

**Rachel Berwick: Economies of Desire**

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# RACHEL BERWICK

## Economies of Desire

By Claudia Springer

Rachel Berwick's installations, dating back to 1990, poignantly remind us of the irrevocable permanence of loss. She confronts us with the gap between our yearning for eternity and the reality of earthly transience. Her thematic concern with irretrievability places her work at the intersection of art and natural history, a fertile niche for artists interested in the impact of human tinkering on the world. Her work uncovers the paradoxical nature of human activity, which is part of the natural world while simultaneously altering it and, sometimes, even when motivated by good intentions, destroying it.

Rachel Berwick was born in Somers Point, New Jersey, in 1962. Her mother is a children's book illustrator, whose artistry Berwick cites as a major influence. Her father, Executive Director of the Henry Crown Fellowship Program at the Aspen Institute, lives in California, and her stepfather is Professor Emeritus of American History at Wesleyan University. Berwick grew up in rural Connecticut with four siblings, spending much of her time exploring the woods and caring for animals. As she put it: "I always had an interest in nature and biology. I was always trying to graft different types of plants together—mostly unsuccessfully, but sometimes successfully."<sup>1</sup> Berwick's youthful interests might have led to a career in biological science; she won the science fair grand prize in elementary school two years in a row, and she took part in a high school program called Project Oceanology. But her math and analytical skills "were horrendous," and she decided to study art.

At the Rhode Island School of Design (RISD), which she attended from 1980 to 1984, she discovered that the Glass Department was a good match for her interests: it was small, she could work in sculpture, and she could explore her own research-based processes. In 1989 Berwick entered graduate school in the Sculpture Department at Yale University, where her interests in science and nature became essential to her art. She typically starts with an abstract idea—such as a notion of loss—and then looks for its manifestations or visualizations in nature. She seeks out experts in relevant disciplines and says that most of the scientists she has consulted have been enthusiastic about working with an artist—someone outside of their profession—who is not engaged in a search for "truth" but is interested in the more ephemeral question of whether nature can be a conduit through which something from culture can be recovered. The information she derives through this research then shapes the project.

After earning her M.F.A. at Yale in 1991, she remained as a lecturer in the Sculpture Department, eventually becoming acting director. Teaching allowed her to continue working on her own art, which she feels has benefited from her engagement with students and colleagues. Yale became her studio, and through her research she developed close ties with members of the drama school, entomologists, and linguists, among others.

In 1999 Berwick returned to RISD, where she now is an associate professor and heads the Glass Department. Teaching continues to nourish her creativity, and her RISD colleagues have

become an important resource for her research. As well, she feels a particular affinity for artists working in related fields: Mark Dion, who shares her interest in museums, nature, and the interaction between nature and culture; and Natalie Jeremijenko and Michael Joo, who share her interest in science.<sup>2</sup> Aspects of their work connect closely to Berwick's interests.

Berwick lives in Hamden, Connecticut, with her husband Warren Johnsen, a superintendent in construction management whose problem-solving skills have been an important influence. Small-town Connecticut life has returned Berwick to the experience of nature and animals that she valued as a child—she lives with three cats and two parrots, the latter testimony to the unpredictable nature of Berwick's art. She obtained them for her 1997 *May-por-é* installation, and with a life span of 30 to 50 years, the birds will remain with her for a long time.

At the heart of Berwick's art is her interest in our relationship with the natural world and her recognition that there is no clear demarcation between *us* and *it*. She confronts us with our involvement, with the finality of changes created by human tampering. Her installation *Two Fold Silence* (1995) makes the point beautifully and painfully. It is a meditation on the coelacanth (pronounced SEÉ-lakanth), a prehistoric sea creature thought to be extinct but discovered in the deep waters off the coast of east Africa in 1938. Having existed unchanged for 700 million years by virtue of its isolation, this vulnerable being cannot survive outside of its deep sea habitat. As Berwick wrote in her project notes: "To catch this prehistoric creature is to kill it."<sup>3</sup> Ironically, the scientific impulse to study this "living fossil" is potentially causing its extinction.

