

Wadsworth Atheneum
HARTFORD, CONNECTICUT

Lorraine O'Grady / MATRIX 127
May 21 - August 20, 1995



Untitled, (Mlle Bourgeoise Noire shouts out her poem.)

MATRIX is supported by funds from the National Endowment for the Arts, a federal agency, and the Women's Committee of the Wadsworth Atheneum.

Lorraine O'Grady: The Space Between **MATRIX 127**

Lorraine O'Grady is a conceptual artist who has used performance, photography, and collage, along with lectures and critical writing, to speak her mind. O'Grady's work reminds us that terms such as "black" and "white" are no longer adequate to describe individuals who are unique composites of diverse social, ethnic, national, educational, and economic backgrounds.

O'Grady was born and raised in Boston. As a first-generation African-American of African-Caribbean-Irish descent, she is unwilling to accept the fragmented and often disparaged identity that our class-race-gender-conscious society would impose on people whose backgrounds are culturally mixed.

O'Grady intends for her work to challenge the binary thinking that pervades Western thought. As O'Grady reminds us, the "either/or" paradigms implicit in binarism are essentially divisive. Certain conceits in our society rely on this long-standing mentality: for instance, black as the inferior supplement to white, female as the inferior supplement to male, working class as the inferior supplement to wealthy. Refusing these models of binary oppositions, O'Grady instead promotes an idea of "both/and," which embraces the notion of "hybridization," the blending of different elements. This strategy resists the dominant culture's inclination to freeze subjects into ostensibly rigid categories — categories which are the basis of the stereotypes which build and sustain discrimination and privilege.

O'Grady's work strains against these prevailing over-simplifications. Offering resistance in both her life and her art, she champions the positive values of hybridization. O'Grady has been, she says, "obsessed with the reconciliation of opposites: past and present, conscious and unconscious, black and white, you and me."²

For O'Grady, her own multi-racial, upper-middle-class background has been both a source of displacement and empowerment. Her culturally-complex childhood often left her feeling that she "belonged everywhere at once and nowhere at once."³ But, from these same circumstances she learned to negotiate skillfully a range of social, racial, and class milieux. This prowess, acquired by many multi-cultural individuals, is widely under-acknowledged, she suggests.⁴

*Wherever I stand
I must always build a bridge*

O'Grady's authoritative voice reflects, with self-confidence and style, the integration of her subjectivity and her intellect. Her focus is "on the black female, not as an object of history, but as a questioning subject." She continues: "In attempting to establish black female agency, I try to focus on that complex point where the personal *intersects* with the historic and cultural."⁵ The unequivocal centrality of the *whole* black female in O'Grady's work marks her as a pioneer. This is ironic, since women of color, when placed in a global context, cannot correctly be classified as a "minority," either in terms of race or gender.

The distinctive elegance that characterizes O'Grady's work is also integral to her outspoken social critique. Though media stereotypes might suggest otherwise, such elegance is frequently evident in many different black communities from Soweto and Kingston to Harlem, from Addis Ababa and Paris to Hartford.

This MATRIX exhibition features two separate installations by O'Grady: her debut into the New York art world as the fictional **Mlle Bourgeoise Noire** (1980-82) and her most recent work, **Miscegenated Family Album** (1994). Reconciling these related bodies of work, O'Grady has titled this two-part, diptych-like presentation *The Space Between*. In so doing, she inverts the apparently binaristic approach suggested by a diptych-based, two-part installation and urges the spectator to hybridize the content and meaning of the work in their own minds as part of the process of reception and reflection. Furthermore, O'Grady's notion of hybridity is not only about seeking to blend but also about foregrounding the "already-blendedness" of all subjects.

The artist's guerrilla performances as **Mlle Bourgeoise Noire** (1980-82) are now legendary. In the guise of this invented persona, clothed in a glamorous costume with a rhinestone and seed-pearl tiara and beauty-pageant sash in celebration of the Silver Jubilee of her coronation as "**Mlle Bourgeoise Noire (Internationale) 1955**," O'Grady invaded several select New York art openings. She intentionally disrupted these occasions with short, inflammatory performance pieces in which she challenged the complacency of the audience with terse, polemical poems expressing her concerns on art and race.

