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| **About you** | **[Salutation]** | Ricardo | [Middle name] | Zulueta |
| Ricardo E. Zulueta, M.F.A. is a Ph.D. candidate and McKnight Doctoral Fellow in Film Studies in the Department of Cinema and Interactive Media at the University of Miami. Zulueta’s multimedia visual art works have been exhibited nationally and internationally in venues such as the Bard Center for Curatorial Studies, International Center for Photography, New Museum of Contemporary Art in New York, Smithsonian Institution in Washington, D.C., Museo Nacional Centro de Arte Reina Sofia in Madrid, Borusan Foundation in Istanbul, Museo Alejandro Otero in Caracas, and Steirischer Herbst in Graz. He has been awarded the New York Foundation for the Arts Artist Fellowship, Cintas Foundation Artist Fellowship, Art Matters Fellowship and the National Foundation for Advancement in the Arts CAVA Artist Fellowship. Zulueta’s writing has recently been published in Film & History: An Interdisciplinary Journal on Film and Television and is forthcoming in Looking with Robert Gardner, SUNY Press. | | | |
| University of Miami | | | |

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| **Your article** |
| EXPORT, VALIE (1940--) |
| Waltraud Lehner |
| [Enter an **abstract** for your article] |
| Since the late 1960s, Austrian-born VALIE EXPORT has been an influential and controversial figure in feminist art history. Her artistic practice includes a variety of media such as performance, documentary and narrative film, video installation, sculpture, photography, and theoretical writing. In 1967, she changed her name to VALIE EXPORT (in upper-case letters only), an alias suggested by the cigarette brand SMART EXPORT. EXPORT gained early international prominence for risqué guerrilla performances in which she used her own body to challenge the ways in which the female body is manipulated and eroticized in popular culture. In her renowned performance piece *Tapp- und TastKino* (*Touch Cinema*, 1968), she enclosed herself in a Styrofoam case with curtained openings intended to symbolize a film theatre which concealed a movie screen actually represented by her bare chest. She walked around the streets of Vienna inviting passers-by to stick their hands through the drapes and feel her breasts, thus offering spectators a new film experience in which cinema was not to be experienced visually but tactually. The following year she performed *Aktionshose: Genitalpanik* (*Action Trousers: Genital Panic*, 1969) in which she confronted spectators in a Munich movie theatre by posing in front of them wearing a pair of crotchless trousers while armed with a machine-gun in a metaphoric attempt to challenge the voyeurism of cinema. A large selection of her prolific repertoire was presented in a retrospective exhibition at Kunsthaus Bregenz from October 2011 to January 2012. Since the mid-1990s, VALIE EXPORT has been a professor at the Academy of Media Arts in Cologne where she teaches multimedia performance. List of Selected Works *Tapp-und TastKino* [*Touch Cinema*] (1968)  *Ping Pong* (1968)  *Aktionshose: Genitalpanik* [*Action Trousers: Genital Panic*] (1969)  *VALIE EXPORT – SMART EXPORT* (1970)  *Body Tape* (1970)  *Eros/Ion* (1971)  *Facing a Family* (1971)  *Asemie or the inability to express oneself through facial expressions (*1973)  *Hyperbulie* (1973)  *Time and Countertime* (1973)  *...Remote…Remote…* (1973)  *Body Politics* (1974)  *Syntagma* (1983)  *Die Praxis der Liebe* (1984)  *Lust* (1986)  *Anagrammatic Body* (1994)  *Vaginan* (1997)  *I Turn Over the Pictures of My Voice in My Head* (2008) |
| Further reading:  (Export, Dziewior and Thaler)  (Grosenick and Becker)  (Hughes)  (Mueller) |