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Figuring Marisol's Femininities

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Article abstract

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Marisol ne traite toutefois pas ces femmes avec une simple distanciation amusée, puisque chaque sculpture correspond aussi à un autoportrait: des moulages de plâtre, des photographies ou des dessins représentant le visage de l'artiste ornent presque toutes ces figures de femmes à forte carrure. Cet article examine les moyens mis en oeuvre par les sculptures de Marisol pour parodier la représentation des femmes suivant la mode dans la presse à grand tirage; sur la même lancée, il analyse comment, par un retour ironique des choses, la presse adopte Marisol comme la femme artiste Pop par excellence et comme un modèle de chic Pop.

Figuring Marisol's Femininities

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Résumé

Cet article analyse la sculpture de Marisol, la seule femme artiste de renom du Pop américain. Les oeuvres qu'elle construit à partir de boîtes en bois dotées d'appendices sculptés, de vêtements et d'accessoires contemporains, représentent des élégantes de la classe moyenne et de la bourgeoisie aisée dans leurs activités domestiques ou dans leurs promenades familiales. De nombreux détails—consistant le plus souvent en des formes de fesses et de seins, moulées en plâtre et fixées à l'extérieur des vêtements—viennent cependant détruire l'impression d'assurance en société que produisent de prime abord ces figures sculptées.

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In Marisol's sculpture *Women and Dog* of 1964 (fig. 1) three fashionably dressed women and a little girl stroll side-by-side, a well-groomed dog in tow. Erect posture and attention to dress signal that all four females share an awareness that they are women on display. They don attire appropriate for an elegant urban setting; two of the women wear hats and suits, one of them prominently clasps a real fur purse in her hand. The third woman dresses somewhat less formally in a pink sweater and a green skirt, while the girl sports a splendid blue dress and a pink bow in her hair. These women, however, not only present themselves as decorous objects to be looked at; they themselves also enjoy the power of the gaze. Two of them stare confidently ahead, while the remaining two, it would seem, swing their heads from side to side to survey the scene—rings of faces around their heads mark out the trajectory of their panoramic vision. The commanding presence of all four women that results attests to their comfortable social status and composure in public.

Yet several idiosyncrasies undercut this initial impression of leisured sophistication and solid assurance. All four figures seem oblivious to the plaster cast of buttocks (fig. 2) and "falsies" attached to the young woman without the hat—attached to the outside of her clothes, no less—an exposure of the body not in keeping with the group's semblance of elegance and propriety. Nor do their costumes look quite as polished and elegant as they should: three of the women lack shoes, and the pattern of a black-and-white skirt that makes up the outfit of one of the women is only partly painted onto her torso. Moreover, the stance of the women can, on a second viewing, appear rather stiff; the figures are, after all, literally wooden. Their grouping consequently takes on a rather regimental appearance. Together these details transform the scene into a parodic representation of urbane feminine display.

Marisol, however, did not poke fun at these women from a distance, since she represented herself in their various guises of upper-middle-class femininity. The swinging heads of the two women with hats consist of multiple casts of Marisol's own face, the third woman has a disproportionately small photograph of Marisol's face attached to the front of her abstracted wooden head, and the girl's countenance consists of a drawing of Marisol's own features. *Women and Dog* is only one of a large number of sculptural groups completed

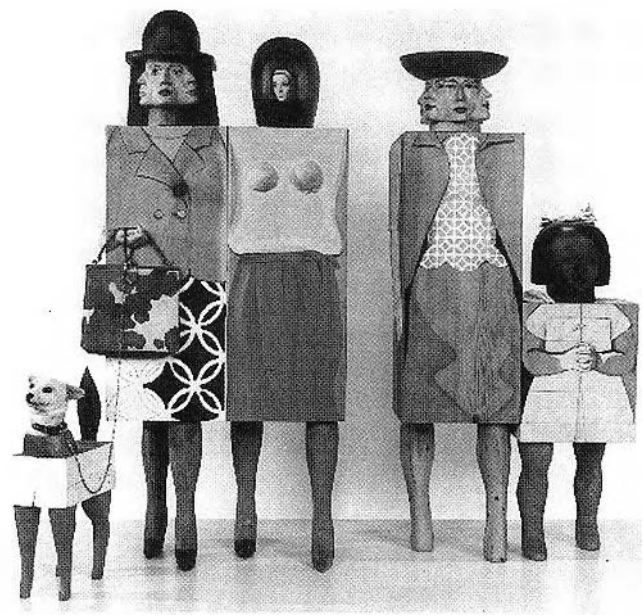
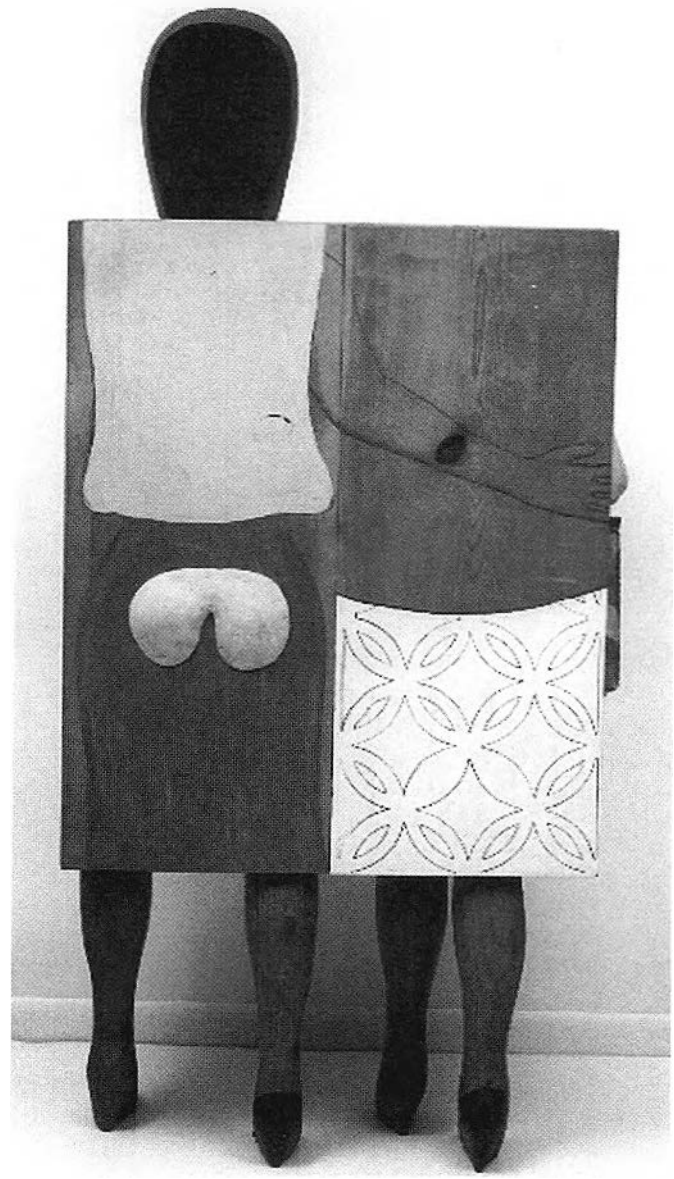


Figure 1. Marisol, *Women and Dog*, 1964, wood, plaster, synthetic polymer and miscellaneous items, 77 x 91 in. (Collection of Whitney Museum of American Art, New York. © Marisol/VAGA, New York, 1992).

between 1961 and 1966 in which Marisol assumed in this manner different roles of women primarily of the middle and upper-middle classes. Plaster casts of Marisol's face adorn almost her entire collection of blocky female figures, which she constructed from wooden boxes combined with carved heads and legs, contemporary clothing and accessories.[1] Her figures—her selves—portray brides, mothers and wives; these women promenade with their families or socialize with other women. In these sculptures Marisol appropriated and played with various female identities, including her own.

Although Marisol has since the 1960s received scant critical and scholarly attention, during the period in which she produced her cast of female characters numerous reviews about her filled the pages of art journals, newspapers and women's fashion magazines; probably more reviews, in fact, were published on her contemporaneously than on any of the male Pop artists. These critical reviews

Figure 2. Marisol, *Women and Dog* (detail: back view of two figures), 1964, wood, plaster, synthetic polymer and miscellaneous items, 77 x 91 in. (Collection of Whitney Museum of American Art, New York).



and fashion photographs feminized her sculpture in a variety of ways, and tried to make sense of her as the problematic character of "the woman artist." The contemporaneous surge and subsequent decline of interest in her work, moreover, are not unrelated: the critical fashioning of Marisol and her sculpture as feminine ultimately marginalized her from the modernist canon formulated in the mid-1960s and, ironically, even from the group of artists championed by the feminist art movement of the 1970s.

Recent feminist theory, however, allows a reconsideration and repositioning of Marisol, unavailable at the time of the production of her sculptures in the 1960s. The analyses of Luce Irigaray and Mary Ann Doane permit us to re-read Marisol as a feminine subject in control of the processes of representation and self-representation, rather than as entirely determined by them. In the final section of this article, I will, therefore, argue that Marisol's sculpture mimics various representational systems for signifying femininity. I will suggest, moreover, that the painted and drawn surfaces of her works also mimic the styles of Action Painting and Post-Painterly Abstraction. Seen from this perspective, Marisol's sculpture reveals the ways in which both the roles of conventional femininity and the signs of masculine creativity are contingent and figured forms of representation. Her sculpture, in short, denies the existence of any coherent, natural and essential feminine—or for that matter masculine—subject.

Hard and Soft Core Pop

In *Pop Art* of 1966, Lucy Lippard opened the chapter on "New York Pop" by cautioning the reader:

> There are so many misconceptions about what is or is not Pop Art that for the purpose of the following discussion I should say that I admit to only five hard-core Pop artists in New York . . . They all employ more or less hard-edge, commercial techniques and colours to convey their unmistakably popular, representational images . . . The New York five, in order of their commitment to these principles, are: Andy Warhol, Roy Lichtenstein, Tom Wesselmann, James Rosenquist, and Claes Oldenburg.[2]

Having revealed her list of Pop masters, Lippard named a number of other artists who, owing to their choice of iconography, she considered had mistakenly been grouped by some critics with the first wave of the art movement. This group included one woman artist, Marisol Escobar.[3]

Although Marisol had been a figure frequently discussed in the art and fashion press during the preceding half decade, it was only when the first retrospective books on Pop art emerged around 1965—Lippard's *Pop Art* and John Rublowsky's *Pop Art*—that writers first consistently grouped Marisol's sculpture uneasily with Pop art. Prior to that time only a handful of critics and curators had mentioned Marisol's work in relation to Pop art at all.[4] In the retrospectives, nonetheless, Marisol assumed a marginal position, cast as the feminine opposite to an established canon of male Pop artists. Rhetorically, I will contend, this figure of the marginalized Marisol served, in the retrospectives and more generally in much criticism on Marisol's sculpture at mid-decade, to demarcate the boundaries of Pop art at a point when that art was being codified into a seemingly coherent movement.