O'Grady spent three weeks stitching together Mlle Bourgeoise Noire's splendid gown and cape out of 180 pairs of previously-worn white gloves. It was important to the artist that these used gloves carried the unknown histories of the women who had worn them.

to some other place. Lorraine O'Grady, 1994¹



Sisters I
(from *Miscegenated*
Family Album)

White gloves, of course, were not only a sign of propriety and (speaking of hybridization) “good breeding,” but they also signal a condition of impaired efficiency and stifled action. The thirteen photographs exhibited here were taken in September 1981, when Mlle Bourgeoise Noire crashed a preview at The New Museum of Contemporary Art in New York City. The opening exhibition, **Persona**, presented nine artists whose work featured public presentations of invented surrogate characters. Mlle Bourgeoise Noire’s intervention protested the fact that all nine of the museum’s chosen artists were white.

Forthright expressions of anger by a woman, especially a black woman, are exceptional in our society. However, **Mlle Bourgeoise Noire** also references the revered tradition of black women “acting out”: that is, suddenly bursting forth, hands on hips, hurling expletives and disbelief at an outrageous situation. For O’Grady, Mlle Bourgeoise Noire’s rambunctious incursions made perfect sense. “Anger is my most productive emotion,”⁶ says the artist who is puzzled that the “enabling quality of anger” is so over-looked in our society.⁷

O’Grady’s contrastingly quiet installation **Miscegenated Family Album** is a series of sixteen Cibachrome diptychs, each containing an image of the ancient Egyptian Queen Nefertiti paired with a corresponding image of the artist’s deceased sister, Devonian Evangeline O’Grady Allen and/or members of their two families. The physical resemblances between the two are sometimes startling. Both families, in fact, reflect the consequences of generations of cross-cultural exchange and inter-racial marriage.

Miscegenation, the procreation between members of different races, was still an illegal practice in fifteen states in 1967, when such laws were finally overturned by the United States Supreme Court. Says O’Grady, “The word ‘miscegenated’ refers both to the album’s aesthetic and to the process of racial hybridization by which each family was founded.”⁸

The dramatic contrast between the evolution of Nefertiti's family, largely the result of advantageous political alliances, and that of Devonia's forbearers, subjugated into slavery and then dominated sexually and otherwise, resonates throughout this installation. In defiant triumph, the artist illuminates the regal bearing of both families.

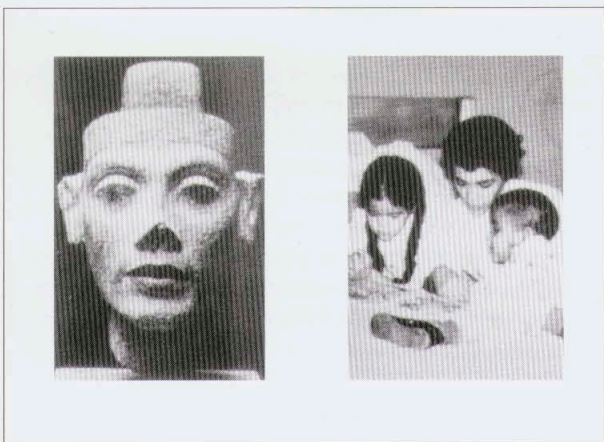
Contemporary scientific research along with the radical shift in demographics over the past several decades combine to challenge the accuracy of our notions of self-contained ethnic, racial, or national groups. These categories, which have long dominated our patterns of social and economic organization, are increasingly understood to be artificial constructs largely contingent on the values and interests of those who hold power.

Miscegenated Family Album has its origins in an earlier performance piece, **Nefertiti/Devonia Evangeline** (1980), that represented O'Grady's attempts to come to terms with the complexity of her feelings about her sister Devonia, who was eleven years her senior and died unexpectedly at the age of 38. As the emblem of success for the O'Grady family's social aspirations, Devonia had been placed on a pedestal. With her sister's untimely death, O'Grady had to face the ambivalence of her feelings about Devonia's acceptance of her family's bourgeois values. At the same time, the artist struggled to reconcile both her idolization of her sister and a long-standing sibling rivalry with her feelings of loss.

