Catherine Grant

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For my friends

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Introduction
Anachronizing Feminism

This book began with a zine hanging in a gallery as part of a modest exhibition about self-publishing in 2004. The zine's cover was a simple combination of the title in gold lettering, "LTTR," and a photograph depicting a woman wearing a strap-on and a mask of David Wojnarowicz, an artist whose career had been dedicated to representing queer life and death (figures 1.1–1.2).[1] Flicking through the pages of the zine (this was a small show in which the publications were available to touch as well as creating an installation in the space) I saw something I had been looking for, something that I recognized: a feminism that was queer, satirical, performative, angry, heartfelt, and funny.[2] This was not feminism taught as an institutional set of texts, rules, or politics. This was a feminism that was remade from icons and ideas of previous moments; remade for a community that was queer and rebellious; that mixed what was needed from feminism as well as from queer, trans, anti-capitalist, and postcolonial sources. On reading that LTTR stood for (among other things) "Lesbians to the Rescue," I laughed. However, the zine was serious about the need to take up the possibilities of feminism and remake them for the contemporary moment, something I also had felt was central to what I wanted to do as an art historian and a writer. At the back of the zine was a call for submissions for the second issue. This otherwise unremarkable call for participation spoke to me, as I wanted to take part in the community LTTR was shaping across its pages. As I flicked through

FIGURE 1.1. Installation shot of "Public Library," part of the first Publish and Be Damned zine fair, curated by Emily Pethick and Kit Hammonds, designed by Pablo Léon de la Barra, Cubitt Gallery, London, 2004. The first issue of *LTTR* is just visible in the second row of zines. Courtesy of Cubitt Artists.

the list of contributors, I recognized connections with friends and groups in London, although the zine was based in New York. The threads of a queer feminist constellation materialized on the page, with connections felt across time and space.

The zine format is one that offers space for the reader to become a participant and encourages a blend of writing and image making that does not necessarily pay attention to historical conventions or disciplinary boundaries of the topic at hand. In this first issue of *LTTR*, the historical material reanimated ranges from an Artemesia Gentileschi painting to Valerie Solanas's *SCUM Manifesto*, alongside theoretical texts on trans politics; performative objects, including a bookmark based on a phrase used by Civil War reenactors; personal reflections; performance documentation; and a photograph that would be used

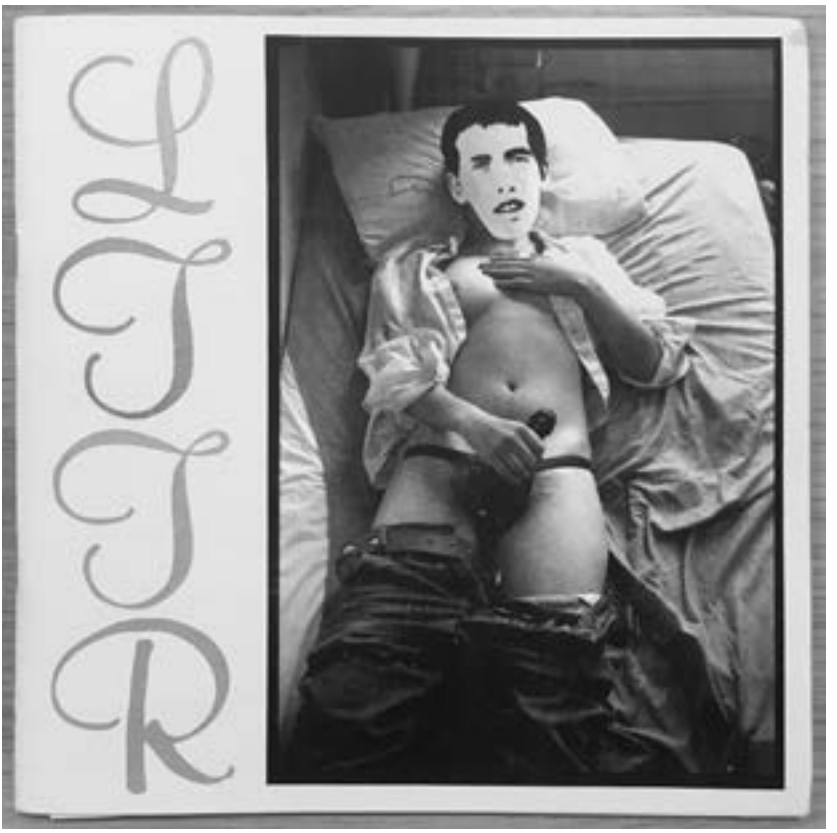

FIGURE 1.2. *LTTR*, no. 1, September 2002. Cover image: Every Ocean Hughes, *Untitled (David Wojnarowicz Project)*, 2002. Photograph by Catherine Grant. Courtesy of the artist.

in J. D. Samson's 2003 *Lesbian Calendar*. There are no demarcations among historical modes of feminism or any clear definition of what might constitute artistic practices influenced by feminism. Instead, there is a messy, productive, and assertive relationship to a range of politics that center feminism but do not end there. The zine embraces historical material in a manner that refuses the narratives of "postfeminism" or "bad girls" in art that dominated the 1990s.[3] Instead the publication could be placed as an artistic reimagining of riot grrrl and queer punk scenes that emerged in the early 1990s and were still going strong in the early 2000s—based on music, do-it-yourself (DIY) production, and local community formation—sidestepping the concerns of an art world that had mostly relegated feminism to a historical movement.[4]

Since the publication of the first issue of *LTTR* (in 2002) there has been a groundswell of explicit references to feminism in contemporary art. This book asks how and why artists and other cultural practitioners have engaged with histories of feminism since the early 2000s. I argue that what joins many contemporary artistic approaches to feminism's histories can be understood as strategies of fannish reading and rewriting, with all the excesses of affect that the figure of the fan implies, which I contextualize and develop within an expanded concept of reenactment. My starting point for theorizing reenactment as it is found in these affective encounters is as a form of embodied quotation that takes archival material as a script to be taken up, re-performed, rehearsed, and revised. To understand the process of revision that can take place through the respeaking of a text or the rehearsal of a gesture, I propose that artists, curators, and writers have staged conversations both with groups in the present and imaginatively with figures and ideas from the past. Covering artworks from 2002 to 2017, this book maps a revival of feminism in contemporary art that is not an unquestioning celebration or nostalgia.[5] Instead, it takes up the creative, and political, implications of disrupted temporalities to activate "a time of one's own." Each chapter explores how the critical return and revision of feminist ideas in art have led to proposals and discussions as to what feminism means in the contemporary moment and what else it might need to draw on. Like *LTTR*, the chapters return to a range of material that is various and sometimes surprising, including feminist artworks, political actions, literary texts, iconic figures, TV shows, influential artists, obscure events, and archival objects. Across the chapters, a mostly Anglo-American set of references is returned to for what they offer in the present, a series of relationships that, I argue, can be articulated as forms of fannish, autodidactic, collective learning from history.

