BRIDES OF FRANKENSTEIN

SAN JOSE
MUSEUM
OF ART

July 31 through October 30, 2005

In her 1818 novel

Frankenstein, or The Modern Prometheus, Mary Shelley imagined a fictional scientist, Dr. Victor Frankenstein, so driven to create a living human being from inanimate material—human corpses—that he loses all perspective on his own life and neglects the people he most cherishes. Frankenstein succeeds in his ghoulish experiment, but the creature he brings to life and consciousness horrifies him and he disowns and abandons it. Rejected, unnurtured, and ostracized by human society, Frankenstein's unnamed creature becomes a vengeful monster who turns on his creator and destroys everyone his maker loves.

Shelley's Gothic tale continues to haunt our collective imagination. The first work of science fiction, it is also probably the first literary work by a woman to critique science as an extension of the patriarchal structure of 19th century European society.[1] Frankenstein became the prototype for the "mad scientist" who persists as a caricature of hubris and moral irresponsibility to this day.

Among many other things, *Frankenstein* is about the ambiguities of creativity. Implicitly the novel asks: "When do human creativity and the passion to investigate the unknown contribute to creation as a whole? When do they become dangerous and destructive?" These questions are as relevant today as they were in Shelley's time. Maybe even more so.

Thanks to contemporary technologies, we are rapidly evolving into post-biological beings, consciously shaping our own evolution. Hybrids of living tissue and metal, we increasingly incorporate machinery, synthetic chemicals, inorganic materials, and electronic information into our bodies and environment, and an endless stream of electronically mediated sounds and images into our sensibilities. We have intense personal relationships with electronic and digital devices. We share our world with entities that may be intelligent yet are unconscious, not exactly alive yet not actually

dead, quasi-organic and quasi-inorganic. We live with robots, cyborgs, clones, genetically modified animals and plants, and proliferating mutations. Thanks to reproductive technologies like *in vitro* fertilization and cloning, our understanding of "natural" reproduction is all screwed up.

Technology changes us and our perceptions even as we invent and incorporate more and more of it into ourselves. Our notions of what it means to be human are challenged daily, a situation that is both exhilarating in its potential possibilities and deeply troubling. Popular films like *The Matrix* trilogy, *Blade Runner*, the *Terminator* series, and *Robocop* reflect our culture's fascination with these issues, and our ambivalence about them. These are the themes explored in *Brides of Frankenstein*.

The fifteen contemporary female artists in *Brides of Frankenstein* are the "brides." As metaphorical mates of Dr. Frankenstein, they use robotics, animatronics, computer animation, video, digital photography, the Internet, computer games, and other digital and electronic media to animate synthetic creatures with virtual life.

Yet as artists they resemble Mary Shelley; their creatures embody complex responses to the human and aesthetic implications of the technologies that made them.

Like Shelley's, their works contemplate our relationships—emotional, psychological, physical—with those technologies: how we interact with them and they with us. Like hers, their projects question the unreflective drive to reconfigure nature that motivated Frankenstein, and explore the social, cultural, ecological, and moral issues such activities raise. And like hers, their works view these issues from a distinctly female perspective.

Their diverse individual works also address the creative potential of our engagement with these technologies, and explore the possibilities for transformation, wonder, and inquiry, and for the new forms of identity, perception, movement, presence, representation, meaning, and expression that they allow.

Why are contemporary women artists adopting the animated synthetic creature as a vehicle for artistic expression and investigation? In myth, history, and fiction, it was invariably men who animated synthetic creatures, from Pygmalion and Galatea and the Golem molded out of clay by Rabbi Yehuda Leow in 16th century Prague, to Lara Croft and the replicants in *Blade Runner*. Often their creations reflect male fantasies of the "ideal woman" or the *femme fatale*. The drive to animate synthetic beings, like the impulse to create art, has traditionally been a male preserve, since supposedly men envy women's capacity to conceive and give birth to new human life. That was also supposedly

why women didn't need to make art. Besides suggesting that the impulse to create is more universal and pansexual, and that technology can have a female face, this work reflects concerns about the status of the human body and reproduction. Digital technology has radically transformed representations of gender "from the virtual heroines of computer games that have turned [to] flesh and blood on the movie screen, to the digitally enhanced females on magazine covers."[2] The connection between digital and biological means of reproduction is another potent factor. Reproductive technologies, such as cloning, threaten women's traditional child-bearing role with profound consequences for female and male sexual identities. There are issues of embodiment: how has our use of computers altered our sense of being in our bodies? How quickly are we becoming cyborgs?

