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About the cover:

Raging Grannies of Rochester, NY (2003 color photograph, Rachel V. Kutz-Flamenbaum)

Raging Grannies of Rochester, NY was taken at the 18 January 2003 anti-war demonstration in Washington, D.C. The Raging Grannies set up an impromptu performance space to sing original songs satirizing the Bush administration and the impending war in Iraq. The photographer was part of the audience.

Rachel V. Kutz-Flamenbaum is a Ph.D. Candidate in Sociology at SUNY Stony Brook. She conducts research on the contemporary anti-war and women's movements in the U.S. Her article, "Code Pink, Raging Grannies, and the Missile Dick Chicks: Feminist Performance Activism in the Contemporary" appears in this issue of NWSA Journal.

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Suzanne Lacy's *Three Weeks in May*: Feminist Activist Performance Art as "Expanded Public Pedagogy"

VIVIEN GREEN FRYD

This article examines Suzanne Lacy's performance, Three Weeks in May (1977), which established her New Genre Public Art, also referred to as the practice of "expanded public pedagogy," in which activism, education, and theory intersect. As a political activist committed to fighting oppression, Lacy learned ways to affect cultural attitudes, the criminal justice system, and the media through her visceral performance that forced discussion about the formerly silent subject of rape. She wielded her strategic agency through this performance to challenge gender norms, end the silence about the subject of rape in American culture, and contribute to the anti-rape movement in the United States.

Keywords: Suzanne Lacy / performance art / *Three Weeks in May* / feminist activist art / New Genre Public Art

Suzanne Lacy's *Three Weeks in May* (Fig. 1) marked the establishment of New Genre Public Art, a socially engaged, interactive cultural practice that deploys a range of traditional and nontraditional media in public spaces for public audiences, intersecting activism, education, and theory (Lacy 1995, 12; Deepwell 1999, 25). Lacy's activist-aesthetic tools, which emerged from her strong commitment to feminism and political activism, have become a classic lexicon artists seeking to engage political issues now use as an "expanded public pedagogy" to inform and engage diverse audiences with issues relevant to their lives. The practice seeks to transform its viewers into participants, even collaborators, with activist art (Deepwell 1999, 25).

At the center of Lacy's New Genre Public Art is the "hijacking" of mass print and electronic media in order to mobilize institutional power and confront social and political mechanisms that negatively affect people's lives. In *Three Weeks in May*, Lacy wielded this art-as-strategic-agency to challenge gender norms, end the silence about the subject of rape in American culture, and contribute to the anti-rape movement in the United States (Lacy 1995, 25).¹

Lacy's feminist activist-aesthetic method grew organically from several key influences: Judy Chicago's Feminist Art Program at the California State College at Fresno and the California Institute of the Arts (Cal Arts) in Los Angeles, exposure to the innovations of conceptual artist Alan Kaprow, the inventor of "happenings," and the emergence, in California during the 1970s, of "performance art" in which early second-wave feminist artists were prominent.