The argument that threads through the book is that, for many artists and writers influenced by feminism, the present moment can be understood only through an intense, embodied engagement with history. Their forms of learning from history reinhabit and reimagine feminism's pasts, often through a combination of archival research and personal experience. These moments of connection are ones I recognize in my own encounters with feminism as both a contemporary politics and a rich historical resource. This project began as I attempted to write alongside these contemporary art practices, to give words to my own sense of feminism's disruptive, looping temporalities and my place within them. While I say this book begins in the early 2000s, in fact its beginnings are multiple, stretching back across my own passionate attachments to histories of feminism found outside of and within art. In each chapter, I work through elements of how artists and other cultural producers are creating mo-

ments through which to engage with feminism's histories. In this introduction, I situate the strategies of reenactment that are employed in these practices through the idea of *anachronizing*. The importance of anachronism in thinking about history and the contemporary moment has been developed by a number of theorists. It is threaded through queer theories of temporality and is key to politicized thinking about history.[6] Here, the particular stakes of anachronizing feminism are grounded by encounters that take place within the artworks themselves and the experience of the viewer as well as by the potential for learning that occurs.[7] *To anachronize* is a verb that foregrounds the strangeness of moments of time coming together. This anachronizing brings out the specificity (and possible malleability) of our contemporary moment as well as a reflection of what might be useful from feminism's past. The word *anachronize* itself sounds made up but resides in the dictionary, although it is described as a verb that is rare. The definition given is "to confound time" or "to put into a wrong chronological position; to transfer to a different time."[8] Feminism itself has been seen as an anachronism, but rather than seeing this as a problem, I use it as a starting point into the layers of time and experiences that are brought together in attempts to imagine a feminist future. To "confound time" is to imagine time differently, and in the artistic practices I highlight, this often occurs through visceral and affective encounters. This book explores how artists have done this to bring feminism's histories back to life in the present, transforming them as they do so. As Juliet Mitchell has proposed, feminism is not a failed revolution but the "longest revolution."[9] As someone who has found feminism through its histories, I have included my own anachronistic experiences within the real and imagined feminist communities that are in this book, narrating an intentionally incomplete history of feminism's pasts reimagined in recent artistic practices.

This book charts a period in which ideas from queer theory about disrupted temporalities and archival affects have been taken up within artistic practices that foreground feminist histories.[10] Rather than a progression from feminist to queer, I explore the productive conversations that have taken place between them as well as the meditations within feminism on the possibilities of thinking politically across time. Joining these conversations with a focus on embodied relationships with material histories, this book draws on thinking across disciplines from performance studies to feminist theory.[11] The background to these theoretical developments has comprised numerous grassroots initiatives that have reworked feminist politics in the present as well as a resurgence of intersectional feminist imagining across academic and popular writing that draws on queer and trans theory, Black feminism, and anti-capitalist politics.[12] In this introduction I explore how these developments in feminist art, activism,

and thinking have commonalities with discussions about how to define *the contemporary* in art history and philosophy, and I propose models through which to think about these returns as politically and affectively motivated scenes of learning: contemporary versions of consciousness-raising across and through history.

FANS AND FEMINIST COMMUNITIES

My first theorization of these relationships between the past and the present was to propose that artists such as those found in *LTTR*, as well as myself and other writers and curators, are "fans of feminism." I started working on this idea after noticing an increase in references to feminism's histories by contemporary artists alongside renewed discussions of feminism in contemporary art. This moment is marked by the exhibition *WACK! Art and the Feminist Revolution* (2007), which amplified the growing interest in feminist art, politics, and ideas across generations of artists, writers, and curators.[13] The energy, community building, pleasure, and queerness of much of this contemporary engagement with feminist histories was something I saw as a form of fandom to which I related, rather than seeing myself as a "daughter" or "granddaughter" of previous feminist moments.

The figure of the fan is one way to get around the problem of how to conceptualize relationships across time, which has been subjected to fierce debate within feminist discourse. The fan is not gendered or imagined in a familial structure. As I explore in chapter 1, as early as 1986 B. Ruby Rich was defining a generational shift within feminism, saying: "Feminism has become a mother figure, and what we are seeing is a daughter's revolt."[14] More than thirty years later, there is still a pull toward the familial and the maternal when thinking about lineage in feminist art.[15] The figure of the fan challenges this and begins temporally disruptive conversations across time that understand there is a differential across historical moments but refuse to see that as a linear progression. To be a fan is to have a close attachment to the fan object, one that has been influentially theorized as an attachment that is antagonistic as well as admiring.[16] To be a fan is also often to be in dialogue, taking part in a community that is driven by a shared fascination and a desire to learn.[17]

The community around LTTR has grown into a transnational queer network. It started small, a group of friends based in New York.[18] Since the first issue of *LTTR* was published in 2002, the group has become well known within contemporary art and is now seen as setting a key example in developing queer feminist approaches to art practice and writing.[19] The term *queer feminist* was not yet in

popular circulation in the early 2000s, and LTTR referred to itself as a "feminist genderqueer collective."[20] Until the mid-2010s, most combinations of *feminist* and *queer* acknowledged the tensions among various non-heteronormative versions of feminism, including lesbian feminist, trans, and queer perspectives. Many of the artists in this book are having queer conversations with feminism or feminist conversations with queer history, often interrogating the possibilities for a queered feminism that does not police boundaries of identities, politics, and communities. In this book I am interested in how queerness has been part of feminism all along, how lesbian and non-heteronormative histories are central to feminism, rather than in seeing "queer feminism" as a new phenomenon. When I first came across LTTR, its use of the word *lesbian* transgressed what was seen as "relevant" within contemporary art; it read as an anachronism at a time when *queer* dominated as a term and put *lesbian* into play with a range of trans, feminist, and otherwise queer perspectives on sexuality and identity. As Every Ocean Hughes puts it: "We're here to reconstitute a new team under an old threat. . . . [T]his lesbian we speak of, I find him as ambiguous in nature as in verse. I find her over and over again."[21] Also key was the group's forceful self-organizing in the face of an art world that was still dominated by artists sold on their own uniqueness and individuality through a powerful gallery system. In contrast, LTTR drew on DIY networks, putting out a project aimed at fellow queers and feminists (while also staging the problems of working in close-knit communities). Across the chapters of the book I chart a series of projects that are often working on the periphery of the commercial art world, although some of the artists have become well known, and I explore tensions between levels of art-world success and privilege alongside more familiar tensions around generational identity.

Across the course of the book, there is not a straightforward progression through time; instead, there is a swerving motion that charts a course between queer feminist practices from the early 2000s and the conversations with the Women's Liberation Movement across North America and Western Europe, through archival research that delves into decades (and sometimes centuries) of feminism's histories, to conversations that stretch from the 1980s to the 2010s about the possibilities of intersectional feminist and queer politics. This swerving motion (which I think of as a series of returns) is also found in the location of the artists and cultural practitioners. It articulates a transnational network of feminist artists, writers, and curators that stretches across North America, the United Kingdom, and Western Europe. This includes cultural practitioners working in London, where I write, as well as in New York, Los Angeles, and Berlin, all well-known centers for contemporary art. They are joined by those

working in cities that include Newcastle, Glasgow, and Preston in the United Kingdom; Stockholm; Oslo; Vienna; and Toronto. The projects explored here are not the result of my intrepid exploration but, rather, connections across these locations, a spiderweb of transnational feminist and artistic networks. My encounter with *LTTR* in a small exhibition in London is an example of this. The selection of artists' publications shown in an artist-run gallery was the product of friendships across the Atlantic as well as curatorial research.

