

## Audrey Flack's Hyperreal Paintings: A Juxtaposing Simulation of Feminism and Femininity in the 1970s

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The 1970s was a prominent decade for feminism. The second-wave feminist activism had seeped into everyday life, making Americans re-evaluate their definition of femininity, what it meant to be a woman, and the rights women deserved. During this period, Jean Baudrillard also published his essay "The Hyper-Realism of Simulation", which asserted that the post-modern world had become inseparable from the media and its signs and symbols, therefore simulating a hyperreality. Photorealism also emerged as an art movement. Audrey Flack was a pioneer photorealist artist known for her *vanitas* paintings of cosmetics, jewelry and personal objects. Through Baudrillard's theory of hyperreal simulacra and simulation, Flack's paintings are analyzed as rhetorical artifacts that simulate a juxtaposing reality of femininity and the feminism of the time: on one hand, the objects symbolize Flack's gender identity, while on the other, they signify the intense era of feminism in which the paintings were created.