*Two Fold Silence*, first shown at the Nordanstad Gallery in New York in 1995 (a variation titled *Living Fossil* [Fig. 1] was displayed at Brent Sikkema Gallery, New York, in 2001, and another, in 2002, in a group show titled "How Extraordinary" at the California College of Arts and Crafts in Oakland), was a room-size mixed-media installation involving cast coelacanths and objects that referred to the processes of charting and measuring. Behind this was a video installation that could only be viewed through an eight-inch-wide vertical crack in the wall extending from floor to ceiling. Through the opening the viewer saw two video projections that played simultaneously and continuously, one above the other. The top video showed footage of a captured coelacanth unable to survive in captivity. A digital clock in the lower right-hand corner of the image counted down the time it took for the captured creature to die, and a narrator described the coelacanth's significance to evolutionary theory. The bottom video showed 19th-century engravings, while a narrator—an actor recorded by Berwick—described the experiments done during the Enlightenment in which scientists attempted to talk to severed heads in order to observe the last flickering of consciousness and identify the precise moment of death.

This grisly experiment is an apt metaphor for contemporary scientific investigations of the coelacanth that are documenting, although unwittingly, the exact moment of its extinction. "The

detached eye of objective science,” writes the feminist theorist and science historian Donna Haraway, “is an ideological fiction, and a powerful one.”<sup>4</sup> Under the “detached” eye’s scrutiny, the world has been prodded, pierced, and plundered in the name of scientific objectivity. Feminists such as Haraway have analyzed and identified the various self-perpetuating assumptions of scientific discourses. They have contributed to the dismantling of some previously taken-for-granted oppositions, most notably that between nature and culture. It is no longer possible to make an easy distinction between the two concepts; now there is widespread recognition that “nature” is an invention of culture, that the specific terrain encompassed by the term “the natural world” changes according to what is at stake culturally at any historical moment. Or, as Haraway writes, “natural sciences, like human sciences, are inextricably *within* the processes that give them birth. And so, like the human sciences, the natural sciences are culturally and historically specific, modified, involved.”<sup>5</sup> What Berwick’s installation highlights is our relationship to the coelacanth in space and time: human spatial interference with the creature is determining its temporal duration as a species.

Our fascination with the coelacanth’s existence—its incredible endurance over millennia and its simultaneous fragility—is ultimately a fascination with our own fragile human predicament. We cannot know the exact moment of our own deaths, as individuals or as a species. The enterprise of studying and losing the coelacanth, after just recently having recovered it, is one fraught with the hope and failure that characterize our attempts to wrest prolonged lives for ourselves while simultaneously veering toward oblivion.

The failed attempt to recover life found expression in three earlier installations inspired by Berwick’s interest in moths, by the paradoxes of their lives and their fertile store of metaphors for human existence. Berwick writes that “unlike the butterfly, which is readily associated with beauty, moths tend to suggest undesirability: they are pests. More important, though, they are the ultimate victims—victims of desire that are drawn to the light that will destroy them.”<sup>6</sup>

The first installation, *The Economy of Desire* (1990), was part of a group show at Hunter College. Berwick took her title from the novelist Kate Chopin, who used the notion of “the economy of desire” to refer to the ordering of emotions according to equations of value, the measuring of desire by degrees. Berwick was “interested in representing the point when that which is desired is rendered unattainable, making it all the more desirable,

thereby increasing its value,”<sup>7</sup> and used the moths’ attraction to light as her metaphor. There were two spheres, a large one—nine feet in diameter—with a smaller one inside, each made of thin steel ribs covered by a brass screen. Both spheres held live moths, and Berwick arranged the moths to clearly illustrate the rigid restrictions imposed by their sex. The large sphere contained only male moths, the smaller one only females. Berwick used gypsy moths because of the simplicity of their life cycle: their only purpose in the moth stage is to mate, lay eggs, and die. During this stage, which lasts for a week to ten days, the moths do not eat, and the females do not even fly. The males fly

to the females when they smell the pheromones released by the females to indicate their readiness to mate.

