

Aesthetics of Addiction: Marilyn Minter and the Legacy of Female Consumer Pathos

Katie Cercone

Marilyn Minter (b. 1948 Shreveport, Louisiana) is an artist whose work has been the subject of extensive criticism. Her use of paint has been likened to makeup and called a ‘**mask for the void**’.¹ Her ‘**highly polished and seductively slick imagery**’ has been billed ‘**beautiful to behold**’, but ‘**purposely shallow and locked into a constant entropic state**.’² Even though much criticism has been written about her technique, very little of this writing has made the important connections between orality, consumption, dependence and desire (as related to *jouissance*) evident in her work either in terms of capitalism’s dark monopoly on the terms of desire or the capacity of transcendence through art via mechanisms of sublimation and subversion.

In this article I address the way certain institutional practices in art criticism have shaped both the production and reception of Minter’s art. I am concerned by how any kind of cohesive feminist agenda is derailed in the criticism of women artists who are contemptuous of the very system of capitalism that has placed modern art as its trophy. Feminist art loses all momentum when art criticism is trivialized into a witty banter or an endlessly self-referential insider’s trading

game – with its formulaic recycling of flowery, abstract, esoteric terms and its claims to be universal and generally valid. With Minter’s work as my inspiration, I would like to reframe how to interpret her work in light of Julia Kristeva’s idea of ‘**therapeutic patience**’,³ while highlighting inter-sectionalities between Minter’s work and that of several other contemporary, and younger, women artists (Holly Andres, Portia Munson and Jessica Stoller). Each of these artists explores questions related to addiction in the broadest sense: substance abuse, obsessive or compulsive behaviors, eating disorders in relation to the general roping in of female psycho-biological drives to support capitalism’s endgame of false self-gratification. I situate my analysis of the specious criticism afforded these artists in the context of statistical information concerning addiction and my concern for an interdisciplinary feminist art criticism. It is my contention that these artworks are examples of instances of visual discord in feminist art that have yet to be fully articulated.

Some of the keenest insights into Minter’s work come from Pat McCoy, who in a 1989 review of Minter’s *The Ice Cream Series*, remarked that Minter parodies ‘**the thing we**



Marilyn Minter *Green Pink Caviar* (2009) video still from HD digital video 7:45 minutes. Courtesy of Salon 94, New York & Regen Projects, Los Angeles and artist.

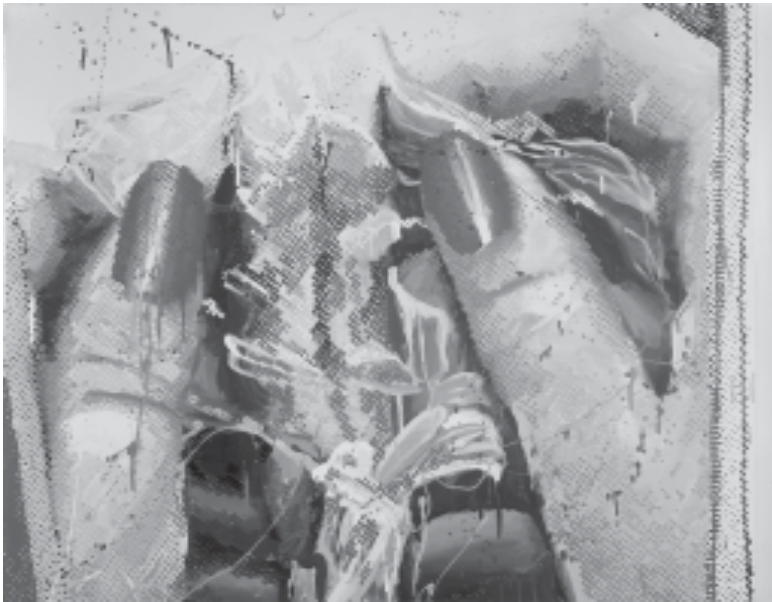
think of as pleasure'. McCoy contends that 'in seeing it we automatically consume its narrative of pleasure...the (fixed mental) image... These fragmented logos take the reality of food and its simple gratification and turn it into compulsive repetition – the thought of the thought'.⁴ *The Ice Cream Series* was immediately followed by *100 Food Porn*, a d.i.y. TV commercial Minter made for her solo exhibition at Simon Watson in 1990 which makes McCoy's assessment of these issues more explicit as the theme of her work. This brief advertisement, sandwiched in between TV adverts for 'Letterman' and 'Lean Cuisine', depicts Marilyn in the studio painting images of female hands with perfect red polish that enact sexual gestures with food: gingerly peeling the rind of a lemon, cracking open an oozing egg, cradling a juicy chicken like a babe. The piece's choppy shots and soundtrack are reminiscent of a 1980s kitsch/mannered/hackneyed made-for-TV thriller, and shroud the imagery in an air of danger, seduction and defiance.

