

What is the future of
feminism in the face of
post-feminist discourse?

What does
it mean to be
a feminist, an artist,
an activist in the
context of
the Americas?

How can art effect
political change?

WOMEN, ART, AND ACTIVISM

Perspectives from the Americas

*Dedicated to the memory
of Yolanda Retter Vargas*

CURATORS

Charlene Villaseñor Black

Jennifer Flores Sternad

CSW is pleased to introduce our programming focus for Fall 07: “Women, Art, and Activism: Perspectives from the Americas.” The series of events will feature women activist-artists and cultural critics whose work focuses on feminist and other socially engaged art practices throughout the Americas. How can art effect political change? What is the future of feminism in the face of post-feminist discourse? What does it mean to be a feminist, an artist, an activist in the context of the Americas? In addition to lectures, speakers will engage in more intensive exchanges with students and faculty, plus artists, activists, and other members of the community in workshops, conversations, and video screenings. Events include presentations by artists Regina José Galindo and Jenny Jaramillo, a talk by poet/activist Gioconda Belli, and a panel discussion—featuring Vivian Gornick, Sharon Rudahl, Devra Weber, and moderated by Alice Wexler—about *Dangerous Woman*, a new graphic biography of Emma Goldman.

TUESDAY, November 13
UCLA FACULTY CENTER, 4 PM

WOMEN, ART, AND ACTIVISM
Perspectives from the Americas

WITH AN INTRODUCTION BY MÓNICA MAYER

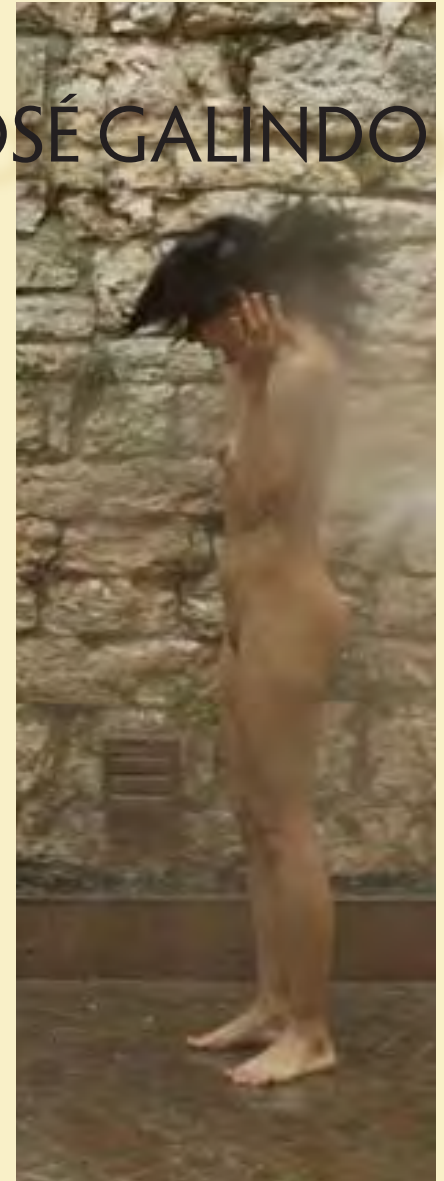
RECORRIDO REGINA JOSÉ GALINDO

IN SPANISH WITH ENGLISH TRANSLATION

Guatemalan artist **Regina José Galindo** received the Golden Lion award for best young artist at the 51st Venice Biennial in 2005. Her award-winning work, *Himenoplastia*, was a video that documented the artist undergoing surgery to reconstruct her hymen. Galindo had the operation without anaesthetic and in the same precarious conditions in which many working-class women in Guatemala undergo this surgery. In her 2003 performance *Quien Puede Borrar Las Huellas? / Who Can Erase the Traces?* Galindo walked barefoot through the streets of Guatemala City, carrying a white basin filled with human blood. She repeatedly set the

basin down, stepped into it and then out again, and then continued walking, leaving a trail of bloody footprints behind her. Her footprints traced her path from the Constitutional Court building to the old National Palace, marking her protest of the decision to allow the former military dictator General Ríos Montt to run for president in 2003. *Regina José Galindo* was recently published by Vanilla Edizioni and Prometeo Gallery. Galindo's poetry appears in numerous poetry anthologies and journals, and she is the author of *Personal e Intransmisible*, a collection of poetry published in 1999 by Coloquia, Guatemala.