Now trapped in Berwick’s spheres were moths already trapped by the limitations of their biologically determined roles, and the installation only emphasized the strictly hierarchical nature of their existence: the females are held in check by flightlessness while the males are compulsively propelled toward their scent. Berwick isolated and prolonged the exact moment of their frustrated desire. As the Swedish writer Aris Fioretos wrote about this installation: “Fluttering in different spheres which deny physical proximity but permit olfactory contact, Berwick’s moths remain the prisoners of desire.”<sup>8</sup>

Even though it evoked the conventions of scientific experimentation, Berwick’s installation was an aesthetic experience, creating a mysterious space of light, shadow, geometry, and organic life. Within its enigmatic realm, the installation’s viewers were implicated in the moths’ “economy of desire.” Viewers were not simply observers; rather, their shadows mingled on the gallery floor with the shadows of flapping male moth wings projected by a low-watt bulb from within the small sphere. Although the limitations placed on humans are often cultural rather than biological, the moths’ predicament inside their spheres brought into sharp focus the familiar sensation of frustrated desire, of being within reach of yet so far from an unattainable goal.

Berwick designed her second moth installation, *Willing Suspension of Disbelief* (1990-92; Fig. 2), to illustrate how we shrink from the reality of death into disbelief; we seek refuge in denial. Shown in 1992 in a group show at Nordanstad-Skarstedt Gallery in New York, and again as part of a group exhibition titled “La Belle et la Bête: Art Contemporain Americain” at the Musée d’Art Moderne de la Ville de Paris, in 1995, the installation attempted to breathe life into inanimate moths, a futile effort. On a large steel

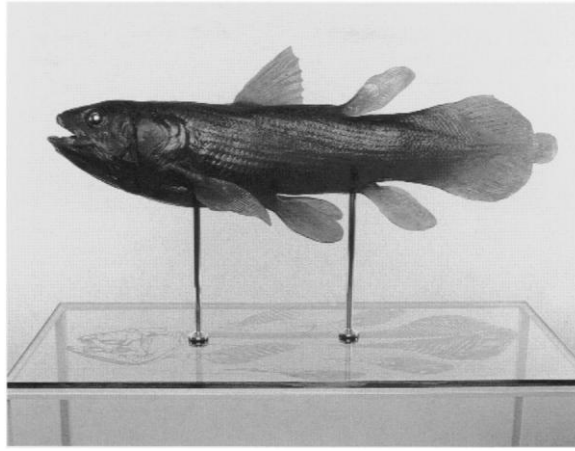


Fig. 1. Rachel Berwick, *Living Fossil* (2001), cast amber coelacanth, sandblasted glass, steel, 5' h. x 48" l. x 18" d.  
Photo: John Groo.



Fig. 2. Rachel Berwick, *Willing Suspension of Disbelief* (1990-92), dead moths, steel, cable, fan, light, 9' d.

scaffold, nine feet in diameter, with eight levels of cable grids, dead moths were dangled in the air above the viewers. Beneath the structure was a fan that blew air upward, making the dead moths flutter as if alive. As in the earlier installation, shadows of the wavering moths were cast onto the gallery walls and ceiling, surrounding and engulfing the viewers. Berwick's juxtaposition of technological artifacts—steel scaffolding, cable grids, fans—with tiny fragile moths resulted in an aesthetic of opposition between solidity and frailty. For viewers the experience was simultaneously engaging and disturbing.