In her recent pieces Minter is still producing work that considers how oral gratification is promised, but never fulfilled by food, drugs and their ilk. It comes as no surprise that Madonna, a collector of Minter's work, adopted Minter's video *Green Pink Caviar* (now in the permanent collection at MOMA) as a backdrop for her appropriately titled *Sticky and Sweet Tour*.⁵ The *Sticky and Sweet Tour* began in August 2008 and promoted Madonna's eleventh studio album, *Hard Candy*. The show opened with 'The Sweet Machine' set to a 3D animation depicting an anthropomorphic factory where pink and white gumballs are made and shot like pinballs in rhythm with Madonna's singing. Madonna began her hit

song 'Candy Shop' (for which she used Minter's *Green Pink Caviar* on the August 2009 extension of the tour) sitting with legs spread wide on top of a M-shaped throne in a Givenchy-designed dress with a staff in her hands.⁶

Although Minter does not limit herself to traditional fine art audiences and works generally with images of popular import, she makes a notable distinction between her own work and historical pop art which she terms, 'flat and male-oriented'.⁷ Indeed, Minter's methods, clearly driven by a personal imperative, concern the total bodily sum of sensory pleasure, as is evidenced by the visceral impact of her work. From her invention of high-shine photorealistic finger painting on aluminum to *Green Pink Caviar*'s candy saliva arabesque, using paint like food and food like paint is Minter's cult. For her latest photo/video work, shown last summer at Salon94, Minter directed the models she had been working with on a commercial shoot for M.A.C. makeup to lick brightly colored candy on a sheet of glass. Minter's video and photos, taken from the underside of the glass, are a study of the risk and rapture of oral pleasure. This time, though, we see the two-dimensional face of high fashion maimed by the synaesthesia of art in action. 'My work is trying to articulate what that insecurity combined with pleasure feels like,' reflects Minter in an interview with Katy Siegel.⁸

Although it is well-known that innumerable women and girls suffer from debilitating forms of eating disorders, connections are not always made between compulsive overeating and the more widely publicized eating disorders like anorexia nervosa and bulimia (associated with girls and women trying to attain the figure of "0" models in the fashion



Marilyn Minter *100 Food Porn #61* (1990) enamel on metal 24 x 30 inches. Private collection. Above: Marilyn Minter *Coral Ridge Towers (Mom in Bed)* (1969) and *Coral Ridge Towers (Mom Smoking)*, (1969) black-and-white photograph. Courtesy of Salon 94, New York and artist.

industry). This oversight persists despite the fact that over 6,500 groups of individuals in sixty countries worldwide have formed twelve-step programs for overcoming their addiction to food, 82% of whose sufferers are known to be female.⁹ As Courtney Martin details in an article in *Bitch*, there are currently three specific eating disorders named in the *Diagnostic Statistical Manual of Mental Disorders (DSM-IV)* as well as a nebulous fourth simply called ‘**eating disorder not otherwise specified**’. Martina draws conclusions about the large numbers of women who binge and purge once a week, yet never qualify for treatment or diagnosis. She also notes that Joan Jacobs Brumberg, author of *The Body Project* (1997), identified eating disorders as a serious ‘**brain drain**’ on society, bolstered by a culpable media frenzy which dramatizes the women with these disorders and ‘**their grotesque binges with actresses paid to look like wild animals**’.¹⁰

