



**21ST  
CENTURY  
WOMAN**

**SUSANNE JUNKER**



# **21ST CENTURY WOMAN**

**SUSANNE JUNKER**

created between  
January 2016 – March 2017  
at the shoebox studio in Paris, France  
∞ Journal of Culture, 2017

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# ***SHOEBOX STUDIO***

***8, RUE DE LA CORDERIE,  
PARIS 75003, CODE: 2810B,  
ESCALIER B, 2ÈME ÉTAGE,  
SUIVRE: ÉTIQUETTE SHOEBOX***

In 2016, I returned to Paris, after living in Shanghai for many years and I was urgently looking for a work space.

About 15 years before, I helped my friend Stéphane Coutelle to clear out a studio he had just rented close to Place de la République in Paris. The small room, hidden all the way back of an old building, was then, so it seemed, an illegal brothel. The space was divided into three separate booths. Yellowed and shabby erotic posters of Asian women covered the walls, some of them soaked in splashes of frying oil. It smelled of grease and cheap sex. We aired it out, knocked down the temporary walls and transformed it into a tiny photostudio and Stéphane christened it: "the shoebox".

Surprisingly, Stéphane was still renting the studio after so many years. He offered me to share the space with him and I happily agreed.



The more things change, the more they stay the same. Here I was, an eternity later, after traveling the world and living abroad in the same space that I helped renovate more than a decade ago. Simply being in this space again automatically forced me to confront and reflect on my work. How do I want to continue to pursue subjects that have interested me for many years:

**women,  
identity,  
body,  
beauty,  
age,  
androginity,  
sex,  
censorship,  
sexsism,  
feminism?**

I worked at the "shoebox studio" from January 2016 until March 2017 when the lease finally ran out and we closed its doors forever.

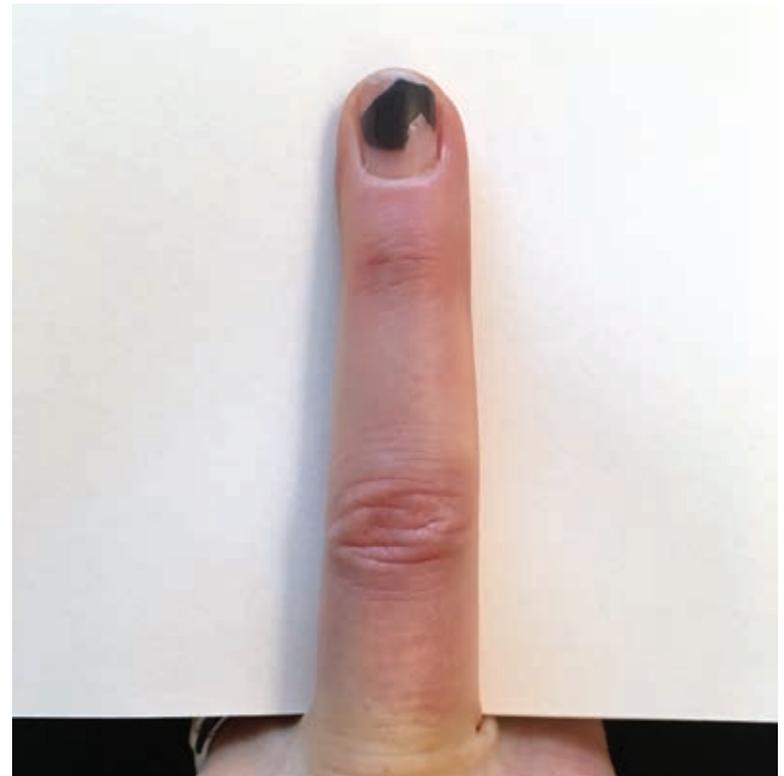
# HAPPY NEW YEAR

The first photograph I took at the "shoebox studio" in commemoration of Chinese New Year in February 2016, a selfportrait.

Me in a box, being shipped from Shanghai to Paris, and back into the "shoebox studio".



**RESET**



# THURSDAYS

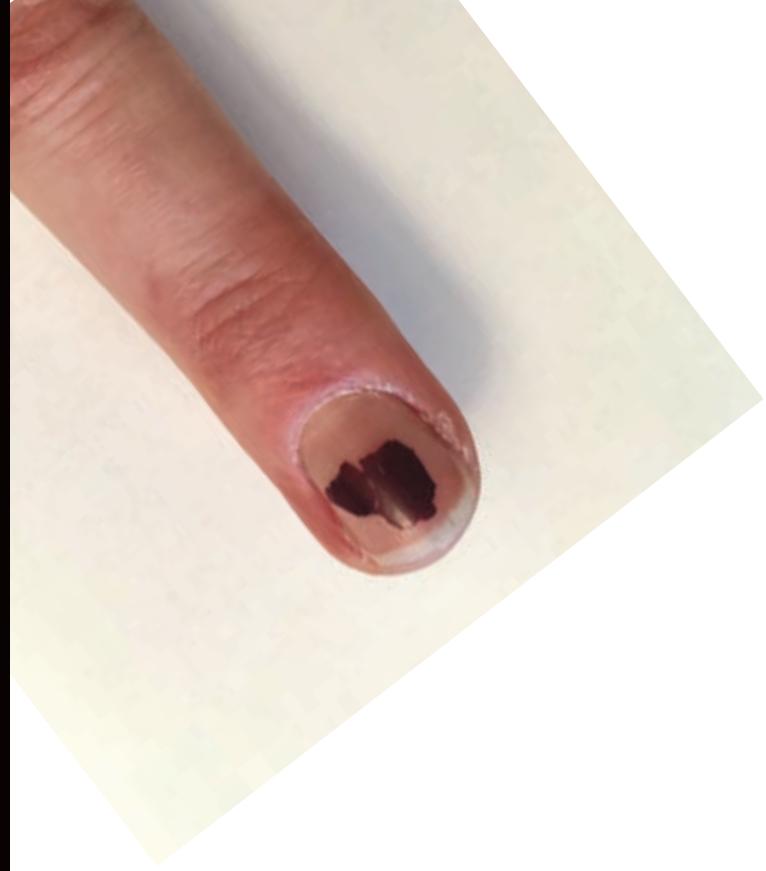
This is Charlotte. She is a dancer. We worked a lot together in the shoebox. She usually would come on Thursday afternoon and stay until late at night. At arrival, she'd close the door, take off her clothes, put on a bathrobe, light up a cigarette and ask: "what are we doing today?" These meetings quickly became "les jeudis de Susi" – Susi's Thursdays.

Sometimes Sarah also showed up. Sarah is a make up artist. We all got together, brainstormed and then played with Charlotte's