Similarly, across the course of the chapters I have not smoothed out the different moments in which they are written but allow them to stand as markers that set out a recent history of feminism and contemporary art. Chapter 1 expresses the pleasure and tensions found in the returns to feminism's histories in the mid- to late 2000s, a moment in which political art practice and the possibility of protest was being debated within the art world. Chapters 2 and 3 chart the late 2000s and early 2010s and the growing visibility of activist feminist communities, both outside and within the art world, alongside the staging of a huge range of feminism's histories in contemporary art as forms of learning from history. Chapter 4 frames a range of group practices that span from the gallery to the classroom to the street, charting shifts among feminist groups speaking together, and speaking to one another, from the late 2000s to the mid-2010s, imagined as versions of a "feminist chorus." Chapter 5 takes up the ways in which two influential artists—Lubaina Himid and Mary Kelly—have articulated their own histories through an emphasis on conversations and communities that are formed across time. I narrate their parallel feminist constellations, which refuse a neat historical mapping of the artists and cultural practitioners found in this book, looping through the 1970s and '80s in Britain and New York, linking with their present communities in the art world and universities across North America and the United Kingdom: a transnational feminist community. The chapter, like the book as a whole, emphasizes that there is not one historical narrative to be told about feminism's histories in contemporary art but, instead, a constellation that should be constantly rearticulated so it can be learned from in each particular moment. The book ends with a conclusion that moves away from the discussion of artworks and instead provides a way to think about the forms of writing that have been necessary to write about the critical and creative engagements with history found within them. One crucial aspect of a time of one's own—having time to be creative—is explored from the perspective of the time it has taken to write this book and how Virginia Woolf's text *A Room of One's Own* has been used by generations of feminists as a model to resist, remake, and reimagine the possibilities that creativity, writing, and learning mean within feminism. This leads into a discussion of Woolf's

provocative notion of a "new, poor college" in *Three Guineas* in relation to Stefano Harney and Fred Moten's concept of the undercommons.

The period starting in the early 2000s and leading up to the end of the 2010s is one in which artists have found a huge array of feminist predecessors, experienced as a community and continuum of possibility by some and as authority figures in need of reconfiguring by others. Across the book, this is explored through different models, starting with fandom, then looking to other modes of communal learning. I argue that many contemporary artworks try to imagine feminist communities that are "at once discovered, invented and constructed" (to borrow Teresa de Lauretis's phrase).[22] Not restricted to those who identify as women, while often (but not always) insisting on the importance of attending to the experience of those who identity as women and/or lesbian and/or queer and/or trans to understand the structures of heteronormativity, contemporary artists are finding new ways to connect with these histories. I hold the awkwardness of this listing as a way to underline the complexities of contemporary artists' relationships to feminism. Various identity formations across moments in time are a topic in many works and are explored in more detail later in this introduction through a multiscreen video by the American artist Sharon Hayes.

This imagined community of feminists holds divisions and conflict as well as intimacy and kinship. The discussion of racial politics and the position of women of color within feminism has been an urgent one as I have researched this book.[23] As a white art historian, I explore how artists and curators of color are addressing the need to return to histories of Black feminism, foregrounding conversations between women of color while also allowing space for a white viewer. Through the idea of a "feminist chorus" and the concept of the constellation, explored later in the introduction, I look at different communities of feminists and the sometimes antagonistic relationships among women artists along lines of race, particularly in regard to visibility and art-world success. While writing, I returned to conversations between the poets and writers Adrienne Rich and Audre Lorde as they navigated their friendship, shared passions and the need to find common ground between Black and white women, and expressed moments of tension as well as kinship.[24] These conversations are also found within their writing. For example, Rich begins the essay "To Invent What We Desire" by asking, "What does a poet need to know?"[25] One of her answers to this question comes in the form of a quotation from Lorde, the title of her famous essay, "Poetry Is Not a Luxury." In it, Lorde argues that poetry is the space of imagining where new possibilities come forward; that it is "a revelatory distillation of experience."[26] She presents poetry as one way into the unspoken, unrepresented realities of women's oppression and contends that seeing such ac-

tivity as a luxury means that "we give up the future of our worlds."[27] Poetry as a space of imagining new possibilities can also be seen as a way of thinking about the artistic practices tracked in this book and how they imaginatively bring together different moments in time to learn from history and remake it for the present.

With her emphasis on what poetry can do, Lorde pays close attention to feelings and their political implications in regard to gender, sexuality, and race, anticipating recent interest in affect in queer theory. Many writers have used Lorde's writing as a map to imagine a new politics and an archive of feelings in the present, with her words being central to Sara Ahmed's *Living a Feminist Life* and the theorization of intersectional feminist politics.[28] Echoing Lorde, Ahmed writes that, for her, "feminism is poetry," a way of taking up words, histories, and objects.[29] Lorde initially wrote "Poetry Is Not a Luxury" while serving as poetry editor at the feminist journal *Chrysalis*, employing the pages of the journal to reach a community and to create one. However, this potential community was short-lived, as Alexis Pauline Gumbs has explored. Lorde and her fellow poet June Jordon resigned from *Chrysalis* in protest over the marginalization of women of color.[30] These tensions have not disappeared in the decades since and have become part of the conversation about how to create intersectional feminist communities; these tensions are reflected in a number of the artworks I explore, including the London-based, artist-run Women of Colour Index Reading Group, discussed as an example of a feminist chorus in chapter 4.

LEARNING FROM HISTORY

From the figure of the fan, this book moves through the possibilities of learning from history, starting with an expanded definition of *reenactment*. To extend the group work and collective learning that takes place in fannish communities, I focus on the pedagogical relationships that occur in many art practices and relate them to Bertolt Brecht's considerations of how to turn the theater into a space of group learning. Drawing on his speculative outlines for the learning-play (his translation of *Lehrstück*), I propose that feminist histories become scripts that are starting points for discussion and embodied revisions, a rehearsal of possibilities that also creates a feminist community in the present. This return to Brecht is also a feminist repetition, as his writings were influential in the 1970s in thinking about the politics of representation, with key ideas taken up by many feminist artists and writers.[31] However, his concept of the learning-play was not taken up with the enthusiasm given to others, such as *Verfremdungseffekt*

(defamiliarization or alienation effect). Here I treat his model as historical material that is only now coming into a Benjaminian constellation with the present.[32] As set out later in this introduction, Walter Benjamin's enigmatic theories of history have been crucial for the development of queer temporalities as well as for discussions of re-performance and reenactment. I take Benjamin's concept of the constellation as a way to think about our relationship with the contemporary moment and its potential for illuminating moments in the past (with Brecht's learning-play as a method for enacting this). I put these discussions of disrupted temporalities alongside feminist approaches to history writing and consciousness-raising to show how they hold potential for analyzing the performance of anachronistic relationships to time. I propose that the artworks explored in this book rework Benjaminian ideas by creating a sense of community across time and space, rather than by foregrounding an individual's relationship to moments in time, in which the anachronizing of history is felt as a visceral connection to others in the present moment and through crucial moments of the past.

