

***Deconstructing and Reconstructing Realities:
Collage as a Feminist Tool of Empowerment, Protest, and Expression***

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Abstract

This paper explores the multifaceted role of collage as a feminist strategy for empowerment, protest, and expression, highlighting its significance in the feminist art movement. Collage, characterized by its inherent process of cutting, rearranging, and juxtaposing various elements, is a metaphor for the feminist endeavor to dissect and reconfigure societal narratives about gender and power. We analyze works by prominent feminist artists who employ collage techniques to challenge and subvert traditional gender roles and stereotypes. This study delves into the historical emergence of collage in feminist art, tracing its roots to early 20th-century avant-garde movements and its resurgence in the 1970s feminist wave, when artists used collage to critique social constructs and promote gender equality. By examining contemporary examples, we demonstrate how collage remains a dynamic and critical medium for feminist expression, a mode of resistance capable of accommodating diverse voices and perspectives. Through theoretical frameworks and visual analysis, this paper argues that collage's accessibility and disruptive aesthetics make it an effective tool for feminist protest, capable of forging solidarity and driving social change. The implications of this research suggest that collage not only reflects feminist struggles but actively shapes them, offering a unique and potent means of cultural and political critique.

Keywords: Collage, Collage Art, Feminist Art, Feminism, Intersectionality

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Introduction

As both an artistic method and a conceptual approach, collage embodies the act of fragmentation and reassembly, making it uniquely capable of addressing the complexities of identity and representation. Emerging during a time of profound social and cultural upheaval, collage has served as a medium for disruption. Collage beckons viewers to look beyond superficial appearances by layering diverse materials and combining fragmented imagery. Writer and curator Sarah Knelman emphasizes collage's unique power in transforming the familiar into the unfamiliar. She observes that collage art can “forge from familiar elements something strange, to hide and reveal, deconstruct and reconstruct, eradicate and conjure.” In this transformative process, Knelman (2021) highlights how collage often intertwines with the visual and literary strategies of propaganda and advertising, allowing it to convey complex and sometimes contradictory messages by borrowing from each. Knelman elaborates on the broader implications of collage, noting its ability to expose culture as a fragile construct. “The great potential of collage,” she writes, “is to reveal culture itself as a vulnerable thread of associative ideas, woven together through our assumptions and expectations, and grounded by institutions, law, language—and images that are easily rearranged, so that their meanings shift” (Knelman, 2021). This fluidity of meaning within collage reflects its capacity to challenge and reshape perceptions.

The fragmented nature of collage resonates with the fractured experience of marginalized identities. Collage allows artists to create new visions by dismantling the old—qualities that have made it especially resonant for feminist practices. Taking pre-existing images and recontextualizing them mirrors the feminist struggle to reinterpret and reclaim narratives about women and their societal roles. For feminist artists, collage has been a tool for deconstruction and transformation, enabling them to challenge dominant narratives and envision new, liberated possibilities for female identity. Collage has been used to interrogate and reshape female identity and narratives, often creating contesting or alternative meanings from received objects and images.

Collage emerged as a notable artistic technique in early 20th-century avant-garde movements and was quickly adopted by feminist artists. Characterized by its layering and juxtaposition of materials, collage offers a unique medium for critique, empowerment, and expression. The medium's inherent ability to juxtapose disparate elements became a powerful tool for feminist artists who sought to deconstruct dominant narratives and critique societal structures. For example, Hannah Höch, a prominent member of the Berlin Dada movement, harnessed collage to subvert the visual culture of Weimar, Germany. Using mass-produced images to create satirical compositions highlighting the absurdity of gender stereotypes and the commodification of female bodies, her work underscored the medium's capacity to disrupt established meanings and provoke critical engagement.

Feminist artists in the 1960s and 1970s further harnessed collage to explore themes of identity, gender, and power relations. Artists like Miriam Schapiro and Judy Chicago, pioneers of the Feminist Art Movement, embraced collage to reclaim traditionally feminine materials and techniques, such as quilting and sewing, merging them with elements of modernist art. Often called “femmage,” this practice celebrated women's domestic arts and subverted the male-dominated art world's exclusionary practices (Parker & Pollock, 1981). By appropriating these materials, they challenged the patriarchal art historical canon and asserted the legitimacy of women's creative expressions, thereby reshaping the boundaries of fine art.

