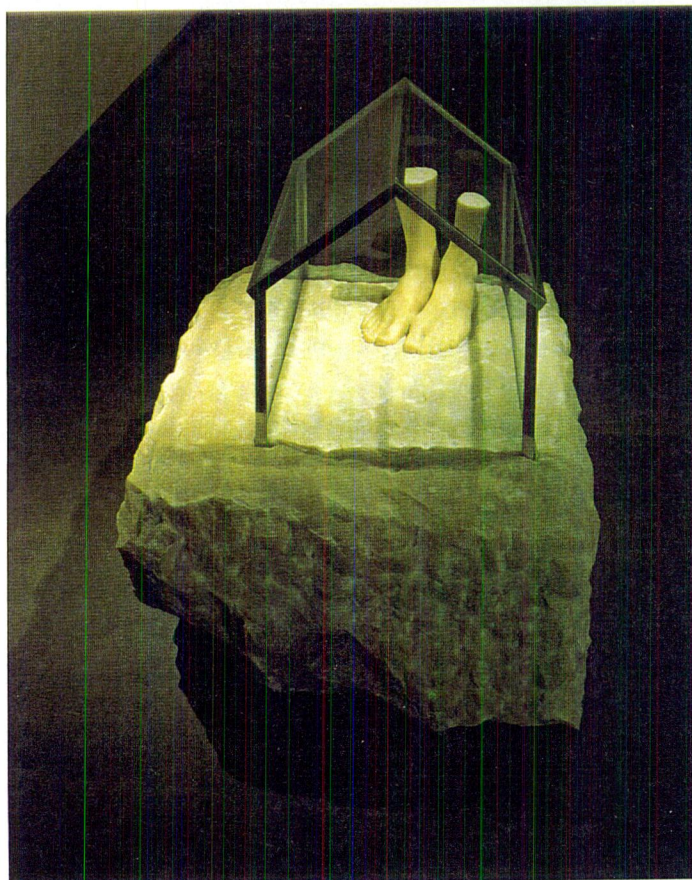


Illustration 3



1. 10. 1911

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artists of the century, “who has affected almost all sculpture being made today and certainly most work being made by women artists.” [Raven, 1988, p 42]. She goes on to describe Hesse’s use of materials, and the handmade effect of her work, as well as her visual use of inner forms and feelings. Hesse, like Bourgeois, has been involved in the emergence of feminist art as a counter-ideology within the public sphere.

Hesse, Bourgeois, Mendieta and Wilke, instead of promoting idealistic forms of spiritual expression, saw the body as the home of experience. Their interpretations arise from social experience. Louis Bourgeois sought to redefine such personal social experience so that her “... practice is her changing position within her own history.” [Morgan, 1995, p 54]

Bourgeois uses drawing, sculpture, traditional carving methods, text, found objects and performance to communicate her relations to others. She is the primary base of all her art. Her experience (and thereafter, her art) demonstrates the role of the woman within the family. This woman as a mother-nurturer, juxtaposed with the male who is the food-gatherer and ruler. Her father, whom she labelled a bully and a womaniser, has been cited as the evident source for her work.

Once when we were sitting together at the dining table, I took white bread, mixed it with spit, and moulded a figure of my father. When the figure was done I started cutting off the limbs with a knife. I see this as my first sculptural solution. [Louise Bourgeois. Nixon, 1995]

In the catalogue essay for the Rites of Passage Exhibition [Tate Gallery, 1995, p 55], Stuart Morgan wrote of her work; “Bourgeois has often considered extremes of protection and panic or the difficulty of negotiating a truce between freedom and dependency.” Her use of the symbolic house in Femme Maison (1947) later became associated with the feminist movement when it was used for the cover of Lucy Lippard’s book; From the Centre (New York, 1976).

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In the catalogue essay for the *Gift of Hesse Exhibition* [Tate Gallery, 1995, p. 23], Stuart Morgan wrote of her work: "Bourgeois has often considered extremes of protection and pain or the difficulty of negotiating a race between freedom and dependency." The use of the symbolic house in *Female Figure* (1997) later became associated with the feminist movement when it was used for the cover of Lucy Lippard's book *From the Centre* (New York, 1976).

There is anger, violence and humour in Bourgeois' work; these traits are especially evident in, for example, the exaggerated latex phallus doll Fillette (1968). Although Bourgeois never saw her work in total accord with feminism, her work was integrated into the feminist cause, as was the work of other female artists, Mendieta, Wilke and Hesse. A shared disunion with society often obscured their individuality.

After more than a decade long struggle to establish women's rights, the eighties introduced a new set of female artists, who were able to reflect upon the developments of the last decade.

... a second generation, beginning in the late 1970's, influenced by feminist criticism in other disciplines and offer(ed) a more complex critique of both art and culture through an investigation of the production and evaluation of art and the role of the artist.

[Gouma-Peterson, Mathews, 1987, p 326]

In the 1980s feminist art became more self critical as paradoxically the movement gained social recognition. A diversity of opinion developed under the feminist umbrella. Two critics who elaborated upon this diversity were Rozsika Parker and Griselda Pollock, in their book Old Mistresses: Women, Art and Ideology (New York, 1981). They identified, in particular,

"Women's historical and ideological position in relation to art, art production, and artistic ideology as a means to question the assumptions that underlie the traditional historical framework."

[Gouma-Peterson, Mathews, 1987, p 328]

The feminist art of this decade was more established and thus seemed less revolutionary than the seventies. However,

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The feminist art of this decade was more established and thus seemed less revolutionary than the previous. However,

The major development (at this time) was a continuation of that tendency to ignore a traditional radical focus on class in favour of an insistent

concentration on questions of gender and to a lesser extent on race. This was conducted under the overarching rubric of 'power', a term which came into play through the work of Michel Foucault. For Foucault power was secreted by societies ... power was a permanent condition of social life ... On one hand his analysis supported a focus on the local, contingent, institutional struggle rather than on the global transformation; and on the other, by shifting the emphasis from economic relations, such as class, to power relations between individuals, it tends to orient concern towards hitherto neglected psycho-social areas. Sex and power became leitmotifs of radical cultural practice in the period.

[Wood, Frascina, Harris, Harrison. 1993, p 238]

The shift from the economic style of psycho-social behaviour to new modes such as gender, meant that within the feminist movement, power became an issue.

The work of Barbara Kruger uses both power and sex. Her work is gender related and her background is in directing women's magazines. Her works of the early 1980s were concerned with the power of advertisement and text. Her photographic material uses hard-sell slogans and an accompanying text, usually placed on different layers of the visual image. By using collisions of images and texts she hopes to dispel the specular nature of representations. In her case; "to welcome a female spectator in the audience of men." [Foster, p 107].