I have used a reworking of Woolf's famous phrase "a room of one's own" to bring together these ideas. I take her explorations of the necessity for a space to be creative and a sense of a location within a history (or, at the very least, a fantasy of one) and reimagine them as "a time of one's own." A time of one's own is a way to think about bringing together different moments in time and how this can facilitate creativity, a sense of identity, and the possibility of a community. By focusing on the time rather than the room in Woolf's arguments, I join her historical text with contemporary concerns about time-poverty, as some of us now have a room but no time to use it. Many feminists have taken up *A Room of One's Own* and reimagined it. There is a continued possibility contained within the book's title, its argument, and the method of its presentation through personal experience, fantasy, and research. A quotation from the Italian feminist group Milan Women's Bookstore Collective is just one reworking: "The room of one's own must be understood differently, then, as a symbolic placement, a space-time furnished with female gendered references, where one goes for meaningful preparation before work, and confirmation after."[33] This version of a room of one's own as a "space-time" that enables feminist work is threaded through the artworks and ideas explored in this book. This space-time is also a way to think about the layers of time that come together in acts of anachronizing, allowing for them to be seen anew as they are put together in different combinations in our contemporary moment. The "female-gendered references" have expanded over recent decades to encompass complex feminist communities and histories that are reworked by artists, writers, and curators.

A multiscreen video work by the artist Sharon Hayes exemplifies engagement with the potential of the radical past and the communities found within and through it. Hayes is one of the artists who has risen to prominence across the time mapped in this book. Her presence is found in a number of chapters, but only tangentially—her early work *In the Near Future* (2005–2009) appears as an opening illustration of what it might mean to be a fan of feminism, and her connections to the group LTTR thread through to the discussion of a collaborative work with Andrea Geyer. Hayes reappears in chapter 5 as she takes part in conversations published by Mary Kelly, by whom she was taught, and her genealogical description is included in the exhibition catalog *Trigger: Gender as a Weapon and a Tool* (2017). Hayes continues (and most likely informs) Kelly's practice of using memories of political movements to see how they might be reanimated in the contemporary moment.[34] From this one artist, a network among other projects starts to emerge. These networks also include the historical material on which Hayes draws.

"Dear Reader: . . ." This is how Hayes's five-channel video work, *In My Little Corner of the World, Anyone Would Love You* (2016), begins, but it is not necessarily how viewers will experience it. Projected on a loop, the video begins when the viewer enters the gallery; for me, this was with the reading of "The Black Lesbian," written by Elandria V. Henderson in 1971 for *Lavender Woman*, a "Lesbian Newspaper" published in Chicago (although when I heard it, I didn't know where it had come from). In "The Black Lesbian," written in the collective-voice *we*, Henderson outlines the triple oppression of Black gay women, refusing to separate out her identity to fit neatly within movements for women's liberation, gay liberation, and Black liberation. After outlining her experience of racism, sexism, and homophobia within mainstream society and within liberation movements, she states: "We will continue to demand our right to exist as productive, free, equal, black, gay beautiful women. We are not for a second to forget that we are against racism, sexism and heterosexual bias." She signs off: "Get-it-together, because we are. Elandria." In this powerful short address, Henderson asserts a position of intersectional Black feminism addressed to a lesbian community from which she demands support and awareness. The young African American woman filmed reading her text speaks the words as if they still have resonance for her today, and, in the context of the growing Black Lives Matter movement—and the queer women who founded it—there seems to be a strong historical link with the present (figure 1.3).

FIGURE 1.3. Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You*, 2016, film still. Pictured: Mahogany Rose. Five-channel HD video, color, sound; risographs, plywood. Dimensions variable, 36:40 minutes. Courtesy of the artist and Tanya Leighton, Berlin.

For the project, Hayes (with help from researchers) undertook archival research in the United Kingdom and the United States, exploring "material from lesbian, feminist and proto trans and queer newsletters and small-run magazines in the United States and the United Kingdom from 1955 to 1977."[35] A script drawn from these archival sources is read by a group of performers from "the contemporary queer and feminist community of Philadelphia," where Hayes lives (figure 1.4).[36] Across the other texts read aloud, varying emotions are expressed toward members of feminist and queer communities. Nearly all the texts begin with an opening address such as "Dear Readers," "Dear Amazons," "Dear Womyn," "Dear New Friends," "Dear Sisters," and "Dear Editor." Many assert problems with the contours and assumptions of particular identities, ranging from butch readers protesting being characterized as "exhibitionists" or objects of pity to angry descriptions of heterosexist feminists, and call for connections and actions across diverse communities (e.g., lesbians in prison) and for ideas on tackling Ku Klux Klan bookstores and newspapers. This push and pull among desires, bodies, and politics traces a variety of passionate voices that were seldom captured in the collections of more famous feminist and queer writing from across this period.[37] By focusing on the letters and editorials in these publications, the texts demonstrate the historical presence of debates around race

FIGURE 1.4. Installation view of Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You*, 2016, Studio Voltaire, London, April 15–June 5, 2016. Photograph by Andy Keate. Courtesy of the artist and Tanya Leighton, Berlin.

and trans politics within gay, lesbian, and feminist communities that resonate with contemporary discussions. While historical anachronisms within the texts are not glossed over, the form of the published letter tracks the creation and transmission of politics through a community connected by writing, conjuring a sense of aliveness within the moments in which they are being written and shared. The texts are presented in domestic living spaces—a bedroom, kitchen, bathroom, lounge, and dining room—and the speakers perform on their own or to one or two others. Many of the rooms feature folding chairs and a table and thus are available for work, writing, or study. As performers of varying ages, genders, and ethnicities read, the five channels sketch out a house that constitutes a community. Evoking the movable, changeable spaces of a house share, the performers variously knit, prepare snacks, send text messages, draw posters, type, and collate texts. The action of typing (done on an antiquated word processor), and what appears to be the collation of the sheaf of extracts that have been read, joins this contemporary group with the writers who have been picked out of the archive and the viewers who come to the gallery to sit, watch, and

listen. The historical texts are made to resonate with the present through both their synchronicity and anachronism. The need for community is underlined in many of the letters, from an editor who requests more submissions in the face of an empty mailbox to stories of isolation and prejudice that a contemporary viewer hopes are a thing of the past. One woman writes: "On reading this newsletter, I feel that there is now hope for the future."

For Hayes, the use of archival material is animated by a number of strategies, which she has outlined as respeaking, anachronism, and citation.[38] On the use of the term *respeaking*, rather than *reenactment*, she says: "Respeaking is not reenactment. Respeaking is not about a seamless or authentic transmission; on the contrary, it is resistant to such tidiness. The transmission of the text is halted, fragmented, and distorted, making it impossible to access the past moment as any kind of projected wholeness."[39] Her description is closely allied to what I explore as expanded forms of reenactment, with chapter 3 paying attention to the process of rehearsing and chapter 4, to respeaking. In Hayes's video, respeaking is presented as an act of learning rather than affectless citation, with the presence of the other readers providing a sense of reading to another as well as to oneself. Here the transmission of historical material that was intended to build communities is used to think about what kind of queer and feminist communities are needed in the present.[40]

The idea of anachronism as method that Hayes puts forward is one way to understand what might be at stake in bringing historical material into the present through an expanded notion of reenactment. Hayes explains why the term is useful for her: "I'm invested in deploying anachronism as an active error, a willful mistake, a deliberate confusion of temporality that exists as or insinuates itself into/as experience."[41] In this use of anachronism as a form of making strange, Hayes points to its Brechtian potential, something I pick up through an engagement with Brecht's concept of the learning-play. Anachronism also points to the potential in reenactment of creating a sense of "syncopated time," as set out by the performance scholar Rebecca Schneider.[42] Anachronism indicates that something or someone is out of place—coming either from the past into the present or from the present into the past. The disjuncture between times is what creates anachronism, something that normally is seen as negative. To be experienced as anachronistic can be painful and is part of what Elizabeth Freeman has so deftly explored in her discussion of (lesbian) feminism's "temporal drag" on queer theory.[43]