**body,  
skin,  
arms,  
legs,  
hair,  
eyes,  
neck,  
feet,  
face.**



**RESET**



# ***RED PERFORMANCE OR THE SEARCH FOR THE CONTEMPORARY FEMALE BODY.***

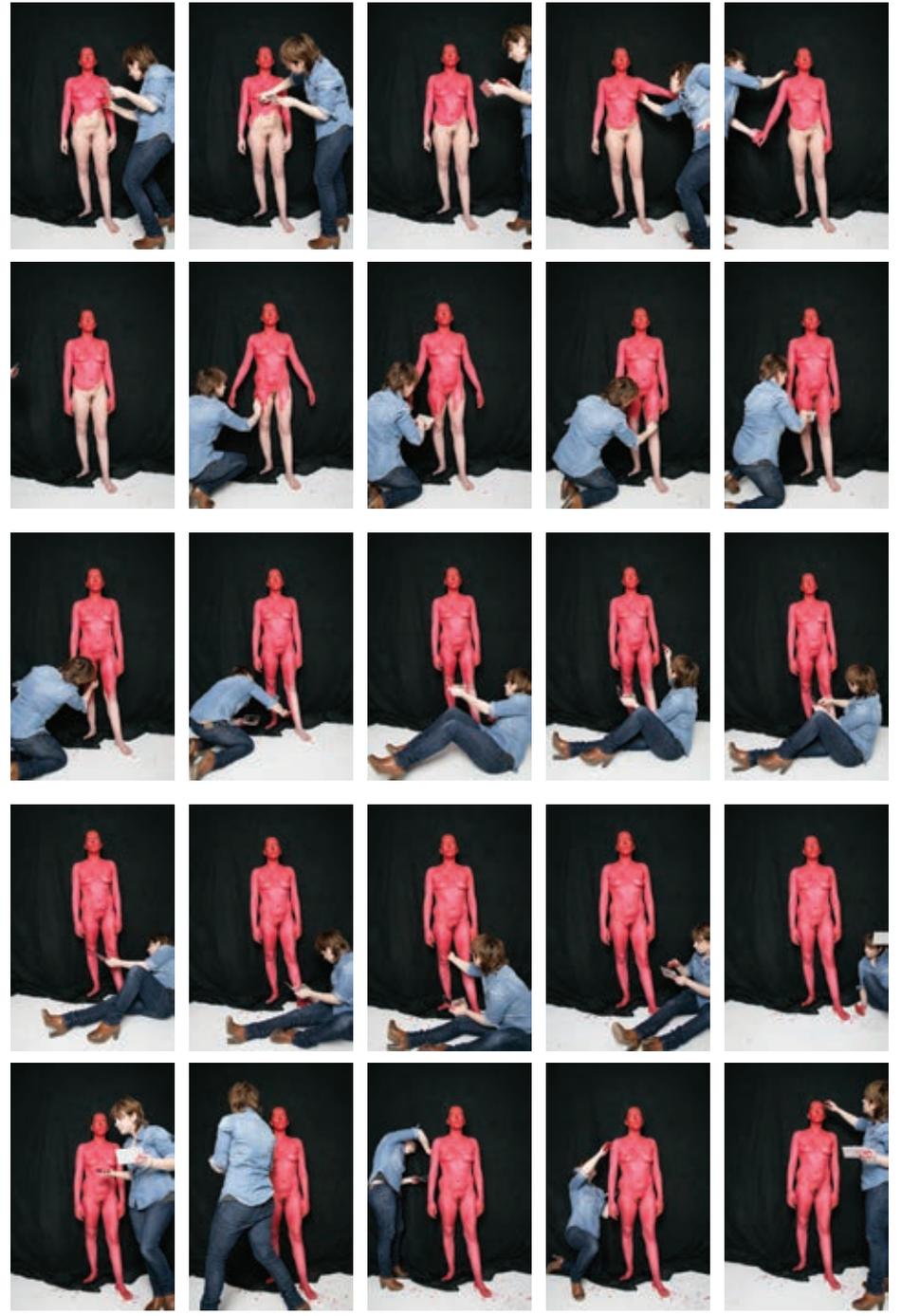
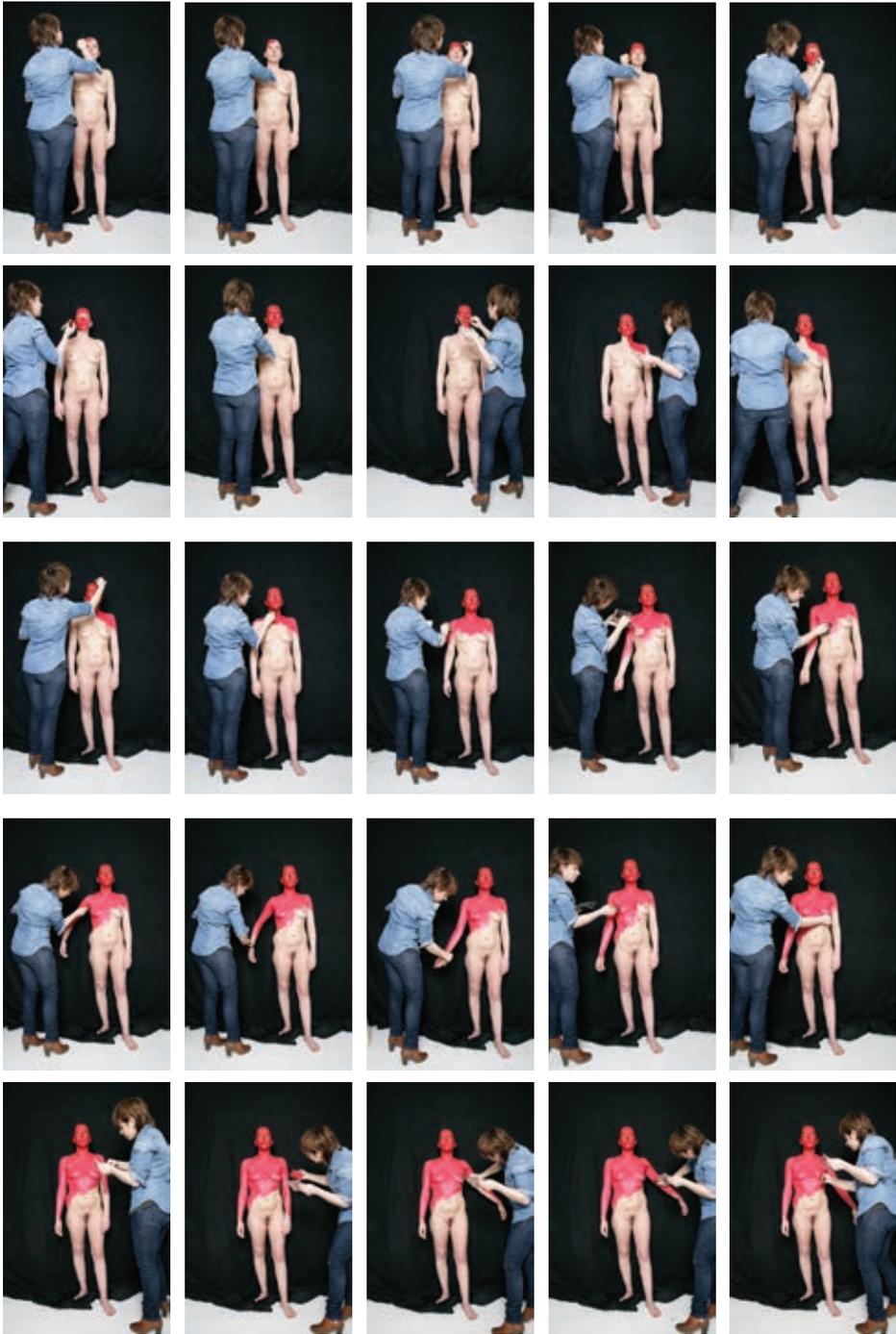
2017

Dear contemporary female body. How are you? How are you gazed at? How are you presented publicly? How are you suffering privately? My dear, I know you are missing your nipples. You are longing for them, and you are trying to make people remember why they are a part of you. That they are here to feed newborns and that they are here to stimulate sexual pleasure. That they are part of a whole human. But people are blinded by all this flesh that clutters their smartphones and you see your nipples blurred, erased or hidden behind silly stars or hearts or smileys. You thought that, at least, the artist community would refuse this trend, but you see them posting and not opposing. They are actively helping to make the nipple become shameful, just like cigarettes were branded shameful 20 years ago. Oh silly me, there is no reason to find a comparison, let me rephrase: since you, the female body, was branded shameful since its existence.

