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Silence is Not a Cure

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Abstract

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Silence is Not a Cure

In an interview with W. J. T. Mitchell, Barbara Kruger indicated that neither she nor her 1986 billboard, *Untitled (We Don't Need another Hero)*, came from the art world (1991). Rather, her work was generated in a space between art and advertisement, and was disseminated to enact social change. Works which occupy this space exist on an aesthetic spectrum. Some pieces lean closer to fine art, and others are almost indistinguishable from advertisements; almost all involve appropriation. The body of work in the exhibition *Silence is Not a Cure* situates itself in this art historical tradition, and features work that seeks to call attention to medical discrimination against marginalized groups by appropriating the aesthetics of medical advertisements.

The exhibition features seven pieces which discuss discrimination against women, people of color, transgender people, and the mentally and physically disabled. Five of the seven discuss the above axes of discrimination on an individual basis, and are designed to closely resemble advertisements. Four of the five are digital images printed on 43.5" x 33.5" paper. These four are based on medication ads commonly seen in magazines. They include elements such as a digital painting of an appropriated image, a slogan and a clarifying phrase supported by research, and references where medical information would be. The fifth is a digital image printed on a 30" x 60" piece of paper. It includes similar features to the first four, but is based on billboards instead. The sixth piece is an arrangement of scholarly articles found in researching for the first five images, and spans two walls in UCR's Phyllis Gill Gallery. Printed on pastel pink, orange, yellow, green, and blue paper, the grim research findings tile up nine feet to the ceiling in a disorganized pattern interspersed with appropriated images of smiling women. The height creates a bodily relationship to uncomfortable information about discrimination, and the interspersed photographs humanize the otherwise clinical display. The final piece is the title image, which

reconfigures the digital paintings to create an 85" x 227.5" banner. Specifically, four of the women's faces are collaged together with the phrase "SILENCE IS NOT A CURE" superimposed over their eyes.



Figure 1. Cadegan, E. S. (2018). *What's a 10?*. [Digital painting print], Riverside: Phyllis Gill Gallery.



HELPING HANDS SHOULD NOT CAUSE HARM

**DISABLED WOMEN ARE MORE LIKELY
TO BE VICTIMS OF DOMESTIC VIOLENCE
THAN THOSE WITHOUT DISABILITIES**

Important Safety Information

Curry, Mary Ann, Dana Hassounah-Phillips, and Anne Johnston-Silverberg. 2001. "Abuse of Women With Disabilities." *Violence Against Women* 7 (1): 66-79. doi:10.1177/10778010122182307.

Mays, Jennifer M. 2006. "Feminist Disability Theory: Domestic Violence against Women with a Disability." *Disability & Society* 21 (2): 147-58. doi:10.1080/09687590500488077.

Nixon, Jennifer. 2009. "Domestic Violence and Women with Disabilities: Locating the Issue on the Periphery of Social Movements." *Disability & Society* 24 (1): 77-89. doi:10.1080/09687590802535709.

Nosek, Margaret A., Catherine Clubb Foley, Rosemary B. Hughes, and Carol A. Howland. 2001. "Vulnerabilities for Abuse Among Women with Disabilities." *Sexuality and Disability* 19 (3): 177-99.

Plummer, Sara-Beth, and Patricia A. Findley. 2011. "Women With Disabilities' Experience With Physical and Sexual Abuse." *Trauma, Violence, & Abuse* 13 (1): 15-29. doi:10.1177/1524838011426014.

Figure 2. Cadegan, E. S. (2018). *Helping Hands*. [Digital painting print], Riverside: Phyllis Gill Gallery.

