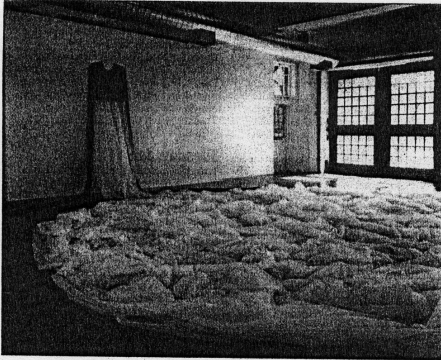


"Beverly Semmes". *Dallas Observer*, 6-12 January 1994.

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Calendar  **Events** for the week



New York artist Beverly Semmes discusses *Yellow Pool* at the Dallas Museum of Art Jan 8.

saturday
january

Beverly Semmes: At some point after the feminist movement had become grist for the media mill (the early-'70s, say), feminist art became rather dry and humorless. The "victim mentality" that New Women like Naomi Wolfe and fairy godsister Marianne Williamson now decry became a paranoid vogue. Dry historical revisionism and histrionic narcissism popped up like whack-a-moles in the work of Judy Chicago and Cindy Sherman respectively. Few could disagree that women have been burdened with cultural expectations worldwide since the caveman first learned to project his fears onto them, but what, exactly, was the effect on the individual self-esteem, the internal dynamics of a woman's experience? Beverly Semmes is a New York artist who's staunchly identified herself with the func-

tion of women in society. She maintains that the socialized creature and the individual female psyche are one and the same, or at least inseparable (in other words, you can take the woman out of the lady, but you can't take the lady out of the woman). Her most famous works are gigantic items of clothing which are more correctly appreciated as "suits"—traditional women's garb distorted like nuclear-tainted monster bugs in '50s horror films. She was tapped to create an installation called "The Yellow Pool" for the new Contemporary Culture Gallery, the fire station converted to an art gallery at 5501 Columbia. It's a prom dress woven of smothering piles of organza with arms which stretch endlessly, seeming to invite you with coquettish villainy for a last dance in every sense of the phrase. Semmes speaks about her work at the invitation of DARE (Dallas Artists Research and Exhibition). Her talk begins at 2 pm in the auditorium of the Dallas Museum of Art, 1717 N Harwood. Tickets are \$5.