The works in *Brides of Frankenstein* are not primarily about technology's bells and whistles, although they exhibit extraordinary facility with digital and electronic media. These artists use technology to investigate what it is doing to and for us, and vice versa; the medium is integral to the message. They make a case for a holistic, empathetic, and poetic understanding of the world. Pursuing the trail blazed by pioneers like Lynn Hershman, Sonya Rapaport, and Orlan, their concerns embrace the ways technology affect perceptions of our relationships with nature, culture, art, each other, and ourselves.

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These are works of unabashed sensibility: sensuous, exuberant, sometimes disquieting, and frequently funny. They are meant to stir the senses, arouse emotion, and provoke thought, and they do. Here come the Brides!

Andrea Ackerman's ravishing video, *Rose Breathing: Version 1* (2003), is a 3D computer animation of a brilliant flamingo-pink rose breathing, visibly and audibly. The rose is obviously synthetic, "genetically engineered" to exhibit cross species qualities: locomotion, respiration, and veined fleshy petals resembling animal tissue. It rhythmically expands and contracts, folding and unfurling its petals in a movement suggestive of female modesty conflicting with ferocious sexual desire. Seductive yet menacing, *Rose Breathing* hovers between the natural and the artificial, the organic and the inorganic, in a state of perpetual becoming – an image of potentially explosive biological energy barely contained by the technology that created it.

Peggy Ahwesh's narrative video *She Puppet* (2001), starring *Tomb Raider's* Lara Croft, upends Hollywood feature films that adopt the visual language of computer games using flesh-and-blood actors. *Puppet* retains the digital Lara but transforms her entrapment in her improbable body, inside a game not of her own making, into a cinematic existential meditation on individual identity and mortality in an increasingly artificial world. Ashwesh spent hours playing the game while recording it live on tape, then re-edited the material as "found footage" with a new soundtrack.

> Lara Croft is the girl-doll of the late 20th century gaming world... a collection of cones and cylinders... a repository for our post-feminist fantasies of adventure, sex, and violence without consequences. The limited inventory of her gestures and the militaristic rigor of the game strategies created for her by the programmers [suggest] a repetition compulsion of sorts. I made Lara a vehicle for... what I see as the triad of her personas: the alien, the orphan and the clone.[3]

In her video *Pièta* (1998), **Erzsèbet Baerveldt** inverts the classic Christian image of Jesus's mother grieving over the body of her crucified son. Here the Madonna is the artist, laboring—like God creating Adam in the Old Testament, and the Hebrew legend of the Golem—to infuse life into an inert naked female body molded of malleable wet clay. Accompanied by a strange, disjointed soundtrack (the theme of Andy Warhol's film *Dracula*, played backward), the artist struggles tenderly with the limp unresponsive figure, persistently trying to manipulate it into poses where it can "live" independent of its creator. For one moment, equilibrium seems to be achieved; the passive clay woman is maneuvered into a sitting position and the artist exits. But then, the clay effigy succumbs to gravity and collapses under its own weight, fragmenting as it falls to the ground. The artist reappears (and the music plays forward) as she tries to reassemble the scattered parts. Intermittent freeze frames, jump cuts, and deliberately poor resolution give the video the look of a document made in another, timeless world where this scenario of failed creation is destined to replay itself forever.

The German artist **Kirstin Geisler** plays with the ways in which representations of Western ideals of female beauty have been standardized and altered by digital technologies. In an obvious reference to Marcel Duchamp's landmark painting, *Nude Descending a Staircase No. 2* (1912), Geisler's black-and-white video *Dream of Beauty 4.0* (2004) shows a sleek computer-animated woman—nude, hairless, impossibly leggy, and slender—eternally descending a staircase. Like a bald, animated Barbie doll, this perfectly proportioned female, expressionless and devoid of genitalia, is sexless yet mesmerizing. She is all façade, a *tabula rasa* awaiting the projections of others' fantasies. Yet her vacuous generic image resists such projections. The piece suggests that portrayals of women in mass media have become so commercialized, stereotypical, and artificial that the boundaries between the real and the virtual have dissolved, and that real women now strive to look like this.