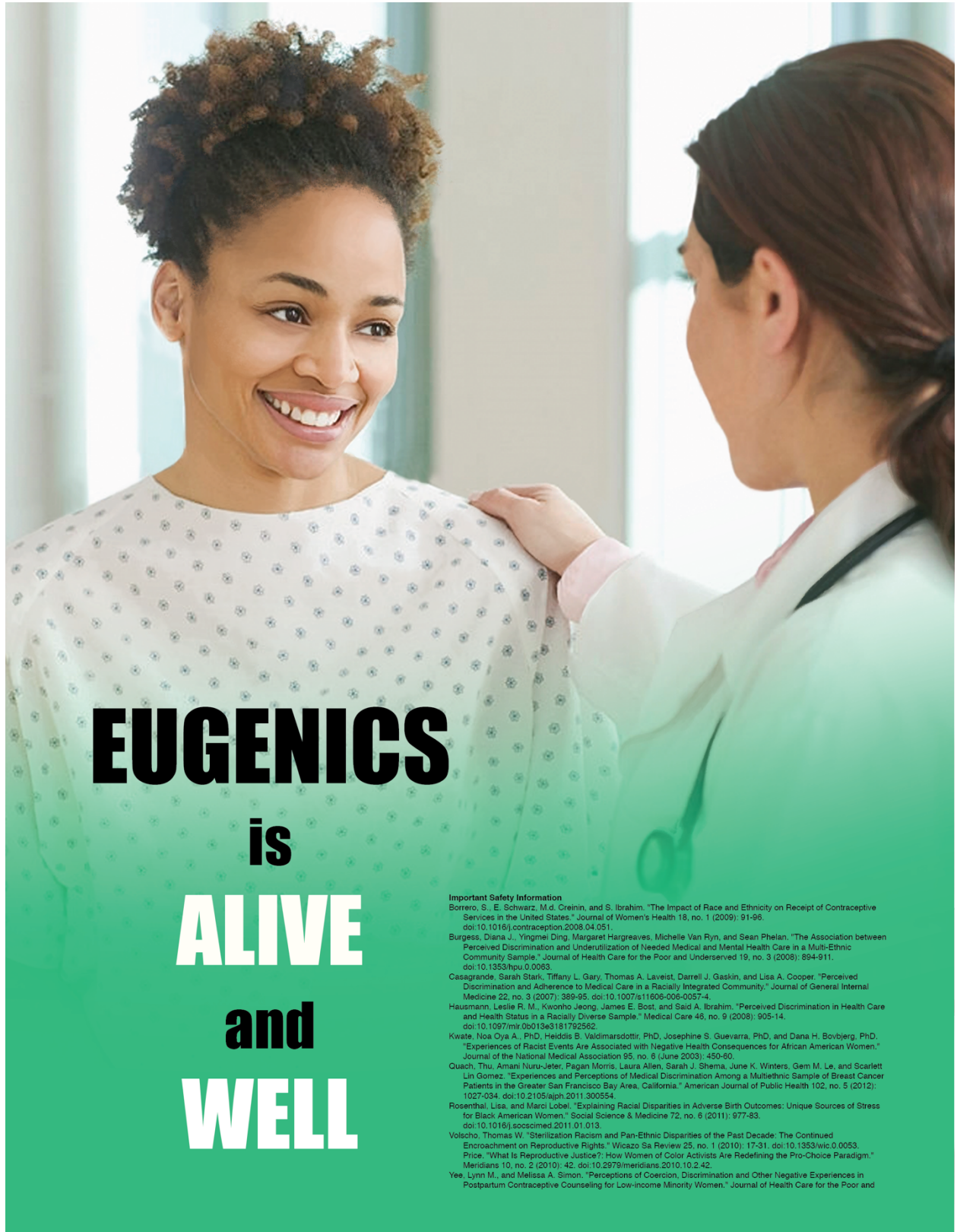


Figure 3. Cadegan, E. S. (2018). *Alive and Well*. [Digital painting print], Riverside: Phyllis Gill Gallery.



Figure 4. Cadegan, E. S. (2018). *HRT Didn't Wreck Her Knee*. [Digital painting print], Riverside: Phyllis Gill Gallery.



Figure 5. Cadegan, E. S. (2018). *Psycho//Somatic*. [Digital painting print], Riverside: Phyllis Gill Gallery.



Figure 6. Cadegan, E. S. (2018). *Research Wall One*. [Print Media], Riverside: Phyllis Gill Gallery.