"What does it feel like to be an anachronism?" asks Carolyn Dinshaw in relation to the experiences of the fifteenth-century English mystic Margery Kempe.[44] Her answer is that Kempe is "a creature of another time altogether—with an-

other time *in* her, as it were."[45] This sense of having another time *in* the body pinpoints the way in which reenactment is thought of in this book: as a form of embodied quotation that cannot be seen as simply repetition, but is instead altered through its processing, whether through speech, gesture, or writing. This sense of having a time *in* the body also points to how anachronism allows for the revelation that subjectivity is the result of experience rather than essence, and, as de Lauretis has termed it, that which feels subjective is "in fact social and, in a larger perspective, historical."[46] In the artworks explored here, to anachronize is perversely celebrated, a refusal to see feminism's pasts superseded.

WHAT IS THE CONTEMPORARY?

To anachronize is to bring out what is needed from the past while altering the historical material in its re-presentation. This is an approach that I see as underpinning the numerous returns to feminist histories in contemporary art and one that draws on a rich interdisciplinary legacy on what is meant by history and, consequently, *the contemporary*. In the wide range of scholarship on queer historiography and temporalities since the late 1990s, many writers draw on older traditions of disruptive and affective models of history writing, often referring to Benjamin's writing, including his enigmatic essay "On the Concept of History" (1940).[47] In *Getting Medieval*, Dinshaw approaches Benjamin via Homi K. Bhabha's critique of what she calls the "closed sentences of history, the closed narrative of nation."[48] Following Bhabha, she discusses Benjamin's image of the constellation between the historian's own era and an earlier era as a way to understand the potential of historical moments to affect the present, something that Freeman refers to as history's "undetonated energy."[49] As Dinshaw sets out: "Benjamin's brilliant image of the 'constellation' revises any positivistic relation of past events to each other and to the present: its starry lights are emitted at different times even as they are perceived at once, together."[50] I bring these ideas together with recent discussions of what it means to be contemporary and the impact of these discussions on definitions of contemporary art. There is often a separation among discussions that take place in relation to theorizing contemporary art, feminist history, and queer temporalities. The particularities of art practices that work through these questions requires the writing of a contemporary feminist art history that is also queer; an art history that takes place within a constellation of artworks, artists, and archives; an art history that pays close attention to feelings, places, and moments in time both in the gallery and in everyday life—in short, an art history that pays attention to the question "What is the contemporary?" from a feminist perspective.

In a reworking of Benjamin's "On the Concept of History," the Italian philosopher Giorgio Agamben takes up and reimagines a range of images, metaphors, and examples in "What Is the Contemporary?" (2008).[51] His engagement with Benjamin's thought is both scholarly and creatively critical, with the essay's quotations and reenactments of key Benjaminian ideas and images reflecting the combination of research and reimagining that dominates the art practices in this book.[52] As I have argued in relation to anachronizing, to be contemporary, for Agamben, one has to be slightly out of step with the time in which we find ourselves. He writes: "Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. . . . [P]recisely through this disconnection and this anachronism, they are more capable than others of perceiving and grasping their own time."[53] Agamben layers this notion of the contemporary with a sense of it as a threshold, a limit point between the past and the future as a "too soon" and a "too late," "an 'already' that is also a 'not yet.'"[54] This sense of the contemporary has an urgency, as Agamben puts it: "It is something that, working within chronological time, urges, presses, and transforms it."[55] As with Benjamin's assertion that the politicized historian "grasps the constellation which his own era has formed with a definite earlier one," Agamben ends his text by saying that someone who is contemporary "is the one who, dividing and interpolating time, is capable of transforming it and putting it in relation with other times. He is able to read history in unforeseen ways, to 'cite it' according to a necessity that does not arise in any way from his will, but from an exigency to which he cannot not respond."[56] In this book, a feminist perspective reframes this notion of the force of the contemporary coming from outside of the person and reads it instead as a coming together of what is needed by that person in relation to history and how it is experienced in the present.

Agamben's essay intersects with recent writing in art history that seeks to define what "the contemporary" of contemporary art might be and that thinks through what it means to be a contemporary art historian. In his book *What Was Contemporary Art?* Richard Meyer explores how the concept of contemporary art has a history. He explores how, as a periodization, it is flexible. Sometimes it means art from this year; sometimes, art from the last decade. Within art history, it often means art since 1989, 1960, or 1945.[57] Over the past decade, a number of books have theorized or questioned the boundaries of contemporary art. They include Terry Smith's numerous essays and books, including *What Is Contemporary Art?*; Peter Osborne's *Anywhere or Not at All*; Jane Blocker's *Becoming Past*; the e-flux reader that also asks *What Is Contemporary Art?*; and the *October* journal questionnaire on "The Contemporary."[58] The use of the

question format in many titles, and the mentions of the paradoxes of defining both contemporary art and contemporary art history, reveal the volatility of the first decades of the twenty-first century in relation to framing art practices and epochs. Most of the writers in these volumes agree that *contemporary art* is a term that needs to be understood not simply as a historical time frame but also as a way to define art made during a period of increasing globalization and a rapidly changing digital landscape.[59] The term *contemporary art* is a way to designate the plurality of art markets and art worlds that no longer can be easily defined by nation or movement.[60] To understand the contemporary within art requires both understanding the specific histories and places from which it arises and marking a shift from the emphasis in art history on a series of art movements.[61] As Osborne puts it, there is a need to pay attention to "the distinctively conceptual grammar of con-temporaneity, a coming together not simply 'in' time, but *of* times."[62] This discussion of how to define *contemporary art* has taken place alongside a growing literature on reenactment and re-performance in art, with returns to previous artistic performances and historical events forming a key area of debate in performance studies and art history. However, much of the writing on reenactment has focused on it as a general trend rather than looking at the specific return to feminist histories.[63] In this book, I explore how artists are thinking about a coming together *of* times, exploring histories of Anglo-American feminism across a period in which the circulation of materials has moved from photocopies and VHS tapes shared by researchers to PDFs and videos freely available online. From the early 2000s to the late 2010s, there has been a huge shift in the availability of historical materials relating to feminism, with many digital collections and newly reprinted publications becoming available alongside a growing range of new writing that embraces feminist politics for the present. The artists and cultural practitioners explored in this book have been part of this shift to make archival material available through strategies of republishing, respeaking, rewriting, and reimagining, but they remain focused on the embodied experience of learning from these historical materials.

