



Just Love Me: Post/Feminist Positions of the 1990s from the Goetz Collection

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Just Love Me--with its title taken directly from a late 90s neon sign by Tracey Emin--reveals how complex and differentiated female identity constructions have become today. Classically assigned roles have broken down. Radical feminist positions of the 70s and 80s no longer make sense. But if much has changed since the late 60s, when feminist artists began to make their most prominent moves, many social and structural problems remain. The strategies and perspectives of women artists today--and, presumably, of women today--are here considered through a selection of works by an important group of contemporary (mostly) women artists: Matthew Barney, Rineke Dijkstra, Tracey Emin, Mona Hatoum, Jonathan Horowitz, Sarah Jones, Mike Kelley, Karen Kilimnik, Sarah Lucas, Tracey Moffat, Cady Noland, Catherine Opie, Pipilotti Rist, Daniela Rossell, Cindy Sherman, Ann-Sofi Sidén, Sam Taylor-Wood, Gillian Wearing, Sue Williams and Andrea Zittel.

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