

**FACULTY OF
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**DOCTOR IN THE ART STUDIES AND
ARCHAEOLOGY**

of

LISA HEINIS

***A Cacophony of Intersecting Stories: Feminist Art
Historical Case Studies in Institutional Critique***

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Abstract (ENG)

The past is often a point of inspiration for artists. Art programs, exhibitions, and countless publications attach great importance to it. Artists respond to art history, but are also often critical of it and the places that tell these stories to a larger audience (such as museums or galleries). A certain awareness and self-reflection can come to manifest itself within their art. The term institutional critique is used to point to the evolution of this idea since the late 1980s. However, it references a very specific type of critique and often excludes artworks made by women from this narrative. And if art is a point of inspiration, it is essential to tell a diverse set of art historical stories. To do this, considerable research is being done to give women their rightful place within (art) history. But these necessary steps alone are not enough to question the exclusions of everyone who is considered other. As long as stories are told within the same framework—being a hegemonic chronological story—diversity will always be the exception to the rule. This research does not historicize an intersectional feminist institutional critique but questions the existing framework from this perspective. This critique is posed through an analysis of the work of female artists: Theresa Hak Kyung Cha, Renée Green, Louise Lawler, Lea Lublin, and Joëlle Tuerlinckx. Besides this, as a theoretical framework, the ecofeminist writings of Anna L. Tsing and Donna Haraway are used to define a set of characteristics that disrupt the borders of a hegemonic chronological narrative structure.