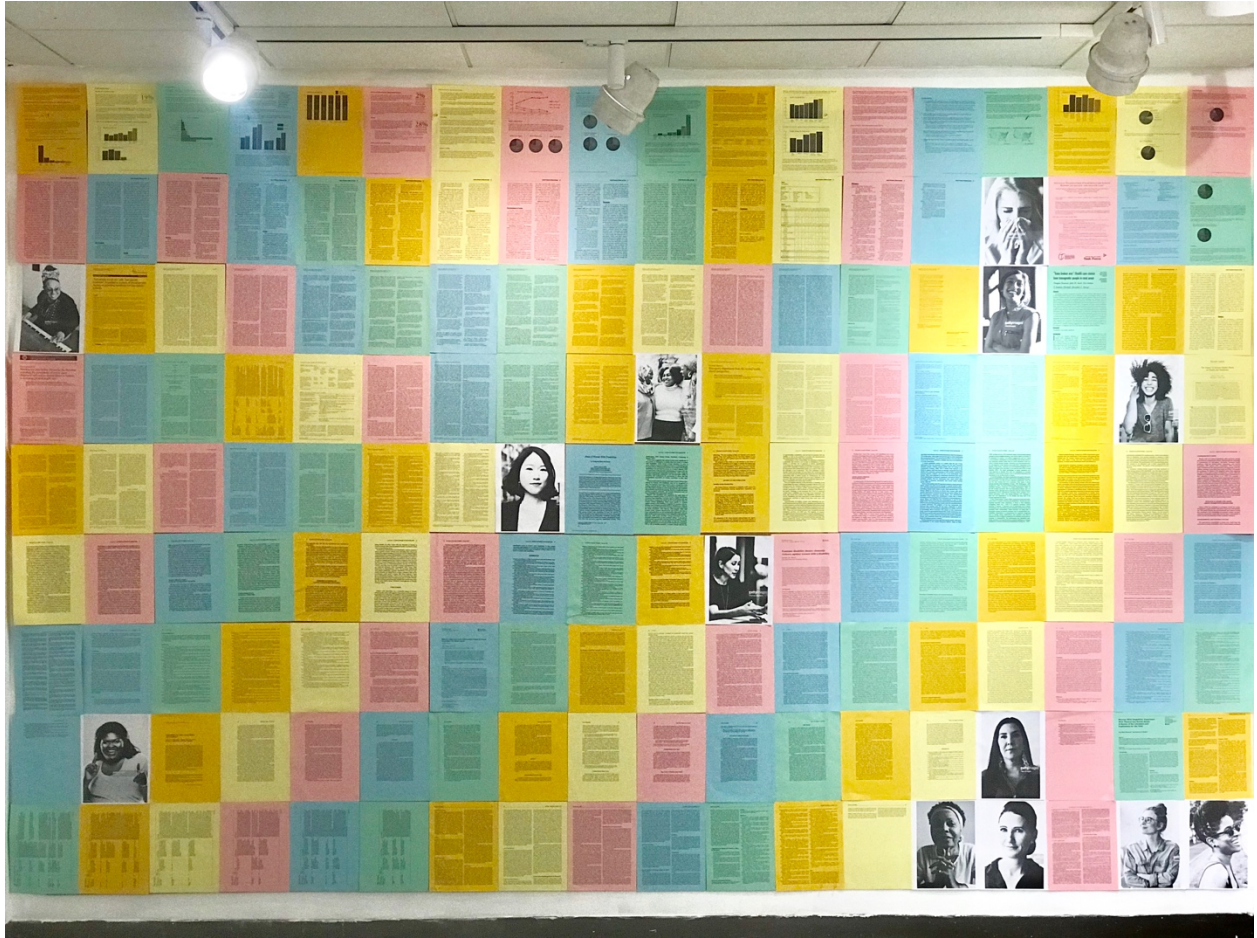


Figure 7. Cadegan, E. S. (2018). *Research Wall Two*. [Print Media], Riverside: Phyllis Gill Gallery.



Figure 8. Cadegan, E. S. (2018). *Silence is Not a Cure*. [Digital painting print], Riverside: Phyllis Gill Gallery.



Figure 9. Installation view of *Silence is Not a Cure* (2018). Riverside: Phyllis Gill Gallery.

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