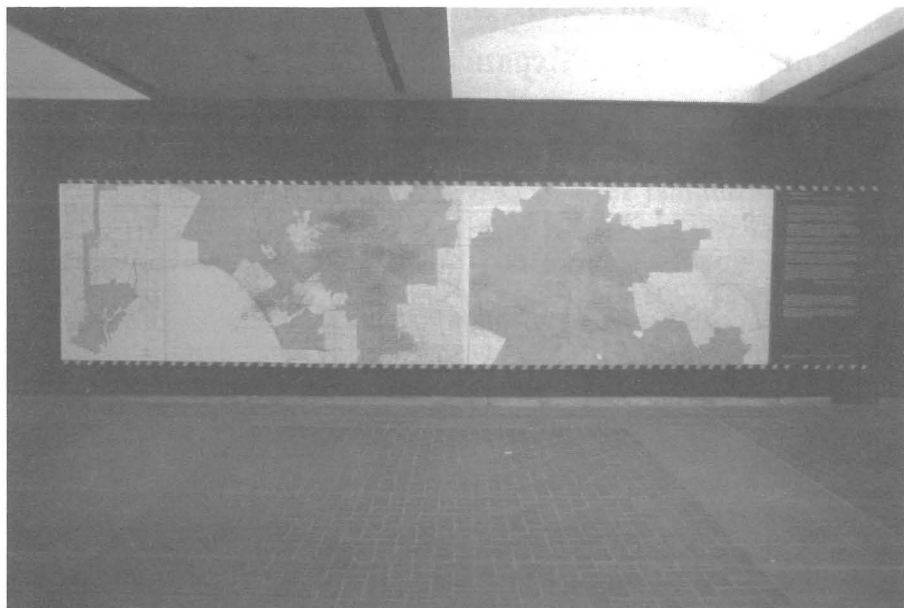


Fig. 1. Suzanne Lacy, *Maps*, 1973. *Three Weeks in May*, 1977. Site-Installation. Courtesy of Artist.

In Chicago's program, Lacy engaged in what Chicago termed "circle-based pedagogy," combining the consciousness-raising circles the women's movement had borrowed from Mao Tse Tung with managed group dynamics (Chicago 2005).² These group sessions, in turn, led many students to performance art with the encouragement of Chicago. These performances—what Lacy calls "therapeutic theatrical exercise[s]"—consisted of rituals and storytelling that enabled the student-artists to share their experiences with each other and their audiences (Lippard 1984, 22).

Alan Kaprow taught Lacy that art could become politically meaningful by engaging directly in life by addressing significant issues, creating performances that demanded audience responses, and erasing the barrier between artwork and viewer to affect the participants' (including both the "artists" and the "audience") experiences. For Kaprow, there were strong distinctions between "inside" and "outside" art. "Inside" fine art was found in glossy art magazines, museums, and galleries; "outside" political art was created on the streets, in the community, and in other alternate spaces, encouraging the use of the body "as the site of experience and in art making as a healing process" (Lacy 1991, 65).

Kaprow defined his art form, developed in the 1950s, as "events in real time" that incorporated all the "mundane" aspects of traditional performance, including plotting, staging, acting, script development, and rehearsal (Loeffler and Tong 1980, 157). For Lacy, by making all the "nuts

and bolts" involved in performance visible, Kaprow encouraged the audience to explore their own lives by focusing on everyday "life activity as a performance of secular rituals" (Lacy 1977, 7).

Kaprow, the avant-garde artist, and Chicago, the feminist artist, simultaneously assisted Lacy in formulating her own art. Chicago was a "charismatic woman role model," whose teaching encouraged expression and emotions in contrast to Kaprow's more "cool, discursive" approach (Roth 1990). Together these two teachers encouraged Lacy to consider art as an activist medium that could express both intense emotions and aesthetically sophisticated, formal means by deploying the body in public spaces as the site of art production.

The third major influence on Lacy was performance art which flourished in California and New York City beginning in the early 1970s. Performances by both male and female artists were of limited duration with no character development, no plot, no effort to create an illusion or fantasy, and no intention to entertain. Male artists exposed their own bodies in narcissistic and sexualized ways; their masochistic rituals involved the brutalization of the body. As critic Lucy R. Lippard observed "when Bruce Nauman was 'Thighing,' Vito Acconci was masturbating [in *Seedbed* 1972], Dennis Oppenheimer was sunbathing and burning [in *Reading Position for 2nd Degree Burn* 1970], and Barry La Va was slamming into walls. . . . Chris Burden was having himself shot [in *Shoot* 1971] and crucified onto a Volkswagen Beetle [in *Trans-fixed* 1974]" (Roth 1983, 20). Amelia Jones argues "the intersection of the masculine and authorial fields of subjectivity" (1994, 546-7). She sees them enacting a "narcissistic empowerment of the performing male subject" who feminizes himself (Jones 1994, 564; Schorr 1988, 7). Both Burden and Acconci "raised the question of how violence operates in relation to masculinity," both representing the male body as "an inviolable vessel of unified subjectivity" while dislocating it through its desecration (Jones 1994, 564). Acconci's *Seedbed* performance also could be interpreted as a simulated rape in which the artist imposed his male sexual fantasies upon both male and female viewers. Not knowing what to expect, viewers could have felt violated.