For women food represents the ultimate drug. The array of conflicting sociopolitical messages available to girls and women provide its tripartite pleasure – fear, comfort, escape. As Lisa Appignanesi notes, ‘**in the permissive West, eating has arguably now outstripped sex as the key psychic experience of the body.**’ Of anorexics she says they are, ‘**the suicide bombers inside the bourgeois family. Their refusal of appetite and consumption marks them out as the perfect anti-capitalists**’.¹¹ The central role of transgression in the development of disordered eating becomes clear. *Jouissance*, a uniquely French term that has been discussed widely in feminist theory, hinges on the relationship between desire and its excesses in relation to transgressions of the law. It is

this form of compulsive thinking that McCoy gets at in her *Ice Cream Series*. The repetitive layers of paint build up like a shell, doubling and redoubling the compulsive action around the fetish – a transgression – and it is these actions and their residues in paint which fuel the cycle of surreptitious bodily pleasure and overwhelming shame. Freud aligned *jouissance* with women as well as the pursuit of the arts, mysticism and drug addiction. Lacan emphasizes the transgression of the law as moving beyond bearable pleasure into excess pleasure (pain). He considered *jouissance*, ‘**something over and above the phallic term which is the mark of sexual identity**’ and manifested largely by the unique female condition of ‘**not knowing**’.¹² Hélène Cixous engenders *jouissance* in the loquacious disharmony of her *écriture féminine* (feminine writing), keenly reminding us that theory must take care not to over deify language.¹³ Her punctuated, fluid and open script makes vocal the rhythms/exchanges of creative flow, a topic that has been explored extensively by Elizabeth Grosz in her writing on (de)territorialization.¹⁴

Minter’s return to the object of pleasure/pain – the fetishisation of the luxury food stuff, ice-cream – well after it

has ceased to produce the desired result, as an object of addictive pleasure, acts as a form of hysterical amnesia. Her paintings of the object of addiction offer the viewer, like a consumer, an opportunity for a sublime transgression of male law, which any addict might mistakenly pursue using the products of an industry dressed up in a rhetoric of control via language that is both empty and infinitely powerful. Addiction, as a form of compulsive behavior is often paralleled to the irrational or obsessive behaviours of artists or mystics. Addiction involves perpetually seeking out the source of this fantastic flight but it also demonstrates the “*loss of willpower*” that occurs during the creative process, evident in sleep states, dissociation and in self-inflicted violence.

I first encountered Marilyn Minter as a teacher while taking her studio course at the School of Visual Art in 2009. Although Minter doesn't teach feminism as a subject or topic, she does teach art, and she teaches it in the intuitive, confident, and uncompromisingly honest way that she creates it. At the time I was only vaguely familiar with her career and the notion that she became known for photographing her drug-addicted mother. Her later work only revealed its full impact to me when I paired the chiaroscuro photographs taken of her mother in 1969 (*Mom making up, Mom Smoking, Mom Dyeing Eyebrows, Mom in Mirror, Mom in Bed*, etc) where each shot is framed by faded floral upholsteries, the ‘labial curves’¹⁵ of her pretty objects – with a print of two stacks of mattresses adorned by factory labels ‘King’ and ‘Queen’ in her 1988 exhibition *Girls...* What does it mean to watch your mother live her life mostly in bed, mostly glamorous? What does it mean to absorb a legacy of powerlessness masked by the austerities of consumer myth? Minter has been frank about the situation: ‘**My mother was a drug addict. She never really left the house and almost always wore a nightgown. She had acrylic nails, but she never took care of them and funguses would grow underneath.**’¹⁶ Threads of her mother's rhythm, especially the putrescent rituals of beauty carried out in a pharmaceutical haze, are, in my view, evident in Minter's work through her careful attention to nails and makeup as the false trappings of glamour and to the psycho-biological pleasures of food/ orality.