A Feminist Framework

When considering collage art as a form of social critique, we contextualize the work in terms of intersectional identity (hooks) and historical visual narratives (Pollock). Such analysis examines how collage visually disrupts traditional representations and art conventions (Krauss) and uses fragmented elements to create new meanings (Kristeva). As such, we can consider the performative and fluid nature of the identities represented (Butler) and how collage expresses alternative female subjectivities (Cixous). By synthesizing these insights, we can understand how collage functions as a site of disruption and reconstruction, challenging dominant narratives and proposing new feminist possibilities.

Intersectionality and Social Context: Bell Hooks

Bell Hooks emphasized the intersectionality of race, class, and gender as fundamental in shaping experiences of oppression and resistance. When applied to collage art, hooks' theories suggest that this medium can challenge dominant narratives by layering disparate images, texts, and symbols to center marginalized identities and histories. As Hooks (1984) argues, "Intersectionality allows us to focus on the complexity of identity and how different axes of oppression interact." This complexity is mirrored in collage, which critiques how intersecting identities are represented and subverts traditional narratives surrounding marginalized groups, particularly regarding race and class. As a form of visual art, the collage challenges systems of oppression and speaks to the lived experiences of women, especially women of color, by questioning who is seen, heard, and included in the cultural canon.

Bell Hooks' theory of intersectionality is central to understanding how collage art can serve as a tool for social critique. Collage allows the juxtaposition of different images, textures, and materials to convey multifaceted identities that cannot be reduced to singular categories. Hooks argues for the importance of recognizing the multiple and overlapping systems of oppression that affect people differently depending on their gender, race, and class (Hooks, 1984). In collage art, the layering and overlapping of different visual elements can represent the intersectionality of identities, highlighting the complexity of lived experiences. Using diverse and often incongruous materials, collage artists can illustrate how social identities are constructed and contested.

Visual Disruption and Historical Reclamation: Griselda Pollock

Griselda Pollock's concept of historical visual narratives emphasizes how art has historically been used to perpetuate power structures and gender roles. Pollock explores how feminist artists use collage to deconstruct gendered representations and to develop new visual languages that more accurately reflect women's experiences. Pollock's analysis highlights feminist revisionism and historical reclamation as key strategies within this artistic practice. According to Pollock (1999), "[t]he feminist critique of art history requires us to look at what is not represented, to read the gaps and silences of traditional narratives." Collage disrupts traditional art history and visual culture by reclaiming forgotten or silenced histories of women and by challenging male-centered narratives. The reinterpretation of historical images or icons within collage creates a space for alternative feminist narratives that resist erasure and offer new ways of understanding history through a feminist lens.

Medium-Specific Subversion: Rosalind Krauss

Rosalind Krauss's examination of postmodern art highlights how collage serves to disrupt the unified, "sacred" nature of traditional art forms. In her work, Krauss (1985) underscores the importance of breaking away from the rigidity of artistic conventions to embrace the fragmented and the unfinished. Collage as an art form disrupts the notion of a coherent, linear narrative, instead embracing disjunction, rupture, and multiplicity. This process challenges the boundaries between high and low culture, fine art, and mass media, situating collage as a postmodern feminist critique that questions and destabilizes established forms of artistic expression. This form of disruption critiques formal art traditions and social structures that rely on similar rigid boundaries and hierarchies. In this way, collage's visual disruption embodies social disruption, challenging accepted norms and inviting viewers to reconsider their preconceptions.

Intertextuality and Semiotic Disruption: Julia Kristeva

Julia Kristeva's theory of intertextuality provides further insight into the power of collage to generate new meanings through combining different elements. By bringing together disparate images, texts, and textures, collage exemplifies Kristeva's concept of creating meaning through difference (Kristeva, 1980). The new relationships between these fragmented parts challenge fixed interpretations and invite viewers to engage in an active process of meaning-making. Collage disrupts traditional language and visual codes by using fragmented texts and images to create new meanings, challenging established semiotic systems. The artist repurposes familiar symbols and narratives, disrupting the symbolic order and creating spaces for alternative interpretations that resist hegemonic structures. This practice can be seen as inherently feminist, as it rejects the passivity of traditional spectatorship and instead encourages a dynamic, participatory engagement.