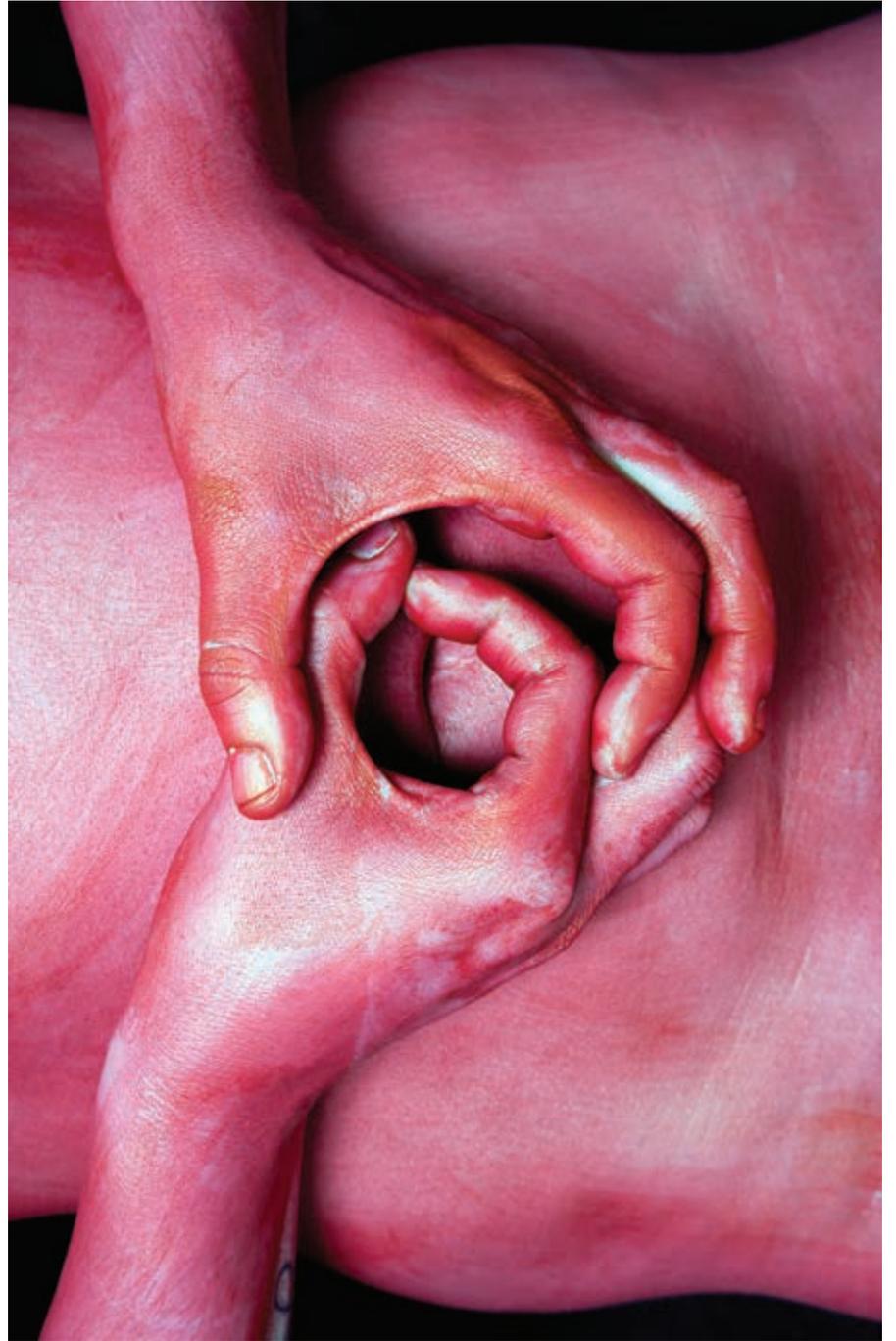
2026

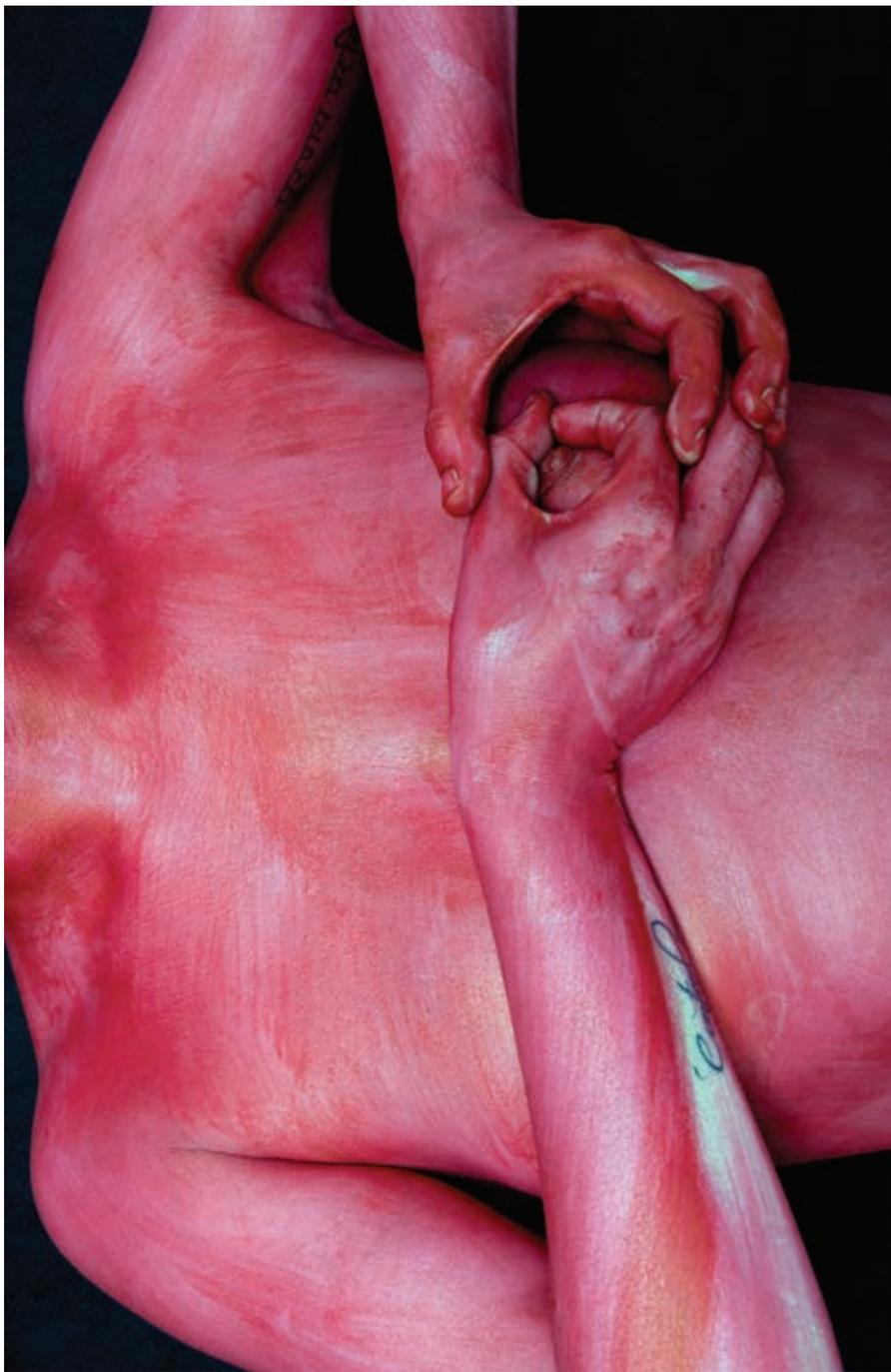
Dear scissors, scissors hanging on a hook, let me grab you, snip-snap, snip snap, right nipple off! Blood squirts on the smartphone camera that films live for millions of followers and the red liquid festively explodes like confetti on 5th Avenue in Manhattan. Now the left nipple, snip snap, splash and fuck! The cut was so energetic that the flap of skin backflips and lands on the forehead of the 13 year old patient. Her name is for example: Kylie, or Saskia, or Lili. It doesn't matter. She forged her parents signature to get this done in the basement of a friend. Before she was put unconscious, she smiled. This was her biggest wish. Because everybody must understand, that she finally needs to be complete and beautiful. Like all those famous women that are appearing on her phone.