Underlying O'Grady's appropriation of images of this ancient dynasty is an understanding of the shifting placement of Egyptian civilization within the Western canon. O'Grady, an ardent student of history and an amateur Egyptologist, recalls that even as a young grammar school student, the removal of Egypt from the study of Africa left her feeling that something important had been subtracted from her



Sisters II
(from *Miscegenated*
Family Album)



Motherhood
(from *Miscegenated
Family Album*)

legitimate heritage. Eventually questioning the prevailing, racist interpretations of traditional colonialist Egyptologists, O'Grady learned that the much-admired early Egyptian Dynasties (I-IV) — those whose contributions to world culture (and to Hellenic civilization in particular) are considered most significant — were, in fact, black Africans of southern Egypt.⁹ Over centuries of imperial politics, these rulers inter-married, and royal blood lines, as we can see in **Miscegenated Family Album**, became racially mixed.

In the past decade, O'Grady has moved away from performance, choosing instead formats in which the convergence of such complex ideas “can be held still and studied.”¹⁰ **Miscegenated Family Album** is not a series of photographs offering a linear narrative. Rather, it is an installation piece in which time is collapsed and, using the diptych format, O'Grady's personal, historical, and cultural concerns do, indeed, intersect.

A past recipient of grants from the National Endowment for the Arts, the New York State Council on the Arts (CAPS), and Art Matters Inc., Lorraine O'Grady has recently been selected for a 1995-96 Bunting Fellowship at Radcliffe College. This summer, she is in residence at Yaddo in Saratoga, New York and at the MacDowell Colony in Petersboro, New Hampshire. A graduate of Wellesley College and the Writers Workshop (MFA, Fiction Writing) at the University of Iowa, O'Grady lives and works in New York City. She is a faculty member at the School for Visual Arts, where she teaches Surrealist and Symbolist literature and art.

Andrea Miller-Keller
Emily Hall Tremain Curator
of Contemporary Art

¹ "Lorraine O'Grady, conceptual artist," artist's statement prepared July 18, 1994 for Susan Cahan and Zoya Kocur, eds., *Contemporary Art and Multicultural Education*, publication pending.

² O'Grady. "Lorraine O'Grady" in King-Hammond and Stokes Sims *Art as a Verb: The Evolving Continuum* 1988, n.p.

³ In conversation with AMK, April 30, 1995.

⁴ Ibid.

⁵ O'Grady, "Thoughts on diaspora and hybridism," 1994, unpublished lecture.

⁶ O'Grady, unpublished artist's statement prepared January 1, 1981, for Lucy Lippard's *Acting Out: The First Political Performance Art Series*.

⁷ In conversation with AMK, April 30, 1995.

⁸ O'Grady, gallery hand-out for *The Body as Measure*, Davis Museum and Cultural Center, Wellesley College, Wellesley MA, 1994.

⁹ A recent two-volume publication, Black Athena by Martin Bernal (Rutgers University Press, New Brunswick, NJ, 1987) presents evidence that "the conventional view among Greeks in the Classical and Hellenistic ages...[was that]...Greek culture had arisen as the result of colonization, around 1500 B.C. by Egyptians and Phoenicians who had civilized the native inhabitants." p. 1.

¹⁰ In conversation with AMK, May 2, 1995.

PLEASE NOTE:

Thursday July 6, 1995

Lorraine O'Grady will deliver an informal MATRIX Lecture in the Aetna Theatre at 5:30 p.m., followed by a reception in honor of the artist and a brief talk in the gallery at 7 p.m.

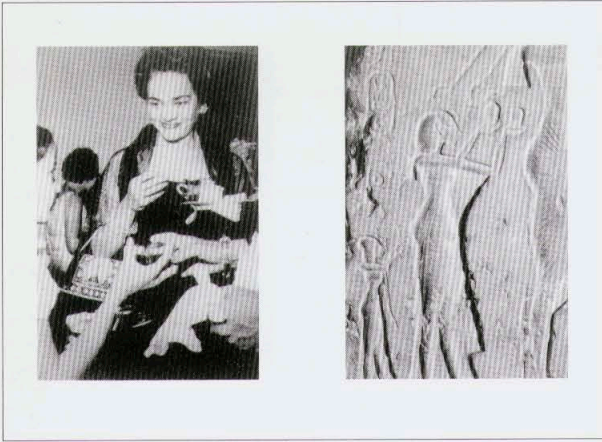
Tuesday, May 30; Tuesday, July 11; Tuesday, July 25, 1995

Andrea Miller-Keller, Emily Hall Tremaine Curator of Contemporary Art, will present gallery talks on the exhibition. All talks are at noon.