Lacy and the other West Coast feminist performance artists also used their own bodies, even sometimes slamming themselves into walls, as Lacy did in *One Woman Shows* (1975). The point was not to assert their sexuality aggressively (like Acconci), or to address masculinity's ability to endure violence against one's own body (like Burden), but instead to explore the themes that became characteristic of feminist art during this period: sexual violence against women, honoring women's spirituality, and encouraging politically oriented communities and networks among women (Roth 1980, 38).

The use of personal narrative as the basis of issue-based art and the use of collaboration among women in artmaking (which extended to the

audience for the works), a key precept of Judy Chicago's pedagogical methods, became central to the feminist art agenda of the 1970s and were the key weapons used by the originators of the feminist art movement to challenge the modernist myth of the solitary (male) creative genius.

Jones has provocatively theorized how performance art works to engage both the artist performing and her audience. She suggests that because the interpreter/viewer "actually experiences the body in performance," and because she/he and the performer/artist "interact and respond to one another's reactions," there is a greater "identificatory bond with the performer" than is possible in a situation where the viewer contemplates a painting or other static objects (Jones 1994, 549). Lacy self-consciously employed the effects of "duration, immediacy, and proximity" of performances to stimulate the viewer/interpreter's emotional responses to the subject matter of a performance as a means to inspire political action and changes within the culture at large (549).

Meiling Cheng further theorizes how performance art intended to stimulate social and political action, terming them "redressive performances" (Cheng 2002, 31). For Cheng, artists' use of their own bodies transforms them into "performing subjects" and "performative objects," further politicizing their art and strategizing their bodies for social and political change through the creation of a public ritual in which participants and mass audiences form a community of politicized members (Cheng 2002, 104).

An important aspect of the 1970s' zeitgeist, when Lacy was developing her methods, was Brechtian theory and practice. Bertolt Brecht, the German poet, playwright, and theatrical reformer, developed "epic theater" to encourage audiences to think rather than just be involved in the story. He altered the relations "between stage and audience, text and producer, producer and actor," forcing the audience to reflect critically "on both the mode of representation and the actions represented" by "making strange" that which is normally comfortable and familiar (Eagleton 1976, 63-7).

Art historian and feminist critic Griselda Pollock explains that "being captured by illusions of art . . . encourages passive identification with fictional worlds," while "Brechtian distanciation [e.g., 'making strange' what is familiar] aims to make the spectator an agent in cultural production and activate him or her as an agent in the world" (Pollock 1988b, 160-2). Pollock, looking back from the mid-1980s over the history of the feminist art movement, which began in the 1970s, argues that "feminist critical practice" in art does the same thing. For Pollock, a feminist critical practice of art challenges "meanings naturalized through realist modes of representation" whether in art or in the news media. It resists the "specularity" of the sexualized representation of women creating, "an entirely new kind of spectator as part and parcel of its representational strategies,"

a "social viewer" who assumes the "position of the [artwork's] imagined partner" (Pollock 1988b, 181).

For Lacy, at the time she began *Three Weeks in May*, Pollock's "social viewer" consisted of a large and extremely varied conglomeration of audiences, including the perpetrators of sexual violence against women and the larger Los Angeles community of citizens whose attitudes about sexual violence against women ranged from outrage to indifference. Her aim in the project was to involve all these groups somehow in "zones of inter-performance . . . initiating processes of collective recovery and political empowerment" (Fisher 1997, 28–30).

Three Weeks in May, which included the performance "She Who Would Fly," was based on a work entitled *Ablutions* (1972), which Lacy created in collaboration with Judy Chicago and two of Chicago's students—Sandra Orgel and Aviva Rahmani—during her time at Cal Arts. The audience of 75 students and artists entered a large studio in Venice, California, to a recording of women's voices, recounting their personal experiences with rape. Three large galvanized metal tubs contained different substances: one thousand unbroken egg yolks, twenty gallons of beef blood, and wet gray clay. Broken egg shells, piles of rope and chain, and kidneys covered the floor. Lacy and another woman "methodically pounded" the 50 beef kidneys on the walls with nails, "encasing the room like a spinal column surrounded by its organs" and "describing the perimeter of the space" (Lacy n.d., 6). Another woman led a nude woman to a chair, "seated her," as Chicago related, "and began to slowly bind her feet, first one, then the other, with a bandagelike [sic] material, and continued binding her over a period of forty minutes, until she was completely bound, her body tied to the chair, mummylike" (Chicago 1975, 218). Another nude woman eased herself into the first vat, washing herself with the eggs. She next bathed herself in the second tub, containing blood, and then moved on to the third tub of clay. A second woman repeated this ritual. Two other women wrapped the naked, bathed women in white sheets, laying them on the ground and then two additional women circled the room, tying ropes to the tubs, the prone figures, the kidneys, and the woman in the chair, entrapping them more visibly within the oppressive space. "Round and round the women walked," Chicago recounts, "tying everything in neatly, like some obsessive housekeeping duty, until the performance area was like a spider web and all the figures caught, contained, bound by their circumstances" (1975, 219). Throughout the performance, Chicago and Lacy recall, "the voices on the tape droned on as if there was no escape from the brutalization" (Chicago 1975, 219 and Lacy n.d., 6). They fell silent only when the remaining two women left the stage. At the end of the piece, a voice repeated: "I felt so helpless, so powerless, there was nothing I could do but lay there and cry softly" (Chicago 1975, 210).