In discussing Kruger's work, Hal Foster maintained that she treats the artistic language and space as both a target and a weapon.

This shift in practice entails a shift in position: the artist becomes a manipulator of signs more than a producer of art objects and the viewer an active reader of messages rather than a passive contemplator of the aesthetic or consumer of the spectacular. [Foster, p 100]

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[Wood, Francesca, *Harlem* (London, 1993), p. 238]

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The committed feminist art practices of the seventies had become one of the bastions of artistic postmodernism. Janine Antoni as a woman artist working within the realm of body experience must be evermindful of the influences of the generations before.

According to Janine Antoni:

The 80's artists, Kruger, Levine, Holzer, Sherman, are historically important and really influenced me. They made it possible for me to do the work I'm doing now. But the irony of the 80's is not something I'm interested in. My strategy has more to do with the feminist artists of the 70's - the humor, the process, the emphasis on performance, the intensely visceral quality of their work ...

['Biting sums up my Relationship to Art History', Flash Art, Summer 1993]

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Chapter 2

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In this chapter I wish to explore how Janine Antoni views her work, and her articulation of the motivations which inspire it. I will take three examples of her work, Gnaw (1992) focusing on the process, Lick and Lather, (1993) Aperto, Venice Biennale, which highlights the integral role of the artist in the work, and Loving Care (1993) in which the artist uses her body experience as the work.

Janine Antoni is part of a third generation of female artists operating under the development of a feminist critique of art history. She sees the present perspective as the necessary standpoint from which the past can be viewed. This past is part of a spectrum of influences which act upon her work. Such influences are the reinterpretation of art history by Antoni, emphasising issues hitherto dominated by male opinion: Gnaw refers to minimalism (the cube shape) and in particular to the work of Judd. Lick and Lather refers to 19th century classicism (the portrait busts).

Art History as Gnawing

In the 1992 Gnaw sculpture Antoni chewed on two blocks of equal size, both weighing 600lbs, one of chocolate, the other of lard. She sees these blocks as the essential representation of minimalism. The pieces chewed from the lard were reused to mould lipstick; and heart shaped chocolate packaging was created from the chewed remains of the chocolate cube. Her sculpture showed the chewed cube, and the finished display of a chocolate and lipstick installation (reminiscent of the shops in exclusive hotel foyers). Gnaw brought her widespread public attention and “in a very real sense (it is) one of the few truly indispensable pieces to emerge from the still uncertain trajectory of the 90's.” [Cameron: Slip of the Tongue. IMMA, Dublin, Summer 1995]

In this chapter I want to explore how Janine Antoni views her work and her articulation of the materiality of her work. I will take three examples of her work, *Give* (1992) focusing on the process, *Lick and Lather* (1993) / *Spice* (1993) / *Venice Biennale*, which highlights the important role of her work in the work, and *Living Canvas* (1993) in which the artist uses her body experience as the work.

Janine Antoni is part of a third generation of female artists operating under the development of a broader culture of art history. She sees the present perspective as the necessary standpoint from which the past can be viewed. This past is part of a spectrum of influences which act upon her work. Such influences are the reintegration of art history by Antoni, emphasizing issues hitherto dominated by male opinion (*Give* refers to minimalism, the white shape and in particular to the work of Judd, *Lick and Lather* refers to 19th century academicism (the portrait bust).