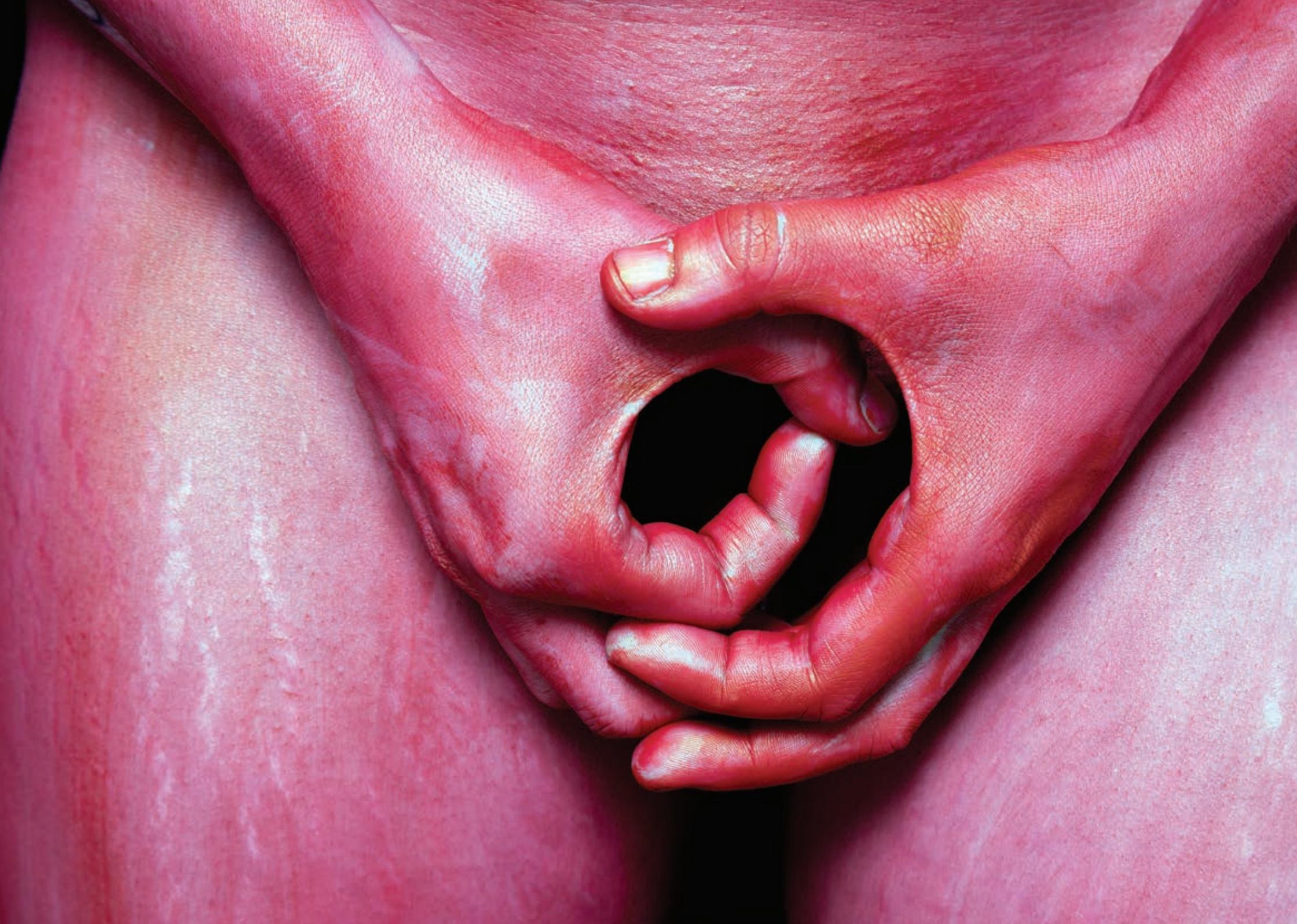












**RESET**



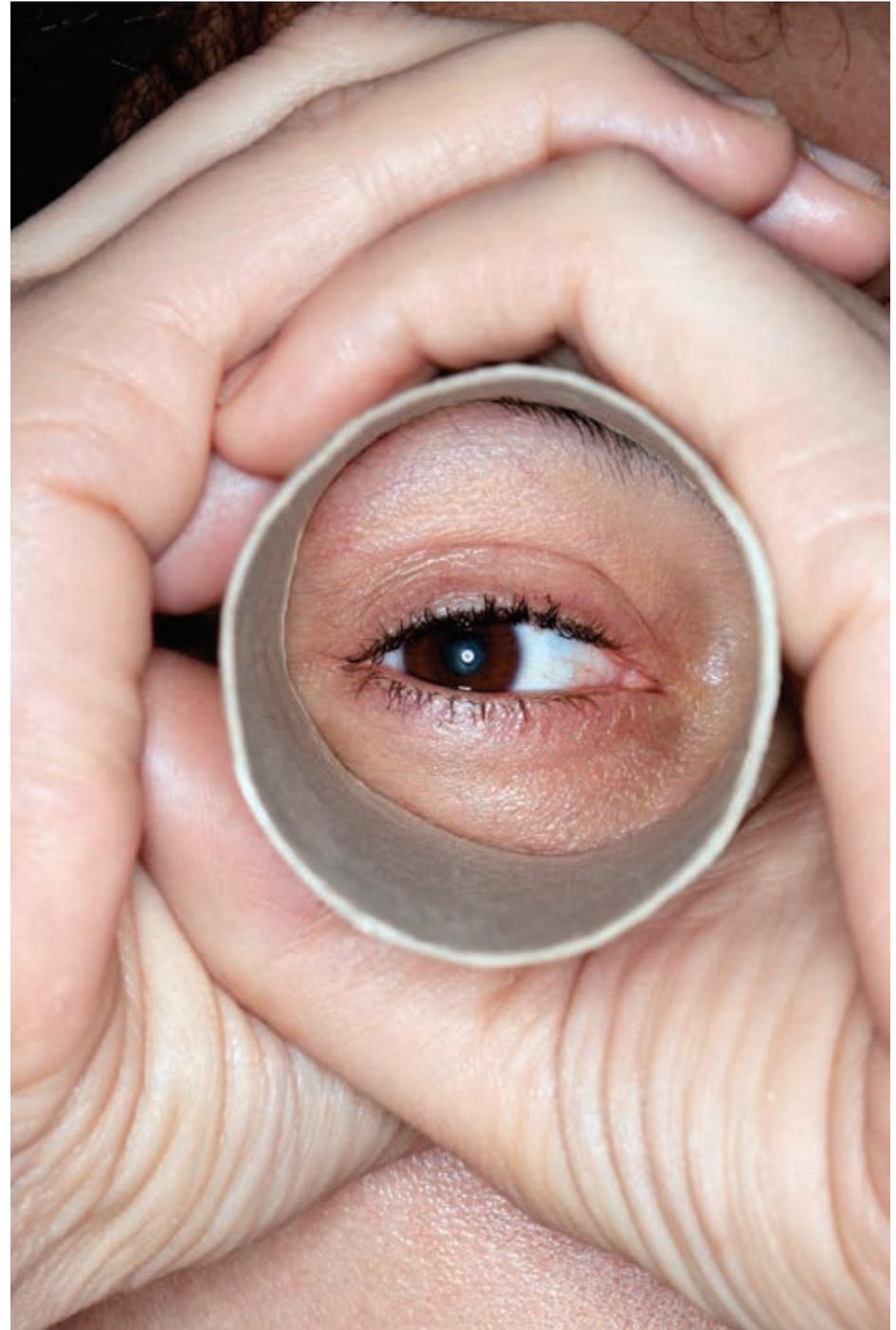
# ***PUNCTUM***

The second element will break (or punctuate) the Stadium. This time it is not I who seek it out (as I invest the field of the studium with my sovereign consciousness), it is this element which rises from the scene, shoots out of it like an arrow, and pierces me.

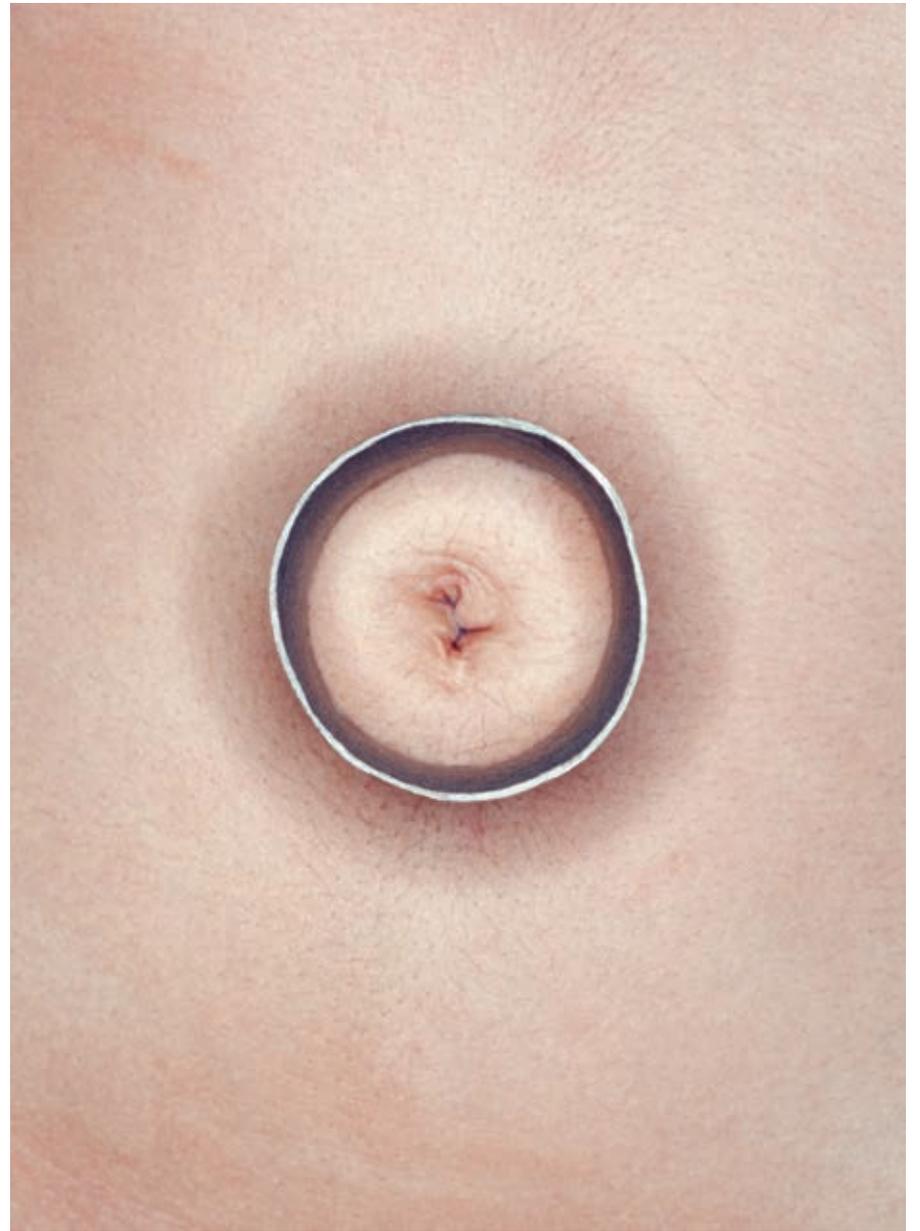
A Latin word exists to designate this wound, this prick, this mark, made by a pointed instrument: the word suits me all the better in that it also refers to the notion of punctuation, and because the photographs I am speaking of are in effect punctuated, sometimes even speckled with these sensitive points; This second element which will disturb the studium I shall therefore call punctum; for punctum is also: sting, speck, cut, little hole and also a cast of the dice.

A photograph's punctum is that accident which pricks me, (but also bruises me, is poignant to me).