While teaching in the Feminist Studio Workshop at the Woman's Building (a public center founded in 1973 for creative writing, graphic design, printing arts, performance art, video, and visual arts), Lacy elaborated on the thematics of *Ablutions* in *One Woman Shows* (1975), during which a community of women assembled quite anonymously by a chain-letter process, sat together in the Woman's Building, facing Lacy, who named herself as a woman who had been raped, a woman who is a whore, and a woman who loves women. In her persona as the "woman-who-was-raped," and dressed in paint-soaked clothing, she read police statistics gathered from that day's rape reports and then threw herself against a wall, leaving an imprint of black from her paint-soaked clothes (Lacy 1977, 9–10).

These performances were the key precursors for *Three Weeks in May*. On Mother's Day 1977, Lacy organized performance events in Los Angeles that addressed the subject of sexual violence against women shortly after Los Angeles had been designated "Rape Capitol of the Nation" (Lacy 1977, 12). In formal diversity, *Three Weeks in May* was extraordinary. The art project included installations, speeches by politicians, interviews with hotline activists, self-defense demonstrations, speak-outs, media articles and programs, and performance art all designed to grab media attention and generate awareness of and discussion about rape in American culture. Lacy mobilized people from various fields "to develop comprehensive strategies alerting people to the incidence of violence and the connections between various forms of violence, such as domestic abuse, rape, and incest" (Lacy 2003). Throughout, Lacy continuously hewed to her goal of connecting the private body (of the artist/performing subject) and the public at large (Lacy 1977, 9–10, 31–2, 40–2).

A number of feminist artists beyond Lacy were key to the deployment of the many aspects of *Three Weeks in May*, including Barbara Cohen, who served as publicity director; Melissa Hoffman, events coordinator; Leslie Labowitz, co-coordinator; and Jill Soderholm, consultant for map development. Meridee Mandio designed and printed the poster while Sara La Rivera and Signe Dowse wrote and distributed press releases. Another layer of collaboration involved feminist artists Cheri Gaulke, Barbara Smith, Laurel Klick, Ann Gauldin, Phranc, and Judith Loischild, who participated in single aspects of the piece. The project was sponsored by the Studio Watts Workshop (a community development corporation that worked with artists), the Woman's Building, and the City of Los Angeles. Key participants, from what might be called the "audience," included the general public (particularly the television-watching public and those who viewed the performances), police, politicians, self-defense instructors, anti-rape and anti-domestic violence activists, and the print and electronic media.

Rape hotline activists assisted and both the city attorney and the deputy mayor (both men) participated in a press conference that garnered media attention. Lacy deliberately involved elected officials from the city and

county governments, the police department, activists from the feminist community, women artists, and media reporters to "simultaneously create events, serve as audiences, and increase their political awareness of each other" (Lacy 1977, 31-2). Lacy and Labowitz spoke on a radio program about art and politics; City Attorney Burt Pines called a press conference prior to the opening ceremonies; and an officer from the Los Angeles Police Department Rape Detail appeared on an early morning television talk show with a member of the Rape Hotline Alliance.