AN INCOMPLETE, CONTEMPORARY ART HISTORY

Alongside this drive to define contemporary art as a conceptual category, scholars are paying increasing attention to what contemporary art history might look like. Rather than treating the term as an oxymoron, which would have been the case a few decades ago, work on contemporary artists within art history has started to be theorized rather than simply accepted or vilified.[64] Within feminist approaches to art history there is a rich discussion of notions of temporality,

generation, and lineage that offers much to the discussion of "the contemporary" of art and art history. The issues brought up around notions of feminist generations are discussed in chapters 1 and 3, with the figures of the fan and the scholar being proposed as alternatives to a maternal lineage. My argument draws on a number of feminist art historians who have looked to reframe notions of "generations and geographies," to use Griselda Pollock's phrase.[65] A wide range of thinking of what it means to include embodied modes of looking, making, and relating in feminist art history joins the work from performance studies on reenactment and re-performance that takes up similar issues from a slightly different perspective.[66] Julia Bryan-Wilson explores some of the ground that I cover here in her meditation on learning Yvonne Rainer's famous dance *Trio A* (which I discuss in chapter 3, as a young British artist, Faye Green, performs her own illicit learning of it). Bryan-Wilson ends her text with a reenactment of Rainer's "NO Manifesto," making her own "YES" version. Here she presents the issues that are urgent for feminist and queer contemporary art history, concluding, "Yes to looking to the past for a way to endure the present, yes to inventing mediums and yes to creating new muscle memories and yes to alternative models of transmitting knowledge and yes to potential humiliation and yes to possible failure and yes to passion and yes to aging and yes to the messiness of contemporary art history as an uncertain and vital and undefined platform and yes to queer temporalities and yes to desirous histories."[67]

The writer and curator Helen Molesworth has also explored the necessity of paying attention to disrupted temporalities and embodied histories. In her text, which explores "how to install art as a feminist," she asks: "Might we be able to give credence to the deferred and delayed temporality of the recognition of feminist art, to pay better attention to which artists become available and/or important to us, and at what point?"[68] Here, the way in which feminist art has had a belated or obscured relationship to the dominant narratives of art history, particularly within the museum, creates a sense of temporal disjuncture that is not adequately addressed by models of influence or familial relation but can be seen as enacting what Agamben explores in his essay on the contemporary. Molesworth also points to "how women artists have often forged connections over disjointed periods of space and time."[69] Drawing on the work of the feminist art historians Lisa Tickner and Mignon Nixon, who propose rhizomatic structures, elective mothers, and sibling relations as alternative models to conceptualize relationships between artists and moments of time, Molesworth asserts that by paying attention to these disjointed connections, we "could better understand the young woman who comes of age as an artist in the halls of [the Museum of Modern Art] but doesn't see her first [Joan] Snyder painting until

it suddenly emerges at the (corrective) retrospective at The Jewish Museum."[70] This book is, in many ways, about the artworks made by that young artist (who, I would argue, doesn't have to be a woman) in Molesworth's text.

In her short essay, Molesworth asks us to imagine a young artist coming across the work of an older feminist artist within the museum and the particularity of that moment of convergence. This complicated need for predecessors and/as peers, the impact of their absence, and the ways in which they might be conjured, if not discovered, is a motif found across queer and feminist thinking. From an infected dance of "Salomania" to a range of art and activism linked to second-wave feminism, I focus on artworks that see feminism as a project that is needed in the present but approach it through the past. The quotations from past histories embrace cyclical and disruptive notions of time—from demands that have to be made and remade over and over again to forms of community building and world imagining that continue to have potential today.

Taking up elements from feminism's histories that might be seen as anachronistic, outmoded, or embarrassing, these histories are returned to for what can be reimagined, fantasized, and remade. The return to feminism's ideas, activism, and art in contemporary art does not see feminism as a political movement that has been superseded. Instead, as Clare Hemmings has argued, it sees feminism as a diverse resource that often has been diminished through its narration while also continuing in the present.[71] This book argues that feminist histories' queer temporalities underpin a varied range of artistic practice, with issues of reenactment, archival reading, and community building coming to the fore.[72] These practices all provide ways into thinking about feminism and art in a manner that is intergenerational, complicating ideas of familial lineage and influence. If there is a location to be had for these artistic practices, and for my own position as a writer, it is one of the in-between and alongside. I write as someone who has grown up alongside third-wave feminism, but without a community, finding feminism through books and artworks in a viscerally transformational manner while entering the contemporary art world of the 1990s and early 2000s, where feminism was seen as outmoded and superseded. The shift that this book charts, beginning in the early 2000s and continuing to the late 2010s, is of an intergenerational network of artists, writers, and curators returning to histories of feminism with a passionate attention that is also critical and not afraid to rewrite where necessary. Across the course of researching and writing this book, I have found connections and friendships with numerous writers, artists, and curators who span the generations, or waves, of feminism. These feminist constellations—actual and potential, real and imagined—are woven throughout this book.

Notes

INTRODUCTION

1. The cover image is from *Untitled (David Wojnarowicz Project)* (2001–2007), a series by Every Ocean Hughes (then known as Emily Roysdon).

2. The exhibition was "Public Library," part of the first Publish and be Damned zine fair, curated by Emily Pethick and Kit Hammonds, Cubitt Gallery, London, 2004. Publish and be Damned took place annually from 2004 to 2013.

3. For a complex discussion of postfeminism and art, see Jones, "Feminism, Incorporated." The essay is reprinted in the first edition of Jones's *The Feminism and Visual Culture Reader* (2003), but she does not include it in the second edition, published in 2010, as she notes that feminism is again assumed to be culturally important. For a discussion of the *Bad Girls* exhibitions and intergenerational tension, see Buszek, "Conclusion/Commencement"; Butler et al., "Feminist Curating and the 'Return' of Feminist Art." While there was much development in feminist approaches to art history during the 1990s, contemporary artists were often reluctant to identify their work as feminist or to make explicit their feminist legacies. Successful exhibitions such as *Inside the Visible* explored histories of women artists that often engaged with feminist concerns, but through a diffuse and theoretically nuanced notion of difference that included gender as one intersectional concern: see Zegher, *Inside the Visible*.

4. Many artists and curators who engaged with histories of feminism in the 2000s have links to feminist and queer music scenes across the United States, United Kingdom, and Western Europe. For more on the relationship between music and cultural production within queer and feminist communities, see Halberstam, "What's That Smell?"; Kearney, "The Missing Links"; Leonard, *Gender in the Music Industry*.

5. The book ends with shifts in the political landscape in the United Kingdom and North America, with the vote to leave the European Union and the vote for Donald Trump as US president creating a backdrop of increasing populist politics, nationalism, and xenophobia. Across the period of the book, the rise of social movements moved conversations about feminism, racial justice, and queer politics into the mainstream, so that

whereas in the early 2000s it was still possible to question whether feminism was an outmoded politics, by 2017 it had become an essential but also contested site.

6. In her foundational book, Dinshaw explains how she follows "what I call a queer historical impulse, an impulse towards making connections across time": Dinshaw, *Getting Medieval*, 1. Other concepts that have been influential include Elizabeth Freeman's notion of "temporal drag," Ann Cvetkovich's "archive of feelings," and Heather Love's "feeling backward." For an early summary of the field, see Dinshaw et al., "Theorizing Queer Temporalities."

7. Georges Didi-Huberman has proposed that a sense of anachronism is experienced in front of all artworks. His provocative formulation is more general than the sense of anachronizing set out in the artworks here: Didi-Huberman, "Before the Image, before Time." For me, Michael Ann Holly's formulation of art history as a melancholic discipline is closer to understanding desire and temporality when writing about artworks: Holly, "The Melancholy Art."