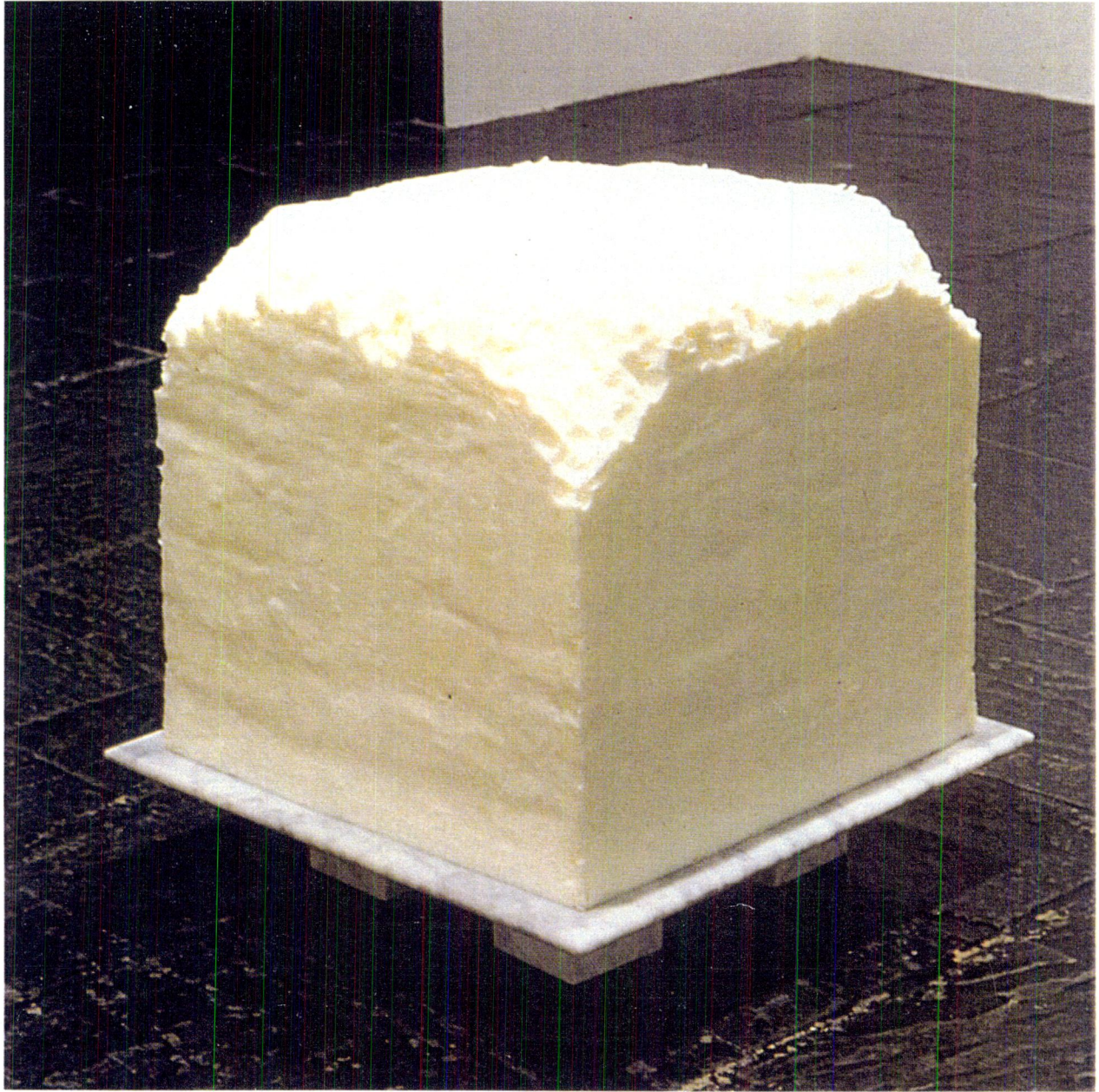
Art History as Gaining

In the 1992 *Give* sculpture Antoni chewed on two blocks of equal size, both weighing 100lbs, one of chocolate, the other of lead. She sees these blocks as the essential representation of minimalism. The pieces chewed from the lead were used to mould lipstick and the shaped chocolate packaging was created from the chewed remains of the chocolate cane. This is shown as the chewed cube and the finished display of a chocolate and lipstick packaging (remains of the shape in exclusive hotel boxes). *Give* through her work explored erotic attention and "in a very real sense (it is) one of the few truly indispensable pieces to emerge from the still uncertain trajectory of the 90's."

[Quoted in *Give*, IMMA, Dublin, Summer 1992]



600 lbs of chocolate that I chewed on



600 lbs of lard that I chewed on



The viewer primarily sees teeth-marked cubes, a vanitas display, and written documentation of the actual process upon the gallery wall. Antoni, thus, ensures that the experience by which the piece was created is left to our imagination. The viewer is appropriately left with the end result, a set of complete real objects, all ready to be recorded as an art work of price and value. This hidden process must be apprehended for the work to be complete.

JANINE ANTONI: "I was hoping that it would be quite funny for me to be chewing on this big icon of minimalism. I am sort of interested that the cube has almost become a cliché of minimalism and later in the piece what I spit out from the lard and chocolate I've recast into other forms, the chocolate is recast as packaging ... and the lard makes 400 lipsticks ..."
- all of which are placed in a cosmetic display:

"I wanted to put together ideas of aesthetics and art in almost their cliché forms and put that up against ideas of women in beauty."

[Furlong: Audio Arts Magazine Vol 14, no 1]

The symbolism of the cube and the teeth-marks are strong references to her attitude to art history. Antoni declared: "I feel attached to my artistic heritage and I want to destroy it: it defines me as an artist and it excludes me as a woman, all at the same time."

['Biting sums up my Relationship to Art History' Flash Art Summer 1993, (pp104-5)]

The viewer is left to ponder on the idea of artist as aggressor, as female. She gnaws at and spits out the product, a cliché of art history and moulds it into a vanitas display.

The visual impact of her materials in Gnaw are symbolic of body, pleasure and women. Lard is body fat, cooking fat, creams, and lipstick. Chocolate is fattening and contains a stimulant for love - phenylethylamine. With over 300 chemicals it has proven to be an addictive concoction. The lipstick and sugarsweet boxes are symbolic of the creator's need for beauty and indulgence. It is of obvious significance that this creator is a woman.

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 [Forthright: *Artforum Magazine* Vol. 1, no. 1]

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 [Blurring some of her Relationship to Art History, *Artforum* Summer 1992, pp. 104-105]
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 addictive substance. The lipstick and sugary set boxes are symbols of the woman's
 need for beauty and indulgence. It is of obvious significance that the woman is a
 woman.



*45 heart shaped packages for chocolate made from chewed chocolate
removed from the chocolate cube*

*400 lipsticks made with pigment, beeswax and chewed lard
removed from the lard cube*

Illustration 8



2013/01/11

Gnaw can be viewed as a metaphor for taking male power (the minimalist cube), indulging in it, in an extremely aggressive way that symbolises an obsessive pastiche. The extremes of pleasure in our western society equal revulsion and greed. Thus, paradoxically, this piece symbolises the artist's total rejection of our perceptions of clichés of vanity. Antoni wishes to circumvent traditional notions of beauty. "I am hoping that I might push the limits that the viewer might think of as beautiful." [Furlong: Audio Arts Magazine Vol 14 no 1]

Licking and Lathering the Self

Lick and Lather was created for the Aperto section of the 1993 Venice Biennale. It features a corridor of fourteen busts placed parallel to each other, one row made of chocolate, and the other of soap. The fourteen busts were made from moulds of the artist's head and shoulders in alginate. After they were cast Antoni began sculpting the busts. This process, involved licking the seven chocolate ones, and washing the seven soap busts in the bath, as part of her daily routine. Such crafting - using only her body as the tool - was continued until detail or form were individually obscured to a self-prescribed limit.

The effect of this in the gallery space is of a formal processional line. The busts suggest eroded 19th century classicism, with their deformed features suggesting the weathering of Venetian sculpture. The significance of the materials gives us the key to the works' process. The chocolate is resonant of dark, rich, exotic indulgence. The soap is reminiscent of the cold, clean appearance of marble portraiture typical of 19th century classicism.

They can be viewed as a metaphor for taking male power (the minimalist cube) and using it in an extremely aggressive way that symbolises an obsessive pastiche. The elements of pleasure in our western society equal tension and need. Thus paradoxically, this piece symbolises the artist's total rejection of our perceptions of clichés of vanity. Antoni wishes to circumvent traditional notions of beauty. "I am hoping that I might push the limits that the viewer might think of as beautiful." [Futong;

Antoni's Licking Vol 14 no 1

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classicism.

