> toward those she holds responsible for the turmoil and pain visited on her people. (174-75)

In *Forever Avenging*, for example, Pham poses as both witness and participant in the mock shooting of Turner, who imitates the iconic execution of a Vietcong soldier, and *Interrogation & Avenge* contains superimposed images of the artists alternately hanging upside down and being drowned in a tub of water. For Machida, these works create a space for dialogue for both the artist and community, as the artists are "engaged in a process that contributes significantly to the production of historical memory" (187).

Machida draws from the transmigrations and cultural crosscurrents created by the movements of these diasporic artists. She cites the intersection of the domestic space and migration present in the work of Indian artist Zarina Hashmi, whose series, The House at Aligarh, was influenced by memories of her home and courtyard in India. Hashmi created The House with Four Walls series after a visit to Pakistan, where she witnessed Muslim women wearing the full *char-diwari* coverings in public, according to Orthodox Islamic teachings "that instruct women to stay covered and within the walls of their home" (218). Another of Hashmi's series, titled those cities blotted into the wilderness (2003), maps out cities such as Baghdad, Sarajevo, Kabul, and New York in black woodblock prints, demarcating the territories in which "her coreligionists in Asian and European nations (and territories aspiring to nationhood) [are] ravaged by conflicts whose ultimate resolution still remains largely unknown" (225). Throughout the book, Machida argues against the notion of what some critics have come to believe as a homogenizing quality of the categorization of Asian American art, citing the diversity and multiplicity inherent in the construction if taken to imply a space of cultural crossings, multiple positionalities and transmigrations. The last chapters of the book run through a long list of artists in addition to the ten on which the book focuses, providing both a window into the diversity of the field as well as the abundance of artists participating in the dialogue and the themes explored in *Unsettled Visions*. This solid and remarkable volume should be essential reading for those interested in critical race theory and visual cultures, and is sure to encourage further study of these artists. •

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Eva Hesse Spectres 1960

edited by E. Luanne McKinnon
Yale University Press and University of New Mexico Art Museum, 2010

Eva Hesse: Longing, Belonging and Displacement

by Vanessa Corby
I.B. Tauris, 2010

Reviewed by Rachel Epp Buller

In 1976, Lucy Lippard published what is still the go-to monograph on Eva Hesse, deftly blending biography with critical inquiry into Hesse's body of sculptures, drawings, and paintings.[1] In two recently published books, scholars continue to engage with Lippard's writing and build upon her discussion of the influence of both biography and psychoanalysis in Hesse's work; yet each writer significantly narrows the visual focus. Ignoring for the most part her better-known sculptural and installation work, the authors each select a small part of Hesse's two-dimensional oeuvre for extended study, investigating early works that they perceive to have been dismissed by Lippard and other scholars. E. Luanne McKinnon's edition of collected essays brings together four scholars to examine a group of twenty-one oil paintings, all produced in a single year and unified through their inclusion of one or more spectral figures. Vanessa Corby specifies even further, devoting her attention to two of Hesse's drawings and providing extended analysis of their production, reception, and cultural-historical contexts.

Eva Hesse Spectres 1960 accomp-anied an exhibition of the same name[2] highlighting paintings that were never before exhibited as a cohesive grouping and have been largely overlooked in scholarly assessments of Hesse's work. Unusual for Hesse's oeuvre in part for their inclusion of figuration, the so-called "spectre" paintings feature single, paired, and grouped figures and exhibit such expressive painterly qualities that Helen Molesworth reads them as ambitious responses to the paintings of Willem de Kooning. In her essay, "Me, You, Us: Eva Hesse's Early Paintings," Molesworth further interprets the paintings as explorations of the self and of relationships, in a way that rejected the hard-edged art of her contemporaries: "While Minimalism and Conceptual art would work through mathematical, linguistic, or industrial systems, [...] Hesse chose to pursue the systems of human relations" (*Spectres*,18). McKinnon similarly understands the paintings as introspective examinations and employs Hesse's journal entries and biographical details as explication. In an interesting formal analysis, titled "Eva's Eva," McKinnon posits that all of the perceived self-portraits in the group appear to be sightless, which she connects to the traumatic events of Hesse's early life: "...by recreating a self or imaginary selves that would not see, or vaguely saw with one eye or through damaged eyes, if at all, Hesse was symbolically working through her fears in order to protect herself from recurring and debilitating anxieties" (*Spectres*, 38-39).