Despite the particular differences in emphasis and interpretation in their books, Lippard and Rublowsky consolidated a relatively consistent definition of American Pop art: Pop's formalist dispassion characterized the movement and marked its difference from previous aesthetic practices, particularly those of Abstract Expressionism. Both authors identified a group of genuine Pop artists by style and

subject matter—Rublowsky named the same five artists as the main exponents of Pop art as did Lippard—and delineated a history for the art movement.[5] Lippard, for instance, grouped the five "hard-core" members of Pop art together because they all depicted new mass-produced objects and adopted commercial techniques such as silkscreen and the Ben-Day system for color reproduction. According to Lippard, Pop artists, repudiating the bravura of Action Painting, favored clean surfaces and clearly defined shapes derived from the Color-Field branch of Abstract Expressionism. Pop art's "cool style" distinguished it from what Lippard called the "humanist" schools of art, ranging from Social Realism to Action Painting, that manifested any sort of sentiment, anecdote or sensitivity. Similarly, Rublowsky established an opposition between the "sensibility" of Abstract Expressionism and the "anti-sensibility" of Pop.[6]

In a number of articles published at mid-decade, other art critics similarly defined a cadre of genuine Pop artists characterized by a cool sensibility. To describe Pop art, Barbara Rose and Irving Sandler relied on adjectives such as "impersonal," "dead-pan," "impassive," "objective" and "neutral." Basing their analyses on style, Rose and Sandler suggested that several other contemporary art movements shared Pop's cool sensibility, including Op, Abstract Imagism (or Post-Painterly Abstraction) and Minimalism.[7] According to these critics, the younger artists—like their predecessors, the Color-Field artists Barnett Newman and Mark Rothko—concentrated entirely on analytical formal problems and rejected the ardent romanticism of Action Painting. Sandler, in his article "The New Cool Art" of 1965, named Andy Warhol, Roy Lichtenstein, Frank Stella, Larry Poons and Donald Judd as the principal artists producing a new deadpan art "so devoid of signs of emotion that I have called it cool-art."[8]

Whether discussing Pop art more narrowly or the sensibility of the 1960s more broadly, critics used the criterion of dispassion to distinguish the work of a select group of Pop artists from Abstract Expressionism, certainly, but, more significantly, from mass culture as well. Lippard, for instance, argued that Pop artists were distanced and objective observers of mass culture, more concerned with formal issues than with parody, humor or social commentary. In essence, she claimed that Pop artists directed their controlling gaze towards mass culture, yet maintained a distance from their sources by adopting an attitude of formalist detachment. Andreas Huyssen has recently discussed the gendered underpinnings of the dispassionate pose adopted by modernist writers towards mass culture. In his article "Mass Culture as Woman: Modernism's Other," Huyssen analyzes modernist writers who subsumed the world of mass culture to their ironic and detached aesthetic control, in the process figuring that world as feminine.[9] Various critics of the 1960s implied that genuine, "hard-core" Pop artists adopted a similar pose of masculine detachment when they depicted American mass culture and emulated—without succumbing to—its techniques of mass production.[10]

The critical definition of a central core of Pop artists involved not only pitting their paintings and sculpture against Abstract Expressionism and against mass culture; it also involved describing a margin within the realm of Pop art itself. A number of critics found Marisol a suitable artist to situate in a space peripheral to "hard-core" Pop, a space necessary as the foil against which to demarcate the center. This critical practice began in 1965 when two exhibitions devoted to Pop art, *The New American Realism* at the Worcester Art Museum and *Op and Pop* at the Sidney Janis Gallery, included examples of Marisol's sculpture, and when, more or less simultaneously, critics such as Lippard and Rublowsky began to articulate the relationship between Marisol's sculpture and Pop art. These authors recognized some common ground, but, for the most part, they spent their critical energies explaining why Marisol's sculpture did not really qualify as Pop art.

Lippard, who of all of the writers on Pop art devoted the most attention to Marisol's sculpture, described both the institutional affiliations of shared exhibitions and the iconographic similarities between Marisol's sculpture and Pop art.[11] Emphasizing Marisol's portraits of John Wayne and the Kennedys—Warhol had, of course, also depicted contemporary public figures—Lippard isolated characteristics of Marisol's work that she believed shared the Pop sensibility. Yet even Lippard ultimately situated Marisol's sculpture outside of Pop art and perhaps outside of high-art modernism altogether:

> Hers is a sophisticated and theatrical folk art justifiably reflecting her own beautiful face. But it has little to do with Pop Art, aside from its deadpan approach and touches of humour. Marisol rarely, if ever, uses commercial motifs, although her *John Wayne* and *The Kennedy Family* would fall within Pop iconography, and her wit is chic and topical.[12]

Other critics likewise attributed to her sculpture a unique combination of naïveté and urbanity that ultimately distinguished it from Pop art. In so doing they borrowed from earlier critics who had emphasized the "folk," "childlike," or "primitive" qualities in her sculpture.[13] Dorothy Miller, curator of the *Americans 1963*, provided an authoritative evaluation, quoted by several subsequent reviewers, when she described the sculpture by Marisol that she included in the show as "a very individual, sophisticated expression in a folk art medium."[14] Several years later the art critic for *Time* magazine explicitly distinguished Marisol's work from the rest of Pop art using a potpourri of classifications that similarly combined naïveté and wisdom: "Although her art has been mistaken for pop, she is actually more the 'wise primitive.' She naturally admires the work of the Douanier Rousseau, as well as African, pre-Columbian and early American sculpture. Her statues can also suggest the hex of voodoo."[15]

Critics positioned Marisol's sculpture both inside and outside of the conceptual framework of Pop art. And as these critics marginalized Marisol's sculpture, they implicitly articulated the criteria by which they privileged the works of the "hard-core" Pop artists. In this sense criticism of Marisol's art from the 1960s exemplifies a broader tendency that has been described by Griselda Pollock: "Women as artists—like Dora's mother—solicit little interest in canonical art history as artists—though in the guise of the stereotype of femininity, the *woman artist* is perpetually figured in art-historical discourse as the essential negativity against which

masculine preeminence is perpetually erected, yet never named."[16] Accordingly, discussions of the ostensibly naïve folk character of her sculpture accentuated the hard-edge commercial techniques and themes of "hard-core" Pop art.

Nowhere did this dynamic operate with greater efficacy than in the critical treatment of Marisol's humor, which distinguished her type of satire from Pop's "cool" sensibility. Lippard, who had found Marisol's "touches of humour" had something "to do" with Pop art, nonetheless considered her "wit" to be "chic," a term strongly associated with femininity and fashion.[17] Lippard's evaluation of Marisol's wit echoed the judgement of numerous other critics who, beginning in 1962, suggested that Marisol's sculpture represented some form of humor, ranging from wit to satire.[18] More often than not these writers, like Lippard, tended to categorize her humor as the product either of an upper-class feminine charm—they used adjectives such as "gay," "sophisticated," "elegant," "amusing," "affectionate" and "gentle" to describe it—or of a childlike innocence.[19] The critical evaluation of Marisol's wit may have located her sculpture within the parameters of Pop art but marked it with a feminine difference.

The negative definition of Marisol's wit as "mere" feminine playfulness and cleverness served to figure the seriousness of Pop art. In their discussions of hard-core Pop artists in the mid-1960s, critics generally played down any evidence of humor, subsuming it to the artist's detached sensibility. Lippard reminded the reader several times in her chapter on "New York Pop" that Pop art's primary purpose was not satire, parody or humor but rather the resolution of serious formalist problems approached with a deadpan attitude. By comparison to the art of the principal Pop artists, Marisol's sculpture lacked cool objectivity, and, in turn, Pop art seen next to her work gained a greater currency as detached and controlled.

Marisol's sculpture thus served critics and historians as a means to define both the inside and outside of the Pop art movement. It may have been a paradox for writers to find both folk innocence and urbane wit in Marisol's works, but that paradox placed her sculptures in a liminal position from which it could productively stand in contrast to the ostensible centrality of the concerns of the unequivocal Pop artists. Without a feminine Pop, there could not have been a masculine Pop in opposition; without the soft periphery, there could have been no hard core.

The Mysteries and Mirrors of Marisol

During the early 1960s, the character Marisol "the woman artist" came under as much scrutiny in the press as did her sculpture. Many years later Cindy Nemser asked Marisol: "How did you feel about this mythmaking around you in the sixties?" Marisol responded: "I went along with it, just for the experience."[20] I would suggest that in "going along with it," by providing selective details in interviews about her education, travels and leisure interests, Marisol contributed the means by which the press constructed a myth of her as an upper-class and exotic woman artist. At the same time she consistently withheld her face and voice as signifiers of personality, thereby generating an aura of mystery around herself that the press equated with the feminine. The image of Marisol "the woman artist" that emerged in the 1960s thus contained a contradiction, positing her as both the knowable and unknowable feminine.

An article on the artist published in 1965 in *Time* magazine reported that "born in Paris of Venezuelan parents, Marisol (means 'sea and sun' in Spanish) dropped her last name, Escobar, as too masculine-sounding."[21] By renaming herself in this way Marisol defied the practice of a generation of women artists affiliated with Action Painting who obscured their identities as women through the manner in which they signed their works. Whitney Chadwick has recently pointed out that:

> [Lee] Krasner and Elaine De Kooning both chose to sign their works with initials only, while [Grace] Hartigan briefly adopted the sobriquet "George" (in homage to George Sand and George Eliot). In each case, the decision to erase gender as part of the creative process was less an attempt to hide their identities as women than to evade being labelled "feminine."[22]

Chadwick suggests that the artists disguised their gender to discourage the public from searching for evidence of a feminine sensibility in their paintings. Hartigan went even further by impersonating the machismo of the Abstract Expressionists as a means of eschewing the delicacy and fragility that she associated with femininity. When recalling her legendary toughness in an interview with Nemser, Hartigan claimed: "I lived like the men. . . . But then never in my life did I consider a woman to be a fading waterlily. I always thought I was a person."[23] Both the phrasing of Hartigan's comment and her bravado implicitly gendered "person" as masculine and declared personhood to be incompatible with the artist's notion of femininity.

In contrast to Hartigan, Marisol readily adopted the pose of womanliness, and, fascinated by her appearance, background and personality, the press embraced Marisol as the feminine artist *par excellence*. Grace Glueck opened her article "It's Not Pop, It's Not Op—It's Marisol" in the *New York Times Magazine* with this passage:

> "Marisol? A Latin Garbo" exclaimed an admirer recently. "Marisol? She's that beautiful witch in a Charles Addams cartoon," said another. "Marisol! The first girl artist with glamour," Pop art star Andy Warhol has proclaimed. The object of this flourishing mystique is Marisol, an enigmatic young Venezuelan-American artist whose poetic name is now internationally known (in Spanish, it means "sea and sun"). . . . On the New York art scene, the Marisol legend is nourished by her chic, bones-and-hollows face (elegantly Spanish with a dash of gypsy) framed by glossy black hair, her mysterious reserve and faraway whispery voice.[24]

The adjectives that Glueck and other critics selected to evoke Marisol's physique—slim, chic, black-haired, wide-eyed, high-cheekboned, Spanish—conjured an aristocratic, foreign beauty. Like-

wise the biographical narrative spun around Marisol stressed her upper-class, cosmopolitan background: Born in Paris of wealthy Venezuelan parents and schooled in Paris and New York, Marisol had leisure interests that included attending parties and screenings of French new wave films, reading fashion magazines, and shopping. Even Marisol's name, which the press equated at once with ethnicity and nature, contributed to her legend as an exotic woman artist.

Yet, as Glueck's comments suggest, Marisol's glamour in the media as a woman artist resulted as much from her willingness to expose herself to view as from her pose of reserve. The information offered and withheld by Marisol tantalized the press and invited a series of investigations into Marisol's life and personality, each of which promised to reveal and characterize Marisol's innermost self. The repeated failure to find the key to unlock Marisol's mystery inevitably served to reinvent her as a sign of the unknowable feminine.

The press referred to various incidents in which Marisol hid herself from public scrutiny as evidence of her enigma. One oft-repeated tale about Marisol described her participation in a panel discussion on Assemblage at the Artist's Club in 1961. Grace Glueck relayed the story second-hand in *The New York Times Magazine*:

> "The four male panelists," recalls Al Hansen, who was there, "were dressed like kids looking for a job in a bank. But Marisol showed up wearing a stark white mask decorated in Japanese style, tied on with strings. The club members were apt to bully young unknowns unmercifully. The panel no soon got under way than people began to stamp and holler, 'Take off that goddam mask! Let's see your face!' When the noise got deafening, Marisol undid the strings. The mask slipped off to reveal her face, made up exactly like it."[25]

By twice frustrating the desire of the audience to see her face, Marisol presented herself as a riddle without an answer. Even the rhetorical form of Glueck's account reinforced this impression of inscrutability. Like Marisol's mask revealing another mask, Glueck's report contained beneath itself another report. And Glueck's article, typical of virtually all press accounts of the incident, did not ultimately ascribe a meaning to Marisol's behavior. Rather than resolving the ambiguities of her gesture, it simply recounted the event. The press thus represented the enigma of Marisol without offering its solution.