Lick and Lather

I made 14 classical self-portrait busts cast directly from my body

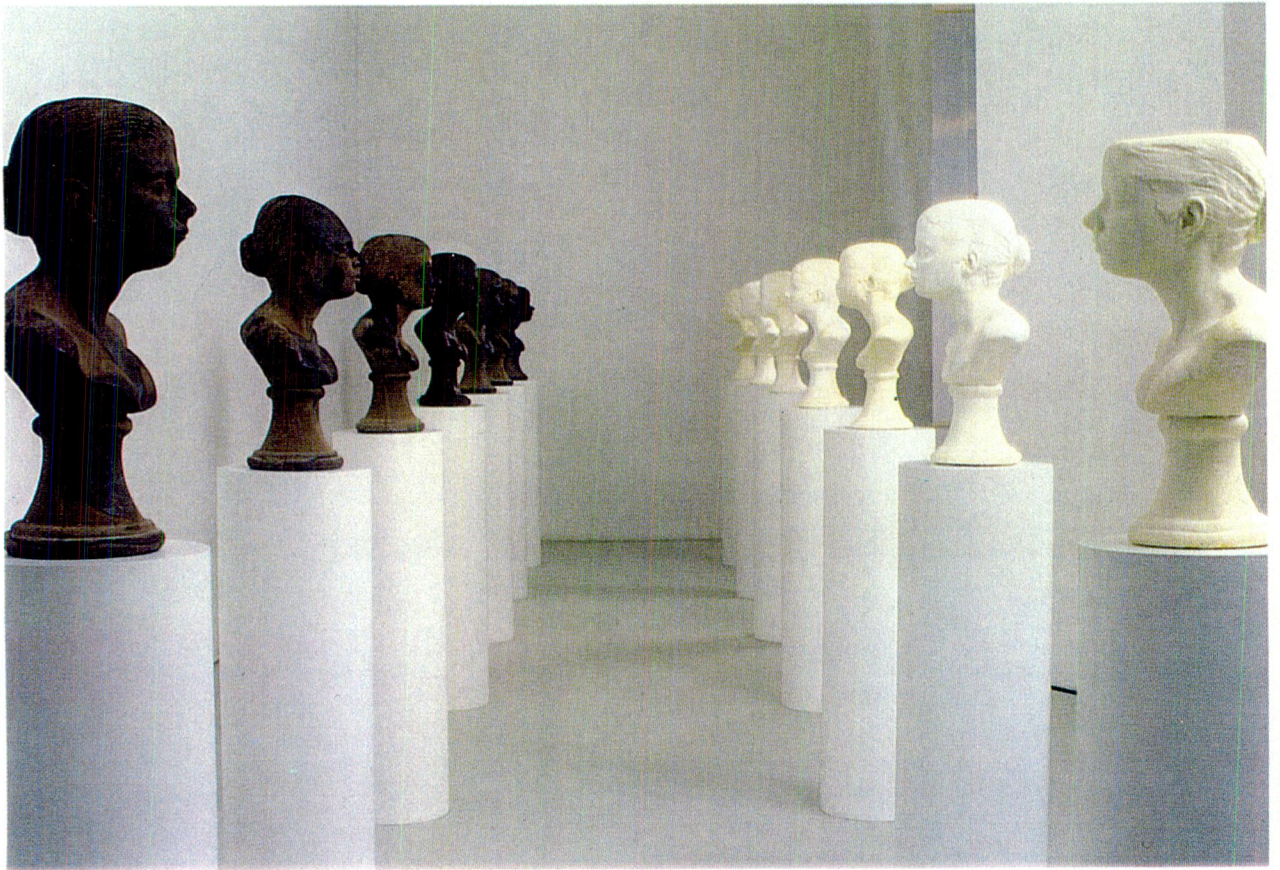


Illustration 9

Illustration 9

Illustration 10



*Using a sculptural process of licking and washing,
I reshaped my image*

01 00000001

The process of sculpting, like in Gnaw is hidden. Antoni's obsessive actions in licking and lathering, work as a tool, which is used to erode such symbolic bastions of herself, as ego and identity. Antoni in this piece is making comment on issues concerned with her ego and her identity; as an artist, as woman-object to be desired and as a public pillar of repute in the gallery space. She states that this piece is a self portrait with seven busts signifying the classical proportions of the body, and that it was "an intensive step into working with a representation of the body" [Furlong: Audio Arts Magazine Vol 14 no 1] "Antoni satirically addresses the artist as celebrity and the idea of culture as a projection of the ego." [Lick and Lather Sculpture May-June 1994, pp 18-19]

Antoni says that she is once again working with imperfections of beauty. Her perception (in Lick and Lather) directly relates to the eroded busts of herself to the venue of the Aperto, Venice: in her interview with the Audio Arts Magazine (Vol 14, no 1) she comments on how the city of Venice was eroding: "I was thinking that we make a self-portrait bust to immortalise ourselves but it seems to me that even the sculpture has a lifespan" [Furlong: Audio Arts Magazine, Vol 14, no 1] A paradoxical element of her work is, thus, that which she attempts to immortalise is fundamentally mortal.

The crafting process she employs is narcissistic, obsessive and extreme, as she hungrily licks and washes her own image. She literally washes herself with herself. It results, firstly, in a reflection of how the artist sees herself and secondly, by the cliché of the materials, her views on identity with daily habits as chocolate eating and hygiene.

The aroma of the materials send a subtle sweet message, if smelt for too long a time it would turn sickly sweet. Antoni's work attempts to encapsulate not only the visual but several of the senses and their universal qualities.

The process of sculpting, like in *Figure* is hidden. Antoni's obsessive actions in licking and bathing, which is used to create such symbolic bastions of herself, as ego and identity. Antoni in this piece is making comment on issues concerned with her ego and her identity: as an artist as a woman-object to be desired and as a public pillar of reform in the gallery space. She states that this piece is a self-portrait with seven parts signifying the classical proportions of the body, and that it was "an intuitive step into working with a representation of the body." [Interview: *Artforum Magazine* Vol 14 no 1] Antoni's recently addresses the artist as celebrity and the idea of culture as a projection of the ego. [Black and White: *Seaport* May-June 1994, pp 18-19]

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Loving Care of Art History?

Loving Care (1993-1995) is the only work of Antoni's that is documented as performance. For this action piece she first wet her hair in a household bucket of 'Loving Care' hair dye, she then proceeded to mop the gallery floor with her hair. The mopping actions across the gallery floor left trails of dark brown/black dye that looked like expressive brushstrokes.

Antoni in Loving Care is using her own body experience as the central core of the piece, acting like a tool. "In Loving Care I had this idea of thinking about painting and action painting specifically but rather than doing it with a paintbrush I used my hair." [Furlong: Audio Arts Magazine, Vol 14, no 1] Her experience (more obviously seen here in her visual performance than in Gnaw) quotes from art history. Antoni metaphorically contrasts the Abstract Expressionists, in particular Yves Klein's body art, with the notion of women and beauty. She suggests that while Yves Klein's creations were unique, the mundane (mopping) can be created as a unique work of art by Antoni. It is a sneer at women's history of dominance by men. This piece is essentially made possible due to Antoni's experience as a female.

The hair dye is used as a cliché of beautifying oneself and of youth. When we look at the stains left on the gallery floor by the artist we are reminded of her physical actions, the expressive hair marks resemble the work of faceless heroines in a phallocentric world.