Sculptor **Elizabeth King** makes articulated, half-size portrait mannequins modeled on herself and her female relatives. Exquisitely crafted of porcelain, wood, metal and glass, they exist on a shifting, uncanny borderline between sentient, conscious beings and inanimate or unconscious things. A student of the history of automata and puppets, King is fascinated by the ways in which sculpture can simulate these contradictory states. In collaboration with other artists, she explores the liminal status of her sculptures through photography and stop-action films and video. Katherine Wetzel's astonishing photographs (1997—99) of King's self-portrait sculpture *Pupil* capture more than the illusion of living flesh; they seem to reveal the figure as a sensual, aware, reflective individual, an almost-person with her own internal life and memories, but with a jointed neck and hands carved out of wood. In the stop-action animation film *What Happened* (1991), King collaborated with film director Richard Kizu-Blair to make *Pupil* move – a thing behaving like a living, conscious creature.

Anyone who uses a computer or drives a car harbors paranoid suspicions about willfully rebellious machinery. In her project *Misbehaving: Media Machines Act Out,* **Heidi Kumao** translates these anthropomorphic projections into actual objects.

Her kinetic, electronically controlled sculptural installations *Protest* (2004) and *Resist* (2002) are robotic female "performers"—pairs of mechanized, aluminum little girls' legs fitted with shoes—who disobey or resist expectations and display "incorrect" behavior in response to viewers' presence. *Protest* reacts to the level of activity in the gallery—noise levels, proximity, and motion—by erratically stomping on a table top in an aggressive, attention-getting tantrum. *Resist*, activated by the viewer's voice, squirms on its plinth in a way that looks both sexual and fearful. In contrast to the mainstream traffic in robots, predominantly by male users and makers who emphasize combat and warfare, Kumao intends her robots to offer "an alternative display of skills: a battle of the 'psyches' instead of a battle of brute strength, and behavior that is as emotionally complex as it is technologically complicated."[4]

In her witty, trenchant video works, installations, performances, and Internet projects, **Kristin Lucas** stages surreal, virtual human interactions with information media to explore their impact on our lives. In *Involuntary Reception* (2000), Lucas plays a geeky young woman who is abnormally receptive to electromagnetism. Invaded by extraordinary electrical forces, she is both a victim of perpetual information overload and a transmitter, wirelessly wired. As she explains in her deadpan monologue, her condition prevents her being recorded on

videotape but allows her to self-broadcast, via satellite, her unique experience of the world. Socially isolated, exiled from popular electronic culture, restricted in her activities due to her potential for destruction, she's a tragic figure, like a teenage misfit to the max, yet saintly in her selfless concern for others. The video is a diptych; its double-image format enables the artist to use a variety of visual devices, including static, white noise, and fadeouts, suggesting transmission problems. The interplay between imagery and monologue adds layers of meaning to the work and includes allusions to surveillance, cloning, and disembodiment through teleportation.

Amy Myers' intricate, meticulous, monumental yet intimate drawings "marry the precision of scientific inquiry to the vagaries of mysticism."[5] Myers writes: "A view of particle physics is that of a world without objects. All particles exist with the potential to combine with and create other particles. They are intermediate states in a network of interactions and are based upon events, not things." Her drawings are layered accumulations of abstract elements representing complex systems. Their overall compositions, usually symmetrical and floating in ambiguous space, suggest unseen yet actual entities. Indeterminately microscopic and/or galactic in size, their components appear

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to be constantly shifting, interacting, recombining, simultaneously coalescing and disintegrating in a dynamic flux of energy exchange and perpetual becoming. *Fearful Symmetry* (2003) suggests a hieratic female figure with swirling skirts, a whirling dervish whose component parts may be the universe.

Patricia Piccinini acknowledges the inspiration of Mary Shelley's *Frankenstein* in her work and the crucial difference between herself and Doctor F. Rather than reject the grotesque yet appealing hybrid creatures she invents, she cherishes her mutants and wants us to as well. If the results of cloning and genetic engineering frighten us and challenge our notions of what constitutes humanity, Piccinini suggests that's our problem, not theirs. *Her Siren Moles* (2000) are animatronic piglet-sized critters, supposedly bioengineered to serve as experimental laboratory animals. Repulsive yet cuddly, they do nothing but breathe. "In expecting her audience to love her Siren Mole," wrote one commentator, "she is asking... society... to find room in its heart for a fleshy, moist, mostly hairless, ecological under-achiever who wouldn't exist at all except for the hubris of the biotech industry."[6] Piccinini's *Bodyguard* (2003—04), a chimerical cross-species creature, is also "genetically engineered" for a particular if ironic task: to be the "fierce and loyal protector" of the Golden-helmeted honeyeater, or HeHo, an Australian bird threatened with extinction.