Even when Marisol uncovered her face, she frustrated the desire of critics to treat it as a transparent window onto her private self. Susan Stewart has recently commented on the common belief that the face presents a legible text, pointing out that "one of the great topoi of Western literature has been the notion of the face as book."[26] Operating on the assumption that the face encoded the self, Gloria Steinem promised to reveal "Marisol: The Face Behind the Mask" in her article on the artist published in *Glamour*. Yet Steinem concluded: "Marisol's capacity for holding dead seems infinite and her face is not more open than a cat's." Having failed to decipher Marisol's countenance, Steinem concluded that Marisol was a "beautiful enigma."[27]

Marisol's mystery resulted not only from her inscrutable face but also from her silence. Her refusal to confess her private life received an enormous amount of attention in the early 1960s. Critics reported that Marisol delivered only very terse answers in a quiet voice to their questions; otherwise she remained silent both in exchanges with interviewers and in social settings. Of course in many ways Marisol's secrecy conformed to the myth of the deep and silent artist. "She is a classic example of a non-verbal artist," Steinem commented, "Life goes on, for her, in the visual, and words mean very little."[28] Nevertheless, critics, including Steinem, invariably feminized her silence by comparing her to public icons of feminine grace and mystery, including Greta Garbo, Jeanne Moreau and Jackie Kennedy.

Owing to Marisol's unfathomability, more than one critic associated her with the Sphinx. Steinem, confronting Marisol's legendary silence, declared:

> It's no wonder that some interviewers and a few acquaintances come away feeling that it is all a pose calculated to intrigue. One interviewer complained that asking a question of Marisol was like dropping it down a well, and another accused her of seeing too many plays by Harold Pinter. . . . Another writer began his interview by quoting one of her art-world detractors: "Who, Marisol? Why, she's a sphinx without a riddle!"[29]

The linking of Marisol to the Sphinx granted her a certain type of power: her silence constantly challenged the desire of others to solve her conundrum. No interviewer succeeded, however, in breaking through Marisol's reserve, and this failure in and of itself both increased her mystery and authorized continual reinvestigation of her character.

The press increasingly equated Marisol's sculpture with her enigmatic persona, especially after her one-person exhibition at the Stable Gallery in 1964 in which the majority of her sculptures bore images of her apparently unreadable face in the form of either plaster casts or black-and-white photographs. For instance, Brian O'Doherty's review of the exhibition at the Stable Gallery, entitled "The Enigma of the Self-Image," discussed Marisol's multiple self-portraits as physical manifestations of her mystery: "a widely multiplied enigma Marisol is also an enigma to herself. Sometimes she sees herself sharp-featured and high-fashion, sometimes blunted and round, the face set in an Egyptian tunnel of hair, occasionally as a woman out walking with four faces looking simultaneously in all directions."[30] Published reviews of the exhibition at the Stable Gallery frequently included photographs that posed Marisol with her sculpture as if artist and art work were indistinguishable from one another. O'Doherty's review was illustrated by a photograph of Marisol seated between the two sculpted women—each with replications of the artist's face—from the *The Dinner Date* of 1963. Earlier *Time* magazine had paired a photograph of Marisol's sculpture of the Mona Lisa, an icon often treated as an exemplar of female mystery, with a photograph of the artist herself in which she took the same pose as her sculpture and imitated the secretive smile of

Figure 3. Lew Merrim, *Marisol Escobar* (Photograph published in the *New York Times Magazine*, March 1965. Courtesy of Monkmeyer Press Photo Service).

Leonardo's model.[31] Other photographs posed Marisol as mirroring and mirrored by her sculpture: she stood face-to-face with one of the women from *The Party* (fig. 3) in the pages of *The New York Times Magazine*.[32] Criticism and photography positioned Marisol's sculpture as a representation not only of various women, but also of the enigma of the woman artist herself.

Paradoxically, however, to suggest that Marisol's sculptures reflected their creator attributed an alternative characteristic—likewise associated with the feminine yet in crucial respects antithetical to enigma—to Marisol and her works. Many critics pointed to Marisol's incorporation of images of her own face in her various sculptures of women as evidence of female narcissism. Where the figure of enigma ascribes to its object an always receding and unknowable essence, that of narcissism finds essence in surface appearance, an appearance which, in its iterability, becomes perfectly visible and comprehensible. In this sense narcissism, as a mechanism of revelation, functioned in opposition to the obfuscations of enigma.

As late as 1973 April Kingsley claimed of Marisol's sculpture: "Narcissism has always been one of the primary constituents of this content."[33] Somewhat ambiguous, Kingsley's statement can be understood in at least two ways (like Glueck's recounting of the incident at the Artist's Club, it is itself an enigmatic formulation). In a first reading of Kingsley's sentence, Marisol's sculpture represent women engaged in acts of narcissistic self-absorption. With their fashionable dress and erect stances, Marisol's figures embody a concern with self-presentation, and, within the psychoanalytic discourse from which the term derives, narcissism consists of a form of self-absorption and display that is considered naturally feminine.[34] The narcissism of Marisol's sculpted women was, with the possible exception of Kingsley, not noticed—presumably because it was regarded as a normal affect of bourgeois femininity.

In a second reading of Kingsley's statement, Marisol's repeated use of casts and photographs of her face manifests her obsessive concern with her own surface appearance. Marisol frequently defended herself against charges of narcissism. *Time* magazine quoted her as saying: "Some people have accused me of narcissism . . . but it is really easier to use myself as a model."[35] Wrote Leon Shulman for the catalogue which accompanied Marisol's exhibition at the Worcester Museum of Art: "Accusations of narcissism and self-love are probably unfounded."[36] That Marisol and various art critics repeatedly denied the artist's narcissistic self-absorption, however, indicates that such an interpretation existed, indeed that it may have been so readily available and automatically applied as to require little explicit articulation.

With the two readings it activates, Kingsley's ambiguous statement, like Glueck's account, in the end replicates the personality of the artist it describes. The narcissistic sculptures, it would seem, find their perfect reflection in a narcissistic Marisol, and vice versa. Rather than resolving the enigma, rather than presenting the answer to the riddle, Kingsley suspends its mystery in the exact match between two sets of surface appearances.

There were, of course, different manners in which critics at the time could describe artistic self-absorption. Lawrence Campbell, in denying that Marisol was narcissistic, attempted to align her instead with what he believed to be an acceptable form of artistic interest in the self: "Self-love, not the same as Narcissism, is implicit in all behavior. Modern art, with its unsparing exhibitionism, emphasizes the discovery of self."[37] The Action painters and sculptors set a standard at the time for the practice of the modern artist concerned with self-discovery. Critics frequently explained, for instance, that Jackson Pollock revealed his inner self in his paintings. B.H. Friedman wrote of Pollock: "When this article was discussed, Pollock said that he didn't want any direct quotes or revelations of his private life. He said he'd stand on his painting. . . . He's never going to write an autobiography. He's painted it."[38] Writers, however, highlighted the way in which Pollock, through the act of painting, transformed his self into general truths. Frank O'Hara, for instance, said of Pollock:

> If there is unity in the total *oeuvre* of Pollock, it is formed by a drastic self-knowledge . . . In considering his work as a whole one finds the ego totally absorbed in the work. By being "in" the specific painting, as he himself put it, he gave himself over to cultural necessities which, in turn, freed him . . . to the act of applying a specific truth . . . This is not automatism or self-expression, but insight.[39]

Given this understanding of what constituted a model of artistic self-discovery, it is not surprising that Campbell and other critics would try and deflect the charge of narcissism from Marisol. Narcissism indicated a form of self-absorption focused on appearance, that is on surface illusion, and not on internal insight; moreover, narcissism equated the artist with her work in terms of reflection rather than transformation.

Yet while Campbell and others attempted to save Marisol from narcissism by crediting her with some of the powers of Abstract-Expressionist transformation, allusions to her narcissism did foreclose her alignment with the practice of Pop artists. Lippard's comment that Marisol's art reflected "her own beautiful face" im-

plied a reciprocally reflexive relationship between the artist and her art, an over-identification that was at odds with the detached and objective approach attributed to the male Pop artists. Although Lippard also called Marisol's approach "deadpan," most critics insisted that she lacked the cool attitude of other Pop artists altogether. Indeed John Rublowsky's *Pop Art* distinguished Marisol's work from Pop art by associating her with the sensibility of the previous generation of Abstract Expressionism. He wrote:

> On the periphery there were such artists as James Dine, George Segal, Marisol Escobar, Robert Indiana, and others who also approached pop art. They are, however, not pop artists in the strict sense of the term. Their artistic statement, though it borrows from the reality revealed by pop art, is more closely allied to the abstract-expressionist ethos in that their statements depend on sensibility and texture for the projection of an artistic aura.[40]

Rublowsky, who based his description of the "antisensibility" of Pop art on its rejection of painterliness, detected signs of Marisol's personal emotions on the surface of her work.[41] Both the traces of Marisol's hand and the imprints of her face on the surface of her sculpture led critics to conclude that her work lacked the impersonality of Pop art. By such accounts Marisol's sculptures emerged as expressions of an implicitly feminine narcissism over and against the cool, masculine detachment of Pop art.

In the end, characterizations of both Marisol's enigma and her narcissism served to situate her within the category of the feminine rather than within that of the modern artist. Indeed, these descriptions together produced and managed her femininity through a paradox: where enigma suggested an unfathomable interiority, narcissism implied a visible exteriority where everything was reflected on the surface. Enigma and narcissism thus invoked the two modes of vision that Laura Mulvey argues are open to men when confronted with the image of woman: voyeuristic investigation and fetishistic scopophilia. Mulvey writes about classic Hollywood cinema:

> The woman as icon, displayed for the gaze and enjoyment of men, the active controllers of the look, always threatens to evoke the anxiety it originally signified. The male unconscious has two avenues of escape from this castration anxiety: preoccupation with the reenactment of the original trauma (investigating the woman, demystifying her mystery) . . . or else complete disavowal of castration by the substitution of a fetish object or turning the represented figure itself into a fetish so that it becomes reassuring rather than dangerous (hence overvaluation, the cult of the female star). This second avenue, fetishistic scopophilia, builds up the physical beauty of the object, transforming it into something satisfying in itself.[42]

Likewise, the contradictory dynamic between enigma and narcissism authorized a (masculine) high-art viewer simultaneously to pursue the enigma of Marisol and to take pleasure in the spectacle of her narcissistically reflected image. Thus the very conceptual processes used to come to terms with Marisol as a woman artist served to position her as the female object of the male investigatory and spectatorial gazes while perpetually rearticulating her identity as feminine.

The Fashionable Artist

In the early 1960s, at the same time as art criticism relegated Marisol and her sculptures to the feminized margins of Pop art, fashion photography, itself marginalized as feminine, placed her at the center of the world of style. Several fashion layouts printed in both women's magazines and art periodicals cast Marisol as a graceful model or posed her sculptures as mannikins and props.[43] Marisol thereby participated in yet another visual practice that ultimately linked her with femininity and narcissism. Yet, in this case the viewers posited by the fashion layouts were female consumers who were invited to adopt a gaze of narcissistic identification with the commercial image rather than to look at it with the distancing mechanisms offered to the reader of high-art criticism. Several of the critics I examined in the last section did publish their reviews in magazines such as *Cosmopolitan* and *Glamour* that, like the periodicals I will now examine, were addressed to women readers and often treated the subject of fashion. In essence, these magazines, somewhat cultural hybrids, required their readers as they paged through each issue to switch their perspective back and forth between one of high-art detachment and one of consumer over-identification.