Three Weeks in May centered on an installation, *Maps* (Fig. 1) based on police statistics about incidence of rape in the city. During the *One Woman Shows* performance, which preceded *Three Weeks in May*, police statistics were recited impassively by the performers. For *Maps*, Lacy took these same rape statistics and marked their occurrences on two 25-foot-wide bright yellow municipal maps of the city, installed in City Mall Plaza directly downstairs from City Hall. On the first map she stamped the word "rape" in four-inch red stenciled letters over every location where a woman had been raped over a three-week period. She updated the map daily using data from the Los Angeles Police Department central office. Around each red RAPE stamp, she inscribed fainter red markings that alluded to the estimate that there are nine unreported rapes for every one reported.

The second map was designed as a link to the "revelation of the problem" and to counteract any suggestion of "continuous victimization." This map showed the locations of sites of assistance and resistance: prevention centers, rape hotlines, hospital emergency rooms, and crisis and counseling centers (Lacy 1977, 72).

Lacy deliberately moved her installation from the private space of an art gallery (the site for *Ablutions*) into the public arena, "where," as she explained, "political and communication necessities shape the form of language of art, and where a union between art, its content, and its context was possible" (Lacy n.d., 15). She juxtaposed art and non art activities within an extended timeframe and within the context of popular culture by locating this "private process performance" in the public space of a shopping mall (Lippard 1984, 25; Kelley 1995, 233). She had in fact first envisioned the work in 1975 as a process piece that would report daily rape statistics on the white wall of an art gallery, but she decided to situate the work within a public, non art space to augment the element of surprise and the political impact, as well as to reach a wider audience (Lacy 1977, 24). This "displacement of the site" transformed the way the material was presented, thereby increasing the likelihood that more people would see it; the work would have the desired effect of "influence[ing] cultural attitudes and transform[ing] stereotypes" (Lacy 1991, 65). A number of officials endorsed this use of public space, including the mayor, Tom Bradley, the deputy mayor, City Attorney Burt Pines, Council members Pat Russell

and Peggy Stevenson, the Los Angeles Police Department, and the L.A. County Sheriff's Department. Lacy networked as a means of community organizing and developing an audience.

By locating the piece in the large, subterranean complex of the city mall, Lacy metaphorically indicated both the visibility and invisibility of rape in American culture. The underground mall was visible only to those who frequented this space and hence invisible to those who did not know of its existence. But its location beneath city hall enhanced its visibility to city government workers in the building and to shoppers in the mall, ironically juxtaposing the daily life of shopping with the "on-going tragedy of violence that was happening at the same time" (Roth 1990). Adding a new stamp for every new assault, Lacy changed the visuality of the map on a daily basis, which as the recorded incidents began to occupy more and more space on the map, the public, daily life of the mall began to incorporate a sense of imminent danger. In other words, rape became a visualized reality in a public space that originally had a quite different purpose of consumerism.

Three Weeks in May also included gallery-located events. During the weekend of May 20 and 21, Lacy directed a three-part performance of "She Who Would Fly" as a gallery installation in the Studio Watts Workshop's Garage Gallery. Lacy called this performance "a ritual exorcism" (Labowitz and Lacy 1985, 124). The first part, "Talking to Women," consisted of private testimonials by gallery visitors who shared their stories of sexual abuse with the artists and then wrote their accounts on paper. The testimonials lasted about four hours as women came and went, joining a circle on the floor and remembering their experiences with intense emotions of "anger and pain, hate and disgust" (Rosengarten 1977, 50). Echoing the circle-based pedagogy practiced by feminist artists in Judy Chicago's Feminist Studio Workshop and later employed by Chicago, Lacy, Orgel, and Rahmani in *Ablutions*, these testimonials enabled "the alienated woman spectator" to "enthusiastically identify" with and participate in the political activism of the artwork (Pollock 1988b, 165). The circle-based pedagogy that enabled viewers to remember and speak out about the silent past of sexual abuse facilitated "an analysis of the formation of the subject through social institutions . . . mediated by the most pervasive of all social institutions" (169).

During part two, *Ceremonies and Constructions*, Lacy and four performers—Nancy Angelo, Laurel Klick, Melissa Hoffman, and Cheryl Williams—all friends who had experienced physical abuse and/or rape, participated in a private ritual that was closed to the public, sharing food, preparing the gallery space, and anointing each other's bodies with red grease paint. They attached their own written accounts to specific points on a map attached to the walls surrounding the central gallery space,

identifying specifically where the rapes had occurred, thereby affirming and exorcising these violent experiences, and making public what had formerly been private and secret.