Performativity and Fluidity of Identity: Judith Butler

Judith Butler's theories on gender performativity are also helpful in understanding collage as a critique of identity formation. Butler (1990) explains gender as an identity constituted in time, instituted in an exterior space through a stylized repetition of acts. Similarly, collage's fragmented nature speaks to the idea that identity is not fixed but is performative and constantly reconstituted through social interactions. By juxtaposing images that convey different aspects of identity, collage challenges the notion of stable, essentialized identities, instead highlighting the fluid and constructed nature of gender, race, and other social markers.

Écriture Féminine and Female Subjectivity: Hélène Cixous

Hélène Cixous' ideas around female subjectivity and writing are particularly relevant to understanding how collage can express alternative female subjectivities. Cixous (1976) encourages women to write themselves into being and articulate their experiences and subjectivities in ways that defy patriarchal limitations. Collage, similarly, allows for a visual articulation of self that is unconstrained by the conventions of traditional representation. It provides a medium through which female artists can explore and express their identities in complex, non-linear ways, embracing ambiguity and diversity. Such expressions can be considered acts of resistance against patriarchal language, providing a space for alternative stories and identities to emerge.

By synthesizing these insights into a framework, we can understand how collage functions as a site of disruption and reconstruction. It dismantles established visual and cultural narratives, creating space for articulating new identities and subjectivities.

Discussion

Application of Framework: Barbara Kruger

Barbara Kruger is an American conceptual artist and collagist known for her bold use of text and monochromatic imagery, often addressing themes of power, identity, consumerism, and gender politics. One of her most iconic works, *Untitled (Your Body is a Battleground)* (1989), exemplifies her use of photomontage to provoke viewers into questioning established narratives and societal norms. Created for the 1989 “Mobilize for Women's Lives” march in Washington, D.C., this piece supported the movement for reproductive rights when debates over women's bodily autonomy were highly contentious.

In *Your Body is a Battleground*, Kruger merges large, declarative text with stark black-and-white imagery, intentionally borrowing the visual language of advertising to draw in viewers. This strategy not only evokes familiarity but also subverts the persuasive tactics of mass media. The work presents a powerful face of a woman split down the center—half positive and half negative—representing the dichotomy of public perception around women and their bodies. The accompanying slogan, “Your Body is a Battleground,” is equally striking, carrying multiple layers of meaning. It critiques the historical regulation and objectification of women's bodies through patriarchal policies, cultural expectations, and the legal system. It also functions as a rallying cry, urging women to reclaim agency over their bodies and framing them as sites of resistance and empowerment.

Kruger's artistic practice can be situated within a postmodern and feminist framework, specifically as part of the feminist movement of the 1980s that critically examined the intersections of gender, power, and consumer culture. During this era, artists like Kruger used their work to challenge the idealism of modern society and question the hegemony of patriarchal structures, often targeting the pervasive influence of urban capitalism. Kruger's use of bold statements, coupled with her repurposing of media imagery, is emblematic of a broader feminist strategy to resist traditional norms and uncover how identity—particularly female identity—is shaped by external forces (Kruger, 1991; Mitchell, 1991).

This work remains impactful and relevant today as the struggle for bodily autonomy persists globally. Kruger's language is confrontational yet open-ended, demanding that viewers reflect on their perceptions and complicity. By using the same visual tools as consumer advertising, Kruger highlights how women's bodies are commodified in everyday life, blurring the lines between public and private, control and freedom. *Your Body is a Battleground* serves as a reminder of the oppressive forces women face and the power of visual art as a form of political resistance.



Figure 1: Kruger, B. (1989). *Untitled (Your body is a battleground)*.
The Broad, Los Angeles, United States. © Barbara Kruger.

Kara Walker

Kara Walker is an American contemporary painter, silhouettist, printmaker, installation artist, and filmmaker who explores race, gender, sexuality, violence, and identity in her work. Walker employs cut-paper silhouettes to explore the historical tensions of race and gender in the antebellum South, using collage to critique the romanticization of slavery and its brutal reality (Walker, 1997). *Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart* (1994) refers to Margaret Mitchell's 1936 novel *Gone with the Wind*, set during the American Civil War. In reviving the eighteenth-century cut-paper silhouette to critique historical narratives of slavery and the ongoing perpetuation of ethnic stereotypes, Walker has transformed the craft into a new type of epic history painting.



Figure 2: Walker, K. (1994). *Gone: An historical romance of a civil war as it occurred b'tween the dusky thighs of one negress and her heart*.
MoMA, New York City, United States. © Kara Walker.