Several magazines transformed the artist Marisol into a fashion model, a woman attentive to her external appearance and characterized by a distinct style in dress. In October of 1963 *Harper's Bazaar,* a large-format magazine that monthly featured the latest designs in international *haute couture*, devoted an article and photospread to Marisol.[44] The magazine did not, however, include her in the series devoted to avant-garde literature, film and art entitled "Features and Fiction," which that month focused on artist Francis Bacon and writer Iris Murdoch. Rather the magazine presented Marisol in the "Fashion Independent" series, which was initiated in August 1963 with the following editorial proclamation:

> This is the era of the Fashion Independent: that fascinating, very contemporary lady of indeterminate age, indeterminate income, but extremely definite and always exciting, if slightly non-conformist taste. Her way of dress suits her way of life. In fashion, as in spirit, she follows no preconceived, mass-formula pattern set down by "experts." Her personal, particular chic depends not upon what's current nor what's costly, but on the special, vital circumstances of her own existence; on her inner, intuitive sense of style. *Bazaar* believes in this woman and in her philosophy of living—so strongly that we propose to intimately present at least one Fashion Independent on these pages every month.[45]

To illustrate the taste of the Fashion Independent, the magazine selected a variety of women who led somewhat unconventional lives.[46] The third issue in the series featured the style of the fashionable woman artist, Marisol.

Figure 4. Duane Michals, *Marisol Escobar* (Photograph published in *Harper's Bazaaar*, October 1963).

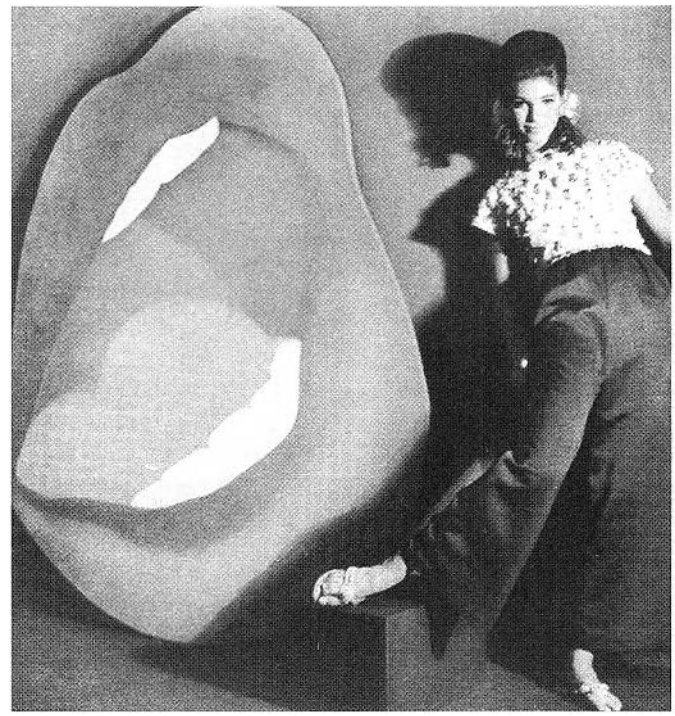
Figure 5. Duane Michals, *Marisol Escobar* (Photograph published in *Harper's Bazaar*, October 1963).

In the pages of *Harper's Bazaar* Marisol emerged as a woman with a particular style—not a style of sculpting but a style in consuming clothes. Her career as an artist did receive some acknowledgement: in all of the photographs taken by Duane Michals she modeled attire in front of her sculptures, and the text opened by stating that the Museum of Modern Art had included her work in its exhibition *Americans 1963*. Yet the magazine's primary interest lay in her taste in clothes, which it characterized as "functional purity-cum-style." In three photographs Marisol dressed the part of the bohemian artist in turtleneck, overblouse and slacks (fig. 4). She also played the role of the elegant lady-of-leisure attired in a variety of ballgowns: two photographs showed her with a "stark white crepe evening dress dramatized by a sweep of floor length stole" (fig. 5), and in a third photograph she donned "a banker's gray wool flannel Empire lounging dress, cut low."[47] In short, *Harper's Bazaar* treated Marisol's status as an artist as just one more feminine role requiring one more fashionable costume.

Harper's Bazaar positioned Marisol as a participant in a well-established practice in the fashion world: she produced her identity as a "very feminine wood sculptor" through acts of narcissistic consumption of clothes (the awkward placement of the adjective "wood" also had the effect, once again, of conflating the woman with her artistic productions). Consequently, Marisol's style, although presented by *Harper's Bazaar* as purely individual, was nevertheless available for mass consumption. The text identified the clothes, their prices, the stores that sold them and the salon responsible for her coiffure. Recently, film theorist Mary Ann Doane has argued that "having and appearing are closely intertwined in the woman's purported narcissistic relation to the commodity. Commodification presupposes that acutely self-conscious relation to the body which is attributed to femininity."[48] Fashion magazines in general address the female consumer with a concern about her appearance—indeed, they take that concern for granted—and compel her to take the fashioned and re-fashioned female body as the object of her desire. *Harper's Bazaar* assimilated Marisol into this system not only by offering her as a prototype of a woman who successfully produced her femininity through consumption, but also by inviting the female shopper to adopt for herself the distinct style of Marisol the woman artist.

Figure 6. Horst, *Model with Marisol's Untitled* (Photograph published in *Vogue*, November 1966).

Figure 7. Horst, *Model with Tom Wesselmann's Mouth #7* (Photograph published in *Vogue*, November 1966).



Not surprisingly a fashion layout such as the one in *Harper's Bazaar* contributed to discussions of Marisol's glamour, beauty—and narcissism—among art critics; her stint as a model did not go unnoticed. Campbell mentioned in passing: "Marisol Escobar is an extremely beautiful young woman with the kind of chic which attracts fashion magazine attention."[49] And critical reviews of Marisol regularly reported on her interest in clothes.[50] References in art criticism to her role in the fashion press reinforced the ascription of femininity to Marisol, an ascription that, as we have already seen, worked against her identity as a genuine artist.

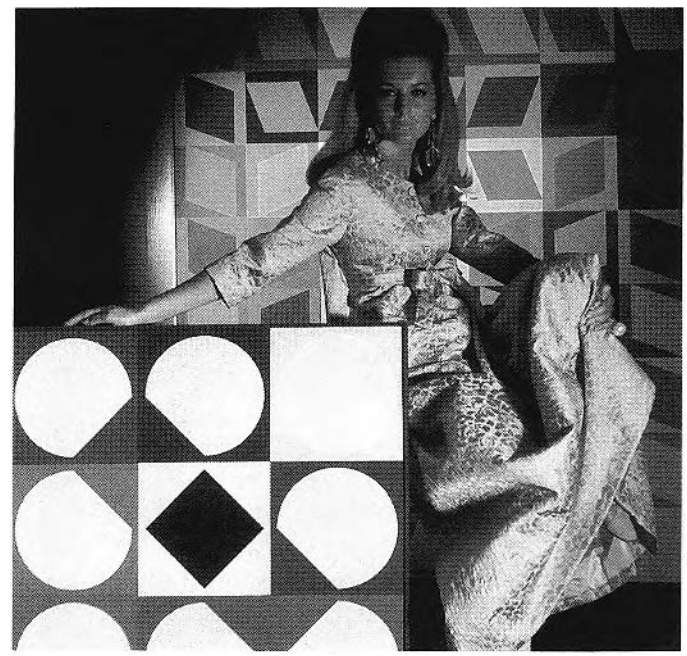
If the high-art press could discuss fashion in its treatment of art, so too could the fashion press incorporate works of art into its presentation of clothes. In 1966 *Vogue* magazine ran six full-page color photographs by Horst in a spread entitled "Looks Men Like at Home." Each photograph juxtaposed outfits in the latest mod style with paintings and sculptures by Pop and Op artists, including one sculpture by Marisol (fig. 6).[51] "Looks Men Like at Home" posited for its female viewers a shared sensibility between the art works and the costumes, and yet simultaneously used much of the art to exemplify a masculine standard against which to measure the femininity of its own fashion products. While the photograph that used Marisol's sculpture as a background prop participated fully in the suggestion of a shared sensibility across the divide between fashion and art, the image encountered telling difficulties in assigning gender to the fashion model and to high-art sculpture.

The *Vogue* feature proposed that Pop and Op art along with dinner pyjamas and robes heralded a new taste for bold patterns and bright colors. By adopting this taste as her own, the sophisticated female consumer of clothes could presumably distinguish herself from less discerning dressers through the purchases she made—and like the *Harper's Bazaar* spread on Marisol, "Looks Men Like at Home" provided extensive information about designers, retailers and prices to facilitate that project. To appreciate the shared sensibility fully, of course, viewers of the layout needed both an eye for fashion and a familiarity with the developments in contemporary art over the past five years. *Vogue*, catering to a female audience, apparently took the former for granted but could not afford to leave the latter to chance: the accompanying text began by identifying the art as "a striking group of contemporary paintings and sculpture photographed at the Sidney Janis Gallery." The layout thus did more than address itself to culturally literate female shoppers; it also helped produce that audience.

Women, suggested the *Vogue* layout, could even fashion themselves after Pop art paintings. Two photographs posed models in front of paintings by Tom Wesselmann in such a way as to rhyme the living women to the female bodies—or parts of bodies—depicted by the artist. In a rather sexually explicit manner, one of these images has the model, dressed in dinner pyjamas and with hips thrust out, replicating with her body the same shape and angle of Wesselmann's *Mouth #7* of 1966 (fig. 7) hanging behind her. This woman assumed the same formal characteristics and allure as the painting; and so too, presumably, could the female consumer who purchased the pyjamas.

Yet the evocation of sex in this photograph also had the effect of re-establishing a gendered difference between male artist and female model. Wesselmann's painting may depict female anatomy, but

Figure 8. Horst, *Model with Vasarely's Onix 2 and Minta.* (Photograph published in *Vogue*, November 1966).



no one—then or now—would mistake these lips as a narcissistic reflection of the artist himself. Rather, the artist assumed the status of the male viewer, the male connoisseur, of the female body. In a manner parallel to that of the painting, the model offered her body forth for the visual delectation of "men" who "like" this "look . . . at home." Ultimately, the photograph portrayed not the (reiterated) female body, but rather the male gaze onto woman, and onto art.[52] Through this image, female readers of *Vogue* could view this act of viewing, but were given occasion to buy into (quite literally) the gendered dynamic primarily as the object of the artistic and erotic gaze.

Most of the juxtapositions of models and art works in the *Vogue* layout likewise formulated a distinction between the masculinity of Pop and Op and the femininity of fashion, but did so through the more direct means of setting up stark contrasts between art works and female models. The layout opened with a photograph of a model draped between two abstract Op paintings by Vasarely (fig. 8). The severe geometric shapes and cool colors of Vasarely's *Onix 2* of 1966 in the foreground and *Minta* of 1966 in the background differed markedly from the curvaceous body of the model clad in a costume that cascaded loosely around her legs. The text described the model's outfit in terms of her body, pointing out that "the robe billows out from a bowknot just beneath the bosom." An even more striking opposition emerged in the photograph (fig. 9) that situated George Segal's *Walking Man* behind a tall, lithe model leaning against the wall in the pose of a prostitute[53]; the text characterized her as "the player in the white mink tennis dress, with legs like a maharani's in crushed silk tights striped to the toes . . . great form for the games people play at home." The text balanced references to leisured domesticity and titillating sexuality: the materials of silk and mink as well as the comparison to a maharani established the expense and exoticism of the costume, while the allusions to sports and the home promised a life of leisure and sexual adventure. In the photograph the combination of the model's towering height, suggestive pose, and zebra-striped costume contained an implicit threat of nature and sexuality—especially when seen next to Segal's sculpture of a man hunched over into himself—a threat mitigated only by the frivolity of her costume. In each photograph artist and model, art work and fashion, defined each others' gendered identities through clear oppositions.