The third part, "She Who Would Fly," was open to the public on the evening of 21 May. Three to four visitors at a time were admitted to the gallery space. There they were confronted by a lamb cadaver with white-feathered wings suspended between floor and ceiling as if in flight (Fig. 2). In Christian iconography, the lamb is Christ in the role of collective sacrifice and mute victim (Cheng 2002, 112, 118). The women's previous testimonies were pinned to their proper locations on maps that covered the wall. As the viewers read the stories, they eventually became aware of four nude women stained in red, crouching "like vultures" (Newton 1978, 12) above the lamb and watching them from a ledge above the door (Fig. 3). Lacy described these women as "avenging Valkeries [sic]," or "avenging angels, metaphors for a woman's consciousness that often splits from her body as it is raped" and also "bird-women [who] reminded visitors they were voyeurs to the pain of very real experiences" (Kelley 1995, 238). The Valkyrie maidens of Odin who chose the heroes to be slain in battle are not objects of desire but women "who actively look rather than returning and confirming the gaze" (Pollock 1988a, 85). The masculine spectator's gaze, scopophilic and fetishizing, thereby, was subverted. These predatory-looking, grotesque women watched over the female spectators to protect them from further violation and from "patriarchal relations of looking" (Gamman and Marshment 1989, 1) and over male spectators to create a "forced empathy, a moment of recognition which was the central aesthetic point: shock" (Lacy 2004). Their predatory poses were indeed shocking and disturbing, especially because of the tight, claustrophobic space of the gallery.

Three Weeks in May marked Lacy's first creation of "public activist art" or what she called a "public informational campaign" (Labowitz and Lacy 1985, 123). The "map-in-time" made rape visible "as a social phenomenon because the project made possible countless empathetic connections among individuals, whether artists, police, hotline counselors, self-defense instructors, politicians, or the women who shared their stories about rape" (Kelley 1995, 238). Working with the media and discovering how the participation of public personalities brought press attention sharpened and refined Lacy's interest in using the media to project a feminist viewpoint.

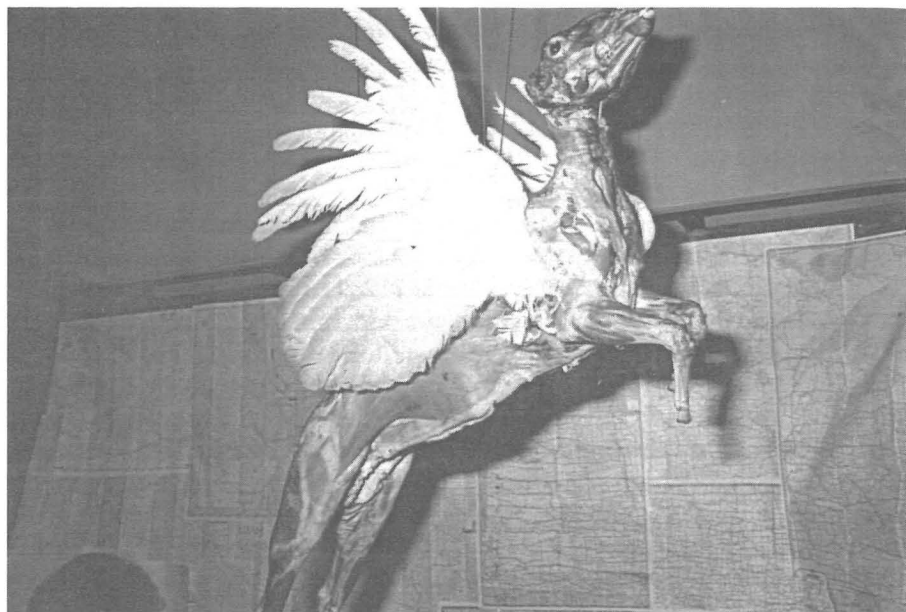


Fig. 2. Suzanne Lacy, "She Who Would Fly," *Three Weeks in May*, 1977. Site-Installation. Courtesy of Artist.



Fig. 3. Suzanne Lacy, "She Who Would Fly," *Three Weeks in May*, 1977. Site-Installation. Courtesy of Artist.