Sabrina Raaf's work mischievously questions technology's promises to create symbiotic relationships between us and our constructed environments via sentient architecture, lifelike machinery, benign genetic mutations, wearable information systems, and the ubiquity of digital information. Her mixed-media electronic wall sculpture, the quasi-living system *Breath 1: Pleasure* (2000), is a beautiful, breathing machine: a series of twelve intertwined, luminous petri dish-like discs covered with cow gut whose shimmering white veins suggest lungs. Each disc is filled with liquid bubble bath, printer's ink, and beeswax and displays red outlines of bubble-like red cells, like multiplying blood cells backlit by neon lights. A computer program randomly selects from a menu of twenty-one breathing patterns, alternately suggesting normal breathing, panting, sighing, and breathholding. The light within the circles varies in intensity with the breathing rates. Raaf's piece occupies an uneasy status in the space, part biological, part mechanical, exquisitely engineered yet vulnerable and subject to decay—a machine's dream of becoming a body?

Tamara Stone's installations—hybrids of electronics, puppetry, and sculpture—require human participation. Without our intervention they are in a latent state, not fully themselves. Once awakened, they affect us by provoking strong visceral and emotional responses despite our

knowledge that they are lifeless machinery. In *Ouch* (2000—01), a cluster of life-sized female dolls, nude and prepubescent, are suspended in a narrow corridor, apparently asleep. When jostled by a visitor moving among them, they scream "OUCH!" and then sing or tell a story. The interactions are disquieting and emotionally charged; you feel you've violated the personal space of these young "girls," as if each is alive and fully conscious. Stone exposes the subliminal sensory cues that activate our empathy and create a credible illusion of responsive human life.

Camille Utterback's interactive video projections aim to "refocus attention on the embodied self in an increasingly mediated culture." In *Untitled 5* (2004), she has created an aesthetic system that can only be activated and explored kinesthetically. Using tracking and drawing software she developed, the piece responds directly to the movements of visitors in the space, translates them into lines and colors, and projects a continually evolving abstract composition on the gallery wall. The projected imagery is painterly, even gestural, with an astonishingly varied palette, yet entirely algorithmic; the animated marks' behaviors and parameters are controlled by people's bodies with a logic that is at times clear, at times mysterious. Engaging with the work is a sensual, intriguing, and contemplative process. "It creates a visceral sense of unfolding or revelation,"

says Utterback, "but also a feeling of immediacy and loss. The experience... [is] of embodied existence itself—a continual flow of unique and fleeting moments."[7]

Gail Wight's multimedia work often parodies scientific ideologies and practices, contemporary and historical, to comment on their cultural implications. Her sculptural installation *The Sirens* (2004—05) presents gigantic moth-like creatures in various stages of metamorphosis, apparently the objects of a scientific study of adaptation to an adverse environment. In Greek mythology, the Sirens' songs lured sailors to shipwreck. These nymphs were doomed to their island as punishment for allowing Persephone to be kidnapped by Hades, king of the underworld, nearly causing a global winter. In biology, immature and evolving forms of moths, butterflies, and other bugs are called nymphs. Wight's unwinged nymphs incorporate lights and sounds—a muted urban cacophany, including sirens—emerging from within. "Adaptation," says Wight, "becomes the siren song, luring us into comfort. Butterflies and other insects have become early warning signals of ecological pollution... But if they adapt to our ecological disasters, we assume that all is well... we're lured into our own ecological destruction with a false sense of security."[8]

Adrianne Wortzel creates fictive webworks and interactive robotic and telerobotic theatrical scenarios in physical and virtual networked environments. Her *Eliza Redux* (2004) is a physical robot offering real-time interactive online psychoanalytic sessions. If the robot were human, says Wortzel, it "would be considered 'delusionary' or even psychotic. It has been programmed to believe it is human, and that as a human it is a psychoanalyst conducting psychoanalysis in the Freudian tradition. It is imbued with a striving to help and to heal, not only individuals, but the world as a cluster of civilizations... to deal with human angst and suffering."[9] The piece was inspired by Wortzel's observation that people persistently interact with robots as if they were cognizant, even when it is obvious they are not. Its title refers to an earlier example of human-robot interaction: Joseph Weizenbaum's 1966 computer program ELIZA, whose success appalled its author. Unlike ELIZA I, however, Eliza Redux aspires to be human.