In a fashion layout in which the ruling logic measured the masculinity of high art against the femininity of fashion, Marisol's sculpture—the product of a person both an artist and a fashionable woman—could only be problematic. By 1966 when "Looks Men Like at Home" appeared, Marisol's sculpture had already been figured by both the art and fashion press as feminine. Accordingly, this particular layout could at first be seen to reinscribe the femininity of Marisol's sculpture by inverting the relationship between art and model formulated in the other photographs of the series. The sculpture in the background of the photograph (fig. 6), like so many of her works, represented Marisol herself: it had a photograph of the artist's face attached to its head, and sported a stylish wide brimmed hat. In front of the sculpture a model sat and, with legs spread and hands firmly gripping her knees, adopted a pose usually associated with masculinity and authority. The bold, broad stripes of her pantsuit, although consisting of the same shades of pink and blue that appeared on Marisol's sculpture, made the sculpture's snowflake pattern appear fussy and decorative by comparison; the model was Vasarely to Marisol's feminine delicacy. The accompanying text accentuated the masculinity of the model's costume and posture: "Whirligig striped pyjamas—more man-power to them." Read in this manner, the photograph preserved the femininity of Marisol and converted fashion, however fleetingly, into a figure of masculinity.

The masculinization of the fashion model and the feminization of the sculpture, however, could not long be sustained. Many of those strong diagonal lines of the pantsuit, after all, pointed directly to the anatomical locus of, in psychoanalytic terms, the woman's lack. In a Freudian scenario, that anatomical lack threatens to raise the specter of castration which, to borrow Mulvey's phrase, the male unconscious disavows "by the substitution of a fetish object or turning the represented figure itself into a fetish."[54] Such a fetish substitute in the *Vogue* photograph stood readily at hand: Marisol's tall and erect sculpture, replete with shaft and articulated head, easily became the phallus. This reading of the image reinverted the previous inversion, re-establishing fashion as feminine and Marisol's sculpture as the sign of masculinity.

This second, psychoanalytic reading of the image, however, posits a male as the normative viewer, the person in need of the disavowal provided by the fetish. As Doane has pointed out, "fetishism . . . is . . . inaccessible to the woman, who has no need of the fetish as a defense against a castration which has always already taken place."[55] Inaccessible to the woman—I would amend Doane's for-

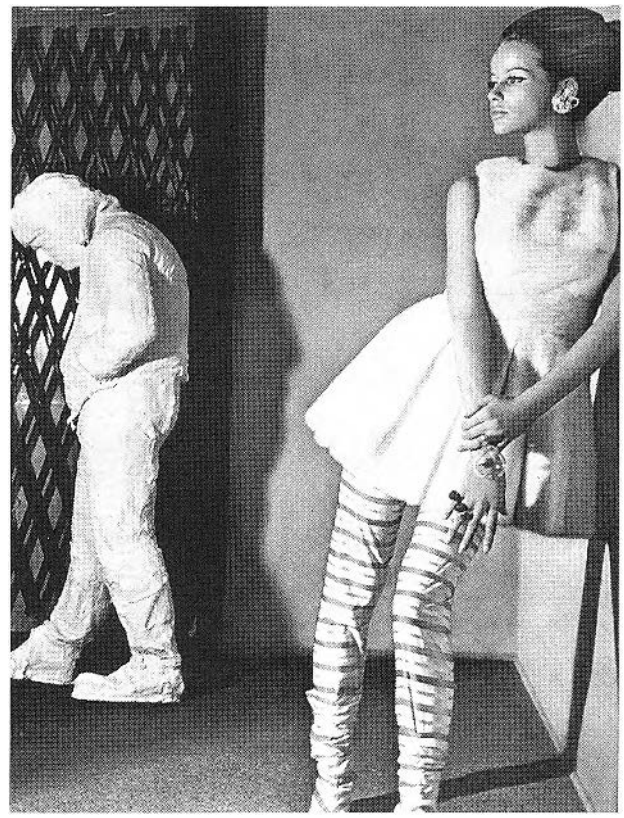
mulation—except in the manner of the photograph of Wesselmann's *Mouth #7* and its accompanying model, which is to say, as the view onto someone else's male gaze. If the first reading grants "more man-power" to the model and by extension to the female consumer who can purchase the enabling garment, the second reading takes power—in this case the power to fetishize—away again.

Ultimately neither of the interpretations supersedes the other; the model and the sculpture oscillate continuously between masculine and feminine poles, the female reader of *Vogue* between a promised access to "man-power" and her exclusion from it. Marisol's sculpture in the context of fashion photography, in contradistinction to Marisol herself in the same setting, thus potentially disrupts the smooth assignation of gender roles to high art and fashion, as well as to their assumed viewers. Yet I take it that in the end the photograph of Marisol's sculpture and the model in *Vogue* is the exception that proved the rule. The problematic nature of the sculpture within the fashion plate highlights the high efficacy of that process of assignation, in the remainder of the *Vogue* series as well as within fashion photography of the 1960s in general. Women's fashion magazines, though peripheral to the world of high art, for the most part rearticulated the same priority as did their counterparts in the art press, granting masculine vision and art precedence over feminine bodies and fashion. Both, despite the occasional disruption or act of marginalization maintained quite clear distinctions between masculinity and femininity. Marisol, the stylish woman, occupied a place in what was, from the perspective of high art, the peripheral practice of fashion photography, whereas Marisol's sculptures could not.

As it happens *Art in America* around this same time published a layout that also addressed the relationship between art and fashion and included a work by Marisol. The layout in *Art in America* did not, however, incorporate either mass-produced clothing or paintings and sculpture; rather, it appropriated the trappings of fashion photography to feature women's coats designed by contemporary artists. In this layout the femininity attributed to Marisol's coat proved central to the magazine's effort to define the gender and audience for such high-design objects and the relationship of high design to the categories of both art and fashion.

Art in America launched a series in 1961 entitled "Art for Everyday Living"; in a statement of 1963 the editors explained that with this series the magazine hoped to encourage the best artists to be involved in the everyday life of the general population and to bring the painters and sculptors of the United States to the widest popular audience.[56] One of the subsequent articles in the series consisted of a photograph of five models wearing furs painted by various contemporary Pop and Op artists, including one "anatomy study" by Marisol (fig. 10).[57] The brief paragraph of text accounted for the coats by explaining that M. Jacques Kaplan of Georges Kaplan furriers had commissioned the artists to paint designs on calf and pony skins, and had subsequently displayed these painted coats along side actual furs. *Art in America* featured only the painted coats in order to applaud the union of consumer design and high art.

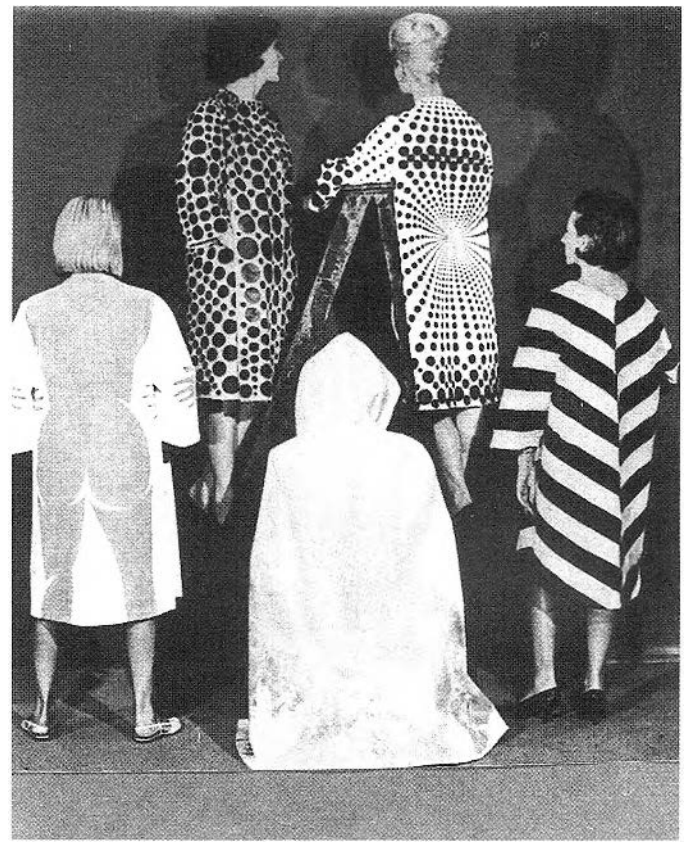
Figure 9. Horst, *Model with George Segal's Walking Man.* (Photograph published in *Vogue*, November 1966).



High-design objects prove to be somewhat a problematic entities since they do not fall clearly into the category of high art nor into that of mass-produced commodities. *Art in America,* in its presentation of the painted furs, kept this ambiguity in play. By identifying the patron who had commissioned the coats and the artists who had painted them, and by including the garments in a series on "Art for Everyday Living," the magazine appeared to treat the painted coats as works of art. Yet, at the same time, the magazine borrowed some of the conventions of fashion photography to display the painted furs: a group of female models stood in a pyramidal arrangement and exhibited the coats at various angles. This type of presentation treated the garments as commodities for female consumers and suggested that, while designed by Op and Pop artists, the painted coats were not examples of high art per se. The photograph in *Art in America* thereby positioned high-design objects on the line between high art and commodity culture.

In this layout, Marisol's coat worked to tip the balance in favor of the femininity of high design. Whereas the furs by Frank Stella and Richard Anuszkiewicz featured geometric abstractions and a pastel landscape covered the coat by Jane Wilson, Marisol's coat represented a female nude painted in pink on the back (and on the front, according to written accounts); wrote one critic, Marisol's fur "caused a stir."[58] The photograph capitalized on Marisol's depiction of a nude by displaying the coat on a model whose bare legs

Figure 10. Malcolm M. Knapp, *Artists' Fur Coats* (Photograph published in *Art in America*, October 1963).



exactly matched the painted thighs of Marisol's nude. It thereby collapsed the difference between the representation of the female body and the real body beneath the coat: high-design object and woman became one.

The presentation of Marisol's coat by *Art in America* played a crucial role in defining the femininity of high design not only by eliding the difference between the coat and the female body but also by positing a viewership position figured as feminine. The photograph invited the female viewer to identify narcissistically with the model—much as in the manner of fashion photography—and imagine the depicted body as her own. In so doing, however, she identified not only with the female object of the gaze, but also with the subject position of the woman artist, since the knowledge that Marisol the artist was a woman rather than a man opened up the possibility that the body on the coat was, narcissistically, a reflection of Marisol's own. The female viewer, much like the female consumer looking at Marisol modeling her various clothes in *Harper's Bazaar*, could thus identify with Marisol's act of self-fashioning. In this layout, therefore, Marisol's coat became a central rather than a marginal actor in figuring the femininity of high design.

Fashion layouts in both women's magazines and the art press attempted to appropriate and contain Marisol and her sculpture within the category of the feminine. Women's magazines managed the figure of Marisol as a woman artist by casting her as a narcissistic consumer who constructed her femininity through her selection in clothes. These same magazines, however, treated Marisol's sculpture not as feminine, but rather as something of a gender hybrid. In the end women's magazines could assimilate Marisol, marked as feminine and narcissistic, much more easily than it could her sculpture, since the figuration of fashion as feminine itself ultimately depended on the foil of a high art unequivocally considered masculine. As far as this last practice—regarding high art as masculine—was concerned, women's magazines and the art press were in agreement. The art press assumed a masculine standard for high art whether it figured Marisol's sculpture as feminine and marginal within the orbit of high art or feminine and central within the realm of high design.