Roland Barthes



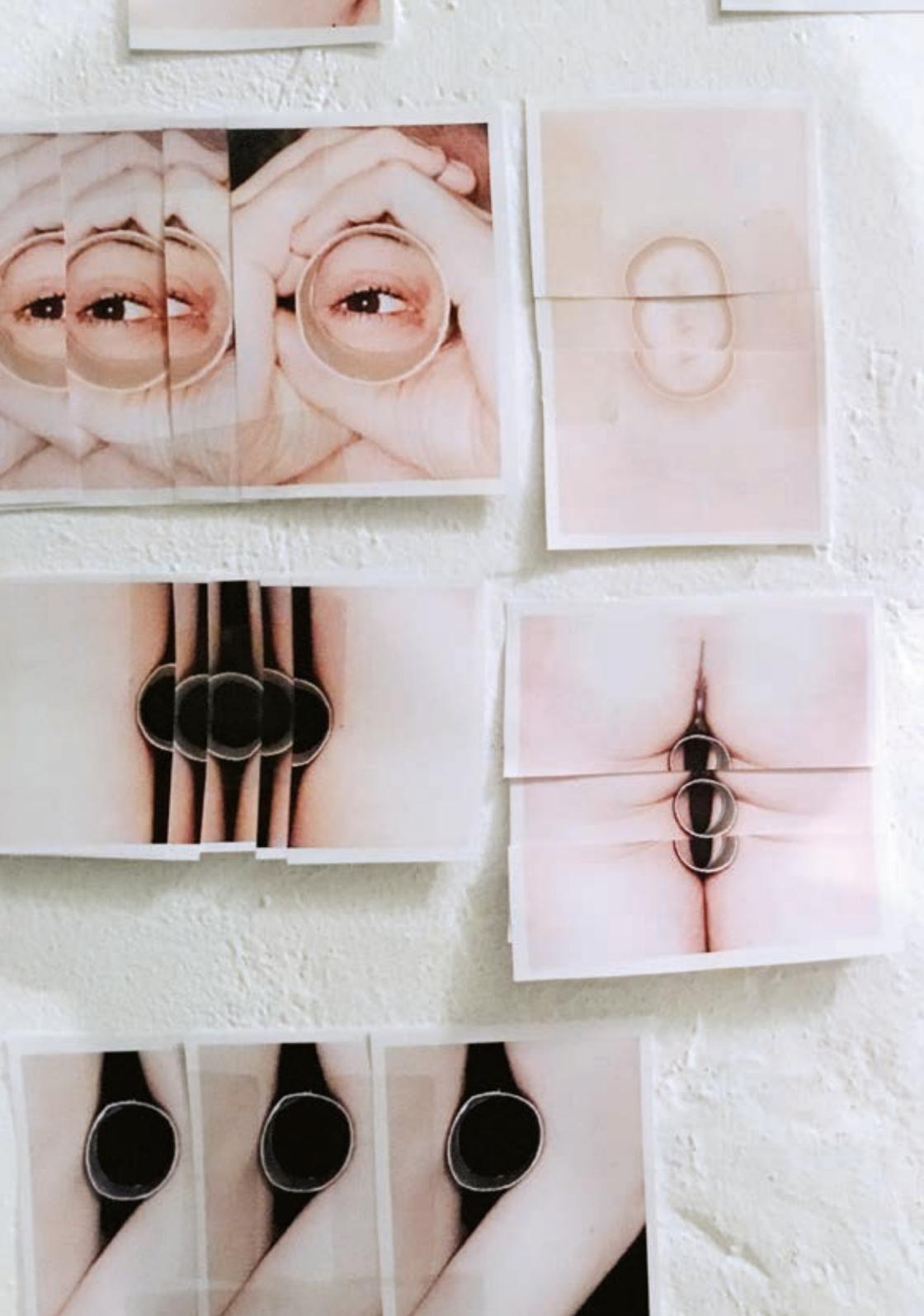






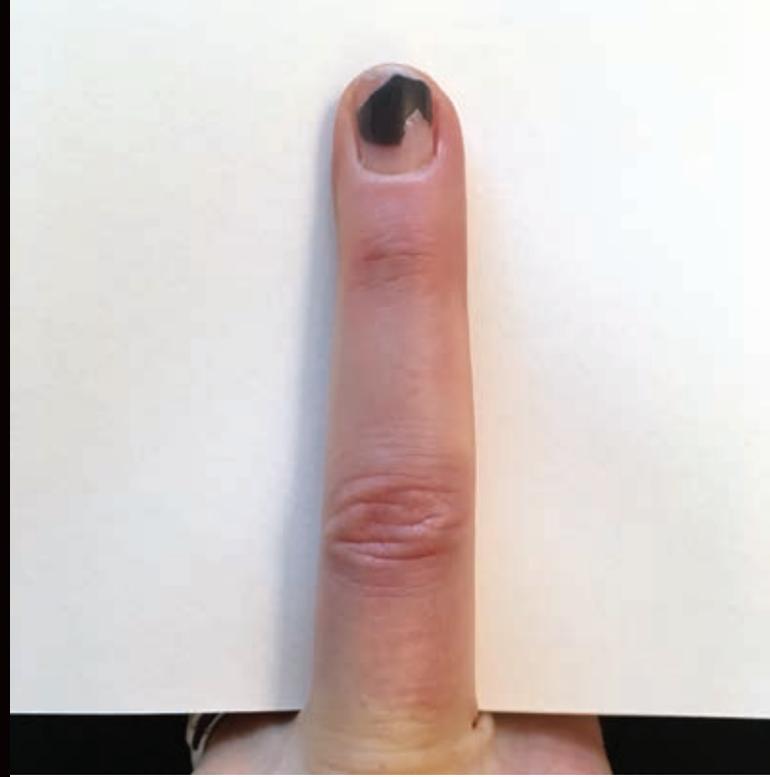








**RESET**



# THIS IS MADELEINE. SHE IS A WOMAN. SHE LIKES TO BAKE MADELEINES!

Melt the butter in a medium, light-coloured pan over a medium-high heat, bring to the boil and allow to simmer until it begins to turn golden brown. Quickly pour into a heatproof bowl to stop it cooking any further and allow to cool.

Whisk the eggs in a large bowl with both sugars and the salt until lightened in colour and voluminous. Beat in the honey and orange blossom water if using, followed by the cooled butter.

Whisk together the flour and baking powder to get rid of any lumps, then gently fold into the egg mixture. Press some clingfilm on to the top and then chill for at least an hour and up to 12.

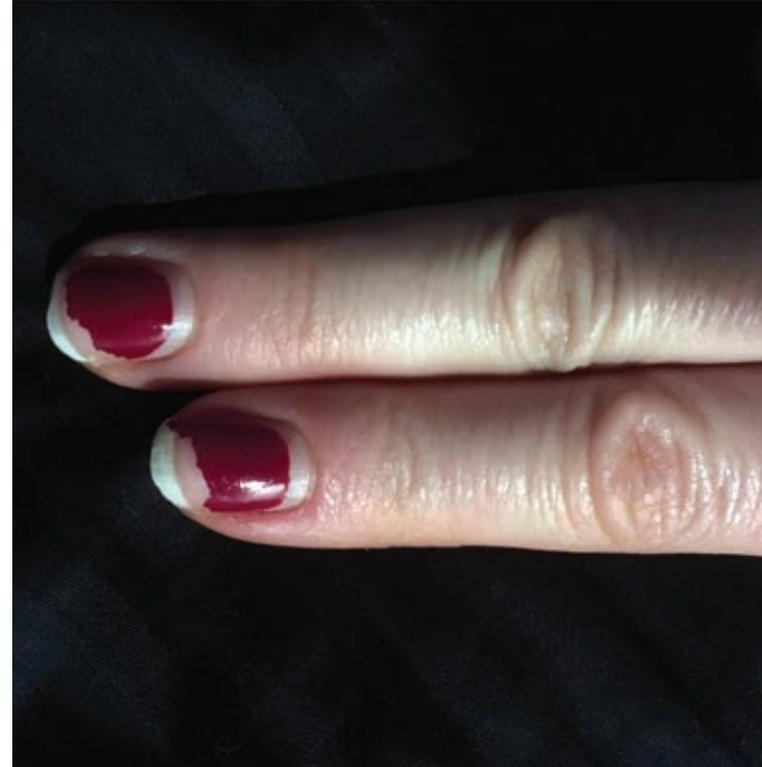
Meanwhile, generously grease 2 madeleine tins with butter and lightly dust with flour, shaking off the excess. Chill this as well.

Put a scant tablespoonful of the batter into the centre of each mould – don't fill it completely – then chill for another hour.

Heat the oven, and a baking tray, to 180°C. When you're ready to bake, slide the tin on to the hot baking tray. Bake for about 9½ – 10 min, keeping an eye on them; once they look golden on top, whip them out of the oven, allow to cool for a minute, then prise the cakes from their moulds and on to a cooling rack. Eat as soon as cool enough.



**RESET**

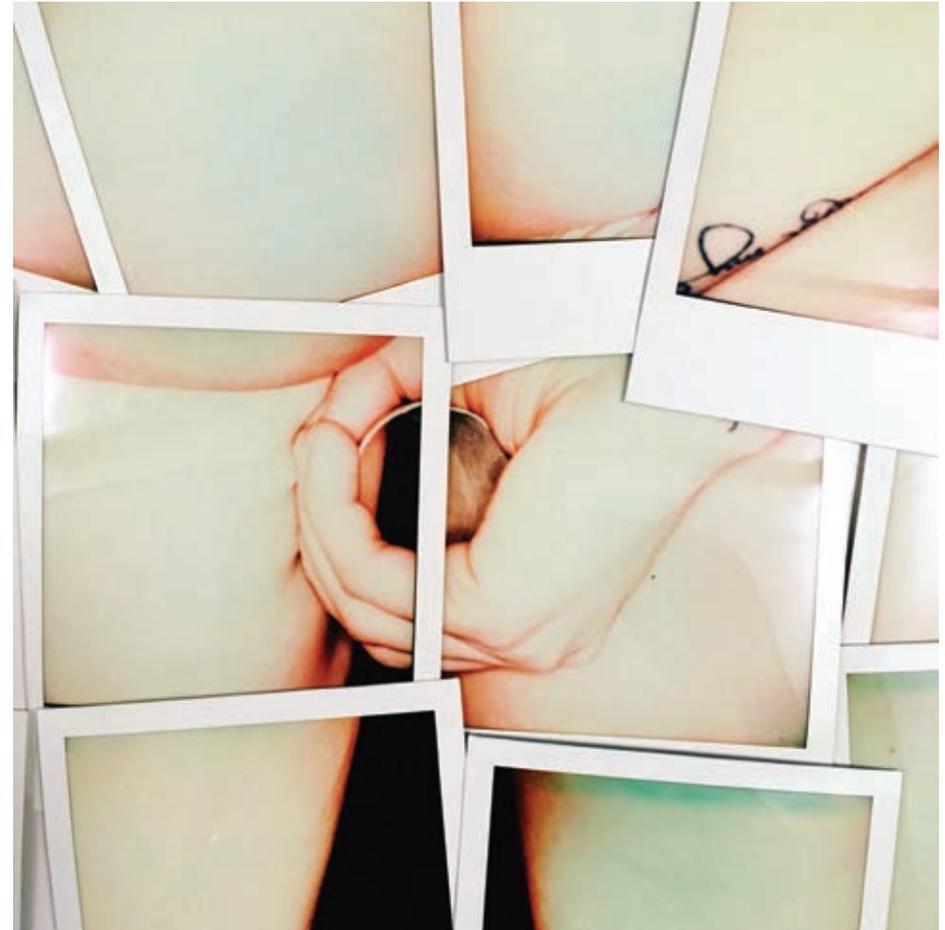


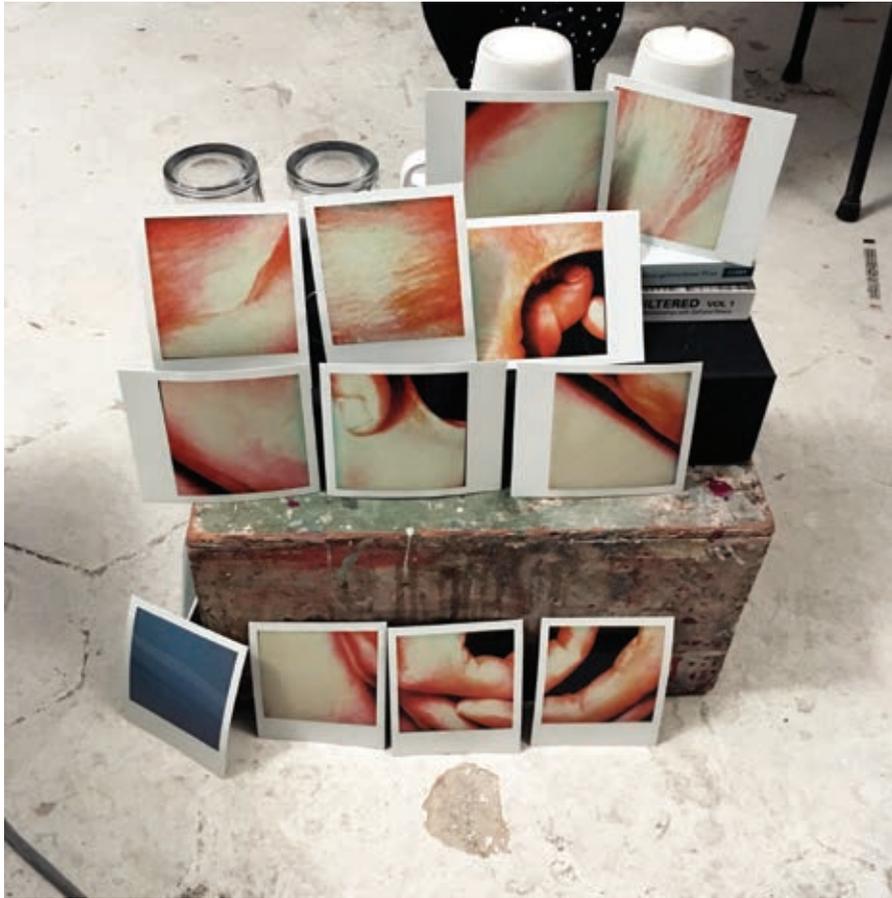
# **BAKING IMPOSSIBLE PROJECT POLAROIDS**

I spent years to color control my work and I became obsessed with color management. Therefore it is quite liberating to work with impossible project polaroids and their technique to transform digital files into instant prints.

