

# 'Dissident Practices' Explores How Brazilian Women Artists Respond To Social Change

NEW YORK CITY — "Dissident Practices," on view through June 16, at Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, explores how Brazilian women artists respond to social change — from the military dictatorship in the mid-1960s to the return to democracy in the mid-1980s, the social changes of the 2000s, the rise of the right in the late-2010s and the recent development of a more diverse younger generation fighting for gender equality and LGBTQI+ rights. Curated by Claudia Calirman, associate professor and chair of the department of art and music at John Jay College of Criminal Justice, the exhibition will present more than 30 works, including sculpture, video and photography by 12 prominent and emerging Brazilian artists.

Among the artists featured are Leticia Parente (1930-1991), Anna Bella Geiger (b 1933), Anna Maria Maiolino (b 1942), Regina

Vater (b 1943), Greta Sarfaty (b 1947), Lenora de Barros (b 1953), Berna Reale (b 1965), Rosana Paulino (b 1967), Renata Felinto (b 1978), Fabiana Faleiros (b 1980), Aleta Valente (b 1986), Lyz Parayzo (b 1994). The exhibition, presented in conjunction with the publications of the book *Dissident Practices: Brazilian Women Artists, 1960s-2020s* by Claudia Calirman (Duke University Press, April 2023), will open with a reception on Wednesday, May 3, 7 to 9 pm, following a roundtable discussion.

One of the most significant artists working from Brazil today, Anna Maria Maiolino explores the intricacies of language in her video *In-Out (antropofagia)* (In-Out [anthropophagy; 1973-74]). Close-ups of two mouths alternately occupy the full screen — one male, one female — attempting to communicate, but to no avail. In her pioneering video *Pasagens I* (Passages I; 1974), Anna

Bella Geiger obsessively repeats, ad absurdum, the climbing of different sets of staircases leading nowhere.

Leticia Parente's video *Preparação I* (Preparation I; 1975) explores how women are targeted by advertising and the media, dictating standards and behaviors to make them desirable, young, beautiful, healthy and modern. In her video-performance *Palomo* (2012), Berna Reale embodies the imposing, authoritarian figure of a police officer, pointing to abusive institutional power within the criminal justice system.

In the photo-sequence *Transformações I* (Transformations I; 1976), Greta Sarfaty is seen with open-mouthed expressions. The multiple images of her face, stretched to the point of absurdity, generate grotesque, comedic expressions. The black and white photomontage *Língua vertebral* (Vertebral tongue; 1998), features an image of Lenora de Barros's outstretched tongue on which she has placed a small model of the spinal column.

In the celebrated series "Bastidores" (Embroidery Hoops; 1997), Rosana Paulino stitched coarse black threads over the eyes, mouths and throats of photographs of her female relatives taken from family albums, calling attention to the condition of Black women in Brazil. Perverse mechanisms of racial discrimination are likewise addressed in Renata Felinto's performative practice. In her video performance *White Face and Blonde Hair* (2012), Felinto dresses as a white executive and walks through São Paulo's upscale Jardins neighborhood, browsing at high-end boutiques.

Aleta Valente is part of a gener-

ation of artists who came to the scene at the dawn of the Twenty-First Century, using social media to build visibility. In the series of selfies titled "Material Girl" (2015), Valente utilizes the unappealing social landscape of the outskirts of Rio de

Janeiro for her posts, turning herself into a tropical, impoverished version of the pop star Madonna.

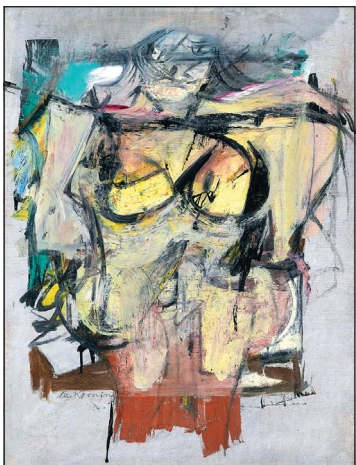
Anya and Andrew Shiva Gallery is at 860 11th Avenue (at 59th Street). For information, 212-237-1439 or [www.shivagallery.org](http://www.shivagallery.org).



Berna Reale, *Palomo*, 2012, video-performance. Courtesy of the artist and Galeria Nara Roesler, São Paulo, Rio de Janeiro and New York.

## University Of Arizona Exhibits Restored De Kooning Painting

TUCSON, ARIZ. — Painted by pioneer abstract expressionist Willem de Kooning in the mid-50s and donated to the University of Arizona Museum of Art in 1958, "Woman-Ochre" was a beloved painting exhibited widely over the next three decades.



Willem de Kooning, "Woman-Ochre," 1954-55, oil on canvas. Gift of Edward J. Gallagher Jr. ©2022 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York City.

It disappeared from public view on November 29, 1985, a fateful day when it was brazenly cut from its frame and stolen from the museum. The painting's whereabouts were unknown for almost 32 years, until August 2017 when it reappeared at an estate sale in the small town of Cliff, N.M.

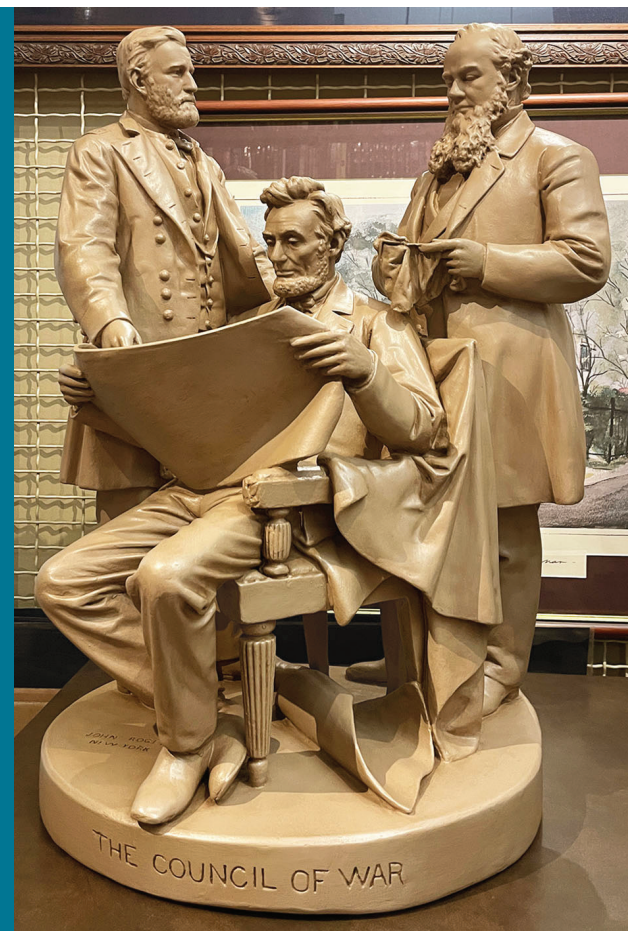
This exhibition documents the incredible journey of "Woman-Ochre," guiding visitors through the circumstances of its creation, acquisition by UAMA, theft and miraculous recovery. It concludes by detailing the painstaking restoration work done by conservation experts at the Getty Center.

Although the theft of "Woman-Ochre" is a sore spot in the painting's history, it is only one part of an overall heartening journey. Now restored to its former glory in its rightful home, "Woman-Ochre" can continue to inspire for generations to come.

University of Arizona Museum of Art is at 1031 North Olive Road. For more information, [www.artmuseum.arizona.edu](http://www.artmuseum.arizona.edu) or 520-621-7567.

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