8. The definitions are from *The Oxford English Dictionary*, 2nd ed. (Oxford: Clarendon, 1986).

9. "Women: The Longest Revolution" is the title of Juliet Mitchell's foundational essay from 1966. In 2016, she confirmed that she still saw feminism as being the longest revolution, rather than a political project that had been attempted and failed, at a seminar celebrating fifty years since the article's publication held at the Institute of Advanced Studies, University College London, held on November 2.

10. Many artists in this book have also been writing about these issues and engaging in dialogue with key theorists: see, e.g., Boudry et al., *Temporal Drag*; Cvetkovich and Mitchell, "A Girl's Journey into the Well of Forbidden Knowledge"; Geyer and Hayes, *History Is Ours*; Lorenz, *Not Now! Now!*; Mitchell, "Deep Lez."

11. See Bradley, "Introduction"; Harney and Moten, *The Undercommons*.

12. I'm thinking here of Ahmed, *Living a Feminist Life*; Halberstam, *Gaga Feminism*; Preciado, *Testo Junkie*, as well as of the intersection with more recognizably academic books and experimental modes of writing: see, e.g., Gumbs, *M Archive*; Muñoz, *Cruising Utopia*.

13. Butler and Mark, *WACK!*

14. B. Ruby Rich, "Feminism and Sexuality in the 1980s," *Feminist Studies* 12, no. 3 (Fall 1986), 529, quoted in Henry, *Not My Mother's Sister*, 2.

15. For detailed discussion of feminist approaches to time, generation, and "waves," see Apter, "'Women's Time' in Theory"; Buszek, *Pin-Up Grrrls*; Pollock, "The Politics of Theory."

16. See Jenkins, *Textual Poachers*, 23.

17. In her influential book *An Archive of Feelings*, Ann Cvetkovich briefly suggests the model of archivist as fan, saying "The archivist of queer culture must proceed like the fan or collector whose attachment to objects is often fetishistic, idiosyncratic, or obsessional" (253).

18. According to Ginger Brooks Takahashi, the editors of *LTTR* knew one another "in various ways," including through a "queer punk scene," and had subsequently attended the prestigious Whitney Independent Study Program (ISP), although only K8 hardy and Ulrike Müller were in the program at the same time: Ginger Brooks Takashi, conversation

with the author, May 8, 2008. Every Ocean Hughes describes the combination that the group inhabited, saying, "While in the ISP, I lived with one foot in the theoretically and politically engaged art world, and . . . I had the other foot in the queer pop punk music scene": quoted in Arakistain and Roysdon, "Art We Still Trespassing?," 228. For an excellent account of the queer punk music scene in the United States see Halberstam, "What's That Smell?" See also Buchloh et al., "The Whitney Independent Study Program at 50."

19. Many of the contributors are now well-known trans, queer, and feminist artists and thinkers. For the embedding of LTTR in recent feminist art histories, see Wagner, "Riot on the Page" and the exhibition *Here We LTTR: 2002–2008*, Tensta Konsthall, Stockholm, May 23–September 27, 2015. LTTR was already being contextualized as a historical precedent in the concluding conversation in the 2017 exhibition catalog: see Burton and Bell, *Trigger*.

20. See, e.g., Lord, "Their Memory Is Playing Tricks on Her," which looks at the interaction of queerness, lesbian identity, and feminism but does not stabilize this relationship under the term "queer feminist." Within the collection *Otherwise: Imagining Queer Feminist Art Histories*, there are different articulations of how "queer" and "feminist" might interact. One of the editors, Amelia Jones, contends that there is a "richness of queer feminist *art practice*, in contrast to the lack of fully articulated queer feminist *art history* or *theory*": Jones and Silver, *Otherwise*, 6. This is in contrast with some of the contributors who continue to underline the necessity of keeping "queer" and "feminist" alongside each other, as in Latimer, "Improper Objects." I would argue that there is a rich body of writing that puts "feminism" and "queerness" in conversation with each other but mostly maintains the tension between these terms and how queerness might interact with lesbian and gay histories. This doesn't often take place within the discipline of art history, although this is changing rapidly. Here I keep the terms "queer" and "feminist" in dialogue, as has been the case for most of the artists featured in this collection. As with any periodization, there are exceptions. For instance, Sasha Roseneil's *Common Women, Uncommon Practices* (2000) is subtitled "The Queer Feminism of Greenham."

21. Every Ocean Hughes (published as Emily Roysdon), "Editorial," *LTTR*, no. 1, 2002, 1, available at lttr.org/journal and in the Women's Art Library, Special Collections, Goldsmiths, University of London.

22. De Lauretis, "The Practice of Sexual Difference and Feminist Thought in Italy," 2.

23. See Ahmed, *Living a Feminist Life*; Anim-Addo et al., "Black British Feminisms." For a US history, see Gumbs, "We Can Learn to Mother Ourselves"; Hogan, *The Feminist Bookstore Movement*.

24. Lorde and Rich, "An Interview with Audre Lorde."

25. Rich, "To Invent What We Desire," 214.

26. Lorde, "Poetry Is Not a Luxury," 37.

27. Lorde, "Poetry Is Not a Luxury," 39.

28. Ahmed, *Living a Feminist Life*. See also Gumbs, "Eternal Summer of the Black Feminist Mind."

29. Ahmed, *Living a Feminist Life*, 12.

30. Gumbs, "We Can Learn to Mother Ourselves." Gumbs explores Rich's letter that follows this resignation in "Communiqué to White Ally Heaven."

31. For an overview, see Pollock, "Screening the Seventies"; Wilson, *Art Labor, Sex Politics*.

32. The only feminist artist who seems to have engaged with theories of the learning-play in the 1970s is Martha Rosler. She says she was influenced by the learning-plays in an interview with Benjamin Buchloh, in Zegher, *Martha Rosler*, 55. I thank Catherine Long for sharing her research on this.

33. Milan Women's Bookstore Collective, *Sexual Difference*, 26. I thank Helena Reckitt for sending me this quotation.

34. An image from the series *In the Near Future* was used on the front of Hesford's book *Feeling Women's Liberation*, without comment by the author on this choice. In this way the dialogue between feminist historian and artist around the histories of the Women's Liberation Movement, as well as around other civil rights campaigns, was staged implicitly.

35. Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You*, 2016, description on artist's website, accessed May 1, 2019, http://shaze.info/work/in-my-little-corner-of-the-world. The Tanya Leighton Gallery provided the full production credits for this work:

Readers: Pangia, Tiny, Mal Cherifi, Sharron Cooks, Kristen Dieffenbacher, TS Hawkins, Jeannine Betu Kayembe, Jennifer Angelina Petro, Swift Shuker, Karl Surkan, Madeline Rafter, Mahogany Rose, Tatyana Yassukovich

Writers: J. H., Ms. R. L., H. R., Arnica, Shirley, Anne, R. M. C., Margaret, Elandria, Tommi, and multiple unnamed editors, writers, and readers from newsletters and small run magazines produced and distributed in the United States and the United Kingdom between 1955 and 1977. Material for the spoken text and the risograph prints was collected from the Hall-Carpenter Archives, London School of Economics; Women's Library, London School of Economics; Gay News Photographic Archive, Bishopsgate Institute; Archive, George Padmore Institute; Lesbian Archive and Information Centre Collection, Glasgow Women's Library; Archives of Sexuality and Gender, Gale Primary Sources; Herstory, microfilm collection, Women's History Library, Berkeley, California; Transgender Oral History Project; Digital Transgender Archive; John J. Wilcox Jr. Archives, William Way LGBT Community Center; and LGBT Community Center National History Archive.