As do we all in these robotic times.

Marcia Tanner
Guest Curator
Berkeley, California
May 2005

NOTES

1 Ultimately the novel exposes a male fantasy of eliminating women altogether. Brides, for instance, do not thrive in Shelley's novel. Having promised to make a female mate for his desolate progeny, the doctor can't bring himself to complete the work and destroys it in a fit of insane violence, condemning his offspring to a life of unutterable loneliness. In an act of revenge and despair, the creature murders Dr. Frankenstein's own bride, Elizabeth, on their wedding night.

2 Claudia Herbst, "Allure Electronica," in *allure electronica* (exhibition catalogue), Pittsburgh, Pennsylvania, Wood Street Galleries, January 23 – March 6, 2004, pp. 19—20

3 "Peggy Ahwesh," *Animations*, Long Island City, New York, P.S.1/MoMA, October 14, 2001 – January 2002, p. 6. The voice-over quotations are from *The Book of Disquiet* by Fernando Pessoa, *The Female Man* by Joanna Russ, and the jazz mystic Sun Ra

4 http://www.heidikumao.net/ recent_work/protest.html

5 David Pagel, "Using Words and Images to Deliver Their Messages," *Los Angeles Times*, September 18, 2003, p. F6

6 Peter Hennessey, "Faces only a mother could love: Patricia Piccinini's offspring," *Call of the Wild* (exhibition catalogue), Sydney, Australia, Museum of Contemporary Art, 2002, p. 36

7 http://www.camilleutterback.com/untitled5.html

8 Email from the artist, May 10, 2005

9 Email from the artist, May 9, 2005

EXHIBITION CHECKLIST

Andrea Ackerman

Rose Breathing: Version 1, 2003

3D color computer animation

on DVD with stereo soundtrack

34-second continuous loop

Courtesy of the artist

Peggy Ahwesh

She Puppet, 2001

DVD, color, sound

15 minutes

Dimensions variable

Collection of the San Jose Museum of Art.
Museum purchase with funds contributed
by the Museum's Collections Committee

Erzsèbet Baerveldt

Pièta, 1998

DVD, color, sound

14 minutes

Dimensions variable

Courtesy of Galerie Reuten,
Amsterdam

Kirsten Geisler

Dream of Beauty 4.0, 2004

Computer-animated DVD installation

DVD (continuous loop),

LCD screen, DVD player

Courtesy of Galerie Thomas Schulte,
Berlin

**Elizabeth King and
Richard Kizu-Blair**

What Happened, 1991

Silent stop-action film animation on DVD

DVD, color

1:30 minutes; looped for

continuous replay

Collection of the artist,
courtesy Kent Gallery, New York

Heidi Kumao

Protest, 2004

Sculpture: aluminum, girl's shoes,

motors, custom electronics

24 x 18 x 18 inches

Courtesy of the artist

Resist, 2002

Sculpture: aluminum, girl's shoes,

motors, custom electronics

16 x 12 x 24 inches

Wood and plexiglas podium:

2 x 48 x 48 inches

Courtesy of the artist

Kristin Lucas

Involuntary Reception, 2000

DVD, color, sound

16:45 minutes

Courtesy of Electronic Arts Intermix
(EAI), New York

5 Minute Break, 2001

DVD, color, sound

4:35 minutes

Courtesy of Electronic Arts Intermix
(EAI), New York

Collection of the San Jose Museum of Art.
Museum purchase with funds contributed
by the Museum's Collections Committee

Amy Myers

Fearful Symmetry, 2003

Graphite, ink, and gouache on paper

88 x 90 inches

Courtesy of Dunn and Brown
Contemporary, Dallas, and
Danese Gallery, New York

Patricia Piccinini

*Siren Moles: Exellocephala
parthenopa,* 2000

Animatronic sculptures:

silicone, hog hair, and automotive

components

31¹/₂ x 7 x 11 inches each

Enclosure: plywood, plexiglas,

mixed media   71 x 64 x 42 inches

Collection of Heather Miller and
Anthony Podesta, Washington, D.C.