The pairing of Minter's carefully made-up, chain-smoking bed-ridden kin with a mattress literally fit for royalty revealed a cohesive visual narrative of excesses within the condition of femininity and its relationship to desire, consumption and façade/masquerade. Minter's work, in this attention to detail, critiques dominant ideas about women in culture, specifically

the illusion of power and beauty marketed to them through products ranging from eyeliner to highly-addictive drugs. Despite this Minter has been somewhat overlooked by the feminist camp. In addition some of her most feminist work such as *The Ice Cream Series* and *Girls...* fall into ‘**Generation 2.5,**’ a category highlighted by critic Mira Schor as an era of feminist art production excluded from the most recent and canon-forming shows of 2007, *WACK: Art and the Feminist Revolution* (1965-80) and *Global Feminisms* (1990-present) at the Brooklyn Museum.¹⁷

In 1996, almost thirty years after Minter photographed her mother in the Coral Ridge Towers apartment complex, an article by Bruce Hainley introduced the series as Minter's inaugural body of work. Hainley situates Minter's mother, Honora Elizabeth Laskey Minter – the subject of the work – within the legacy of those great practitioners of solitude, Emily Dickinson, Marcel Proust and Colette, who ‘**thwart intercourse of any sort**’.¹⁸ Within his brief reflections on her mother, which became notorious for their graphic language, Hainley falls short of a conclusive analysis of the uniquely female capacity which a figure like Colette might embody in their prolific output of visual art and literature, respectively. Julia Kristeva takes this subject to task in *Colette*, part of three book series on female genius. Hainley's description of Minter's mother as, ‘**a grande dame of the pharmacopoeia,**’ paints a fairly romantic picture of the solitary confinement of addiction (although he carefully avoids the term) and a woman wedded intimately to her muses: ‘**Sag, Laziness, Narcotics, Seclusion, Abandon, Cosmetology, Nicotine, and Refusal.**’¹⁹ Whereas Kristeva's interpretation of the sentient Colette questions this very notion of solitude Hainley puts forward. She forges a lambent etiology of polyvalent feminine pleasure and the *jouissance* of anxiety: ‘**No one knew better than she how to write that a woman's freedom is achieved only on the condition that she wrest herself both from her drives and from the other, less in order to accede to a mystic fusion with the Great Other than to immerse herself in a singular orgasm with the world's flesh.**’²⁰

Is it fair to make another comparison, one between Honora Elizabeth Laskey Minter and Madonna? In this case the Madonna of the 1985 album cover *Material Girl*, where we see her, like many of her other album covers, all alone in bed wrapped in silky blue velvet calling out with her eyes. Minter described Madonna during an interview with *The Los Angeles Times* as both ‘**powerful**’ and ‘**extremely vulnerable**’.²¹ Madonna, the women who ushered in a new era of sexuality

and materialism, has since, used her earned clout to challenge her celebrity's original golden mean. As early as 1985, on *The Virgin Tour*, she produced a self-parody of her original *Material Girl* performance (inspired by Marilyn Monroe's *Diamonds are a Girl's Best Friend*) by throwing fake money to the audience and saying, **'Do you really think I'm a material girl?...I'm not...Take it...I don't need money...I need love'**.²² Although the *Sticky and Sweet Tour* exploited the conflation of food, sex and body to the hilt, Madonna also took the opportunity to perform for a record-breaking audience of 3.5 million fans in 32 countries and to share Minter's take on the subject as part of her act.²³

In one respect, Madonna's use of Minter's video represents the hard won career freedom Madonna finally has at age fifty-one. It also speaks to fine arts' total absorption of popular culture beginning with Warhol and 1980s appropriation art. Minter's relative ease at garnering attention from the cultural mainstream is certainly a product of the slick aesthetic which she adopts. Minter has designed handbags for Intermix and made a living out of commercial high fashion photography. Although her work critiques the American female's fetishistic relationship to the object of pleasure, it doesn't come from a Marxist or even a classically feminist position.