The fluttering moths recall early moving picture experiments, when static images were made to “move” in 19th-century devices such as the Zoetrope. Our cultural fascination with “creating life” through movement fueled the 20th-century growth of the film industry and now extends to the rapid expansion of computer-generated imagery (CGI). With both cinema and digital imagery, viewers “suspend their disbelief” to accept that the illusions they are watching are real. Berwick explains:

*My decision to make the piece on a large scale was a conscious attempt to lend validity to the desperation involved in one's denial of death. Thus, building the structure becomes a physical manifestation of the excessive, sometimes overwhelming emotional labor involved in “willing suspension of disbelief.” This piece is not about simulation of flight; it is literally an attempt to force the moths to live. The attempt fails before it begins. Yet it is in failure that the piece succeeds.<sup>9</sup>*

Berwick's third moth installation, *Amber Moths* (1992), exhibited in the group show at Nordanstad-Skarstedt Gallery, extended the themes conveyed in *Willing Suspension of Disbelief*. Here the moths were preserved in amber, motionless in their golden traps. Berwick had dipped the moths in molten amber and placed them in a glass case, simulating the process whereby pine sap sometimes traps insects and slowly hardens into amber over millennia. Berwick's glass case also crackled with static electricity running through thin copper lines from a Van de Graff generator. Because amber does not conduct electricity, static builds up, unable to discharge. Amber has been endowed with magical and healing properties in cultures from the Baltics to Indonesia as a result of this property.

As Berwick writes, static charge is a “false indication of the presence of life.”<sup>10</sup> However, her evocation of the ancient desire to resurrect life acquires

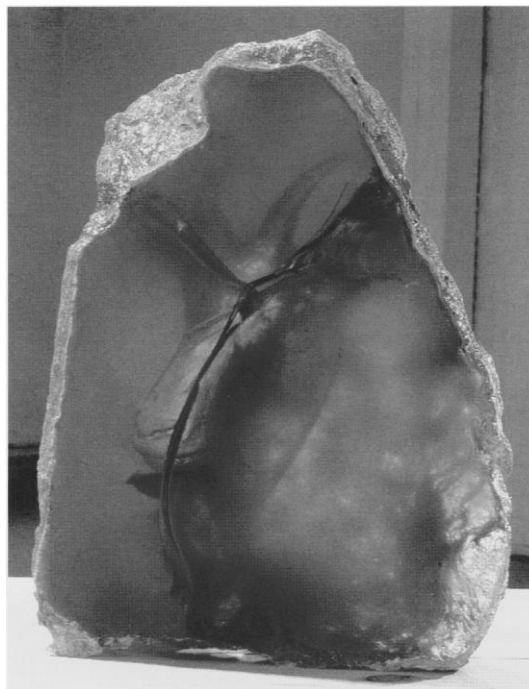


Fig. 3. Rachel Berwick, “Mountain Goat” from *Sounding Measures* (1993), cast amber, death mask impression, ultrasound measuring device, wood, 5' h. x 24" w. x 24" d. (det.)

new meaning in light of recent scientific developments. For one example, surgeons inserted a bone from a cadaver into the upper arm of a boy battling cancer, “the first time a live bone with its blood supply intact was combined with a cadaver bone so that the transplant would grow along with the patient.”<sup>11</sup> The line between Mary Shelley's fictional *Frankenstein* and reality is starting to erode. Now, life is routinely being extended artificially, producing what the historian Theodore Roszak describes as “living dread,” a fear not of death but of being forced to live in the prison of technological prostheses that rob us of dignity and autonomy.<sup>12</sup> Seen in this light, Berwick's work seems poised on the threshold between a past time when recreating life was a science fiction fantasy and a future when anything seems possible.

Berwick used amber again in *Amber Room*, a 1993 installation, where it once more functioned as a “time capsule” creating the illusion of preserved life. *Amber Room* referenced King Frederick of Prussia's lavish gift to Peter the Great. Between 1701 and 1709, King

Frederick had a stunningly opulent room constructed for Peter the Great, called the Amber Room because its walls were made of precious amber mosaics decorated with gold leaf. Although believed to have been destroyed by German troops during World War II, the Russian government retains hope that it still exists and can be found.

Berwick's *Amber Room* was made of a younger, less precious form of amber, called copal. Cast amber tiles, mounted on the walls within a steel framework, were backlit so that the entire room glowed, enveloping the viewer in a golden light. Inside one tile a digital clock counted down the billions of days required for the copal amber to transform itself into exquisite precious amber. The room implied stasis—the immobile amber tiles—combined with narrative time as the stone underwent its imperceptible transformation. Viewers of this 1993 one-person exhibition at Nordanstad Gallery were encouraged to recognize the brevity of human life compared with geological time.