In her interview with Audio Arts Magazine (Vol 14 no 1) Antoni explains why she used performance to create this piece:

Learning Care of Art History?

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Antoni in Learning Care is using her own body experience as the central core of the piece, acting like a mop. "In Learning Care I had this idea of thinking about painting and action painting specifically but rather than doing it with a paintbrush I used my hair." (Antoni, *Audio Arts Magazine*, Vol. 14, no. 1) Her experience (more obviously seen here in her visual performance than in *Learning Care*) quotes from art history. Antoni metaphorically contrasts the Abstract Expressionist in particular Yves Klein's body art with the notion of womanhood and beauty. She suggests that while Yves Klein's creations were unique, the mundane (mopping) can be created as a unique work of art by Antoni. It is a secret as women's history of dominance by men. This piece is essentially made possible due to Antoni's experience as a female.

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Illustration 11



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Chapter 3

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This chapter is divided into two parts which focus on two of the major debates surrounding Antoni's work.

Body Use in the 1990s

Janine Antoni, a vibrant female artist of the 1990s, is the subject of much critical debate which concerns itself with feminist psychoanalytic theory. This focuses on how she uses her body as an artist within contemporary feminist art practices, and covers areas such as aggression in her work. In the article 'Bad Enough Mother' Mignon Nixon cites Antoni as being partially instrumental in the repositioning of the body in present feminist discourse. [October, no 71, Winter 1995 pp 70-92]

Antoni entered into the 1990s with an awareness of two schools of psychoanalytic theory. Melanie Klein's (1882-1960) work, influenced from the forties and fifties based on redefining Freudian theory, is a literal, essentialist concept of the body and mind being one, and of a "nonlinear, horizontal play of positions in which the radically decentred subject, defined by its relation to objects, moves between positions that are never either secured or foreclosed." [Nixon (p 74)]

Klein's work, by leading away from Freudian drive theory, centralizes on relationships, thus pointing to the primacy of object relations. Greenberg and Mitchell in their book Object Relations in Psychoanalytic Theory state that "Drives for Klein, are relationships." [Fred C. Alford: London, 1988 9p35)] By choosing her visual cliches, Antoni appears to be using an amalgam of non-corresponding which affect the psychology behind her work, which interconnect with Kleinian tradition.

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Klein's work, by leading away from Freudian drive theory, concentrates on relationships that pertain to the primacy of object relations. Chassebong and Althoff in their book 'Object Relations: a psychoanalytic theory' state that 'Drives for Klein are relationships'. [Fred C. Alford, London, 1988 p 33]. By choosing her visual choices Antoni appears to be using an amalgam of non-corresponding which reflect the psychology behind her work, which interconnect with Kleinian tradition.

Lacanian theory (Jacques Lacan (1901-1981)), however, believes in the existence of a signifier with sexual difference, and that psychoanalysis' domain is the neurosis.

During the time of the development of feminism, through the seventies and eighties, the mode of feminist critique was Lacan based. However the nineties, (with the work of artists like Janine Antoni) have seemingly 'regressed' (in Lacan terms only) to a more Klein orientated theory. Nixon in her article 'Bad Enough Mother' stresses this move away from "... a semiotic analysis on the body of pleasure and desire to an object-relation analysis of the body of aggression and the death drive in some recent work." [Nixon, Note 7 (p 73)]

Thus, the seventies and eighties artwork of fragmentary photo-texts elicits our desire for an image of woman only in the sense of voyeurism, narcissicism, scopophilia and fetishism. With Lacanian theory sexual difference is associated - in a phallogentric (male orientated) society with a lack. Today, with aggressive artists like Antoni whose work does not engineer this lack, it seems to contrast a complex theory of being within and outside both theories simultaneously.

Nixon, therefore, proposes a third option, based on this idea of the nineties' body privileging aggression and hatred, over the more subtle emotions of pleasure and desire. Antoni uses aggressive irony in Gnaw to reconcile the body's outward appearance with its inner cravings. She uses her body as a tool that sculpts her work. Here aggression dominates over pleasure as we are conscious of the central role of biting and bulimia. The extremes of pleasure in the size and number of the objects in Gnaw are clearly evident of the extremes of aggressive physical obsessiveness and endurance to which she

the same theory (Jacques Lacan (1901-1981)), however, believes in the existence of a
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Note 3 (p. 17))

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evident of the extremes of aggressive physical obsessiveness and endurance to which she

subjects her body.

The physical activity is the enactment of her daily rituals taken to the extreme. According to Nixon,

The structure of this work (Gnaw), in which performative practices enacting infantile aggression (biting) lead to a compulsive behaviour in the form of an eating disorder (gnawing and spitting out) that in truth is recuperated by the production of objects of conventional feminine desire (lipstick and chocolate displayed in mirrored cases) does however, point to a ... problem in Kleinian theory - the struggle to suppress aggression or to repair its perceived effects ... (also) Antoni's use of her own body to produce works that reinforce rather than destabilize, or de-essentialize the conventional construction of femininity. [Nixon (p 78)]

Nixon emphasises aggression in Antoni's work and argues that such readings of aggression in feminist work of the nineties stress the fact that it should be regarded with equal importance as pleasure and desire offered in Lacanian-based feminist art and critical theory of the seventies and eighties. Antoni does not consciously emphasise her use of the perverse. It is underlying in the humour of her actions. Thus psychoanalytically it can only be investigated through an interaction with the conscious and unconscious.

Bereft of Emotion? Purely Pictorial?

Janine Antoni's work and in particular Gnaw has been discussed in the context of the 'Reception of the Sixties' in October (no 69, Summer 1994, (pp 3-21). The debate is a reflection on the current 'retro-activation' of the art of the sixties; a revitalisation of minimalism and conceptualism. The debate also focuses on the art history of that decade. "Relating the Gnaws to 1970s transgressive body-centred works by Bourgeois, Hannah Wilke and Eva Hesse, critics tend to read her attack on Minimalism - her biting into art history - as a repetition of seventies feminist performative uses of the body." [Nixon (p 77)]

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Heath of Anton's Parody Pictures?