Kara Walker's narrative compositions often begin and end with paired figures, but the journey between these points is anything but a traditional depiction of romance. Instead, her chaotic, tragicomic imagery subverts conventional expectations, complicating the relationship between power and oppression. Walker's art confronts brutal truths about race, gender, and history in a way that simultaneously captivates and disturbs. Her works evoke

both a visual and psychological confrontation that implicates viewers in the often-hidden legacies of systemic racism and violence that continue to shape society today.

Central to Walker's practice is her use of the silhouette technique, a strikingly simple and evocative medium. Silhouettes inherently flatten their subjects, reducing people to archetypal forms that become metaphors for historical roles and narratives. Walker has remarked, "The silhouette allows for an avoidance of the subject—of not being able to look at it directly—yet it's always there, staring back at you" ("The Melodrama", 2011). This choice of medium allows her to present scenes loaded with historical and racial content while simultaneously denying the viewer the specifics that might make it more palatable. It forces an uncomfortable confrontation: we cannot look directly at the individual expressions of her figures, but their implied gestures and postures are unmistakably expressive, carrying the weight of the narratives Walker chooses to explore.

By deliberately using silhouettes, Walker draws viewers into a stark, binary world—black and white—where boundaries are sharply defined, mirroring the social constructs of race that have historically divided humanity. The silhouettes engage with both American history and cultural memory, evoking the antebellum South and referencing works like *Gone with the Wind*, which romanticized the plantation era while concealing the brutal reality of slavery. Walker's images, by contrast, strip away the veneer of romanticization, exposing the grotesque and violent relationships underlying these myths.

Walker's use of historical motifs serves as a vehicle for confronting contemporary racial tensions. She brings the past into conversation with the present, showing that the legacies of slavery and racism continue to shape perceptions and interactions. By placing silhouettes of enslaved people alongside those of their owners in scenes that are at once familiar and fantastical, she makes visible the complex power dynamics that still resonate today. Walker's works also reflect on the constructed nature of racial identities. She challenges the binary understanding of race and the power dynamics that emerge from this artificial dichotomy. In discussing this, she notes, "The history of America is built on this foundation of racial inequality and social inequality. And we buy into it. Whiteness is just as artificial a construct as blackness is" (McKeon, 2012).

Through her tragicomic imagery, Walker invites viewers to engage with the profound discomfort of American history, a pain that, in many ways, persists today. Her work does not offer easy answers or moral clarity but instead holds up a mirror to society, reflecting its darker sides. She invites viewers to question their understanding of power, history, and identity by using silhouettes—both concealing and revealing. It is this uncomfortable ambiguity that makes her work so powerful. Rather than allowing for a straightforward narrative of victim and perpetrator or romantic love conquering adversity, Walker's imagery reminds us of the complexities and contradictions inherent in these stories, ultimately questioning how much progress has been made since the days depicted in her scenes.

Faith Ringgold



Figure 2: Ringgold, F. (1998). *Tar beach*. Guggenheim, New York City, United States.
© Faith Ringgold.

In Faith Ringgold's *Tar Beach* (1988), a painted quilt, Ringgold combines images of urban landscapes, family life, and the supernatural to construct a narrative that reflects both personal and collective histories. The fragmentation of these visual elements allows Ringgold to explore themes of flight and freedom, particularly for Black women and girls. Flying over the city in the narrative disrupts the physical and metaphorical boundaries placed on Black bodies, offering a vision of liberation. In this sense, Ringgold's work critiques existing social structures and imagines new possibilities for Black feminist futures.

Faith Ringgold's *Story Quilts* combines painting, quilted fabric, and storytelling in her collages, creating complex narratives that address issues of race, gender, and history. Thus, she challenges the exclusion of Black women's experiences in art history while reconstructing narratives that center their voices and stories. (Ringgold, 1990). Her quilts are aesthetic objects and political statements, asserting the validity and importance of Black women's lives and experiences. In doing so, Ringgold's work proposes new feminist possibilities, envisioning a world where marginalized voices are heard, and their contributions to culture and history are recognized. Her works draw on African American traditions and storytelling to address issues of race, gender, and social justice, situating personal narratives within a larger historical and cultural context (Ringgold, 1998). Through this intersectional lens, Ringgold redefined the artistic possibilities of collage, transforming it into a medium of resistance that could engage with complex social and political issues.