Exhibited in an adjoining room at the gallery was *Sounding Measures*, consisting of five “rocks” cast of copal amber set on pine platforms. Each rock contained a cavity in the shape of an animal head, created when Berwick cast amber over the death masks of a mountain lion, a bear, a gazelle, a mountain goat (Fig. 3), and a rhinoceros. After the masks were removed, their hollow shapes remained. The amber “rocks” were connected by wires to ultrasound

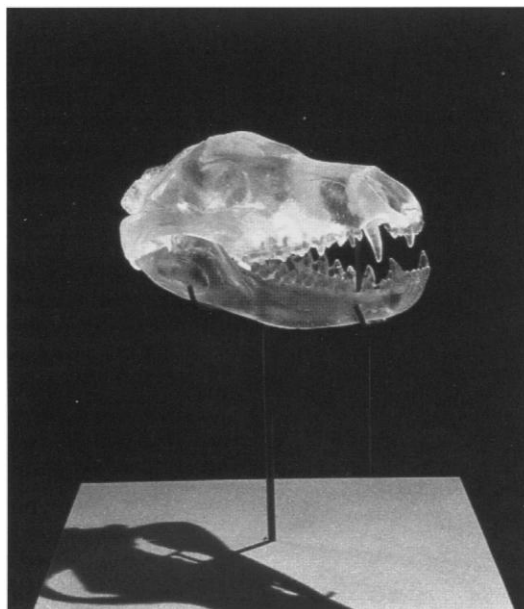


Fig. 4. Rachel Berwick, “Crystal Skull” from *Hovering Close to Zero* (2000), cast crystal Tasmanian tiger skull and stainless steel, 45½" h. x 10" l. x 10" d.

devices, and these were attached to a digital display on the wall that flashed numbers indicating the soundwave measurements of the volume of each rock's cavity—a vain attempt to measure the size of absence or loss. Commenting on this work, the critic Ann Wilson Lloyd wrote that it has a “theoretical interest in matters of life, death, and technology. [Berwick] eschews today's pervasive art-world irony and attempts to link past and present in poetically conceptualized sculptural expressions.”<sup>13</sup>

Both installations referred to loss, one to the disappearance of the original Amber Room and the other to the absence of life in the amber rocks where hollow forms signify the past existence of five animals. Both, too, substituted scientific precision for emotional reaction. The installation suggested that scientific inquiry resists emotion as it tries to maintain a detached stance and a belief in the explanatory power of quantification. Berwick used the digital displays in each room to show how human quantification is dwarfed by the immensity of actual time and loss. Apart from their thematic implications, the amber room and the amber “rocks” were crafted with great precision. For verisimilitude, Berwick worked with a taxidermist to create the “death mask” rocks.

Berwick's work process is determined by each individual piece. She does extensive library research and has worked in machine shops and in research labs, occasionally with student assistants. Each installation is unique, and she does not reuse pieces.

*May-por-é*, funded by Real Art Ways gallery in Hartford, Connecticut, and originally displayed there in 1997-98, was an ambitious installation that has also been exhibited in a solo show at the Wooster Gardens Gallery in New York in 1998, and in two group shows: “The Greenhouse Effect” at the Serpentine Gallery in London in 2000 and the “7th International Istanbul Biennial” in 2001. For this piece, Berwick worked with a linguist, a bird behaviorist, and a philosopher of languages with expertise in animal psychology. She was inspired by a story about the renowned 18th-century explorer and naturalist Alexander Von Humboldt. While on an expedition in South America to discover the source of the Orinoco River, Von Humboldt reportedly was given a parrot by a group of Carib Indians who, just days earlier, had attacked and annihilated another Indian Culture: the Maypure (the phonetic spelling is “may-por-é”). The Carib victors took parrots that had been Maypure pets. Von Humboldt noticed that the words spoken by his parrot did not belong to the Carib language and concluded that it was “speaking” the language of the vanquished Maypure. The captured parrots, it seemed, provided the only link to their language. Von Humboldt phonetically recorded about 40 words from the parrots, and these words remain the only trace of the vanished culture.