Thursday, August 3, at 6 p.m. and Tuesday, August 8, 1995 at noon

James Rondeau, Assistant Curator of Contemporary Art, will give a gallery talk on the exhibition.

All events are free with museum admission.



Ceremonial Occasions
(from *Miscegenated*
Family Album)

The Space Between

My parents both came from Jamaica in the 1920s. They met each other in Boston at the tea table during a cricket match in which one of my uncles was bowling. It was the post-World War I period of the great West Indian migration, and most of their compatriots had settled in Brooklyn. In Boston, the tiny West Indian community could barely establish and fill one Episcopal church, St. Cyprian's.

At some level, I understood from the beginning that as a first-generation black American I was culturally "mixed." But I had no language to describe and analyze my experience: not until years later would words like "diaspora" and "hybridism" gain currency for the movement of peoples and the blending of two or more cultures.

As a teenager with few signposts and role models, I had to negotiate between: (1) my family's tropical middle- and upper-class British colonial values; (2) the cooler style to which they vainly aspired of Boston's black Brahmins, some of whose ancestors dated to before the Revolution; (3) the odd marriage of Yankee and Irish ethics taught at the girls' prep school where, after six backbreaking years that marked me forever, I was the ranking student in ancient history and Latin grammar; and (4) the vital urgency of the neighboring black working-class culture, constantly erupting into my non-study life despite all my parents' efforts to keep it at bay.

I rebelled against the conflicting values instilled in me. Although it may have been easy to say "a pox on all your houses," eventually I realized that I had to inhabit each of them. Looking back, I can see that the *diasporain* experience, however arduous, has been critical for my life and work. Not so much in the mixed details of my background as in the constant process of reconciling them. Wherever I stand, I find I have to build a bridge to some other place. This position, far from being unique, is becoming more and more typical. Soon we may all have to be bi- or even tri-cultural.

Art for me is part of a lifelong project of finding equilibrium, of becoming whole. I have had to learn to simplify while giving complexity room to breathe. Like many cross-cultural artists, I have been drawn to the diptych or multiple image, in which much of the important information occurs *in the space between*. And like many, I have done performance and installation work where traces of the process are left behind. In my work, "miscegenation," the pejorative legal word for the mixing of races, functions as a metaphor both for the mixed media I employ and for the difficulties and potentialities of cultural reconciliation.

I believe that every culture is complex and differentiated by its history and that artists arrive at the universal only by attending to the specific, which is inevitably ambiguous. That is why I object to such concepts as "the authentic black experience" and "the spokesperson." I want my work to be an example not of differences *between* cultures, a principle which seems obvious, but of differences *within* cultures. The latter idea remains unnecessarily embattled with respect to black culture, seen often as a monolithic whole. But complexity is true to reality. I subscribe to Toni Morrison's non-binaristic belief that "art can be both socially responsible and irrevocably beautiful at the same time."

Lorraine O'Grady, 1995

The Space Between is based on "Lorraine O'Grady, conceptual artist," artist's statement prepared July 18, 1994, for Susan Cahan and Zoya Kocur, eds. *Contemporary Art and Multicultural Education*.



Sisters IV
(from *Miscegenated*
Family Album)

WORKS in MATRIX:

Mlle Bourgeoise Noire Gown and Cape, 1980, 180 pairs of white gloves, beauty pageant sash, seed-pearl crown, white rope cat-o'-nine tails, dimensions variable.

Thirteen black and white photographs documenting **Mlle Bourgeoise Noire Goes to the New Museum**, a guerrilla performance at the New Museum of Contemporary Art, New York City, during the opening of *Persona*, September 1981. All photographs are 14" x 14" framed Cibachrome prints from original black and white photographs by Coreen Simpson unless otherwise noted.