Production: Director of Photography, Michelle Lawler; Assistant Camera, Douglas Lennox; Gaffer, Jih-E Peng; Sound Recorder, M. Asli Dukan; Sound Engineer, Josh Allen; Production Manager, Sarah Kolker; Production Consultation, Phuong Nguyen; Production Assistance, Heather Holmes, Hassen Saker, Lindsay Buchman; Research assistance: Rose Gibbs, Tara Gibbs, Heather Holmes; Installation design in collaboration with Andrea Geyer.

The artist thanks the archives and archivists for their thoughtful care of the vital records from which this piece was made and extends a special thanks to all the editors, writers, and readers of these newsletters and magazines whose radical conversations and communications create pathways forward for all of us.

36. Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You*, press release, 2016, Studio Voltaire, London, accessed June 1, 2016, https://www.studiovoltaire.org/exhibitions/archive/sharon-hayes.

37. However, I was able to identify Elandria V. Henderson's text because of its inclusion in Crow, *Radical Feminism*. Rose Gibbs, one of the London researchers for the project, was kind enough to share details of her archival research into London organizations: see Castagnini and Gibbs, "Restaging the Collective."

38. Hayes, "Temporal Relations."

39. Hayes, "Temporal Relations," 64. See also the comments on Hayes's work in Elizabeth Freeman's preface to Lorenz, *Not Now! Now!*, 11.

40. Elsewhere, Hayes has explained her method of respeaking as a "performative copy, . . . an utterance which does something in its repetition": Hayes and Rainer, "Familiarity, Irony, Ambivalence," 34. Hayes cites Gertrude Stein's work as an example, as well as performance works.

41. Hayes, "Certain Resemblances."

42. Schneider, *Performing Remains*, 2.

43. Freeman, "Packing History, Count(er)ing Generations."

44. Dinshaw, "Temporalities," 107.

45. Dinshaw, "Temporalities," 108.

46. De Lauretis, quoted in Hayes, "Certain Resemblances," 87.

47. Friedrich Nietzsche and Michel Foucault are the other writers most usually referenced.

48. Dinshaw, *Getting Medieval*, 17, summarizing arguments made across a range of writing by Bhabha.

49. Freeman, *Time Binds*, xvi.

50. Dinshaw, *Getting Medieval,* 17–18.

51. Agamben, "What Is the Contemporary?" Agamben does not explicitly say that this essay is a reworking of Benjamin's essay, but it picks up motifs, including the discussion of Nietzsche, fashion, and the constellation.

52. Agamben has contributed significantly to the research and thinking on Benjamin, including recovering lost material: see de la Durantaye, *Giorgio Agamben*, esp. 148–49. See also Agamben, "Threshold or *Tornada*."

53. Agamben, "What Is the Contemporary?," 40.

54. Agamben, "What Is the Contemporary?," 47.

55. Agamben, "What Is the Contemporary?," 47.

56. Walter Benjamin, "Theses on the Philosophy of History" (1940), 263, quoted in Dinshaw, *Getting Medieval*, 17. In the rest of this book I quote from the newer translation of Benjamin's essay, titled "On the Concept of History." Benjamin describes a constellation, writing, "Image is that wherein what has been comes together in a flash with the now to form a constellation": Benjamin, *The Arcades Project*, 262. Agamben, "What Is the Contemporary?," 53. Here Agamben refers to Foucault and Benjamin.

57. Meyer, *What Was Contemporary Art?* Peter Osborne writes in detail about these three historical markers in *Anywhere or Not at All*, 18–22.

58. Aranda et al., *What Is Contemporary Art?*; Blocker, *Becoming Past*; Foster, "A Questionnaire on 'The Contemporary'"; Smith, *What Is Contemporary Art?* See also Smith, "Contemporaneity in the History of Art" and Smith, "Contemporary Art and Contemporaneity," as well as collections such as Dumbadze and Hudson, *Contemporary Art* and Jones, *A Companion to Contemporary Art since 1945*.

59. As Peter Osborne puts it, "The social actuality of 'generational' change no longer just corresponds to human generations, but equally, possibly predominantly, to 'generations' of *technologies*, to which all human generations are subjected, albeit unequally. The fiction of the contemporary is thus becoming, in this respect at least, progressively contracted. The present of the contemporary is becoming shorter and shorter": Osborne, *Anywhere or Not at All*, 24.

60. See Smith, *What Is Contemporary Art?*

61. See Dimitrakaki, "Researching Culture/s and the Omitted Footnote," for a nuanced account of the difficulties of writing from and about different cultural contexts and how this reveals assumptions that underpin definitions of *contemporary art* and feminist practices.

62. Osborne, *Anywhere or Not at All*, 17.

63. For notable exceptions, see Jones, "Performance, Live or Dead"; Knaup and Stammer, *Re.act.feminism*; Reckitt, *Not Quite How I Remember It*; Ross, *The Past Is the Present; It's the Future Too*; Schneider, "Remembering Feminist Remimesis."

64. Much of the literature on contemporary art history crosses over with that looking at definitions of contemporary art. See, e.g., Blocker, *Becoming Past*; Foster, "A Questionnaire on 'The Contemporary'"; Amelia Jones, "Introduction: Writing Contemporary Art into History, a Paradox?," in *A Companion to Contemporary Art since 1945*, 3–16; Ross, *The Past Is the Present; It's the Future Too*; Meyer, *What Was Contemporary Art?*

65. Pollock, *Generations and Geographies in the Visual Arts*.

66. For two important recent reflections on how to write feminist art history that pay attention to the specificity and materiality of encounters with artworks, see Jones, *Seeing Differently*; Pollock, *Encounters in the Virtual Feminist Museum*. The literature on reenactment is discussed in chapter 2, but Jones has also done much work on this, as has Rebecca Schneider. See, esp., Schneider, *Performing Remains*.

67. Bryan-Wilson, "Practicing *Trio A*," 74.

68. Molesworth, "How to Install Art as a Feminist." 507.

69. Molesworth, "How to Install Art as a Feminist," 512. She also quotes from Benjamin, "On the Concept of History."

70. Molesworth, "How to Install Art as a Feminist," 507. In "Mediating Generation," Lisa Tickner begins with two images: Virginia Woolf, photographed looking uncomfortable in her mother's dress, and a self-portrait by her sister Vanessa Bell, posing herself as her mother, as photographed by their aunt Julia Margaret Cameron. Molesworth is also referring to Mignon Nixon, "Child Drawing," in *Eva Hesse Drawing*, ed. Catherine de Zegher (New York: Drawing Center, 2006), 27–56.

71. Hemmings, *Why Stories Matter*.

72. Here I am quoting from what Sam McBean calls "feminism's queer temporalities": McBean, *Feminism's Queer Temporalities*.

CHAPTER ONE. FANS OF FEMINISM

This chapter is an updated version of "Fans of Feminism: Re-writing Histories of Second-Wave Feminism in Contemporary Art," *Oxford Art Journal* 34, no. 2 (June 2011): 265–86, doi:10.1093/oxartj/kcr021.