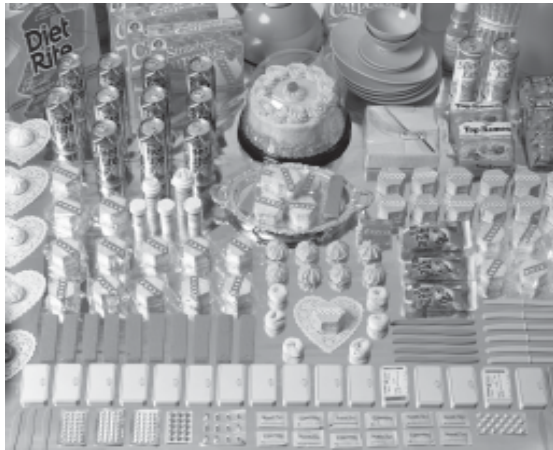
Colette provides again another entry point to Minter's work via Kristeva. In the early twentieth century Colette, fuelled by a notoriously bold appetite for dark chocolate, garlic and inappropriate sexual relationships,²⁴ seized upon her sensory effervescence and wrote that her aim was **'not to recount but to grasp, to seize on, to engrave the "drive" rather than the soul.'**²⁵ The boundaries of her charming animal monstrosity reached just beyond her pen tip, out the windowsill, perhaps out into the garden. Colette wrote before 24-hour access to petal pink, creamy, fluffy contemporary comfort foods like ho-hos and ring-dings. She didn't grow up on My Little Ponies with names like 'Minty' and 'Pinky Pie', Neapolitan colored coats and upturned rumps characteristic of erotomania.²⁶ She wrote in an era before the empires of Strawberry Shortcake and Hello Kitty, puffy creatures that look like food and consume it constantly; and in the case of Kitty, have their own scented **"fruit pink"** toilet paper to complete the cycle. Lynn Peril had not yet written *Pink Think* and there were no rumors of pink viagra.²⁷ There was no inscription of those desires which normalize dependence and define one's gender around the consumption of pills, products, food and drugs intended to *engrave the*



Portia Munson *Pink Project* (detail) (1994) installation at the New Museum, New York. table size 30 x 8 x 14 feet
Courtesy of the artist and P.P.O.W Gallery

drive. As Slavoj Žižek notes, **'Enjoyment itself, which we experience as "transgression", is in its innermost status something imposed, ordered...we always follow a certain injunction.'** He identifies the law, bolstered by its **'cul-de-sac'** of normalized transgressions, as the **'only true transgression, the only true adventure, the one which changes all other adventures into bourgeois pettiness.'** Law functions as a **'universalized crime'** against humanity.²⁸ The issue is the injunction: the dangerous conflation of ideologies that occurs when pink products are marketed as a necessary, valedictory attributes of femaleness – **'those pleasures thoughtlessly called physical'**²⁹ – and as a replacement for the glorious raptures of *jouissance* one might tap through nature, intimacy or art.

Two other artists, Portia Munson and Holly Andres, offer slightly different approaches to critiquing this trend in excessively gendered consumption for girls. Munson (b. 1961 Beverly, Massachusetts) became known when she showed *Pink Project*, an arrangement of 2,000 pink objects on a large rectangular table. This piece was exhibited during the New Museum's *Bad Girls* show organized by Marcia Tucker in 1994. In a 2007 article for *Art in America*, Kirsten Swenson argued that Munson's *Pink Project* was **'keyed to 1990s consumerism'** while possessing a **'retrograde'** quality in its references to **'essentialist and constructionist feminist camps of the 1970s [which] as part of a younger generation, Munson could pay homage to both from a safe distance.'**³⁰ What is particularly telling about Swenson's piece (published 2007) is the way that she neatly situates consumerism in the past, making the common mistake of eclipsing lived reality



Left: Holly Andres
Consumables(1 of 2) (2004)
39 x 37" photographic light
box. Courtesy of artist.

Right: Jessica Stoller *Untitled*,
2006 photo. Courtesy of artist.

by the labile frontier of contemporary art. What she seems to say is that art that is a critique of consumerism, rather than the state of consumerism itself, is dated.

Munson takes a different approach, still showing newly-rendered versions of the piece, for example, at PPOW Gallery in New York City (April 2010). It was rumored that during the course of this exhibition three girls from a collective called the Push-Pops dressed in hot pink bound together by pink and orange masking tape rolled around the periphery of the piece waving a flag. Although little is known about this unsolicited performance, it is an important proof of a lingering concern amongst the younger generation with the issues raised by the work, and an important instance of reactivation for *The Pink Project*.