Anton's work and in particular *Gay* has been discussed in the context of the 'reception of the artist' in *Artforum* (no. 62 Summer 1994, pp. 3-21). The debate is a reflection on the recent re-activation of the art of the sixties; a re-evaluation of minimalist and conceptualism. The debate also focuses on the art history of that decade. "Regarding the 1970s transgressive body-centred works by Bontly (1970) through *H* like and Eva Hesse, critics tend to read her attack on Minimalism - her blurring into art history - as a repetition of sexist feminist performative uses of the body." [Nixon (p. 77)]

Looking at the sixties from the perspective of the present, Antoni is making use of an assumed art history. Minimalism is connected with the socio-political resistance of the sixties, radical change, simplicity of form and intellectualism. Her work, Gnaw, is symbolic of chewing on the icon of minimalism and humourously delivering the message of a retro-interest in recasting and reconstructing sixties art on a nineties platform.

Her work has been described as a return to expressionism, a move towards fantasy as the primary structuring principle of psychic relation, and away from the Lacanian-based semiotic norms of the seventies and eighties. Both Gnaw and Lick and Lather are reactions against theory and criticism. In Antoni's case, it is a fight against the clichés of art history that have both moulded and pre-empted her as an artist. Her work is a backlash against the formal and governing role of the critic and the organised micro-politics of the eighties, in that the bite (in Gnaw) is both 'intimate' in its reaction against the formal, and 'destructive' of theory and criticism. Her materials thus are characteristically biogradable. Her work is also a reaction against "overt intellectualization" and the critics probing into art and its creation: Antoni sees this psychology as seemingly destroying all spontaneity and thus all expression. According to Silvia Kolbowski: "There wasn't a disdain for that work (of the time of the sixties), but I think there was a recognition that its work was done. But what I'm finding now ... on the part of some students and some artists younger than I, is that there is a revised interest in that work - whether positive or negative - partly as a reaction 'against' theory." [October, no 69 (p 17)]

Kolbowski embraces this retro activation as a return to the level of the pictorial. Antoni's sculpture works with illusions of pictorial space by her use of the unseen process. This use of the pictorial space parallels the work of Carole Schneemann, by the

Looking at the slides from the perspective of the present, Antoni is making use of an assumed history. Minimalism is connected with the socio-political resistance of the sixties, radical change, simplicity of form and intellectualism. Her work *Gray* is symbolic of changing on the face of minimalism and humorously delivers the message of a re-evaluation in testing and re-examining sixties art on a nineties platform.

Her work has been described as a return to expressionism, a move towards fantasy, a primary-referential principle of psychic action, and away from the Cartesian-based scientific notion of the scientific and objective. Both *Gray* and *Black and White* are reactions against theory and criticism. In Antoni's case, it is a fight against the effects of an ideology that have both moulded and pre-empted her as an artist. Her work is a backlash against the formal and governing role of the critic and the organised mission politics of the rightist in that the film (*Gray*) is both "indifferent" in its reaction against the formal and "descriptive" of theory and criticism. Her materials thus are characteristic, ideological. Her work is also a reaction against "avant garde" and "expressionism", and the critics probing into art and its creation. Antoni sees this as "being a... seemingly destroying all spontaneity and thus all expression. According to John Kasperowski: 'I bet there was a disdain for that work for the time of the artist. But I bet there was a recognition that his work was done. But when I'm finding now... of the part of some students and some artists younger than I, is that there is a re-evaluation of that work - whether positive or negative - partly as a reaction against it now.'

(Kasperowski, no. 69 p. 174)

Kasperowski compares this retro activation as a return to the level of the pictorial. Antoni's artwork works with illusions of pictorial space by her use of the camera process. This use of the pictorial space parallels the work of Charles Schwabman, by the

use of 'process' to illuminate the objects that remain as an actual sculpture. Their work deals with issues concerning the pictorial, but uses process to illustrate it. In the sixties

... work like Schneemann's, marks the beginning of a subtle but unmistakable campaign to shift recognition of the body's processes away from the dictates of the mind, and towards the possibility that these gestures come to be seen in terms of a system of meaning that transcends the limits of rationality. [Cameron: Slip of the Tongue]

The difference then and now, is that artists like Schneemann and Hannah Wilke, worked out of the radical viewpoint of the sixties. Antoni's challenge must come from within the mainstream of the nineties art world. Accordingly Buchloh reminds us: "If one looks back at the 1960s there is one major feature that makes those artists all the more reprehensible now. Which is their total exclusion of female and feminist practices." [October, no 69 (p 17)]

The pictorial qualities of Gnaw and Lick and Lather can be seen in part as a reaction against the lack of female representation through art history. In Gnaw the use of hard edged cubes, and in Lick and Lather, the female pedestals (which objectify women), indicate Antoni's views about such neglect.

Kolbowski debates that, within the high art of the last three decades, there has been an overlap between it and popular culture, leading to the production of a type of consumerist high art.

There has been an irreversible and interesting overlap of the desires inherent in certain practices of popular culture and of high art practices, and you can disdain this and call it the incursion of the petty and the personal into the academic or the aesthetic, but I think there's a danger in rejecting it out of hand without understanding that in any case high art of the past few decades has an enormous amount to do with this.

[October, no 69 (p 21)]

In this context of a "retroactivization" of the past in a range of influences and styles, Antoni's work emerges as a clear, refreshing angle on that which could easily be "... dismissed as dry and impenetrable". [Cameron: Slip of the Tongue]

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Chapter 4

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The Hidden Process: Metaphors of a Pleasure Culture in the 1990s

Janine Antoni's work is full of narcissistic undercurrents. Her work deals with the western body's rituals and its aesthetic culture, which has developed associations of women with long hair equalling beauty (Loving Care). She sees the bust-like forms in Lick and Lather as the ultimate objectivization of women. Females don lipstick and other vanity products in the hope that they will be admired and desired. Fat equates to ugliness. We have evolved into an ego-centric society. "Ego is the primal tension-filled centering of being, and around it is formed a created regionalization that has escaped formal analysis until very recently, for it remained outside ... our discursive (as opposed to practical) consciousness." [Soya, 1993, (p 151)]

Narcissistic Self-Actions

It is in this ego-centred regionalization that I feel Antoni is practising. Her cultural critique and the environmental psychology which surround her everyday motions ensure that it is only those people who are spatially connected to the cliches and the signifiers of her culture who truly understand her work, thus the artist creates an art that is elite.