Marisol, Masquerade, Mimicry

By the 1970s discussion of Marisol and her sculpture had virtually disappeared from the pages of art criticism. Marginalized or omitted altogether from books published in the late 1960s and 1970s about the history of modern American art or about Pop art in particular, Marisol's sculpture received scant attention from feminist art critics during this period as well.[59] This decline in critical attention in the 1970s seems, to a large extent, the direct consequence of the manner in which Marisol and her work had been positioned—by the art press, by the fashion press, by the artist herself—during the 1960s. A woman considered fashionable and sculpture regarded (at least by art critics) as quintessentially feminine apparently bore little attraction for a new breed of art writers who, as part of the feminist movement emerging in the late 1960s, sought new grounds for the valorization of art by women.[60] While many feminist critics and historians wished to discover neglected women artists from the past, virtually none of them, as part of the process of articulating a woman's aesthetic, had much use for an artist and an *oeuvre* that appeared to reflect, uncritically, the values of a femininity perceived to be oppressive to women. When Nemser in 1975 prompted Marisol with the question, "Have you found that women liberationists are hostile and make you feel guilty for [your interest in clothes and parties]?" Marisol responded: "Yes. People come up to me and they talk about all those parties and getting all dressed up."[61] Marisol had apparently embraced a pose of femininity in the 1960s that many feminists rejected in the 1970s, and her reputation suffered in the 1970s from the fact that her work seemed to offer a straightforward representation of a now anachronistic femininity.

Marisol fared a bit better in the 1980s, when a handful of writers claimed that her sculptures documented the way in which middle-class women felt stultified and isolated by their prescribed social roles in the 1950s and early 1960s. In 1985, for example, Roberta Bernstein observed that Marisol's sculptures treating the themes of marriage and motherhood appeared concurrently with Betty Friedan's *Feminine Mystique* in 1963, and Bernstein argued that Marisol's works, like Friedan's book, "reveal the superficial and lim-

ited lifestyles of women who are confined to traditional sex-segregated roles."[62] This assessment, however, was but the mirror image of the critical assumptions about Marisol of the 1970s: where before Marisol and her work embodied femininity's surface, now they personified femininity's dark interior. In both cases, femininity as a practice preceded and to a large extent determined the meaning of the sculpture. In both cases, the sculpture represented, seemingly without much mediation, some aspect (positive or negative) of women's lives under the regime of pre-feminist femininity.

There is a sense in which both the neglect of Marisol in the 1970s and her limited resuscitation in the 1980s perpetuated a crucial attribute of the regime of femininity as it existed in the 1950s and 1960s. Sociologists and psychologists published an enormous amount of literature on the "American Woman" in the 1940s and 1950s, and their expertise underwrote many articles and books on the roles, behavior and happiness of American women in popular magazines.[63] An important conceit of both professional and lay investigations of the American woman was that she—her behavior, her roles, in short her femininity—could be known and represented. More: that she could be represented transparently, which is to say, represented in such an ostensibly direct and unmediated manner that the means of representation became invisible.

Consider the photograph that illustrated Ernest Havemann's article about "the modern American wife" published in *Life* in 1961 (fig. 11).[64] One woman, seen three times, performed three female roles: mother, wife, working woman. That the American woman could be understood as the sum of her divergent activities was a common rhetorical tactic in the literature on femininity. For instance, Diana Trilling, in an article from *Look* in 1959 entitled "The Case for . . . The American Woman," provided an impressive and seemingly exhaustive list of the various functions performed by the American woman: wife, mistress, mother, sports companion, intellectual companion, engineer, mechanic, carpenter, chauffeur, psychologist, economist, local politician and bartender.[65] In the photograph from *Life*, each of the woman's three roles was unambiguously designated by its own costume, props (including, in one case, children), pose and facial expression; it would seem that this woman could be understood as the sum of her different roles.

Professional and popular texts enumerated and classified the multiple roles that the American woman played in her home and community after the Second World War without bringing attention to the visual codes used for representing femininity. An article on the suburban wife in *Time* magazine, for example, included a series of small, close-up photographs of women performing as denmothers, ballet teachers, church members and babysitters.[66] Each woman, dressed in the pertinent costume for her role, accomplished her task, apparently oblivious of the presence of the camera. As a result the photographs purported to offer the viewer an unmediated glimpse onto women behaving naturally in the suburban setting. At first it might seem that the woman-in-triplicate of the photograph that illustrated Havemann's article in *Life* acknowledged the means by which she was known, for she looked out at the camera.

Figure 11. *The Modern American Wife* (Howell Conant, *Life* Magazine, © Time Warner).

Yet the multiple attitudes she displayed—demure at the left, flirtatious in the center, gracious but self assured to the right—were not the sort of looks one directs toward a technological apparatus. The caption that named her activities did so in such a way as to identify the person to whom she addressed her attentions: she was "dedicated mother and homebody," "her husband's glamorous companion," and his "working partner." The camera, in short, disappeared as it was sutured into the fictive person of her husband, and, conversely, the proper roles of the feminine woman were seen from the perspective of that man.[67] The femininity of American woman as described by text and image in the 1950s and early 1960s, it would appear, could be known, and known in its varied entirety, not through the interventions of representation but directly through the eyes of man looking at woman. An advertisement for Bell Telephone published in *Look* in 1957 (fig. 12) repeated the gesture with brutal forthrightness. Below the five smiling faces of a single woman variously cast as cook, nurse, chauffeur, maid, and wife was printed the bold-face caption: "This is Your Wife."[68]

Ironically, in accounts of Marisol which have since the early 1960s interpreted her work as either a reflection or a revelation of femininity, the concept of femininity itself, the transparency of its representation, and the capacity to know woman through the feminine have remained fundamentally unchallenged constructs. Armed with greater skepticism about the possibility of transparent representation and with accounts recently developed by feminist theorists about how femininity is fabricated, we can reassess Marisol's femininity. I propose thus to refigure Marisol and her sculpture from the early 1960s yet one more time, this time as actors capable of producing and disrupting—rather than reflecting and revealing—the established codes of femininity.

Certain aspects of Marisol's sculptures, to be sure, do at first stand out as startlingly direct renditions of the appearance of contemporary women. In *The Party* of 1965–66 (fig. 13), for instance,

Figure 12. *This is Your Wife* (©1992 AT&T. Advertisement published in *Look*, October 1957).

Marisol seemingly bypassed the mediation of representation altogether when she outfitted her numerous figures with actual dresses, shoes, gloves and jewelry. And yet, it turns out, Marisol's apparently genuine items are not to be trusted. The fine gold needlework on a sumptuous ballgown proves, on closer examination, to be nothing more than white and gold paint applied to synthetic vinyl. The necklace of gems hanging across one elegant throat must own up to the fact that it is only the cheapest of costume jewelry. Time and again, the clothing and accessories at Marisol's *Party* reveal themselves to be inexpensive imitations of higher priced goods.

High upon the dress of the woman with the necklace in a place of unavoidable comparison with the fake jewels, Marisol attached an advertising photograph of a presumably precious brooch. Against the actual presence of the fake, Marisol set up the iconic representation of the real. Yet other representational modes manifest themselves in Marisol's works. The plaster breasts attached to one of the strollers in *Women and Dog* (fig. 1), actual physical impresses of a woman's chest, bear an indexical relation to woman's body (actually, as casts from a mold, they are indexes of indexes). And the rough-hewn wooden blocks that make up the torsos of virtually all of Marisol's women speak of "figure" in only the crudest of symbolic fashions. Marisol's figural groups express "woman" only through a babel of representational practices.

Any one of these modes on their own—actual presence, icon, index, symbol—might well manage to hide its representational mediations; certainly that is the pretense of, say, the iconic photograph from *Life*. Any one alone might present a coherent image of an essential femininity. Mixed together, however, they highlight each other's contingent status as representations. A photograph is but a flat picture next to the cast of a breast; a cast of a breast is but plaster next to an actual necklace; a necklace is but paste next to a photograph of real gemstones. Marisol's sculptures thus present the femininity they have come to represent not as a stable entity known transparently but as something cobbled together from representational parts. Indeed, the wooden blocks that form the bodies of most of Marisol's figures provide a visual representation of such makeshift construction: rough-hewn edges show the grain of wood, nails protrude at the joints, paint fails to cover up cracks and imperfections. The juxtaposition of various elements and the radical discontinuities between them draw attention to the processes of representation through which woman is known.

"Masquerade," argues Doane, "constitutes an acknowledgement that it is femininity itself which is constructed as mask—as the decorative layer which conceals a non-identity. . . . The masquerade, in flaunting femininity, holds it at a distance. Womanliness is a mask which can be worn or removed. The masquerade's resistance to patriarchal positioning would therefore lie in its denial of the production of femininity as closeness, as presence-to-itself, as, precisely, imagistic."[69] Marisol's sculptures, I contend, treat femininity as a masquerade. They occlude the unmediated view through representation of the feminine—the presumed "closeness" and "presence-to-itself" of conventional descriptions of femininity—and instead draw attention to the way in which representation itself—the masquerade of purses and brooches, and even of wooden boxes—makes femininity.

There is a risk, nonetheless, in imagining Marisol's sculptures as instances of the masquerade. I quoted Doane above: "The masquerade, in flaunting femininity, holds it at a distance." If Marisol's sculptures masquerade, the artist herself might well be regarded as distancing herself from femininity. Certainly Marisol's frequent use of parody would seem to place her at a mocking remove from the women she portrayed. We have seen the regimental stiffness and exposed breasts in *Women and Dog*; in a similar vein, one of the figures in the *Party* has hair stacked in a bun nearly a foot high, and another has a portable television for a head. Given Marisol's connections (however peripheral) to Pop art, there is an obvious place to locate Marisol from which she can be seen to parody women—and fashion, and television—from a distance: the Olympian heights of high art. Marisol, accordingly, appears less a woman—as she did, say, in the fashion press—and more an artist.

In two crucial respects, however, Marisol's sculptures frustrate this distancing of the "artist" from the "woman." First, the fact that Marisol constantly cast herself in the multiple roles of the women she depicted folded herself, the artist, back into the process that produced femininity. Marisol's countenance appears on every head—save the dog's—in *Women and Dog*; each of the female figures in *The Party* likewise has the artist's face. The persona of Marisol,

Figure 13. Marisol, *The Party*, 1965–66 (Collection of Beatrice Cummings Mayer, Chicago. On loan to the Minneapolis Institute of Arts. © Marisol/VAGA, New York 1992).

moreover, proves as unstable in these works as did the concept of femininity. In *Women and Dog*, an iconic drawn self-portrait contrasts with an indexical cast of Marisol's features; a photograph of Marisol's face is totally out of proportion with the symbolic wooden spheroid of a head to which it is attached. In her sculptures, Marisol emerges not as an artistic essence, but instead, like femininity, herself the product of the masquerade.[70]

By incorporating herself in her sculpture in this manner, Marisol can be seen to adopt the role of the mimic as that role is described by Luce Irigaray. To mimic, according to Irigaray, is to "assume the feminine role deliberately. Which means already to convert a form of subordination into an affirmation, and thus to begin to thwart it." Irigaray continues:

> To play with mimesis is thus, for a woman, to try to recover the place of her exploitation by discourse, without allowing herself to be simply reduced to it. It means to resubmit herself . . . to ideas about herself, that are elaborated in/by a masculine logic, but so as to make "visible," by an effect of playful repetition what was supposed to remain invisible.[71]

In Irigaray's terms, Marisol, by "resubmit[ting]" herself to the masquerade, "makes visible" how "masculine logic" constructs femininity, and how it passes off that construction as transparency. And Marisol highlights the logic of femininity by "an effect of playful repetition" seen not only in the mixing of representational processes, but also in the hyperbolic features, parodic details and theatrical poses of her sculpted women. But more than this, mimicry for Irigaray "also means 'to unveil' the fact that, if women are such good mimics, it is because they are not simply reabsorbed in this function."[72] Marisol, accordingly, declares something other than "masculine logic" to be capable of producing femininity. Something other than that logic—the sort of logic attributed to the likes of artists—plays with the various representational fragments of femininity, juxtaposing an icon to an index, say, or performing the twist of parody. Marisol the mimic assumes the position of a subject that can work the systems of representation that construct the feminine and she does so without bifurcating the roles of woman and artist.