Holly Andres' *Consumeables* (2004), a photographic diptych as 35 x 39 x 5 1/2' lightboxes, depicts another excessive collection of food items and beauty products, resembling Munson's *Pink Project*. In *Consumeables*, Andres (b. 1977 Missoula, Montana) divided the consumer products targeted at women into two groupings: ingested products (fat-dissolving pills, luscious pink cakes, Pepto-bismal, birth control pills and sugar free gum) and externally applied beauty products (Q-tips, miracle restoration creams, chemical hair removal, curlers, underwear). Andres aimed to explore the, **'socially constructed "self" by examining commercialism's aim to influence and educate culturally prescribed ideals of femininity and how to achieve them through consumption.'**³¹

A year later Andres produced *Brave New Girl*, a 2.5 minute super8mm film, in collaboration with Grace Carter. Described on Andres' website (Hollyandres.com) as a **'feminist and anti-consumerist strike'**, the film, set to a Le Tigre soundtrack, depicts its protagonist trapped in a bare room with a table of heaping desserts. The fluffy pillows of

donuts, beds of whipped cream and jello molds jiggle like breasts with maraschino nipples as she violently attacks them, poking, proding, chewing, and squeezing. She dances around them in a disconcerted, jerky tempo, before hiding shamefully under the table in a puddle of red candy resembling blood or vomit. Formally, the piece is a perfect jewel, and like both *Consumeables* and *Pink Project*, it could be accused of perpetuating the same derisive associations it aims to critique. Generational differences between Andres, Munson and Minter are pertinent here. Whereas Minter largely uses paint to simulate, observe and comment on addiction, Munson and Andres collect objects of hyperfemininity – corporate forms of excess/lack – exploiting them for their pleasure and expunging them of their power in a characteristically Third Wave appropriative gesture. How is feminist art to be sustained amidst these contradictions and the malignancy of commercial forms of art criticism? It is not the task of the artist to make their subject matter implicit and, in fact, much good work is sullied by the shoptalk of sloganeering. It is instead the critic and the art historian who are responsible for locating the visual material in the context of feminist ethics. This work clearly follows a grand imperative, an impervious necessity for women in particular to reframe habitual consumption and engendered alienation – wherever it might fall on the spectrum of ill/well – on our own terms.

While composing my *Pink Project/Consumeables* comparison, I discovered an additional artist whose work presents a delightful third approach to the perverse cortege of pink occurring in Munson and Andres. In 2006 Jessica Stoller (b. 1981 Royal Oak, Michigan) built an immersive pink installation with a video surveillance system. Viewers were invited into the bedroom of Ponygirl, a palace of pink frills, heart shaped furniture and monogrammed bed sheets

decorated for a girl with a trademarked head. In photographic documentation of the installation (*Untitled, 2006*), we see Ponygirl nestled in a circle of ersatz treasures as she watches herself on TV. Another shot depicts the plaintive pony at rest in bed, the plastic sweets, cupcakes, conversation hearts and candy on a stick which Stoller fabricated in plaster and ceramic are stuffed in drawers beneath the bed or strewn menacingly across the floor like an ominous trail of vomit. Stoller says about this work that, **‘I address our shifting realities formed by a consumerist society bent on sexuality and vanity.’**³² The youngest artist of the three, Stoller carries the pink project to its logical extreme – a sickly paradise providing the girl total escape into pleasure and fantasy. She has surpassed the medium of excitability and has undergone a grotesque transfiguration. If Portia Munson’s *Pink Project* was indeed **‘retrograde’** in 1996, why then does the project continue to surface in terrifying new incantations over a decade later?

While Stoller is quite young and created *Untitled 2006* in graduate school, Andres is a more seasoned artist with gallery representation in both New York and Los Angeles. Despite her relative success, it was not easy to find critical writing about her work. It seems reasonable to assume that there exist a large number of women artists exploring similar themes below the aleatory curve of contemporary art world fashion, whose work will never be seen outside of their own hometowns. The lack of critical attention paid to Andres’ work and the tone of Swenson’s article on Munson make evident the effort of commercial art criticism to not only frame issues of gender and consumption in the distant past, but also to create largely negative historical links claiming these are derivative or passé ideas. This tone generally decries the failure of earlier work and denies the continuing collective concern amongst women artists around these issues; not to mention the lived experience of women and young girls who have certainly not turned away from these behaviors, attitudes and products.

