

perfect man—he degenerates as an alluring advertising medium. Should he nonetheless be a muse, he remains invisible as such.

In contrast to the feminist indictments in the works of many artists before them—that also appeared in parodying forms, such as in Martha Rosler’s *Semiotics of the Kitchen* (performance, video, 1975)—Rita Ackermann and Lizzi Bougatsos take up positions that question both “machos” and “women’s libbers.” They tackle the complexity of gender relations with an ease and nonchalance and are able to laugh at themselves and feminist concerns. They focus on female attraction and even play with the image of the woman artist as a young muse. Rita Ackermann’s work is made up exclusively of women characters. She actually manages without a single man. Manon’s presence is felt here, her affirmative practice and self-confident dispensing of authority. For it was Manon who, in reality, once sounded out the visual designation of the perfect man: with long-lasting success.

Manon als Edgar
Photographs
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