Untitled (Mlle Bourgeoise Noire and the Master of Ceremonies enter the New Museum.); **Untitled ("Won't you help me lighten my heavy bouquet?");** **Untitled (A skeptic inspects the cape.);** **Untitled (She smiles, she smiles, she smiles.);** **Untitled (Mlle Bourgeoise Noire takes off her cape and puts on her gloves.);** **Untitled (Mlle Bourgeoise Noire begins to concentrate.),** photograph by Salima Ali; **Untitled (Mlle Bourgeoise Noire beats herself with a whip.);** **Untitled (Mlle Bourgeoise Noire beats herself as crowd watches.);** **Untitled (Crowd watches Mlle Bourgeoise Noire shouting her poem.),** photograph by Salima Ali; **Untitled (Mlle Bourgeoise Noire leaves after the performance.),** photograph by Salima Ali; **Untitled (Mlle Bourgeoise Noire celebrates with friends.);** **Untitled (Mlle Bourgeoise Noire beats herself with the "whip-that-made-plantations-move."),** 40" x 30"; **Untitled (Mlle Bourgeoise Noire shouts out her poem.),** 40" x 30".

Special thanks to Carol Dean Krute, the Atheneum's Curator of Costumes and Textiles, and Dawn Castiglia-Adiletta, Curatorial Assistant, for their invaluable assistance with this installation.

Miscegenated Family Album, 1994, a series of 16 framed Cibachrome diptychs, each pair 28" x 39":

(1) **Sibling Rivalry** (Left: Nefertiti, Right: Nefertiti's sister, Mutnedjmet); (2) **Sisters I** (L: Nefertiti, R: Devonia), lent by Davis Museum and Cultural Center, Wellesley College, Wellesley, MA, Museum Purchase; (3) **Sisters II** (L: Nefertiti's daughter, Merytaten, R: Devonia's daughter, Candace), lent by Davis Museum and Cultural Center, Wellesley College; (4) **Sisters III** (L: Nefertiti's daughter, Maketaten, R: Devonia's daughter, Kimberley), lent by Davis Museum and Cultural Center, Wellesley College; (5) **Sisters IV** (L: Devonia's sister, Lorraine, R: Nefertiti's sister, Mutnedjmet), lent by Davis Museum and Cultural Center, Wellesley College; (6)

Ceremonial Occasions I (L: Devonia, as Matron of Honor, R: Nefertiti, performing a lustration); (7) **Ceremonial Occasions II** (L: Devonia, attending a wedding, R: Nefertiti, performing an Aten ritual); (8) **A Mother's Kiss** (Top: Candace and Devonia, Bottom: Nefertiti and daughter); (9) **Motherhood** (L: Nefertiti, R: Devonia, reading to Candace and Edward, Jr.); (10) **Young Princesses** (L: Nefertiti's daughter, Ankhese-npaaten, R: Devonia's daughter, Candace); (11) **Worldly Princesses** (L: Nefertiti's daughter, Merytaten, R: Devonia's daughter, Kimberley); (12) **Crowned Heads** (L: Nefertiti's husband, Akhenaton, R: Devonia's husband, Edward); (13) **Young Queens** (L: Nefertiti, aged 24, R: Devonia, aged 24); (14) **Queens' Progress** (L: Devonia, aged 35, R: Nefertiti, aged 36); (15) **Cross-Generational** (L: Nefertiti, the last image, R: Devonia's youngest daughter, Kimberley); (16) **Hero Worship** (L: Devonia, aged 14, and Lorraine, aged 3, R: Devonia, aged 24, and Lorraine, aged 13).

All works lent by the artist unless otherwise noted.

One Person Exhibitions:

Thomas Erben Gallery, NYC *Photo Images 1980-91* '93; INTAR Gallery, NYC *Critical Interventions: Photomontages* '91.