The proliferation of the market for lusciously slick, perilously tasty toys – the raw material of the cycle of pseudo rebellion – has given many cause to cite the horrible failure of art to capture the imagination of the people. Sylvère Lotringer and Paul Virilio write, **‘The very success of the arts has been a failure... Walt Disney is a lot worse than Monet, but Disney won.’**³³ Yet it is specifically this nervous pooling of desires shored up by the Spectacle that will provide the key to reframing what constitutes transgression and how it

is interpreted or marketed. Creative production that involves images of a popular or colonized imaginary is often process-oriented work which aims to subvert the given parameters of success or failure so fundamental to the artist’s rhetoric.

Collectively, the work of Minter, Munson, Andres and Stoller offer a current colloquy of works about female sublimation; fashioning a transversal economy of sensory pleasures that give transgression a new diaphonous frame. The problem revealed by the aesthetics of addiction that they reference lies not in the expectation of pleasure, but in the manufacturing of desire where the return is always given; where knowledge is always known or repeated, and real transgression is extinguished within its procreative power. Kristeva was committed above all else to that poetic creation against semiotic violence, which she believed to serve as a **‘trigger for a restructuring and enriching of psychic space’**. She further demanded that art be **‘supported by an ethics that acts as a bridge to a transformed symbolic order’**.³⁴ Kristeva, whose experience in the student uprising in Paris in 1968 aligned her with some of the most revolutionary thinkers of the era, ultimately moved away from the aggressive nature of revolution in her call for **‘therapeutic patience’**³⁵ towards others. Kristeva’s notion of **‘therapeutic patience’** can be usefully extended here to how we discuss different women artists’ work and their concerns in relation to a continued allegiance to collective feminist art as action. Extending feminist systems of knowledge exchange and art criticism would give this work a place as part of an extended feminist critique of forms of contemporary femininity.

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Notes

1. Michael Cohen ‘The Love Mechanics: New Feminist Art’ *Flash Art* (Summer 2000) p. 92
2. Andrzej Lawn ‘Marilyn Minter: Salon 94/Creative Time at Times Square- New York’ *Flash Art* (July-September 2009) p. 87
3. Julia Kristeva ‘The Future of a defeat. An Interview with Arnaud Spire’ *Parallax* 27, p. 21, p. 31 reproduced in John Lechte and Maria