Elisabeth Bronfen devotes her essay, "The Spectral Bride and Her Uncanny Double," to a single untitled painting from the series (1960; Fig. 1), one that appears to feature a veiled bride with a hooded, ghostly apparition. Connecting both the painting and the larger series to Mary Shelley's gothic melding of bride

Fig. 1. Eva Hesse, *No title* (1960), oil on canvas, 49 1/4" x 49 1/4". Ursula Hauser Collection, Switzerland.

and corpse, Bronfen notes the relational tension of the scene and presents a variety of possible biographical and psychological readings. Louise Milne, in "An Instrument in the Shape of a Woman: The Real Nonsense of Eva Hesse," delves further into a psychoanalytic interpretation of the larger series. She proposes that in the "spectre" paintings, Hesse develops "a sort of visual argument about the nature of the self and consciousness. We can thus regard Hesse's single and double avatars as investigations into the dream-culture of herself and her contemporaries" (*Spectres*, 56). Peppered with quotes from Hesse's contemporaries and from psychoanalysts, Milne's fragmented text draws on both the tenets of Freudian dream interpretation and the artist's journal entries in order to frame the paintings as "visual interfaces for the unconscious" (*Spectres*,63).

The physical and theoretical heft of Vanessa Corby's volume stands in stark contrast to McKinnon's small exhibition catalogue with its short, accessible essays. From the outset, with a preface by Griselda Pollock that frames the Encounters book series as a uniting of transdisciplinary approaches "circulating in the expanded field of the image" (xviii), it becomes apparent that the images themselves are not the primary focus. Or more accurately, the images are one focus among many, providing the impetus for aesthetic, historical, cultural, biographical, and psychoanalytic readings to revolve around them. Corby understands the art as much more than just the image—"I argue that to approach Hesse's drawings via a set of encounters enables this text to put the *work* of art first, to read anew the circumstances of each drawing's production, reception and circulation within the discourse written for this artist" (Corby, 2)—which can result in many pages of tangential discussions that sometimes risk losing the images entirely.

Corby's study emerges from an initial encounter with one of Hesse's gouache drawings, *No title* (1961), seen only in reproduction during her art student days. She later saw the drawing in person and encountered a second gouache drawing, *No title* (1960-61), which together became the basis for her book. In the first chapter, Corby writes animatedly about her aesthetic experience of Hesse's gouaches, with eloquent paragraphs devoted to the formal qualities and facture of the drawings. Like McKinnon and other scholars, Corby takes issue with Lippard's assessment of Hesse's early work. Most specifically, as Lippard and others place the early works in a continuum that leads to the later sculptures, Corby hopes to disengage the drawings and allow them to stand on their own.

In the second chapter, Corby provides a state-of-the-research assessment and further critiques previous scholarship as she seeks to situate Hesse's drawings in appropriate contexts of production, reception, and history. While Lippard connected Hesse's work to the Feminist Art Movement, Corby argues that Lippard "retrospectively read Hesse's artwork from a cognisance that the artist could not possess" (Corby, 44), particularly with regard to the early drawings. Corby analyzes the transcript of Hesse's extended interview with Cindy Nemser, unearthing the original, unedited transcript for further clarification, and suggests that while both Nemser and Lippard relied heavily on biography, both did so in selective ways.[3] Throughout the volume, Corby re-examines the possible influence of Hesse's Jewish identity and her background as a Holocaust survivor. She does not look to the Holocaust trauma to "explain" Hesse's work. Rather, Corby reinscribes the importance of the Holocaust both in Hesse's self-definition and in the reception of her work. In extended discussions, Corby maps out how Holocaust survivors who came to the United States felt urged to repress their experiences and hide the real horrors from an American public unwilling to hear about them. After examining the unedited interview transcript, Corby argues that the repression of Holocaust trauma in the United States was contextually important to the reception of Hesse and her work, seen specifically as Nemser and/or her editor eliminated most Holocaust discussion from the final published piece. Culturally influencing Hesse's own identity and self-awareness, Corby suggests that the filmic version of *The Diary of Anne Frank* (1959) as well as the capture and testimony of Adolf Otto Eichmann in 1960 would have underscored Hesse's understanding of herself as a survivor of horrific trauma.