Although the story may be apocryphal, Berwick was intrigued by the idea that “parrots could be the sole and imperfect conduit through which an entire tribe's existence could be traced.”<sup>14</sup> Her installation was designed to explore our inevitable desire to recover the lost past. She acquired two Amazon parrots and, using Von Humboldt's phonetic transcriptions, taught them to “speak” Maypure.

Visitors to the gallery encountered a large cylindrical aviary with translucent white walls through which could be seen the shadowy silhouettes of foliage and Berwick's parrots, Papetta and Apekiva (Maypure names) (1997; Pl. 6). The parrots lived in the aviary throughout the exhibition, perching on branches, flying about, and chattering. Prevented by the translucent walls from seeing the birds clearly, viewers watched their shadows as they walked around the aviary. Listening to the bird calls prompted speculation about the sounds as viewers tried to decipher Maypure words. Accompanying the exhibit were recorded jungle sounds that prompted the birds to speak.

Indistinctness was the installation's structuring principle, serv-

ing as an effective metaphor for the impossibility of attempts to restore the past. The Maypure people are extinct and cannot be brought back to life; they can only be glimpsed vaguely through the lens of imperfect traces and our desire. In his review of the Wooster Gardens exhibit, Ken Johnson noted that “The shadows we see are like ghosts of a remote reality, just as the speech of Humboldt's parrot was the ghost of a once living language.”<sup>15</sup> For Michael Rush, who reviewed the Real Art Ways exhibit, “there was something funereal about Berwick's installation.”<sup>16</sup> Indeed, it exposed the fallacy of such “historical recreations” as 18th-century New England fishing villages or 19th-century Wild West frontier towns. Despite their claims of authenticity, these sites are fantasies that accentuate death and loss. What they construct is only a set design of the past determined by contemporary tastes and concerns. They contribute to what Fredric Jameson identifies as the nostalgia mode: the compulsive postmodern recycling of past styles in a vain attempt to capture something that might be considered “authentic.”<sup>17</sup> Berwick's installation not only emphasized that it is impossible to restore the past, it also implicates us in its destruction. History is marked by genocidal campaigns; the Maypure people are only one victim, and every vanished culture has left only shadowy traces.

Berwick's *Hovering Close to Zero*, a one-person exhibition at the Brent Sikkema Gallery in the fall of 2000, was also concerned with shadowy traces of vanished life, in this case the thought-to-be-extinct Tasmanian tiger. A wall text explained that questions remain about the tiger's status and, additionally, linked Berwick's process of creation with the tiger's last traces:

***The extinction of the Tasmanian Tiger (Thylacinus cynocephalus), though virtually certain, is impossible to determine with finality in the absence of negative proof. Sightings are frequently reported in remote areas, but none have been verified. The last documented tiger died in a zoo in Tasmania in 1936; sixty seconds of film footage and a few still photographs of this captive specimen comprise the sole record of its appearance and behavior. Images captured from the aging film were filtered through a computer imaging process to recover the tiger in three-dimensional form.***

Viewers entering the gallery saw, on the left, a full-scale graphite Tasmanian tiger and his cast shadow accompanied by a cage and its shadow projected onto the wall. The text was mounted on the wall just past this sculpture. Across the room, on delicate stainless steel podiums, five crystal skulls (2000; Fig. 4) alternated with yellow resin models of the tiger. These three-dimensional recreations of the tiger were taken from the sixty seconds of film footage that constitute the last vestige of its existence. Berwick selected five film stills that she then processed through a 3-D computer-imaging program to generate models of each still. She collaborated with computer experts who pushed the limits of their technology to fulfill her vision. It was a process she describes as arduous and painstaking, but ultimately rewarding. Because the computer did not differentiate between the cage and the tiger represented in each film still, each resin piece produced a different configuration of the tiger embedded in its cage (2000; Pl. 7). In some pieces, the tiger seemed to be emerging from behind the bars, in others it seemed so thoroughly trapped that its body merged seamlessly with the enmeshing structure. Seen in the context of the tiger's disappearance, each resin piece represented a different degree of revelation of the tiger's presence. The exquisite—and shatterable—crystal skulls, cast by Berwick from a skull borrowed from a natural history museum, evoked magical properties associated with crystal, a material thought to be able to replenish life.