In Bocca al Lupo, 2002

Computer-animated video,

continuous loop

DVD, dimensions variable

Courtesy of Robert Miller Gallery,
New York, Tolarno Gallery, Melbourne,
and Roslyn Oxley9 Gallery, Sydney

*Bodyguard: Golden Helmeted
Honeyeater,* 2003–04

Silicon, animal fur, acrylic, resin,

leather, timer, DVD

59 x 30 x 24 inches

Collection of Rita Tavernier, Brussels,
courtesy of Robert Miller Gallery,
New York, Tolarno Gallery, Melbourne,
and Roslyn Oxley9 Gallery, Sydney

Sabrina Raaf

Breath I: Pleasure, 2000

Mr. Bubbles, cow gut, neon, printer's ink,

Plexiglas, beeswax, aluminum,

electronic circuitry

120 x 180 inches

Courtesy of the artist

Pigment Eaters, 2003

Archival inkjet prints (triptych; 3 prints)

40 x 32 inches each

Courtesy of the artist

Never Alone, 2003

Archival inkjet prints (diptych; 2 prints)

42 x 33 inches each

Courtesy of the artist

Test People: Bad Camouflage, 2004

Archival digital print

96 x 32 inches each

Courtesy of the artist

Test People: Circular Fold, 2005

Archival digital print

86 x 26 inches

Courtesy of the artist

Test People: Over and Again, 2004

Archival digital print

86 x 26 inches

Courtesy of the artist

Tamara Stone

Are You Afraid of Dogs? 2001

Mechanical animals, wooden case,

fluorescent light fixtures, motion sensor,

basic stamp II, circuit board, power

supply, fan

15 x 84 x 12 inches

Courtesy of the artist

Ouch, 2000–01

Flexible polyurethane foam, muslin,

rubber, cheesecloth, wool, circuit board,

sound chip, speaker, batteries

120 x 40 x 212 inches

Courtesy of the artist

Camille Utterback

Balance, 2003
(from the *Potent Objects* series)

Electronics, computer, LCD screen,

wood, weights, other materials

35 x 25 x 9 inches

Courtesy of the artist

Shaken, 2003 (from the *Potent
Objects* series)

Electronics, computer, LCD screen,

snow dome, other materials

6 inches high x 5 inches diameter

Courtesy of the artist

Untitled 5, 2004
(from the *External Measures* series)

Interactive video installation

Custom software, computer, video

camera, projector

Dimensions variable

Courtesy of the artist

Katherine Wetzel (photographer) and Elizabeth King (sculptor)

Pupil: pose 1 through Pupil: pose 11,
1997–1999

Silver gelatin prints

Pose 1 and pose 5: 14 x 11 inches

unframed

All others: 20 x 16 inches unframed

Courtesy of the artists and
Kent Gallery, New York

Gail Wight

Creep, 2004

Time-lapse video

Three LCD panels

15 x 60 inches overall

Courtesy of the artist

The Sirens, 2004–2005

Kinetic sculptural installation

rice paper, silk, plexiglas, custom

electronics, light, sound

Dimensions variable

Courtesy of the artist

Adrianne Wortzel

*Eliza Redux:
The Veils of Transference,* 2004

Interactive online piece with

remote robot

Computer, monitor,

Internet connection,

web browser configured for

flash and video, display kiosk

Dimensions variable

Courtesy of the artist

Sponsored by

adaptec

Key Image Credits

Cover: Katherine Wetzel (photographer) and
Elizabeth King (sculptor), *Pupil,* Pose 8, 1997—99

Inside front cover: Andrea Ackerman, *Rose Breathing:
Version 1,* 2003 (video still)

Illustrations, L-R, pp. 2—6 (unless otherwise indicated,
all images are details or video stills)

Adrianne Wortzel, *Eliza Redux,* 2005, artist's
impression; Amy Myers, *Fearful Symmetry,* 2003;
Gail Wight, *Creep,* 2004; Heidi Kumao, *Protest,* 2004;
Kristin Lucas, *5-Minute Break,* 2001;
Tamara Stone, *Ouch,* 2000—01; Camille Utterback,
Untitled 5, 2004; Katherine Wetzel (photographer) and
Elizabeth King (sculptor), *Pupil,* Pose 1, 1997—1999;
Patricia Piccinini, *Bodyguard: Golden-Helmeted
Honeyeater,* 2003—04

Inside back cover: Gail Wight, *Creep,* 2004
(three views of triptych)

Please note: the thumbnail illustrations on the
exhibition checklist are details as well.