- Margaroni *Julia Kristeva: Live Theory* (New York: Continuum, 2004) p.31
4. Pat McCoy 'Disrupted Narrative: Recent Work by Marilyn Minter' *Arts Magazine* (January 1989) p. 32
 5. Max Padilla 'All The Rage: The Image staff muses on the culture of keeping up appearances' *Los Angeles Times* (22 October 2009)
 6. Sarah Liss 'Live review: Madonna feels it in her heartbeat' CBC.ca (Canadian Broadcasting Corporation) October 20, 2008. http://www.cbc.ca/arts/media/blogs/popculture/2008/10/live_review_madonna_feels_it_i.html
 7. Faye Hirsch 'Marilyn Minter at Max Protetch' *Art in America* (May 1995) p. 113
 8. Marilyn Minter quoted in Katy Siegel 'Sparkles and Freckles' *Parkett* no. 79 (2007) p. 148
 9. *Overeaters Anonymous Membership Survey* (2004) Overeaters Anonymous, Inc., p.2
 10. Courtney E. Martin 'Perfect Girls, Starving Daughters: The Hunger for Excellence and the Price We Pay' *Bitch Magazine* (Spring 2007) p. 49
 11. Lisa Appignanesi *Mad Bad and Sad: Women and the Mind Doctors* (London: W. W. Norton & Company, 2007) chapter 13
 12. Juliet Mitchell and Jacqueline Rose *Feminine Sexuality: Jacques Lacan and the école freudienne* (New York: Pantheon, 1982) p. 137
 13. Hélène Cixous *The Newly Born Woman*, trans. Betsy Wing, (Minneapolis: University of Minnesota Press, 1986) p. 90
 14. '[Art] is the most vital and direct form of impact on and through the body, the generation of vibratory waves, rhythms, that traverse the body and make of the body a link with forces it cannot otherwise perceive and act upon...culture's most intense debt to the chaotic forces it characterizes as nature.' Elizabeth Grosz *Chaos, Territory, Art* (New York: Columbia Univ. Press, 2008) p.23
 15. Bruce Hainley 'Solitary Refinement: Marilyn Minter's *Coral Ridge Towers*' *ArtForum* (January 1996) p.60
 16. Gay Sophie Rabinowitz 'A Pathology of Glamour: An Interview with Marilyn Minter' *Parkett* No. 79 (2007) p. 116
 17. Mira Schor 'Generation 2.5' in Mira Schor *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life* (Duke University Press 2009) Chapter 3
 18. Bruce Hainley 'Solitary Refinement'
 19. *ibid*
 20. Julia Kristeva *Colette* (New York: Columbia Univ. Press, 2004) p. 11
 21. Max Padilla 'Q&A: Artist and provocateur Marilyn Minter dishes on Madonna, makeup and ruining a pair of \$15,000 shoes' *Los Angeles Times* (22 October 2009)
 22. Carol Clerk *Madonnastyle* (London: Omnibus Press, 2002) p. 42
 23. Reporter, CBC (25 August 2008) 'McCain camp calls Madonna concert segment "outrageous, unacceptable"' CBC.ca (Canadian Broadcasting Corporation). <http://www.cbc.ca/world/story/2008/08/25/mccain-madonna-concert.html?ref=rss>
 24. In 1924 Colette had a very notorious affair with the stepson of her second husband. The imbalance of power recalled the dynamic between Colette and her first husband Henri Gauthier-Villars, known as Willy, a man fifteen years her senior who published Colette's early writing (*The Claudine Series*) under his pen name.
 25. Kristeva *Colette* p. 104
 26. According to Jesse Ruthorford, in 1982 'My Little Pony' (the formerly brown, 'My Pretty Pony' with flat-set feet, and straight legs) received a manufacturer's upgrade including pastel-colored main, bedroom eyes and shortened front legs which pushed the pony's rump up higher than its chest 'a display of sexual availability known in studies of animal mating behavior as mammalian lordosis, more commonly called 'asking for it"' 'My Little Calliponian', *Bitch Magazine*, Spring 2007, p. 19
 27. Heather Hartley writes in 'Bad Medicine: Big Pharma's Female Trouble' *Bitch Magazine* (Fall 2006) p. 25, '**Pharmaceutical companies want women to be more than the spoon full of sugar that makes the medicine go down for their male partners; they want women to spend an equal amount of time worrying about their own sexual problems and what pill might treat them...The biggest danger of the rise of Viagra culture is that the source of women's sexual problems is becoming overtly depoliticized**'
 28. Slavoj Žižek *For They Know Not What They Do: Enjoyment as a Political Factor* (London: Verso, 2008) p. 9-32
 29. Colette quoted in Kristeva *Colette* p. 1
 30. 'Kirsten Swenson, Portia Munson at P.P.O.W. [Exhibit]' *Art in America* v. 95 no. 6 (June/July 2007) p. 202
 31. Linda S. Kauffman 'Cutups in Beauty School – and Postscripts' in Sidonie Smith and Julia Watson *Interfaces, Women/Autobiography/Image/Performance* (University of Michigan, 2002) pp.113-14
 32. Jessica M. Stoller 'Artist Statement' (2006)
 33. Sylvère Lotringer and Paul Virilio 'The Accident of Art' trans. Michael Taormina *Semiotext(e)* (2005) pp.57-62
 34. Julia Kristeva *Tales of Love* trans. L.S. Roudiez (New York: Columbia University Press, 1987) p. 93, reproduced in Lechte and Margaroni (eds.) *Julia Kristeva: Live Theory* p. 108
 35. Julia Kristeva 'The Future of a defeat. An Interview with Arnaud Spire' *Parallax* 27, p. 21, reproduced in John Lechte and Maria Margaroni (eds.) *Julia Kristeva: Live Theory* p.31