Selected Group Exhibitions:

Maryland Institute, College of Art, Baltimore, MD *Art as a Verb: The Evolving Continuum* '88 (Traveled also to Metropolitan Life Gallery, NYC '89); Bronx Museum of Art, NYC (an installation at PaineWeber Art Gallery) *Revealing the Self: Portraits by Twelve Contemporary Artists* '92; Richard Anderson Gallery, NYC *Songs of Retribution* '93; Westbeth Gallery, NYC *The Nude: Return to the Source* '93; Printed Matter at DIA Center for the Arts, NYC *Color* '93; Mitchell Museum at Cedarhurst, Mount Vernon, IL *International Critic's Choice* '93 (Traveled also to Tarble Arts Center, Eastern Illinois University at Charleston, IL '94, and Southern Illinois University Museum at Carbondale, IL '94); Southeastern Center For Contemporary Art, Winston-Salem, NC *Personal Narratives: Women Photographers of Color* '93; The Drawing Center, NYC *Exquisite Corpses* '93; Marie Walsh Sharpe Art Studio NYC *Open Studios* '93, '94; David Zwirner Gallery, NYC *Coming to Power: 25 Years of Sexually X-plicit Art by Women* '93 (Traveled also to Real Art Ways, Hartford, CT '93); LACE, Los Angeles, CA *Nor Here Neither There* '94; Institute of Contemporary Art, Philadelphia, PA *Face-Off: The Portrait in Recent Art* '94 (Traveled also to Joslyn Art Museum, Omaha, NE '95 and Weatherspoon Art Gallery, Greensboro, NC '95); Cleveland Center for

Contemporary Art, OH *Outside the Frame: Performance and the Object* '94 (Traveled also to Snug Harbor Cultural Center, Staten Island, NY '95); Davis Museum and Cultural Center, Wellesley College, Wellesley, MA *The Body as Measure* '94.

Performances:

The Dual Soul. Part 1: Divine Twins/Part 2: Come Into Me, You (written for performance artist character in unproduced film script) '79; Rosie O'Grady's Pub, NYC *Sweet Rosie O'Grady* (private guerrilla performance) '80; Just Above Midtown Gallery, NYC *Mlle Bourgeoise Noire Goes to JAM* (guerrilla performance) '80; Just Above Midtown Gallery, NYC *Nefertiti/Devonia Evangeline* '80 (Also performed at Elizabeth Irwin High School, NYC in *Acting Out: The First Political Performance Art Series* '81, Feminist Art Institute, NYC '81, Allen Memorial Art Museum, Oberlin College, OH '82, Maryland College of Art, Baltimore, MD '89); Just Above Midtown Gallery, NYC *Gaunt Gloves* (performance and lecture) '81; New Museum of Contemporary Art, NYC *Mlle Bourgeoise Noire Goes to the New Museum* (guerrilla performance) '81; Art Across the Park, Central Park, NYC *Rivers, First Draft* '82; Franklin Furnace, NYC *Fly By Night* '83; Afro-American Day Parade, Harlem, NYC *Art Is... (A Mlle Bourgeoise Noire Event)*(float and performance) '83.

Selected Bibliography about Lorraine O'Grady:

Occhiogrosso, Peter. "Sects and nuns and hold and roll," *Soho News* June 11, 1980, p. 21+.

Lippard, Lucy R. "The angry month of March," *The Village Voice* March 25-31, 1981, p. 91+.

Lippard, Lucy R. "Open season," *The Village Voice* October 7-13, 1981, p. 91+.

Jones, Patricia. "Dialogues: Just Above Midtown Gallery (October)," *Live 5* (Winter '81), p. 33+.

Lippard, Lucy R. *Get the Message!* New York, E.P. Dutton, 1984, p. 240+.

Sims, Lowery Stokes. "Aspects of performance in the work of black American women artists," in *Feminist Art Criticism: An Anthology*. Ann Arbor, MI: UMI Research Press, 1988 (reprinted by Harper Collins, 1991), pp. 207+.

King-Hammond, Leslie, and Lowery Stokes Sims. *Art as a Verb: The Evolving Continuum* (exhibition catalogue), Maryland Institute, College of Art (Baltimore, MD), 1988, n.p.

Lippard, Lucy R. *Mixed Blessings*. New York: Pantheon Books, 1990, pp. 90+.

Wilson, Judith. "Lorraine O'Grady: critical interventions," in *Lorraine O'Grady: Photomontages* (exhibition catalogue), INTAR Gallery (NYC), 1991.

Faust, Gretchen. "New York in review," *Arts Magazine* vol. 65 no. 8 (April 1991), p. 98.

Rony, Fatimah Tobing. "We must first see ourselves: documentary subversions in African-American women's photography," in *Personal Narratives: Women Photographers of Color* (exhibition catalogue), Southeastern Center for Contemporary Art (Winston-Salem, NC), 1993, p. 11+.