Through the use of communication and imitation in her work (of communicating the process and imitating the signifiers), Antoni expands her sense of herself unconsciously to her audience. She believes that the body's joy in its own pleasure has repercussions of social value. She uses cultural cliches to interpret the essence of being female in our gratifying civilization. Desire, and an extreme pursuit of it which manifests itself through pleasure are articulated through the social conditions which effect the body. Thus Antoni uses her body to create art that resists such control. In her comment: "I

Janine Antoni's work is full of narcissistic and narcissism. Her work deals with the Western body's image and its narcissistic culture, which has developed associations of women with long hair, youthful beauty (*Young Car*). She sees the past-like forms in black and white as the ultimate objectification of women. Females don't speak and other young products in the hope that they will be admired and desired. Fat equates to ugliness. We are evolved into an ego-centric society. "Ego is the primal tension-filled country of being, and around it is formed a created regionalization that has escaped formal analysis until recently, for it remained outside our discursive (as opposed to practical) consciousness." (Zoya 1993, p. 151)

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begin with an experience I wish to give myself" [Furlong, 1994, (p 21)] we can see that the 'I' of the experience is integral to the social context, in which she is living. Thus, she as a female and an artist in the 1990s has a postmodern approach with a background in feminist criticism.

Antoni believes that the world is bigger than the individual and uses her own experience in Lick and Lather to articulate this. This hidden act of deforming her own heads and obsessively licking her own icons to her desired aesthetic limits is a paradox. The artist's ego becomes a universal 'I' as the audience experience, in the imagination, the 'actual' role taken by Antoni. The ego is the process and the consumer society is articulated in the residue of left-over 'works' or 'objects'. One is not possible without the other.

Antoni gathers her experiences and wishes for gratification from her ideas of life. Her "proposition is primarily an experimental one", and ... "her intuitive sense of place, gesture and history are as subjective for her as they are for us." [Cameron: Slip of the Tongue; IMMA, 1995] Thus her identity, like her 'action' cliches, are being constantly challenged. She is aware of the control that social conditions place on us. Therefore her work sets forth as an example from which we can begin to identify ourselves.

Antoni's art takes cliches, which are typical of pleasure. At first glance they seem shallow, superficial and in 'high art' critical terms, they appear purely pictorial. Yet they have a resonance which echoes through our ego-centric society.

but in which an experience I wish to give myself" (Pechang, 1984, p. 21) we can see that the "I" of the experience is integral to the social context in which she is living. Thus, she as a female and an artist in the 1900s has a postmodern approach with a background in feminist criticism.

Annie's belief is that the world is bigger than the individual and that her own experience is just one of many. This hidden act of defining her own world and not being defined by it is a paradox. The artist's ego becomes a unit of "I" as the audience experience is the imagination, the "actual" role taken by Annie. The ego is the process and the consumer society is maintained in the context of self-over-works or objects. One is not possible without the other.

Annie's desire for experiences and wishes for gratification from her ideas of life, is a paradox. She is a "subjective" and "experimental" one, and ... "her intuitive sense of place, nature and history" and a "subjective for her as they are for us" (Cameron, 1981, p. 10). Language (LMA, 1981) that her identity, like her "action" which are being constantly challenged, she is aware of the control that social conditions place on us. Therefore her work sets forth as an example from which we can begin to identify ourselves.

Annie's art takes the form which are typical of postmodern. At first glance they seem shallow, superficial and in "high art" critical terms, they appear purely pictorial. Yet they have a resonance which echoes through our ego-centric society.

The Visual Object : The Iconography of Self, with the Sociological Matrix

“An icon is a type of sign rooted in social convention.” [Rodaway (p 158)] I think that the iconography in the visual images of Antoni’s work is dependent on her perspective of her particular cultural tradition. The originality of her work lies in the amalgamation of her narrative actions with the leftover objects. We must explore the cliches and icons which surround her work as they are the basis of her ideas.

The icon in Lick and Lather, a bust on a pedestal, is grounded in what Rodaway describes as the “... visual abstraction and the wider western experience of aesthetic abstraction.”

[Rodaway: (p 167)] Rodaway describes the tradition within which Antoni is working.

The contemporary experience separates the act of creation (art) from the act of appreciation (aesthetics), valuing the product over the process. Art is reduced to technique and craftsmanship to manufacture, whilst the art work or object becomes spectacle and enters the economy of the commodity. [Rodaway: 1994 (p 167)]

Antoni isolates found artefacts from their execution. She purposely leaves us with the shell of the piece; the icon, that is only original as we know the process that made it original.

The iconography is aggressive in its display. The cubes in Gnaw have been vigorously chewed. Thus the conceptual process is also aggressive. However the lipsticks and chocolate boxes have been made to a standard of high professionalism. On the one hand frantically destructive and on the other painstakingly constructive. This method appears to the viewer as a violent mood swing, a symptom of an obsessive disorder.

Her work is autobiographical in its symbols and stereotypes. This art is irrespective of the ‘greatness’ of the artistic past thus, the artist, as an ego-centred individual launches a humorous attack.

The Visual Object: The Iconography of Self with the Sociological Matrix
 "I have seen a type of sign rooted in social convention." (Rodaway (p 158)) I think that
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The icon in Antoni's work, a post on a pedestal, is grounded in what Rodaway describes
 as the "visual tradition and the wider western experience of aesthetic abstraction."
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 chewed. Thus the conceptual process is also aggressive. However the lipstick and
 chocolate boxes have been made to a standard of high professionalism. On the one hand
 it is aggressively devalued and on the other painstakingly constructive. This method appears
 to the viewer as a violent mood swing, a symptom of an obsessive disorder.

Her work is a topographical in its symbols and stereotyped. This art is introspective of
 the "symptoms" of the artistic post that the artist as an ego-centred individual launches
 a homogenous attack.

The confidence to deal so humourously with cliches of traditional art history is reflected in the artist at great depth. The humour, of gnawing on a big block of chocolate, then remaking from the chocolate, candy boxes; is related to the viewer, but the artist has painstakingly conceptualized the piece. The humour of her piece in art history is reflected in a sinisterly aggressive way, in her actions of paradox. Being female she feels part and excluded from her artistic heritage. [Flash Art : Summer 1993 (pp 104-5)]

Antoni is part of a self-motivated generation of women artists who use their feminist past as both positive and negative. The paradox is pivotal to the way Antoni reassesses her past, its stigma and its successes. By constantly personalizing and readdressing her 'shared' historical past, and her narcissistic characteristics, she can show the audience how to judge their own identity.

The contrast is that so humorously with clichés of traditional art history is reflected in the artist at great depth. The humor of gnawing on a big block of chocolate, then remarking from the chocolate, candy boxes, is related to the viewer, but the artist has painstakingly conceptualized the piece. The humor of her piece in art history is reflected in a slightly aggressive way, in her actions of parodying. Being female she feels pain and excluded from her artistic heritage. [Flash Art: Summer 1993 (pp. 144-5)]

Antoni is part of a self-motivated generation of women artists who use their feminist past as both positive and negative. The paradox is pivotal to the way Antoni reassesses her past, its rights and its successes. By constantly personalizing and redefining her "abstract" historical past, and her narcissistic characteristics, she can show the audience how to judge their own identity.