Faith Ringgold's quilts, for instance, do not adhere to the conventions of fine art painting; instead, they fuse painting with craft (quilting) and storytelling. In doing so, she challenges the hierarchy between "high" and "low" art forms and, more importantly, excludes non-Western and non-male artists from the art historical canon. Ringgold's use of quilt-making is especially significant, as it brings attention to a historically feminized and racialized form of artmaking. Traditionally seen as "women's work," quilting was often dismissed as domestic craft rather than legitimate art. However, by bringing quilting into fine art, Ringgold subverts these conventions, placing women's work and Black women's experiences at the center of her artistic practice.

Wangechi Mutu

Wangechi Mutu, born in 1972 in Nairobi, Kenya, is a Kenyan American artist renowned for her complex multimedia works that explore gender, race, postcolonialism, and the body, often through Afrofuturist and feminist lenses. Mutu combines techniques like collage, painting, and sculpture, frequently using materials from diverse sources, including medical illustrations and fashion magazines. This blend allows her to create “hybrid” figures juxtaposing organic and mechanical elements, challenging traditional representations of the female body and confronting colonial visual tropes.



Figure 4: Mutu, W. (2004-2005). *Histology of the different classes of uterine tumors*. National Galleries Scotland, Edinburgh, UK. © Wangechi Mutu.

Wangechi Mutu’s mixed media collages incorporate magazine imagery, painted surfaces, and sculptural elements to question female objectification and cultural stereotypes, particularly those surrounding African women (Mutu, 2005). In her series, *Histology of the Different Classes of Uterine Tumor*, Mutu uses 19th-century medical diagrams as a basis for invented portraiture. The original illustrations, symbolic of colonial power, suggest a wide range of cultural preconceptions, from the ‘superiority’ of European ‘knowledge’ to the classification of nature (and consequently race) into genealogical hierarchies. Mutu challenges these imposed values, using physical disease as a metaphor for social corruption.

Wangechi Mutu's work is celebrated for its visceral aesthetic, richly layered imagery, and powerful social critique, establishing her as a significant voice in contemporary art. Mutu's practice addresses the intersection of gender, race, and cultural identity, primarily focusing on how Black women's bodies are framed, both invisibly and overtly, by global socio-political structures. Her work confronts the historical legacies of colonialism, the objectification of female bodies, and the cultural erasure faced by African and African diasporic communities. Through her arresting visual language, Mutu calls attention to these overlapping oppressions, highlighting how marginalized identities have been, and continue to be, shaped by systemic forces.

Mutu's exploration of the female body as a site of contestation and transformation is deeply personal and politically charged. Using mixed media, she creates surreal and often unsettling compositions that blend the natural, mechanical, beautiful, and grotesque. Combining elements such as magazine clippings, medical illustrations, and organic materials produces hybrid figures that defy simple categorization. These figures are neither entirely human nor

entirely machine; instead, they embody the tensions of modern existence, reflecting how women—particularly Black women—navigate a world that simultaneously fetishizes and devalues their bodies. Mutu uses these hybrid beings to challenge dominant narratives and stereotypes that have historically defined Black women through a colonial and patriarchal lens.

Her work is also a powerful exploration of the impacts of globalization and consumer culture on identity. By incorporating imagery that references Western fashion magazines and advertising, Mutu critiques the pervasive influence of these industries in defining and commodifying beauty standards, particularly for women of color. The juxtaposition of these glossy images with visceral, organic forms is a visual metaphor for how external forces often fragment and reconstruct Black female bodies. Through her art, Mutu resists this fragmentation, creating figures that, though disjointed, possess an undeniable sense of agency and resilience. They are simultaneously monstrous and divine, embodying the complexities of navigating a world that seeks to control and categorize them. Using natural materials, she emphasizes the relationship between the body and the earth, suggesting that exploiting the natural world is intrinsically linked to exploiting marginalized peoples. In doing so, Mutu draws parallels between the colonial exploitation of African lands and the commodification of Black bodies, pointing to the broader socio-political structures that underpin these forms of violence.

Ultimately, Wangechi Mutu's work is a dynamic and profoundly layered commentary on modernity and identity. Her art challenges viewers to confront the legacies of colonialism, the ongoing impacts of globalization, and the complex realities of being a Black woman in a world that often seeks to define and contain her. Through her powerful use of mixed media, Mutu creates a space for African diasporic identities to be seen and celebrated in all their complexity. By envisioning new futures that transcend the limitations of the past, she offers a profound commentary on resilience, transformation, and the possibility of liberation.