Reid, Calvin. "A West Indian Yankee in Queen Nefertiti's court," *New Observations* (Special issue on *Color*, Guest Editor, Adrian Piper) no. 97 (September/October 1993), p. 5+.

Cottingham, Laura. "How many 'bad' feminists does it take to change a lightbulb?" *Sixty Percent Solution*, 1994. p. 2+.

Broude, Norma and Garrard, Mary D., eds., *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* New York: Harry N. Abrams, Inc., 1994. In essays by the following: Laura Cottingham, "Feminist art continuum: art after 1970," p. 279+; Joanna Frueh, "The body through women's eyes," p. 194+; Josephine Withers, "Feminist performance art: performing, discovering, transforming ourselves," p. 173+.

Dougherty, Carol. "The object of history and the history of objects," (exhibition brochure, *The Body as Measure*), Davis Museum and Cultural Center, Wellesley College (Wellesley, MA), 1994.

Fox, Judith Hoos. *The Body as Measure* (exhibition catalogue), Davis Museum and Cultural Center, Wellesley College (Wellesley, MA), 1994, p. 6+.

Georgia, Olivia. "Framing out," in *Outside the Frame: Performance and the Object* (exhibition catalogue), Cleveland Center for Contemporary Art (Cleveland, OH), 1994, p. 94+.

Mittler, Gene. "Artists bridging cultures: Lorraine O'Grady," *Art in Focus* (third edition), New York: Macmillan/McGraw-Hill, 1994, p. 152+.

Apple, Jacki. "Performance art is dead, long live performance art!" *High Performance* #66 vol. 17 no. 2 (Summer '94), p. 54+.

Aukeman, Anastasia. "Lorraine O'Grady at Thomas Erben," *Art in America* vol. 82 no. 7 (July '94), p. 93+.

Temin, Christine. "Wellesley's 'Body' also has a brain," *The Boston Globe* September 23, 1994, p. 49+.

Fichner-Rathus, Lois. "Roots: Africa, Egypt, and a new look at cultural ancestry," *Understanding Art* (fourth edition), Prentice Hall (Englewood Cliffs, New Jersey), 1995, p. 255.

Selected Bibliography by Lorraine O'Grady:

"Lorraine O'Grady: Mlle Bourgeoise Noire 1955....," *High Performance* #13 vol. 4 no. 2 (Summer 1981) p. 56.

"Black dreams," *Heresies 15: Racism is the Issue* (1982), p. 42+.

"Nefertiti/Devonia Evangeline," *High Performance* #17/18 vol. 5 no. 1 (Spring-Summer 1982) p. 133+.

"Lorraine O'Grady," in Leslie King-Hammond and Lowery Stokes Sims, *Art as a Verb: The Evolving Continuum* (exhibition catalogue), Maryland Institute, College of Art (Baltimore, MD), 1988, n.p.

"Lorraine O'Grady on black women directors," *Artforum* vol. XXX no. 5 (January 1992), p. 22+.

"Olympia's maid: reclaiming black female subjectivity," *Afterimage* vol. 20 no. 1 (Summer 1992), p. 14+.

"A day at the races: Lorraine O'Grady on Basquiat and the black art world," *Artforum* vol. XXXI no. 8 (April 1993), p. 10+.

"Olympia's Maid: reclaiming black female subjectivity," (includes postscript to 1992 article) in Joanna Frueh, Cassandra L. Langer, and Arlene Raven, eds., *New Feminist Criticism: Art, Identity, Action*, Icon Editions, Harper Collins (New York), 1994.

"Lorraine O'Grady, conceptual artist," artist's statement prepared July 18, 1994, for Susan Cahan and Zoya Kocur, eds., *Contemporary Art and Multicultural Education*, The New Museum of Contemporary Art and Routledge Press (New York), publication pending.

"Thoughts on diaspora and hybridism," transcript of a lecture delivered at Davis Museum and Cultural Center, *The Wellesley Round Table*, Wellesley College, Wellesley, MA, October 1994. (Also at Museum of Modern Art, *Conversations with Contemporary Artists*, New York City, October 1994; Cooper Union School of the Arts, *Visiting Artists Lecture Series*, New York City, December 1994).