Gnaw



My brother Bob and I pouring chocolate

21 notations

Conclusion

Conclusion

“learning to constantly rewrite our relationship to (the past) is the only way that most of us can ever hope to stand up to the future with the full range of our identities still intact.”

[Cameron, Slip of the Tongue (p 48)]

Janine Antoni's work contains within it both a deep sense of history and an appreciation of the future. For Antoni cannot look at the past without having a perspective on the future. Her aim has been to reassess the past in our contemporary world, so that we can begin to address the future. Her choice of transitory materials, such as soap, lard and chocolate conveys a sense of fragility; for these materials are not traditionally long-lasting art materials. These materials symbolise the lineage of the artist and of art history as well as all else, that is bound up in our particular sociological matrix.

Her works, whether performance, painting or sculpture are created in our minds' eye, as we never see the enactment of her processes. Even in Loving Care, the act is only carried out once, while the exhibition piece will last far longer. The art is created in our imagination, through her use of the hidden process.

Janine Antoni's work is emphatically postmodern. She questions the very nature of art history, of 'quality art' and the art market. In Lick and Lather, she questions the nature of materials that are used to create "immortalised" portrait busts. By using chocolate and lye, we are made not only question the price of the art object, but of our own ego.

Gnaw, bought by the Saatchi Collection, London, is made out of biodegradable materials. For Antoni, the art objects - leftover articles - are purely signifiers of the actual process, which is the art. Ironically it is these objects that can be bought and sold as art.

...to the past is the only way to understand the future. The only way to understand the future is to stand up to the past with the full force of our intellects and hearts.

[Kant's Critique of Pure Reason (1781)]

Janine Antoni's work contains within it both a deep sense of history and an appreciation of the future. For Antoni cannot look at the past without having a perspective on the future. Her aim has been to reassess the past in our contemporary world so that we can begin to address the future. Her choice of materials, such as soap, food and chocolate, conveys a sense of fragility, for these materials are not traditionally long-lasting materials. These materials are like the fragile of the past and of our history as well as all else that is based up in our particular sociological reality.

Her work, whether performance, painting or sculpture, is created in our minds, even as we never see the completion of her process. For in *Living Case* the act is only created out of our minds, the exhibition piece will last the longest. The art is created in our imagination through her use of the hidden process.

Antoni's work is emphatically postmodern. She questions the very nature of an history of 'pure' art, and the art market. In *Rich and Lush* she questions the nature of materials that are used to create 'immortalised' portrait busts. By using chocolate and fat, she made not only question the price of the art object, but of our own ego.

(Antoni's work in the *Postmodern Collection*, London, is made out of chocolate-adebatic name and for Antoni the art objects - whether articles - are purely 'signifiers' of the actual process which is the art. Presumably it is these objects that can be bought and sold as art.)

Janine Antoni's concerns revolve around women and notions of beauty. Her actions, in a feminist critique, are said to be aggressive. We must attend to such needs of women in the 1990s, making sure to recognise that aggression comes hand in hand with pleasure, and not to suppress or discard the former. Aggression in this case, I feel, is energy that can, if properly channelled, lead to an equally balanced weighting between the sexes: Antoni's message insists that women can highlight aggression and men, beauty.

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Appendix

Appendix

JANINE ANTONI

- 1964 Born
1986 BA, Sarah Lawrence College, Bronxville, New York
1989 MFA, Sculpture, Honors. Rhode Island School of Design, New York
1996 Shortlisted Glen Dimplex Award, IMMA, Dublin, Ireland

SOLO EXHIBITIONS

- 1992 Gnaw, Sandra Gering Gallery, New York
1994 Lick and Lather, Sandra Gering Gallery, New York
Slumber, D'Offay Gallery, London
Hide and Seek, Anders Tornberg Gallery, Lund, Sweden
1995 Slip of the Tongue (works 1989 - 1995) CCA, Glasgow, IMMA, Dublin

SELECTED GROUP EXHIBITION

- 1991 Burning in Hell, Franklin Furnace, New York
Prospectus, Sandra Gering Gallery, New York
1992 Strange Development, Anthony D'Offay, London
The Autoerotic Object, Hunter College Vorhes Gallery, New York
Post Human, Travelling exhibition, Switzerland, Italy, Greece, Germany, Israel
1993 1993 Biennial Exhibition, Whitney Museum of American Art, New York
Aperto, The Venice Biennale, Italy
1994 Self/Made - Self/Conscious, Bruce Nauman and Janine Antoni. School of the Museum of Fine Arts, Boston
A Streetcar Named Desire, Kunsthau, Zurich
Galeria Camargo Vilaco, Sao Paulo, Brazil.
Bad Girls, The New Museum of Contemporary Art, New York
1995 Volatile Colonies, Africus Johannesburg Biennale, South Africa
Cocido y Crudo, Centro Cultural Reina Sofia, Madrid, Spain

LARSEN, ANTONI

1994	Barry
1985	Barry, Sarah Lawrence College, Bronxville, New York
1989	MTA, Sculpture, Honor, Rhode Island School of Design, New York
1990	Specialized Glen Dimplex Award, IMMA, Dublin, Ireland

SOL O'NEILL

1997	Grove, Sandra Gering Gallery, New York
1994	Jack and Lillian, Sandra Gering Gallery, New York
	Shopper, D. O'Neil Gallery, London
	Black and Red, Anders Jernberg Gallery, Lund, Sweden
1995	Stavros, Stavros (1989 - 1995) C.A. Glasgow, IMMA, Dublin

SELECTED GROUP EXHIBITION

1991	London in 1911, Franklin Furnace, New York
	Prospect, Sandra Gering Gallery, New York
1992	Stavros, Stavros, Anthony D. O'Neil, London
	The American Object, Hunter College, New York
	Posthuman, Travelling exhibition, Switzerland, Italy, Greece, Germany
	and
1993	1911 Biennial Exhibition, Whitney Museum of American Art, New York
	America, The Venice Biennale, Italy
1994	Self-Portrait - Self-Portrait, Bruce Nauman and Janine Antoni, School of the Museum of Fine Arts, Boston
	A Space in Time, Kunsthaus, Zurich
	Latin American, Sao Paulo, Brazil
	Building, The New Museum of Contemporary Art, New York
1995	Volante, Africa Johannesburg Biennale, South Africa
	Volante, Centro Cultural Reina Sofia, Madrid, Spain

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