Frida Orupabo

Frida Orupabo, born in 1986 in Sarpsborg, Norway, is a prominent sociologist and multimedia artist. Her work explores complex themes related to race, gender, sexuality, family relations, violence, and identity. Through her art, Orupabo engages with archival material, often sourcing images from public archives, the internet, and her collection to reconstruct narratives surrounding the Black female body. Her distinctive collage method layers and juxtaposes images, creating hybrid figures that challenge conventional representations and encourage viewers to confront historical and cultural stereotypes (Modern Art, 2024; Wolukau-Wanambwa, 2021). Orupabo uses digital media to create collages that explore themes of race, gender, and identity. Her work often features fragmented bodies and faces that express the multiplicity of identity and the violence of racial and gendered objectification (Orupabo, 2018). As Orupabo's work reminds us, collage has been central to explorations of feminism, as it has been to many ideologies of resistance.



Figure 5: Orupabo, F. (2019). *Untitled*. Galerie Nordenhake, Stockholm, Sweden.
© Frida Orupabo.

Orupabo's approach to art is deeply personal and political, as she uses collage to reclaim and recontextualize Black identities through feminist frameworks. Her figures often gaze directly at the viewer, establishing an active, almost confrontational agency that complicates the traditionally passive depiction of Black women in Western art. This style resonates with scholars like bell hooks, who have highlighted the marginalization of Black women's experiences in feminist and racial discourse.

Parinaz Eleish

In *My Own Seat At The Table* (2022), Parinaz Eleish speaks to the speculative forward direction of collage. This mixed-media and collage piece encapsulates the struggle of claiming space and agency, especially within contexts that historically marginalized voices like those of women and people from intersectional backgrounds. By choosing the title *My Own Seat at the Table*, Eleish asserts her autonomy in creating her place within spaces that may not have been readily inclusive. This theme resonates with feminist ideals of challenging and redefining traditional roles and advocating for inclusivity and representation.



Figure 6: Eleish, P. (2022). *My own seat at the table*.
Leila Heller, New York City, United States. © Parinaz Eleish.

In the broader context of feminist discourse, the concept of “a seat at the table” symbolizes visibility, influence, and the power to contribute meaningfully. Eleish's work speaks to the

ongoing feminist struggle for representation, underscoring women's need to claim their space rather than waiting to be invited. Her artwork visually reflects the layers of personal and collective histories, using collage to metaphorically reconstruct fragmented identities and experiences, ultimately crafting a cohesive and empowered narrative. This resonates particularly within feminist art, where mixed media often symbolizes the reassembly of fragmented or suppressed identities into a holistic, self-defined presence. Eleish's personal background as an Iranian Egyptian artist further enriches the feminist narrative in *My Own Seat at the Table*. She bridges cultural identities, making her perspective uniquely intersectional and relevant to feminist discourse. Through her art, she encourages viewers to reflect on who is included and who is left out in spaces of power and influence, a critical question within contemporary feminism.

Conclusion

Collage serves as a critical feminist tool by enabling artists to deconstruct and reconstruct societal narratives and personal identity. The medium's inherent characteristics—fragmentation, layering, and juxtaposition—allow artists to disrupt traditional representations and offer new, complex perspectives on power, gender, and race. Theoretical frameworks from scholars such as bell hooks, Judith Butler, and Griselda Pollock, can provide insights into how collage art critiques and reshapes identity, history, and representation. bell hooks' intersectionality theory is particularly relevant as it highlights how collage art can layer disparate images and symbols to center marginalized identities and challenge dominant narratives. Additionally, Judith Butler's theory of performativity helps us understand how collage can reveal the constructed nature of identity, allowing for more fluid and dynamic depictions of gender and selfhood. Griselda Pollock's feminist art critique further supports the assertion that collage disrupts traditional visual culture by reclaiming forgotten or silenced histories and offering alternative feminist narratives.

Collage art is a uniquely positioned tool for feminist critique, suited to dismantling hegemonic structures while creating space for diverse expressions of identity, history, and culture. Through the works of pioneering feminist artists and the lens of intersectional and postmodern theories, we argue that collage remains an essential practice for challenging and reshaping societal power dynamics. By its very nature, collage embraces fragmentation, juxtaposition, and reconstruction—making it a potent medium for disrupting dominant narratives and fostering alternative visions of feminist resistance and empowerment.

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