Second, Marisol's sculptures collapse the distance between the role of woman and that of artist by treating the signs of artistic masculinity as no less contingent, no less the product of representation, than are the signs of femininity. In one important regard, art-critical accounts of male artist heroes from the 1950s and early 1960s depended as much as contemporaneous sociological accounts of women on the myth of transparent representation: as we have seen, the hard-edged style of Pop art and Post-Painterly Abstraction was assumed to reveal, in a rather unproblematic manner, the dispassionate sensibility of the artist, just as earlier the Abstract-Expressionist brush stroke ostensibly reflected the passion of the painter. The coherence of a style underwrote the coherence of the artist behind it.

The surfaces of many of Marisol's sculptures include the loose brush strokes associated with the passionate engagement and transformative powers of the male Action painters. In *Women and Dog*, for instance, Marisol did not conceal the sketchy pencil marks that outline the contours of the jacket and sweater of the woman walking the dog; the black-and-white design of her skirt has not been completed, and splatters of black paint drip into its white floral pattern. Yet these seemingly spontaneous and unfettered gestures must share space with cool and considered artistic traces. On the back of the child in *Women and Dog*, smoothly painted blue stripes form simple, clearly defined shapes which emphasize the surface of the figure as a continuous single flat plane, much in the manner of, say, a Frank Stella canvas. Either method of painting, on its own, might signal the artist's authentic hand. Juxtaposed, they underscore each other's standing as a merely the means of representing that authenticity. Marisol's sculptures treat the signs of artistic presence, like those of femininity, as so many fragments ready to be cobbled together in a masquerade.

Marisol is no more distanced from this masquerade than she was from the first. The hand that holds the purse of the woman closest to the dog in *Women and Dog* is none other than the artist's own—or rather it is a cast of her hand, a match to the multiple casts of Marisol's face that make up the head of the same figure. If the facial casts engaged Marisol the artist in the masquerade of femininity, this cast of a hand, I would insist, engages Marisol the woman in the masquerade of artistic identity. It is a feminine hand, certainly, replete with polished red fingernails; and it seems at least as powerful a sign of the presence of the actual artist as is the usual conception of an artist's hand; namely, that a painterly mark can be identified with a single artist's hand and thereby function as a sign of his individuality and aesthetic preoccupations.[73] Emulating multiple styles of painting and lending her own hand to the project, Marisol mimicked the role the artist just as she did that of the fashionable woman.

Since Irigaray describes mimicry as a disruptive tactic for women to use, I suppose in the end I have here actually joined my earlier colleagues who have written on Marisol: we all, in our own ways, figure her femininity. Yet I hope that my reconsideration of Marisol's femininity—perhaps possible only now, after Doane, Irigaray and others—may serve to recover Marisol and femininity from the margins to which they have so often been relegated. Marisol and her sculptures, seen in this new light, are indeed feminine, but only to the extent to which they insist on the social construction of femininity and claim some capacity to construct that femininity themselves. And they are also masculine, to the extent that they mimic the codes of artistic presence while nonetheless insisting on the social construction of those same codes. Marisol's femininity need not serve as a convenient cipher against which Pop art can measure its hardness, against which high art can measure its rejection of fashion; in short, against which men can measure their masculinity. Rather it can disclose the contingency, the basis in representation, of precisely such polarized antinomies of gender.

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1 Interestingly, in the one instance when Marisol sculpted a working-class family in *The Family* of 1962, she did not incorporate any images of her own face. Critics have also referred to this work as *Family from the Dust Bowl* and compared it to images from the 1930s by Ben Shahn and Walker Evans. See, for example, Emily Genauer, "Happy Hunting In a Cornucopia," *New York Herald Tribune* (November 25, 1962), 6; and Suzanne Kiplinger, "Art," *Village Voice* (December 20, 1962), 10.

2 Lucy Lippard, *Pop Art* (New York, 1966), 69.

3 The other artists that Lippard felt had erroneously been labeled Pop were Jim Dine, George Segal and artists of the March Gallery Group. Lippard admitted to one woman, Marjorie Strider, among the artists that she believed constituted a second wave of Pop art.

4 Curator Dorothy Miller juxtaposed a sculpture by Marisol with the painting and sculpture of various Op and Pop artists in the show *Americans 1963* at the Museum of Modern Art in 1963, and that same year the Albright-Knox Gallery included a work by her in *Mixed Media and Pop Art*. The exhibition at the Albright-Knox Gallery consisted of three parts: mixed media, Jasper Johns and Robert Rauschenberg and Pop art. Marisol's sculpture *The Generals* (1961–62) appeared in the section on Pop art. A few interviewers subsequently asked Marisol whether she thought that her sculpture should be categorized as Pop art. John Gruen quoted her as saying, "I don't wish to belong to any group 'pop' or otherwise." John Gruen, "Marisol—Top to Bottom," *New York Herald Tribune* (March 8, 1964), 30. However, when Marisol was asked in an interview for *Mademoiselle* if she objected to being associated with Pop art, Marisol responded, "No I like it—Pop art. My work is considered on the fringes of it. I like that, too, because this way I get included in big shows." "Marisol," *Mademoiselle*, LIX (August 1964), 281. Gloria Steinem repeats a somewhat altered version of this exchange in "Marisol: The Face Behind the Mask," *Glamour*, LI (June 1964), 137. Marisol also had some affiliation with Pop artists through her galleries. Initially Marisol was represented by the Stable Gallery where she had one-person shows in 1962 and 1964; Stable, directed by Eleanor Ward, was the first gallery in New York to exhibit in 1962 Warhol's canvases of Campbell soup and Marilyn Monroe. Marisol then joined the Sidney Janis Gallery where she had one-person shows in 1966 and 1967. The Sidney Janis Gallery, although representing many Abstract Expressionists in the 1950s, took on a few Pop artists in the 1960s and sanctioned the art movement with its 1962 show *New Realists*.

5 John Rublowsky, *Pop Art* (New York, 1965).

6 Mario Amaya's *Pop Art. . . And After*, (New York, 1965) did not mention Marisol. However, like Lippard and Rublowsky, Amaya pitted the Pop artists against Abstract Expressionism, and argued that they depicted banal objects in a depersonalized manner. Amaya's list of the "principal" Pop artists was a bit longer than Lippard's and Rublowsky's, and included along with the "hard-core" five Jim Dine, Robert Indiana, and George Segal. Other minor differences between the three retrospective texts, of course, did exist. Whereas Lippard considered Marcel Duchamp, Jasper Johns and various Assemblage artists to provide the precedents of Pop art and Amaya added to this group the names of Robert Rauschenberg and Kurt Schwitters, Rublowsky identified the primary forefathers of Pop as Ferdinand Léger, Stuart Davis and Gerald Murphy.

7 Barbara Rose, "ABC Art," *Art in America*, LIII (October 1965), 57–69; Barbara Rose, "Pop in Perspective," *Encounter*, XXV (August 1965), 59–63; Irving Sandler, "The New Cool-Art," *Art in America*, LIII (February 1965), 96–101; and Barbara Rose and Irving Sandler, "Sensibility of the Sixties," *Art in America*, LV (January 1967), 44–57. See also Matthew Baigell, "American Abstract Expressionism and Hard Edge: Some Comparisons," *Studio International*, CLXXI (January 1966), 10–15.

8 Sandler, "The New Cool-Art," 96. The textbooks on American art that Rose and Sandler subsequently published in 1967 and 1978 respectively (and which are still assigned today in numerous art history classes) codified the authors' characterization of Pop art as cool and dispassionate. See: Barbara Rose, *American Art Since 1900* (New York, 1967), 213; and Irving Sandler, *The New York School* (New York, 1978), 292.

9 Huyssen singles out Flaubert as the quintessential example of the modernist who "emerges as writer of genuine, authentic literature—objective, ironic, and in control of his aesthetic means." Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington, 1986), 46.

10 In texts published after the Second World War many American social scientists and cultural critics associated mass culture with female consumers, and concluded that its formulaic nature absorbed and pacified its audience. See, for example, the essays in Bernard Rosenberg and David Manning White, eds., *Mass Culture: The Popular Arts in America* (Glencoe, Il., 1957). I discuss in greater depth the way in which various writers in the 1950s gendered mass culture as feminine in "Pop Art Domesticated: Class and Taste in Tom Wesselmann's Collages," *Genders*, XIII (Spring 1992), 42–73.

11 Lippard pointed out that William Seitz included Marisol in the 1961 exhibition *Art of Assemblage* at the Museum of Modern Art, an exhibition considered by Lippard to mark a key transition from the work of Jasper Johns and Robert Rauschenberg to Pop art. To justify her claim that 1962 was the year when "New York Pop really arrived," Lippard offered the observation that Wesselmann, Oldenburg, Segal, Marisol and Warhol all had uptown exhibitions that year. Lippard, *Pop Art*, 82–83.

12 Lippard, *Pop Art*, 101.

13 Critics aligned her sculpture with the "primitive" or "folk art" by suggesting that it derived from rocking horses and rotogravure illustration, from Mochica portrait jars of the Central Andes, from Mexican masks, from Pre-Columbian sculpture and from early American art, all artifacts of "tribal" or artisanal communities rather than of industrialized Occidental cultures. A review that referred to both the "primitive" and "childlike" qualities of Marisol's sculpture was Lawrence Campbell, "Marisol's Magic Mixtures," *Art News*, LXIII (March 1964), 38–41, 64–65. Other references to the "childlike" aspect of her work include "Marisol," *Time*, LXXXI (June 7, 1963), 76–79; "Marisol's Mannequins," *Horizon*, V (March 1963), 102–104; and Sidney Tillim, "Marisol," *Arts*, XXXVIII (April 1964), 28–29.

14 Critics who cited Miller include Edward Barry, "The Art of Marisol: Intriguing Objects Fashioned of Wood," *Chicago Tribune* (December 22, 1965), 9; and Grace Glueck, "It's Not Pop, It's Not Op—It's Marisol," *The New York Times Magazine* (March 7, 1965), 34. Thomas B. Hess also referred to Marisol's working methods as "folk" in "The Phony Crisis in American Art," *Art News*, LXII (Summer 1963), 28, 59.

15 "The Dollmaker," *Time*, LXXXV (May 25, 1965), 80. In later years, many continued to depend on the labels of folk or primitive to place Marisol's work on the periphery of Pop art. For example, Wayne Anderson, in a brief discussion of Marisol in 1975, contrasted her work to the commercial aspects of Pop: "Unlike hard-core Pop, Marisol approaches contemporary society through human psychology rather than machine technology; she depends on carpentry far more than on commercial techniques." Wayne Anderson, *American Sculpture in Process: 1930/1970* (Boston, 1975), 189. Even the catalogue for Marisol's first monographic museum exhibition at the Worcester Art Museum in 1971 identified her with the primitive: "Much of her work has its origins in the 'primitive' such as Mexican masks, Pre-Columbian ritual art and early Americana." Leon Shulman, *Marisol* (Worcester, Ma., 1971) [unpaginated].

16 Griselda Pollock, book review of *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art* by Mary D. Garrard, *Art Bulletin*, LXXII (September 1990), 499. See also Griselda Pollock and Rozsika Parker, *Old Mistresses: Women, Art, and Ideology* (New York, 1981), preface and chapter 1.

17 Lippard, *Pop Art*, 101. As we will see in the next section, a number of critics used the word "chic" to describe Marisol's physical appearance.

18 Such reviews include Lawrence Campbell, "The Creative Eye of the Artist Marisol," *Cosmopolitan*, CLVI (June 1964), 62–69; Campbell, "Marisol's Magic Mixtures," 38; John Canaday, "Art: 15 Exhibit at Modern," *New York Times* (May 22, 1963), 38; Max Kozloff, "Marisol," *Art International*, VI (September 1962), 35; "Marisol's Mannequins," 102–104; "New York Exhibitions: In the Galleries," *Arts*, XXXVII (September 1963), 33; Vivien Raynor, "Marisol," *Arts*, XXVI (September 1962), 44–45; and, Tillim, "Marisol," 28–29.