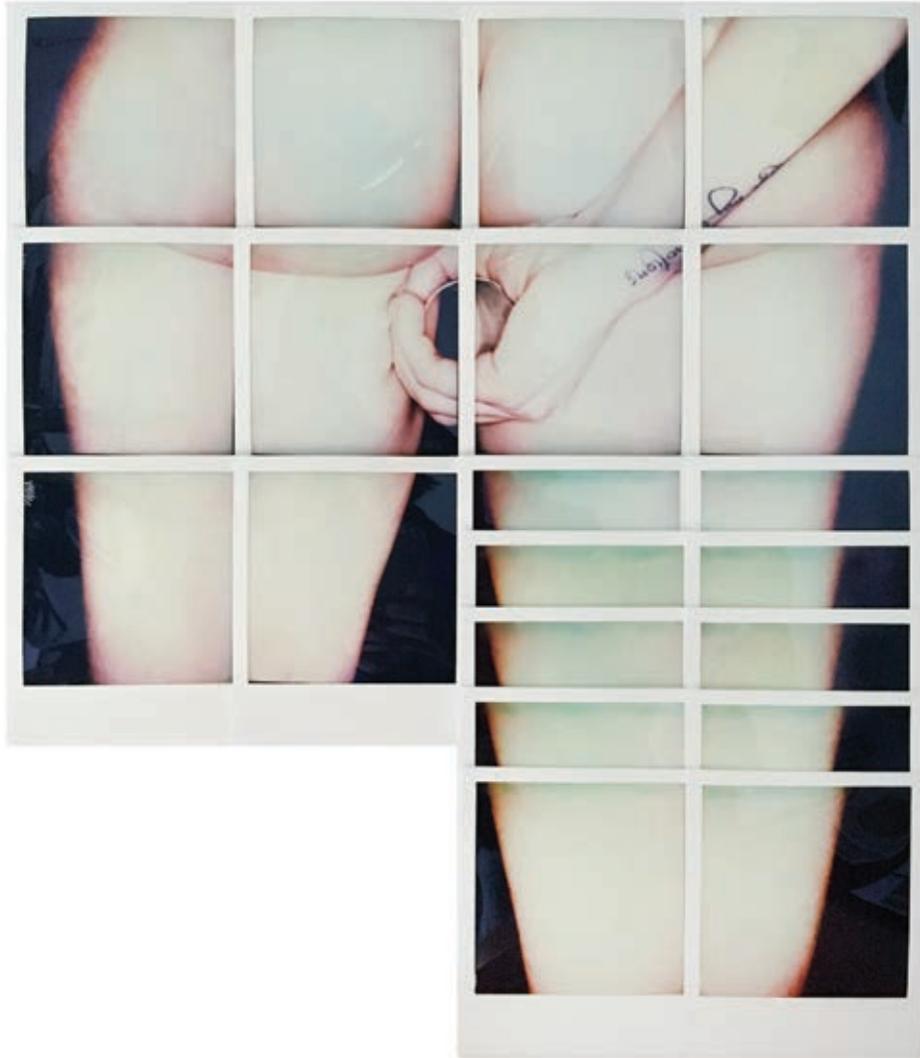
When the slip of paper is exposed, it is suggested to slide it under your armpit to keep it warm. Often, I sat in the shoebox sweating, with polaroids under each armpit to warm them like a bird that fell out of its nest. After this inflexible one minute body contact the polaroid goes in front of a heater in order to develop. Yet, it is an old and known process, and it is still fascinating to watch how the image appears after a few minutes.

The colours are unpredictable. It depends in what temperature the product was stored, the caring armpit, and the wave of heat.













**RESET**



# CONNASSE\*

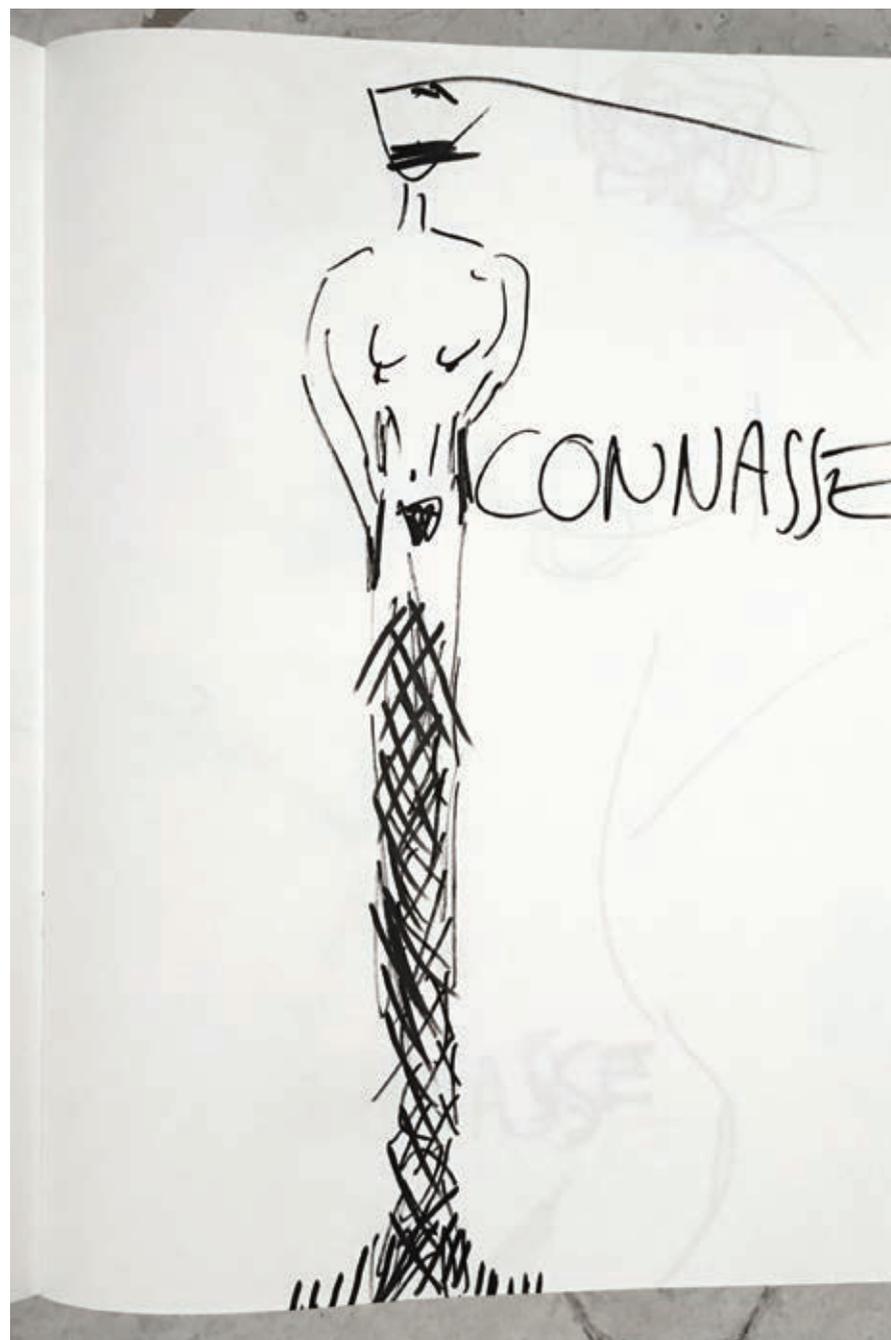
We are persistant, we are connasse.  
We are pursuing, we are connasse.  
We are sexually liberated, we are connasse.  
We are talented, we are connasse.  
We are tough, we are connasse.  
We are weak, we are connasse.  
We are ambitious, we are connasse.  
We are beautiful, we are connasse.  
We are prudish, we are connasse.  
We are caring, we are connasse.  
We fight, we are connasse.  
We love, we are connasse.  
We are sexy, we are connasse.  
We aren't mothers, we are connasse.  
We are mothers, we are connasse.  
We aren't man, we are connasse.