Mónica Mayer is a visual artist whose artistic practice aims to understand and affect systems—from the patriarchal to the artistic. Her work deals with memory and interaction. In 1989 Mayer and Victor Lerma founded the project Pinto mi Raya, whose principal component is an important periodical archive that currently includes over 180,000 articles. In addition to her extensive experience as a professor and guest lecturer, Mayer has also been the columnist for the culture section of *El Universal* since 1988. She is the author of four books, including *Rosa chillante: mujeres y performance en México*.



DANGEROUS WOMAN

PANEL ON THE NEW GRAPHIC BIOGRAPHY OF EMMA GOLDMAN, featuring Vivian Gornick, Sharon Rudahl, and Devra Weber, and moderated by Alice Wexler

CO-SPONSORED BY THE CHICANO STUDIES RESEARCH CENTER



Sharon Rudahl is an artist and illustrator. Her work has been widely published and exhibited in the U.S. and Europe, including the "Great Women Cartoonists" exhibit at the Secessionist Gallery in Vienna. She will discuss influences on her style and her appreciation of the visual storytelling devices of 1930s cinema.

Vivian Gornick is the author of eight books, among them *The Situation and the Story: The Art of Personal Narrative*, an acclaimed memoir, *Fierce Attachments*, and two influential collections of essays, *Approaching Eye Level* and *The End of the Novel of Love*

Devra Weber is an Associate Professor in the Department of History at UC Riverside. She has published two books: *Dark Sweat, White Gold: California Farmworkers, Cotton, and the New Deal*,

1919-1939 (UC Press, 1994) and edited *La Historia de Vida del Inmigrante Mexicano* by Manuel Gamio. (Editorial Porrúa, CIESAS/UC MEXUS joint publication, 2002).

Alice Wexler is a CSW Research Scholar and the author of *Emma Goldman: An Intimate Life* and *Mapping Fate: A Memoir of Family, Risk, and Genetic Research*.

FRIDAY, November 16
UCLA FACULTY CENTER, 4 PM

WOMEN, ART, AND ACTIVISM
Perspectives from the Americas

WORLDS OF WORDS

Through the Looking Glass

GIOCONDA BELLI

CO-SPONSORED BY SPANISH & PORTUGUESE DEPARTMENT

Gioconda Belli, a renowned and prolific woman writer and defender of human rights from Central America, will trace the development of her thinking through her work. Chosen as one of the most notable citizens of the twentieth century in Nicaragua and elected Member of the Royal Academy of the Spanish Language, her life and literary career are closely intertwined with her country's history. Her memoir *The Country Under My Skin* (2002), her

book of poetry *Mi íntima multitud* (2003), and her novel *The Inhabited Woman* (1988) are only some of her many works that have received literary prizes and honors. Belli's recent historical novel inspired by Spain's Queen Juana of Castille—"Juana la loca"—and published simultaneously as *El pergamino de la seducción* and *The Scroll of Seduction* (2006) was a bestseller in Spain.



MONDAY, November 19
ROYCE 314, 4 PM

WOMEN, ART, AND ACTIVISM
Perspectives from the Americas

ALCANCES DEL ACTO PERFORMÁTICO

JENNY JARAMILLO

IN SPANISH WITH ENGLISH TRANSLATION



Jenny Jaramillo received a degree in fine arts from the Universidad Central in Quito, Ecuador. From 1998 to 2000 she

was the artist-in-residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, with a fellowship she received in 1998 from the Dutch Ministry of Foreign Relations (BUZA/DCO/IC). She has also participated as an artist in residence in the international program for RAIN PROJECT, “Open Circle,” in Mumbai, India (2000); in the Irish Modern Art Museum in Dublin (1997); and in “Fine Arts Work Center” in Provincetown (1994). She represented Ecuador in the 2004

Cuenca International Biennial; in the sixth Havana Biennial (1997); and in the Estandartes International Biennial, “ES 2000,” in Tijuana. She has also been invited to participate in the following exhibitions and collective projects: “Políticas de la diferencia: Arte Iberoamericano de fin de siglo, exposición itinerante por algunos países de América Latina”; “Salón de Arte Contemporáneo en Cochabamba-Bolivia”; “Primer encuentro internacional de Performance en Santiago de

Chile”; and “Space for Artist,” a public art project in Amsterdam. Her artistic production complements her work teaching art in several universities in Ecuador.