19 Lawrence Campbell, writing for *Art News* in March of 1964, remarked: "Her work is brilliant, daring and, above all, witty. Behind all the brilliance there remains the fun that a child once had in delighting her classmates with cut-out figures with cut-out dresses to match." Campbell, "Marisol's Magic Mixtures," 38.

20 Cindy Nemser, *Art Talk: Conversation With Twelve Women Artists* (New York, 1975), 182.

21 "The Dollmaker," 80.

22 Whitney Chadwick, *Women, Art, and Society* (London, 1990), 306. Marisol herself seems to have felt that the generation of women who preceded her enabled her to acknowledge her identity as a woman artist. She said in her interview with Nemser: "But Elaine de Kooning signed her name E. de Kooning and Grace Hartigan called herself George. Those women paved the way for me." Nemser, *Art Talk*, 181.

23 Nemser, *Art Talk*, 152.

24 Glueck, "It's Not Pop, It's Not Op—It's Marisol," 34.

25 There is some confusion as to whether this panel occurred in the 1950s or in 1961, and whether it took place at the Artist's Club or at the Museum of Modern Art. Glueck, "It's Not Pop, It's Not Op—It's Marisol."

26 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore, 1984), 127. Mary Ann Doane makes reference to Stewart's passage in "Veiling Over Desire: Close-ups of the Woman," in Richard Feldstein and Judith Root eds., *Feminism and Psychoanalysis* (Ithaca, 1989), 109. In his important discussion of nineteenth-century portrait photography, Allan Sekula writes: "Both [physiognomy and phrenology] shared the belief that the surface of the body, and especially the face and head, bore the outward signs of inner character." Allan Sekula, "The Body and the Archive," *October*, XXXIX (Winter 1986), 11.

27 Steinem, "Marisol: The Face Behind The Mask," 127.

28 Steinem, "Marisol: The Face Behind The Mask," 127.

29 One of the more famous tales about Marisol's silence has her attending a brunch for four hours without uttering a word. Steinem, "Marisol: The Face Behind The Mask."

30 Brian O'Doherty, "Marisol: The Enigma of the Self-Image," *The New York Times* (March 1, 1964), 23.

31 "Marisol," *Time*, LXXXI (June 7, 1963), 79.

32 Glueck, "It's Not Pop, It's Not Op—It's Marisol," 35.

33 April Kingsley, "New York Letter," *Art International*, XVII (October 1973), 53.

34 Sigmund Freud delivered a paper in 1914 "On Narcissism" in which he postulated a primary narcissism in everyone because "a human being has originally two sexual objects—himself and the woman who nurses him." Puberty, according to Freud, intensified the primary narcissism in women, and "especially if they grow up with good looks, [women] develop a certain self-contentment which compensates them for the social restrictions that are imposed upon them in their choice of object." James Strachey, ed., *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XIV (London, 1957), 88–89.

35 "The Dollmaker," 80.

36 Shulman, *Marisol* [unpaginated].

37 Campbell, "The Creative Eye of the Artist Marisol," 68.

38 B.H. Friedman, "Jackson Pollock," *Art in America*, XLIII (December 1955), 59.

39 Frank O'Hara, *Jackson Pollock* (New York, 1959), 12.

40 Rublowsky, *Pop Art*, 30.

41 A number of subsequent writers on Pop art agreed with Rublowsky's assessment. In 1970 Michael Compton, for instance, wrote: "Marisol has also been considered in a Pop context. . . . Her style is purely personal and in no way connected with the public media." Michael Compton, *Pop Art* (London, 1970), 131. Lawrence Alloway stated in 1974: "Another artist who has often been assigned a place in Pop art is Marisol, but her art seems to belong elsewhere. She is a sophisticated naive sculptor whose figures possess a folkloric decoration and fantasy that is quite unlike Pop art. The habitual self-references in her work also suggest an introspection allied to compulsive artists like Lucas Samaras, whose content is drawn from their own personality." Alloway, *American Pop Art*, 23.

42 Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York, 1984), 368.

43 Prior to the early 1960s some women's magazines had incorporated paintings and sculptures by male artists into fashion layouts; Cecil Beaton's photographs of models posed in front of paintings by Jackson Pollock, which were published in *Vogue* in 1951, are among the most well-known examples. However, none had, as far as I know, asked a male artist to pose as model.

44 "The Fashion Independent: Marisol," *Harper's Bazaar*, XCVII (October 1963), 198–201.

45 "The Fashion Independent: Inside East Europe," *Harper's Bazaar*, XCVII (August 1963), 82.

46 "The Fashion Independent" for August 1963 was Mrs. Horace Sutton, a 28-year-old mother of two, wife of a travel writer and formally a ballet dancer. September 1963 featured Michele Entratter, a 19-year-old student of fine arts and daughter of Jack Entratter, president of the Sands Hotel in Las Vegas.

47 Likewise for an article in *Cosmopolitan*, Marisol posed in "her work clothes" and in a ballroom gown being fitted by a fashion designer. Campbell, "The Creative Eye of the Artist Marisol," 66, 69.

48 Doane, *The Desire to Desire*, 32.

49 Campbell, "The Creative Eye of the Artist Marisol," 62.

50 See, for example, "She Likes Parties," *New York Herald Tribune* (April 19, 1966), 21.

51 "Looks Men Like At Home," *Vogue*, CXLVIII (November 15, 1966), 124–131.

52 I have derived this formulation from Slavoj Zizek, "Looking Awry," *October*, L (Fall 1989), 31–55.

53 I am grateful to Serge Guilbaut for this reading of the model as a sign of both sexuality and nature.

54 Mulvey, "Visual Pleasure and Narrative Cinema," 368.

55 Doane, *The Desire to Desire*, 12–13.

56 "Editorial Statement," *Art in America*, LI (April 1963), 32. The "everyday objects" designed by artists that had previously appeared in *Art in America* included stamps, coins, and playing cards.

57 "Art for Everyday Living," *Art in America*, LI (October 1963), 97.

58 T. James, "Marisol Escobar," *Women's Wear Daily* (February 25, 1964), 10.

59 Marisol is discussed briefly in several of the encyclopedic surveys of women artists published in the 1970s: Elsa Honig Fine, *Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century* (Montclair, N.J., 1978), 144, 219–221; Eleanor Munro, *Originals: American Women Artists* (New York, 1979), 41; and Hugo Munsterberg, *A History of Women Artists* (New York, 1975), 97–101. However, no member of the feminist movement in the 1970s produced a substantial book or article on Marisol. Marisol herself was not active in the women's art movement of the 1970s.

60 For a more detailed description of feminist art and criticism during the 1970s, see Thalia Gouma-Peterson and Patricia Mathews, "The Feminist Critique of Art History," *The Art Bulletin*, LXIX (September 1987), 326–357.

61 Nemser, *Art Talk*, 184. Ironically only Nemser, who took the position that feminists ought to celebrate great women artists rather than artistic expressions of female experience, suggested that Marisol's practice might have had any relevance to feminist concerns about female identity. In her interview with Marisol she proposed: "It seems to me that, even then, you were a precursor of the women's movement in that you were looking for an identity—trying to explore different aspects of woman's identity." Marisol responded, "Every time I would take a cast of my face it came out different. You have a million faces." Marisol's answer, however, refused the assumption implicit in Nemser's question that her sculpture reflected various facets of woman's identity or that together they defined an essential and coherent experience of womanhood. Nemser, *Art Talk*, 181. For a discussion of Nemser's feminist position in the 1970s see Gouma-Peterson and Mathews, "The Feminist Critique of Art History," 327; as well as Carol Duncan, "When Greatness is a Box of Wheaties," *Artforum* (October 1975), 60–64.

62 Roberta Bernstein, "Marisol's Self-Portraits: The Dream and the Dreamer," *Arts*, LIX (March 1985), 86–87. See also Chadwick, *Women, Art, and Society*, 310–311; and Joan Semmel and April Kinglsey, "Sexual Imagery in Women's Art," *Woman's Art Journal*, I (Spring–Summer 1980), 2.

63 These popular publications include Laura Bergquist, "A New Look at the American Woman," *Look*, XX (October 16, 1956), 35–40; Eric John Dingwall, *The American Woman: An Historical Study* (New York, 1958); and Betty Friedan, *The Feminine Mystique* (New York, 1963). Several magazines devoted special issues to the American Woman, including "The American Female," *Harper's*, CCXXV (October 1962); and "The Woman in America," *Daedalus*, XCIII (Spring 1964). "The Suburban Wife" was the subject of a feature article of *Time*, LXXV (June 20, 1960) and her image appeared on the cover. Barbara Ehrenreich has examined the history of advice literature addressed to women by "experts." She suggests that literature addressed to the problem of domestic discontent among American homemakers began in the early sixties; however, I have found abundant literature on this topic published in the 1950s as well. Her book was brought to my attention by Allan Sekula. Barbara Ehrenreich, *For Her Own Good: 150 Years of the Expert's Advice to Women* (Garden City, N.Y., 1978).

64 Ernest Havemann, "Amid Profound Change, Personal Crisis," *Life*, LI (September 8, 1961), 101.

65 Diana Trilling, "The Case For . . . The American Woman," *Look*, XXIII (March 3, 1959), 54.

66 "Americana," *Time*, LXXV (June 20, 1960), 14–18.

67 I derive the concept of suture from Kaja Silverman, *The Subject of Semiotics* (New York, 1983), chapter 5.

68 I am indebted to James Guimond who brought this advertisement to my attention in a talk, "'This Is Your Life'—An Analysis of *Life*'s 1947 'American Women's Dilemma' and *Look*'s 1956 'A New Look at the American Woman,'" delivered at the American Studies Association annual convention in New Orleans in November 1990.

69 Mary Ann Doane, "Film and the Masquerade: Theorising the Female Spectator," *Screen*, XXIII (September–October 1982), 81–82. A number of feminists have adopted the term "masquerade" from psychoanalyst Joan Riviere who formulated the concept in 1929 to describe the case of an intellectual woman who adopted the pose of womanliness to allay the threat she posed to men. Joan Riviere, "Womanliness as a Masquerade," *The International Journal of Psychoanalysis*, X (1929), 303–313. In 1977 Luce Irigaray perpetuated Riviere's negative cast to the term by defining "masquerade" as "a role, an image, a value, imposed upon women by male systems of representation." According to Irigaray, women, by accepting the masquerade, acknowledge and submit to man's desire, "but at the price of renouncing their own. In the masquerade, they submit to the dominant economy of desire." Irigaray, *This Sex Which Is Not One*, transl. Catherine Porter and Carolyn Burke (Ithaca, 1985), 84, 133. Doane, in her article from 1982, attempts to recuperate "masquerade" as a useful tactic for feminism. Later, Doane developed greater reservations about the "masquerade"; Mary Ann Doane,"Masquerade Reconsidered: Further Thoughts on the Female Spectator," *Discourse*, XI (Fall/Winter 1988–89), 42–54.

70 My analysis of the relationship of Marisol's sculpture and concepts of artistic authorship has benefited from recent criticism about Cindy Sherman. For instance, Douglas Crimp has written: "[Sherman] is created in the image of already-known feminine stereotypes; her self is therefore understood as contingent upon the possibilities provided by the culture in which Sherman participates, not by some inner impulse. As such, her photographs reverse the terms of art and autobiography. They use art not to reveal the artist's true self, but to show the self as an imaginary construct. There is no real Cindy Sherman in these photographs; there are only the guises she assumes." Douglas Crimp, "The Photographic Activity of Postmodernism," *October*, XV (Winter 1980), 99.

71 Irigaray, *This Sex Which Is Not One*, 76.

72 Irigaray, *This Sex Which Is Not One*, 76.

73 Actually, the cast read as an icon (it looks like a hand) highlights the indexicality, and thus the rhetoricity, of the brush stroke, much as I earlier argued that the casts of Marisol's breasts read as indexes (they bear the impress of the artist's chest) highlighted the iconicity of the photograph of the brooch. This interplay of icon and index only reinforces the idea that the artist's hand is but a rhetorical construction, a masquerade.