A Feminist Theory for the Critique of Mass Media Through Art

Lacy cultivated strategies that used the media to critique American culture, educate her audience, and stimulate change on a mass level—"to raise the consciousness of our entire community," in order to "provoke social action" (Kelley 1995, 3). *Three Weeks in May* was deliberately political and feminist—what Lacy terms "activist politics with artmaking." It "combines aesthetics, political philosophy, and action-oriented strategy," revealing women's experiences, ideas, and activities through art and using art to enable interactions between people and groups (Kelley 1995, 3–4). This redressive performance joined art with activism, public action, and civic protest (Cheng 2002, 120).

Besides creating and participating in activist groups, events, and performances, Lacy in collaboration with Leslie Labowitz published a number of essays, beginning in 1978, in which they called for artists to create art that would affect social issues and stimulate individual and collective action. They especially highlighted the relationship between "high art" and "popular culture," demonstrating how images in advertising, television, film, the news, and pornography continually present images of women as "sexual objects" and "willing victims," thereby perpetuating male control and power (Labowitz 1980, 28). The news media, which carries "a stamp of objectivity and reality . . . is itself part of the communication industry's portrayal of violence," condoning and reinforcing violent fantasies and actions (Labowitz and Lacy 1979, 27). Artists should "restructure visual reality" by disrupting the flow of images and demystifying "image-making, helping the mass audience to understand media's impact on their lives and identities," and learning "how images are made" (Labowitz and Lacy 1979, 28, 31). Having deconstructed images of the patriarchal order, they urged artists to replace them with "new images imbued with a feminist consciousness" (Labowitz 1980, 28). Lacy thus not only used the audience as a key element of any performance but also strategically used the media as a megaphone to get her political message across. The ironic effect was to transform the media into a defacto critic of its own lack of attention to rape.

These critiques of the media corresponded to feminist assessments of Hollywood films, most notably Haskell's *From Reverence to Rape* (1974) and Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1975/1989), which "identifies as a major trope of cinematic apparatus an active mastering [male] gaze subjecting the passive image of woman, fragmented, or dismembered, fetishized and above all silenced" (Pollock 1988b, 159). Lacy and Labowitz critiqued the news media rather than the cinema to show how the fragmenting, dismembering, and silencing of the passive image of woman in this medium contributed to a culture of violence against women.

By the end of the 1970s, visual art was linked to feminist politics via media analysis. As Lacy summarized their achievement, feminist artists had provided "strategies within public life," created new coalitions, and established "theories that intervened in a cultural image war, deconstructing advertising, pornography, entertainment, and even visual art." They furthermore "created the possibility of a public ritual space for the emotive and cathartic expression of our private experience" (Lacy n.d., 23). Lacy's performances about sexual violence reflect, as they helped create, the characteristics of feminist art of the 1970s—"collaboration, a constant questioning of aesthetic and social assumptions, and a new respect for [the] audience" (Lippard 1980, 363).

The performances by Lacy and her collaborators helped bring the issue of rape and other sexual violence aggressively into the public sphere, contributing to changes in the legal system, media, and public attitudes. Lacy successfully fused activism, education, and theory in her art, establishing both a precedent and a model for artists who wished to take activism into and through art to polemically address a wide range of issues, including reproductive rights, immigration, poverty, environmental concerns, and race.

Barbara Kruger and Hèlene Aylon are but two examples of many artists who have adopted and extended Lacy's pioneering New Genre Public Art methodology. Like Lacy, Barbara Kruger, a former graphic designer at *Mademoiselle* and *House and Garden*, not only critiques the media but also takes advantage of it to broadcast her message. Kruger's trademark is boldly graphic works in which she appropriates images from mass-market magazines that have been cropped, enlarged, or otherwise altered and inscribed with provocative texts in a striking Futura Extra Italic bold typeface. Kruger's juxtaposition of text and image simultaneously reveals the processes advertising uses to persuade, while exposing and transforming mass marketing stereotypes and clichés. Her works raise questions about sexual, social, and political issues, vividly responding to Lacy's call for artists to create activist imagery imbued with a feminist consciousness that can deconstruct how sexism is perpetuated by mainstream media. Kruger's *Untitled (Your Body is a Battleground)*, for example, employs as its central image a model's face that is divided into two sections, left and right, showing the reversal from positive to negative and negative to positive (see *Untitled* in color insert). The text located in a bold red stripe at the top and bottom of the image makes it clear that the work not only critiques the objectified standard of feminine beauty as perpetuated by the mass media and advertising but also expresses pro-choice sentiments. The work was, in fact, originally designed as a poster for a massive march that took place in Washington, D. C. to lobby against President Bush's proposal that the Supreme Court overthrow *Roe v. Wade*; the additional text found on the poster but not the original silkscreen advocated the support of legal