Viewers typically were first drawn to the large tiger on the left side of the room and spent time reading the wall text before crossing to the podiums and studying the delicate displays. This was an installation that invited slow, careful viewing, and an appreciation of high-level craft combined with high-tech achievement. Nico Israel commented on the irony of the relationship between the tiger's extinction and its computer-aided re-creation:

*The very "modernity" that enables such precise re-creation of the tiger is what wiped out the species in the first place. Her work thus becomes a testament to a kind of failure, but a necessary, important one: the failure of memorialization.... It is because Berwick so intelligently investigates the different temporalities of commemoration—and thus of history—that her art takes on the properties of a haunting: Her pieces invoke something that is not exactly present or absent, neither here (now) nor there (then). They occupy a liminal zone, a state of hovering in-betweenness, in which time is out of joint and unfinished business waits in limbo.*<sup>18</sup>

A recent piece also inspired by the Tasmanian tiger was shown at the Brent Sikkema Gallery from March 23 to April 20, 2002. Called *Shadow Still*, its dark blue resin cast of a long, free-standing shadow spilled onto the floor. At the top of the wavy blue shaft, the tiger's head is a negative space, embedded in its own shadow; it is defined by its own absence and by the shadow that represents its last trace. Lit from above by a spotlight, its translucent midnight blue color gives the piece a melancholy luminosity. For this piece, there was no accompanying text, the title providing the context. Its double meaning evoked the stillness of the lifeless tiger as well as its continuing absence: it is still a shadow.

During the spring of 2000, Berwick participated in "The Greenhouse Effect" exhibition in London, curated by the art critic Ralph Rugoff and the Serpentine Gallery curator Lisa Corrin. The exhibition brought together 15 artists who share a fascination with the blurred boundaries between nature and culture. In her catalogue essay Corrin characterized the concerns of these artists whose materials include animals, plants, and insects:

*When today's artists take up the subject of nature, it is most likely to be an exploration of the interstices between nature and culture, not an attempt to induce a state of awe. If there is an explosion of wonder in the face of the nature they construct, it is connected to an explosion of the concept of wonder, a destabilising of the invisible fixtures of ideology that have manufactured it, and a recognition that nature is always mediated by culture. This constant mediation creates a kind of "greenhouse effect": a closing-off of nature beneath a bell jar. It is as though the natural world only exists behind glass—be it the museum display case, the television screen, the computer monitor or the car windshield.*<sup>19</sup>

Berwick's installations epitomize the "explosion of the concept of wonder." As nature becomes increasingly tangled up with culture, as it disappears into computer and television simulations, we be-

come aware of our complicity and lose the ability to gaze in a state of innocent awe. Rachel Berwick's art reminds us of how much is at stake as species slip into oblivion and no amount of human intervention can restore them. ●

#### NOTES

1. Quotes and information not documented otherwise are taken from a series of interviews conducted with the artist in Providence, R.I., between the summer of 2000 and the winter of 2002.

2. Mark Dion, an American installation artist who has exhibited internationally, reenacts and challenges museums' methodological conventions by displaying such items as bird specimens, insects, and shards dug up near his exhibition sites. His installations creatively deconstruct methodologies employed by science. Natalie Jeremijenko, born in Australia, is a design engineer and techno-artist who works at the Media Research Lab/Center for Advanced Technology in the Computer Science Department at New York University. Her highly technological work has been exhibited at MASSMoCA, the Museum of Modern Art in New York, the 1997 Whitney Biennial, Documenta '97, and Arts Electronic prix '96. Michael Joo, a Korean-American installation artist, explores the boundaries between science and art, challenging the assumptions that have kept the two apart.