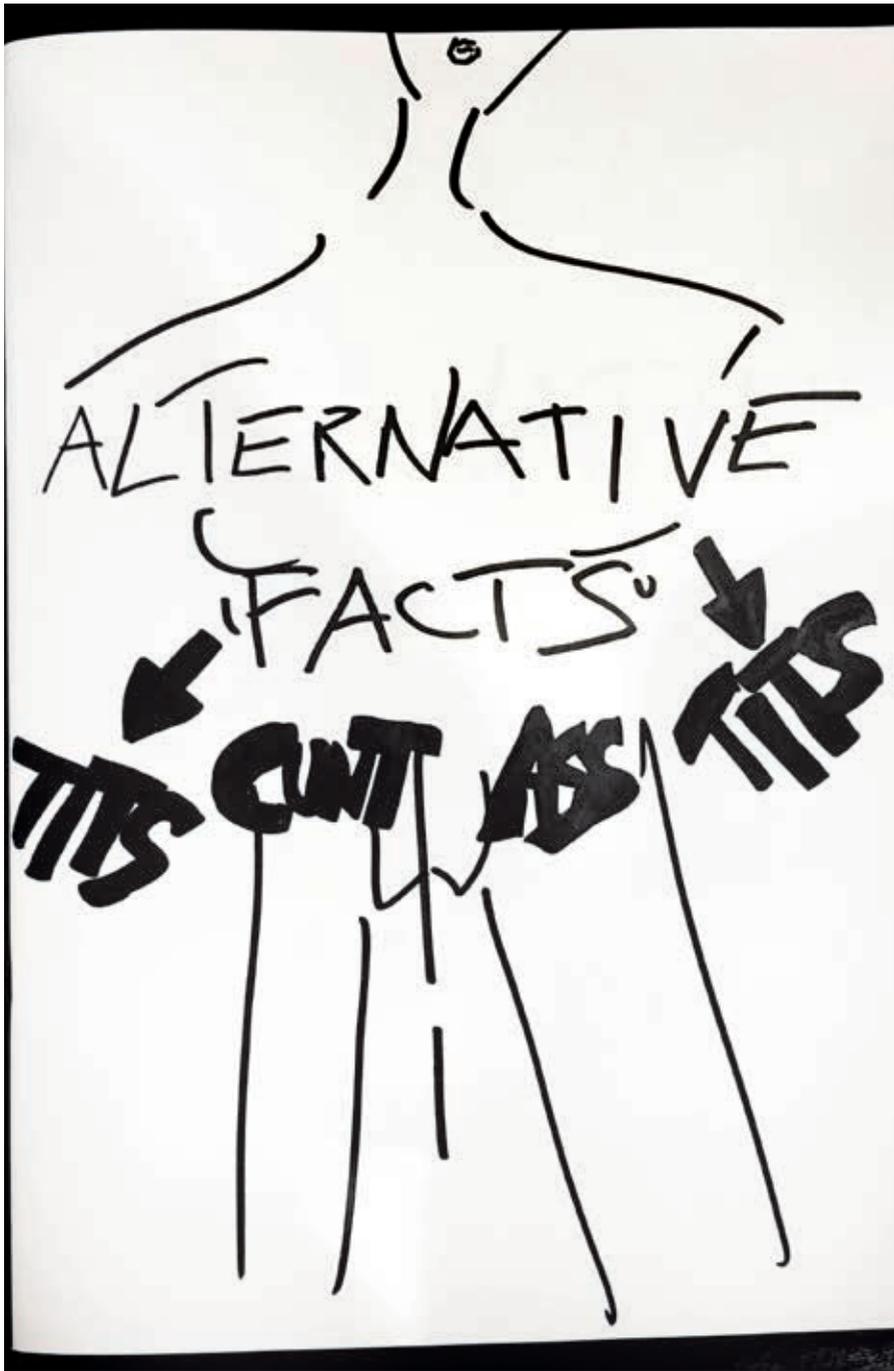
I sign my work, with who I am:  
connasse.