ABOUT THE CURATORS

Charlene Villaseñor Black is Associate Professor in UCLA's Department of Art History, where she teaches courses on visual culture in Latin America and Spain as well as theory and method. Her scholarship, focused both on the colonial and early modern periods as well as contemporary art, employs feminist and postcolonial theory. She has published widely, in such venues as *Encyclopedia Latina*, *Art Journal*, *Studies in Medieval and Renaissance History*, *The Sixteenth Century Journal*, and others. Her recent book, *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire* (Princeton, 2006), won the College Art Association Millard Meiss Award. She has been the recipient of numerous grants, from the Woodrow

Wilson National Fellowship Foundation, the Andrew W. Mellon Foundation, the National Endowment for the Humanities, and the Fulbright Foundation. In 2006, she co-organized with her graduate students the working group *Visiones: Art and Activism in the Americas*, to foster dialogue between students, faculty, artists, activists, and members of the community.

Since 2001 **Jennifer Flores Sternad** has been doing research on militant art practice, focusing on the work of Latina/o artists in the U.S. and artists and media collectives in Latin America. She received a Bachelor's degree in Literature from Harvard University. Upon graduating, she spent a year in Argentina and Chile doing research on contemporary performance and interventionist art as a George Peabody Gardner fellow. While living in Argentina, Jennifer was the South American Coordinator for the School of Panamerican Unrest and a guest curator for the first DEFORMES Performance Biennial in Santiago, Chile. She has worked at the UCLA Chicano Studies Research Center since 2003; in 2006, she began graduate studies

at UCLA in the Department of Art History. Jennifer is the organizer of the traveling conference and public event series Tránsito(ry) Público | PUBLICo TRANSIToRio. She is currently a lecturer in the MFA Public Practice Program at Otis College of Art and Design and co-curator of the 2008 Mexi-Cali Biennial. Her interviews and essays have been published in *GLQ: A Journal of Lesbian and Gay Studies*, *Contemporary Theatre Review*, *Aztlán*, *interReview*, *Journal of American Drama and Theater*, and online at www.latinart.com.

YOLANDA RETTER VARGAS

Yolanda Retter Vargas passed away on August 18, 2007. An activist and scholar, Vargas was fiercely committed to advocating for lesbians of color. Her life-time commitment to women's issues centered on the importance of maintaining visibility and preserving *herstory*.

Born in Connecticut, Retter Vargas spent most of her childhood in El Salvador, where her father worked for a program of the State Department. She was named Yolanda for her Peruvian mother. To honor her mother, she added her mother's maiden name, Vargas, to her own in the early 1990s.

The racism that she experienced upon her return to Connecticut had a formative effect, as did her early efforts to shield her lesbian

identity, on her later commitment to activism. After graduation from high school, she enrolled at Pitzer College in Claremont, California, when it was still a women's college.

Coming out as a lesbian in 1969, the year of Stonewall, Retter Vargas spent much of the 1970s helping to organize the nascent lesbian liberation movement. She was a founding member of *Lesbianas LatinaAmericas* in 1974 and of *Lesbianas Latinas* in 1980 and was also involved in *Lesbianas Unidas*.

After graduating from Pitzer with a degree in sociology, Retter worked briefly as a prison guard at the California Institution for Women in Corona and managed a halfway house for displaced women in Los Angeles.

Combining her love of books with her interest in identity politics, she went on to earn a master's degree in library science at UCLA (1983) and a master's degree in social work at UCLA (1987). Her thesis focused on Latina lesbian identity development. In the early 1990s she moved to New Mexico, where she earned a doctorate in American studies with her dissertation, "On the Side of Angels: Lesbian Activism in Los Angeles, 1970-1990."

Through her volunteer involvement in Connexus Women's Center/Centro de Mujeres, she was part of a successful effort to bring an important archive—the June L. Mazer Lesbian Collections—from Oakland to Los Angeles.

She edited and contributed to many gay history books, including *Queers in Space: Communities, Public Places, Sites of Resistance* (1997). Her Lesbian History Project website is a highly respected archive, which documents and celebrates lesbian *herstory*.

In the late 1980s and early 1990s, Vargas ran the Los Angeles Public Library Chicano Resource Collection, where she created the first "Latino biography" database. From 2003, she served as Librarian and Archivist at the Chicano Studies Research Center at UCLA.

She is survived by her partner, Leslie Stampler.