3. Rachel Berwick, "Project Notes" (unpublished 1995), 2.

4. Donna Haraway, *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (New York: Routledge, 1989), 13.

5. *Ibid.*, 12.

6. Berwick, "Project Notes," 1.

7. *Ibid.*, 2.

8. Aris Fioretos, "Nearly, Or, Thirty-Three Attempts to Approach Rachel Berwick's Work, KRIS (Stockholm) (Fall 1993), 81.

9. Berwick, "Project Notes," 1.

10. *Ibid.*

11. "Surgeons Use Cadaver Bone to Save 6-year-old Boy's Arm," *The Providence Journal*, June 22, 1999, A4.

12. Theodore Roszak, "Living Dread," *21.C* (a quarterly journal based in Australia, no longer in publication), no. 1 (1996), 62-67.

13. Ann Wilson Lloyd, "Review of *Sounding Measures*," *Art in America* (June 1994), 97.

14. Rachel Berwick, "Notes on *May-por-é*," 1997-98.

15. Ken Johnson, "Review of *May-por-é*," *The New York Times*, December 19, 1997.

16. Michael Rush, "Review of *May-por-é*," *New Art Examiner* (December-January, 1997-98), 56.

17. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University, 1991), 16-25.

18. Nico Israel, "Review of *Hovering Close to Zero*," *Artforum* (December 2000), 147.

19. Lisa Corrin, in *The Greenhouse Effect* (Serpentine Gallery, London, 2000), 49-50.

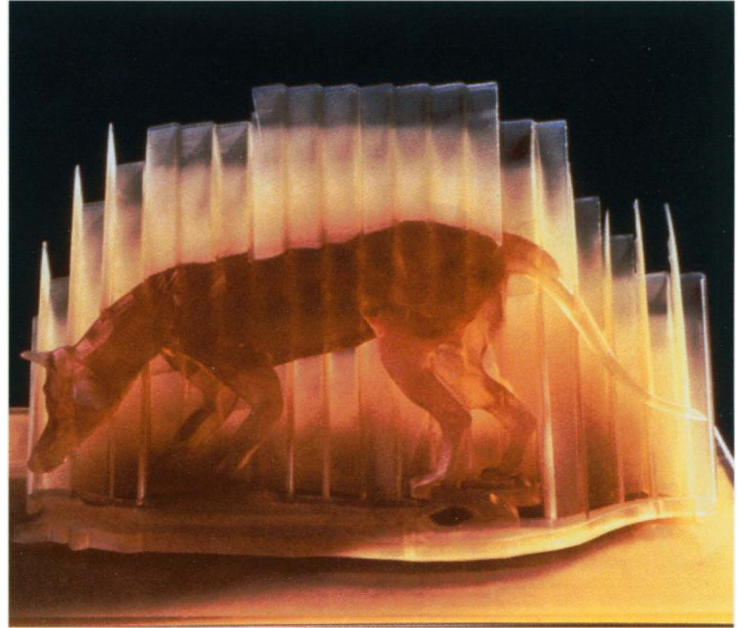
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# RACHEL BERWICK/LIUBOV POPOVA/OLGA ROZANOVA



Pl. 6. Rachel Berwick, *May-por-é* (1997), live parrots, lights, plants, polypropylene, sound, 10' h. x 10' d. Photo: John Groo.



Pl. 7. Rachel Berwick, "Tasmanian Tiger Configuration" from *Hovering Close to Zero* (2000), computer-generated, resin, stainless steel, 54½" h. x 12½" l. x 6" d.

Pl. 8. Liubov Popova, *Traveling Woman* (1915), oil on canvas, 61⅞" x 48". Art Co. Ltd. (George Costakis Collection).

Pl. 9. Olga Rozanova, *Green Stripe (Color Painting)* (1917), oil on canvas, 27⅞" x 19⅞". Rostov Kremlin State Museum Preserve.