Pursuing another contextual avenue, Corby investigates Hesse's complex relationship with her mother and the traumas of her parents' divorce, father's remarriage, and mother's suicide. Corby argues for a much greater influence of Hesse's life traumas than previously recognized as she merges a lengthy discussion of Freud and the Oedipus complex with biographical history. Relying in part on the *Tagebücher* that Hesse's parents kept for her, Corby delineates the fear and anxiety that were ever-present in the young Hesse's life. Rampant anti-Semitism permeated Hesse's earliest years (she was born in 1936), while at age three she and her sister were "abandoned" by their parents when put on the *Kindertransport* to Holland. Reunited some months later, Hesse and her family then endured the trauma of beginning anew as immigrants in the United States, their refugee status made possible by family members who later perished in the concentration

camps. Corby lays the groundwork in historical and biographical events for psychoanalytic discussion that recurs throughout the book. Drawing on the French psychoanalyst André Green's "Dead Mother Complex," for example, Corby further explicates Hesse's troubled relationship with a mother who was absent both psychologically, through mental illness, and physically, first through separation, then through divorce and, finally, suicide.

In the end, Corby returns to the gouache drawings themselves, having offered a psychoanalytical framework of mourning and trauma in addition to detailed historical and cultural contexts for the works' production and reception. In a fascinating possible parallel, what Corby terms a "part-connection," she uncovers significant formal similarities between *No title* (1960–61) and Jacques-Louis David's *The Dead Marat* (1793). Corby surmises that the figuration in Hesse's drawing began as a tracing of David's *Marat*, which she suggests can be construed "as a symptom of the work of mourning played out in the artist's present" (171). Given that the ten-year old Eva and her sister were not even told of their mother's death, and that the larger cultural traumas of anti-Semitism and the Holocaust were repressed experiences, Corby argues that Hesse's unresolved losses became, for her, present-day traumas that significantly influenced her artistic production. She does not claim that Hesse's art is *about* the Holocaust, or *about* the loss of her mother: "Rather to argue for the production of *No title* (1960/61) and *No title* (1960) as contingent upon the creative transformation of particular cultural and historical events is to question *what it is to make art after the Holocaust?*" (Corby, 203).

Both inquiries provide valuable new insights into the work of Eva Hesse. Although geared toward very different audiences, each draws attention to works previously overlooked and considers them on their own and from multiple vantage points, rather than always in relation to Hesse's later sculptures and installations. On a physical level, each volume contains excellent reproductions; Corby's, however, suffers from quite a few typographical errors within the text. While Corby's transdisciplinary approach can at times seem to stray far off topic, she ultimately unites the disparate threads of historical context, cultural trauma, psychoanalysis, personal identity and loss, and artistic development to argue for their relevance in understanding not just the work of art but the entire labor of art. •

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Notes

1. Lucy R. Lippard, *Eva Hesse* (NY: New York Univ. Press, 1976).
2. The exhibition opened at the Hammer Museum (Sept. 25, 2010 - Jan. 2, 2011) before moving to the University of New Mexico Art Museum, Albuquerque (March 26 - July 22, 2011).
3. Cindy Nemser, "An Interview with Eva Hesse," *Artforum* (May 1970).

Angels of Anarchy: Women Artists and Surrealism

Edited by Patricia Allmer
Prestel and Manchester Art Gallery, 2009

Reviewed by Robert Belton

Published on the occasion of an exhibition of the same name at the Manchester Art Gallery in late 2009,[1] this catalogue is filled with high quality reproductions of a thorough selection of works by women working in a Surrealist manner. Some of the artists included were connected directly to the Surrealist movement by one or another relationship with a card-carrying Surrealist male—like Elisa Breton, Leonora Carrington, Nusch Eluard, Lee Miller, Kay Sage, and Dorothea Tanning—whereas others reflected Surrealist subject and styles from a greater distance in both space and time—like Frida Kahlo, Remedios Varo and, from even farther afield, Penny Slinger and Francesca Woodman. The result is an impressive survey of a wide range of subject positions regarding Surrealism and women that is not constrained to the historical moment of the movement as defined by such imperious figures as André Breton.

The book includes a number of useful essays by seven contributors, but what will draw readers to pull it off the shelf again and again is its 141 full-page, high quality illustrations of the works in the exhibition, along with 51 smaller reproductions accompanying important points in the essays. Many of these works are rarely seen, but some of them richly deserve to be much better known. In addition to those of the aforementioned artists, there are works by Marion Adams, Eileen Agar—from one of whose more well known works (*Angel of Anarchy*, 1936-40; Fig. 1) the title is taken—Lola Alvarez Bravo, Rachel Baes, Emmy Bridgewater, Claude Cahun, Ithell Colquhoun, Josette Exandier,

Fig. 1. Eileen Agar, *Angel of Anarchy* (1936-40), textiles over plaster and mixed media, 20 1/2" x 12 1/2" x 13 1/4". Tate Gallery, London. Presented by Friends of the Tate Gallery.