abortion and women's rights, creating a clear political message for social activism. This Kruger image has now entered the feminist image lexicon as a classic and has been utilized as book covers and illustrations for feminist essays in a variety of fields for nearly twenty years.

Helène Aylon also has followed in Lacy's methodological footsteps, though her emphasis is not exclusively on women's issues. Her focus is instead on the environment. In May 1982, she "rescued" the endangered earth in her performance, *Earth Ambulance*. Aylon embarked on a ceremonial cross-country trip in an ambulance to twelve Strategic Air Command bases, ending at the United Nations' mass disarmament rally on 12 June. Along the way, Aylon collected from more than 800 women pillowcases filled with earth endangered by nuclear radiation and covered with written dreams and fears about nuclear war. She refers to these as "sacs," alluding to the acronym for Strategic Air Command (SAC). The sacs also suggest survival as they bring to mind the sacks full of belongings with which people escape from war and devastation. For Aylon, these sacs became a universal symbol of women collaborating for survival. Upon her arrival in New York City, she hung the pillowcases (now emptied of their dirt) on a clothesline at the Dag Hammarskjöld Plaza. She rehung these sacs on 4 July 1983, again at the United Nations Building where women from France and Holland joined the artist, camping for two weeks in the plaza. She next displayed them on a military fence around the U.S. army base at Seneca, New York, and brought them to the Women's Peace Camp in Romulus, New York. In 1992, Aylon relocated these cloths under the Brooklyn Bridge in New York. For this installation, the sacs were filled with blue corn seeds from Pueblo lands to expose the pollution of Native American soil by bombing tests conducted on reservations. In August 1995, in commemoration of the 50th anniversary of the atomic attack on Hiroshima and Nagasaki, Aylon again placed these pillowcases, along with others collected in the Soviet Union and Japan, in front of the Berkeley University Art Museum to mark the end of the Cold War (Lacy 1995, 201–2).

Kruger's work does not intersect with Lacy's around collaboration; she produces her work alone, but she does share with Lacy a feminist critique of mainstream media. Aylon, on the other hand, emphasized the collaboration championed by Lacy, mobilizing hundreds of women internationally to address environmental issues related to militarism. Both Kruger and Aylon followed Lacy in deploying their nontraditional art outside the museum or gallery into public spaces to reach a wider audience and enhance public participation, while selecting symbolic sites for installation or performance. Kruger's poster, initially used in a major pro-choice protest rally in Washington, D.C., has become a feminist activist art classic still in use decades after it was created. And her work since has engaged any number of politically volatile issues both inside and outside

the gallery-museum situation. Aylon's work built involvement through her highly metaphorical cross-country trip to fill sacs with militarism-contaminated earth, initially locating her sacs in the public square in front of the U.N. Building because of its significance in international affairs and peace missions. The sacs then took on a life of their own as they were transformed for other activist uses over the ensuing decade. Both women represent the highly creative ways that artists have continued Lacy's legacy by engaging their own activist art practice within a broader activist community and as a way to mobilize a variety of publics in social change, demonstrating rich new directions for feminist activist art praxis.

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Notes

1. The anti-rape movement was an outgrowth of feminist consciousness-raising groups and "speak outs," where women publicly discussed what had been silenced before. Feminists in Berkeley, California, founded the first rape-crisis center in early 1972. Similar centers were formed the following year in Washington D.C., Ann Arbor, Boston, Philadelphia, and Minneapolis.
2. Feminist consciousness-raising became the prime educational and organizing program of the women's liberation movement. Intended to raise awareness and understanding of women's lives and concerns, the group dynamics raised consciousness that the "personal is political" and that individual concerns were not unique but common among women.

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