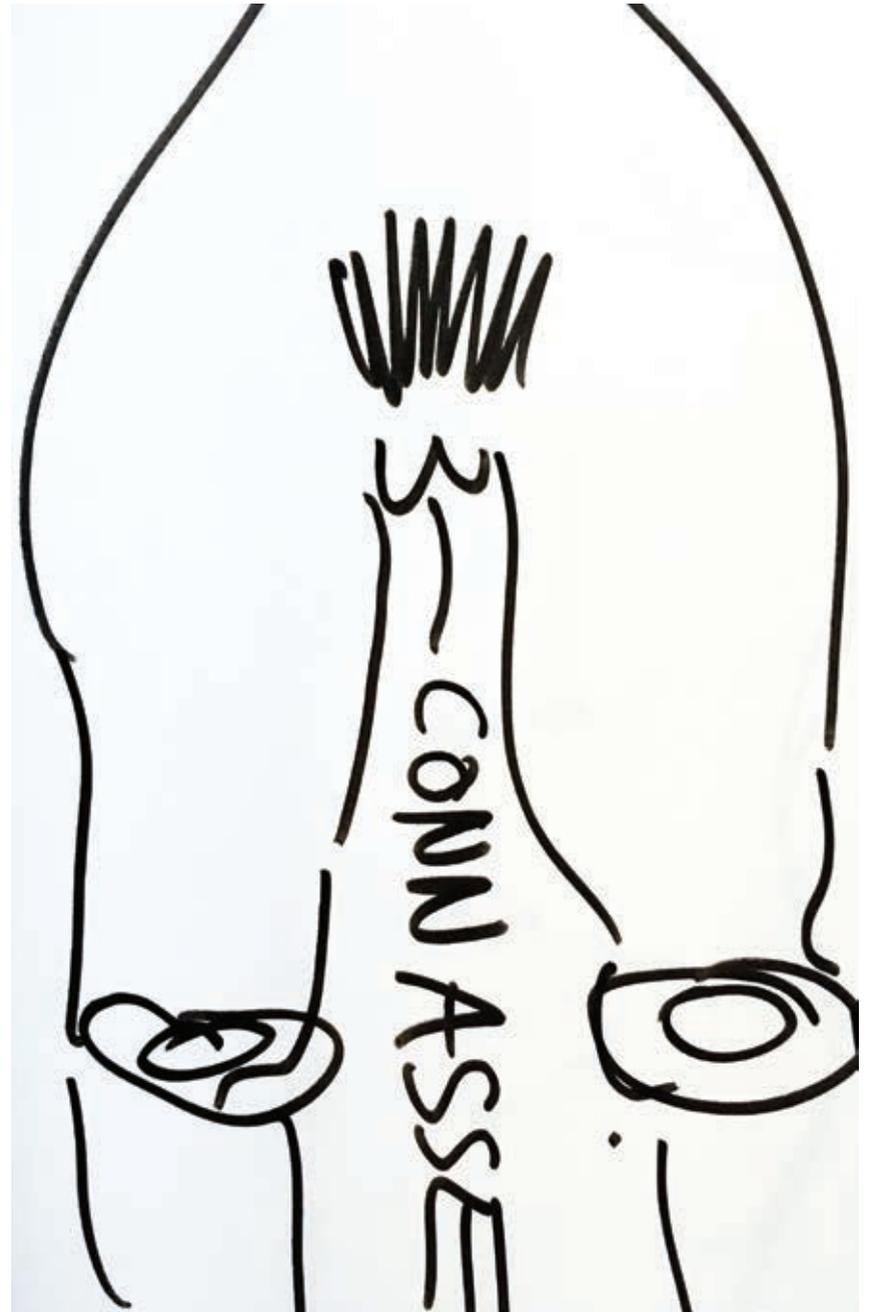
\*cunt

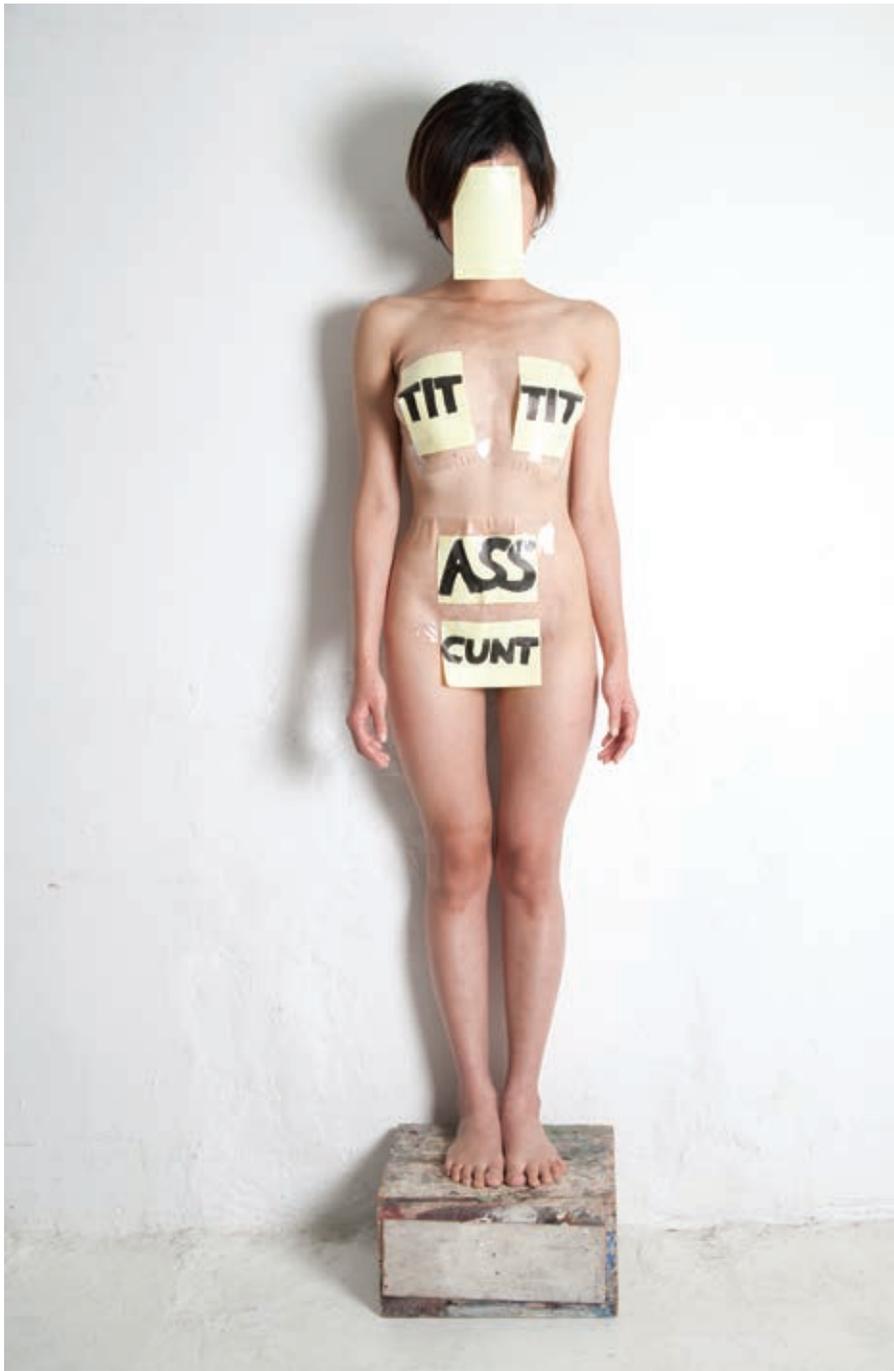


CONNASSE

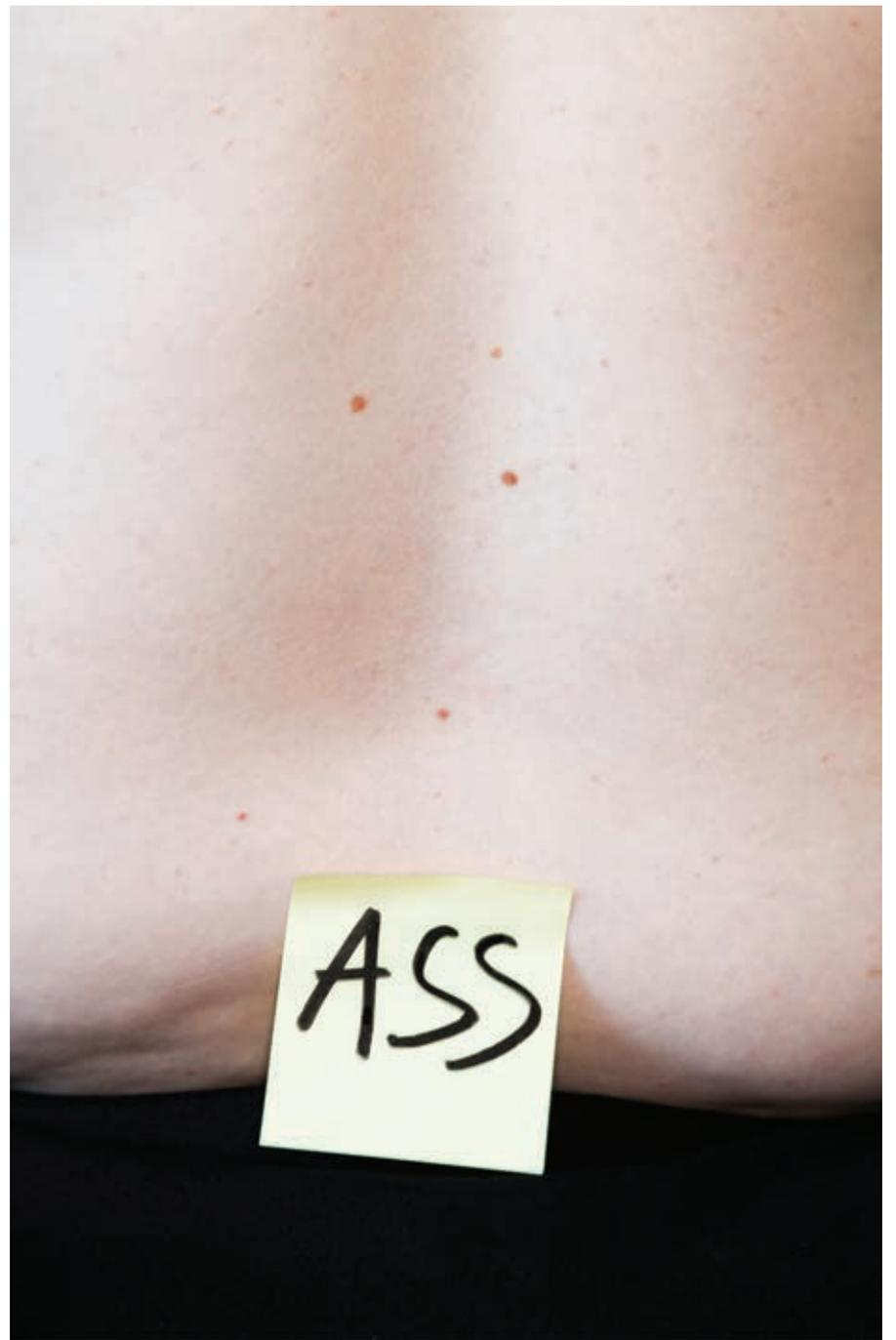






















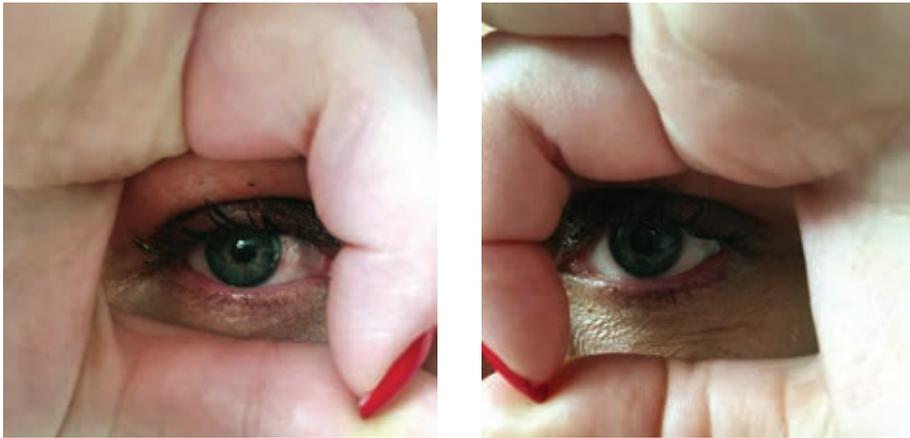


**RESET**



# #NOONECARES





**I CAN SEE**



**I CAN HEAR**



**I CAN TALK**

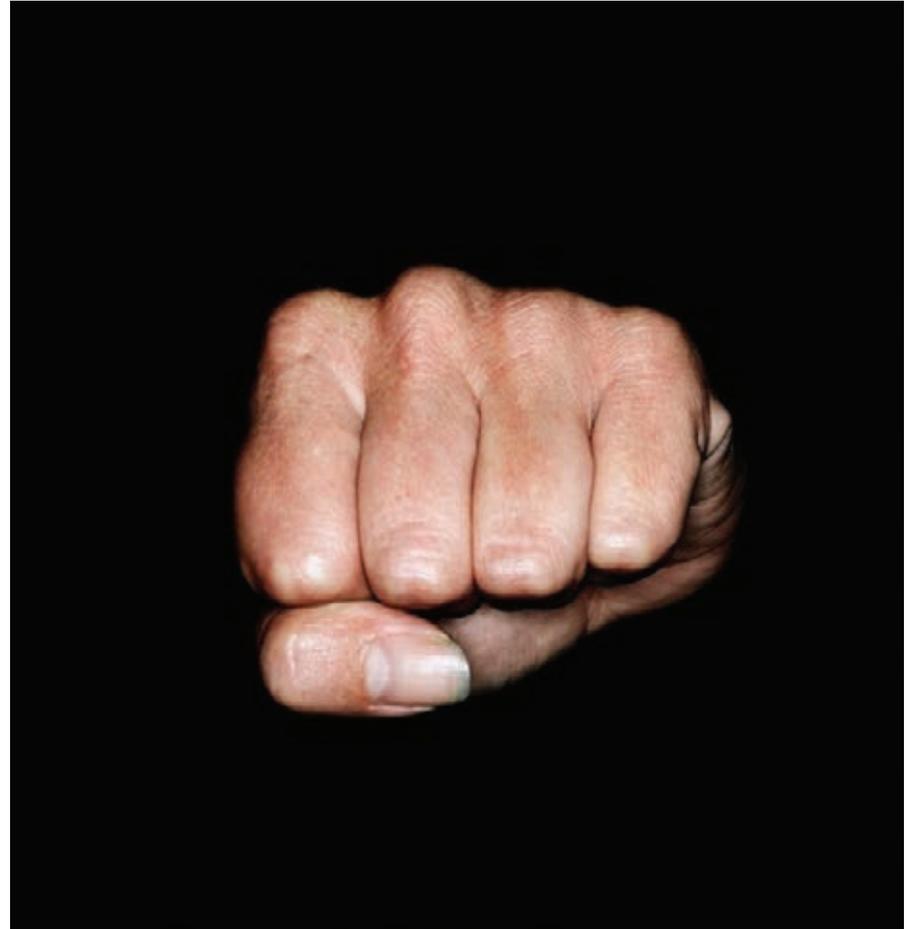
**#NOONECARES**

**RESET**



# ***WHO ARE THE WOMEN THAT FIGHT FOR WOMEN?***

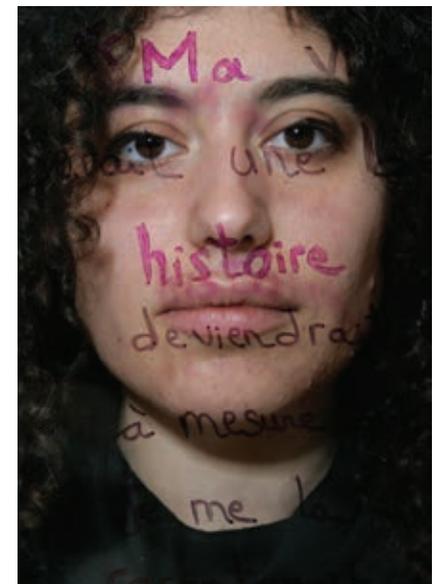
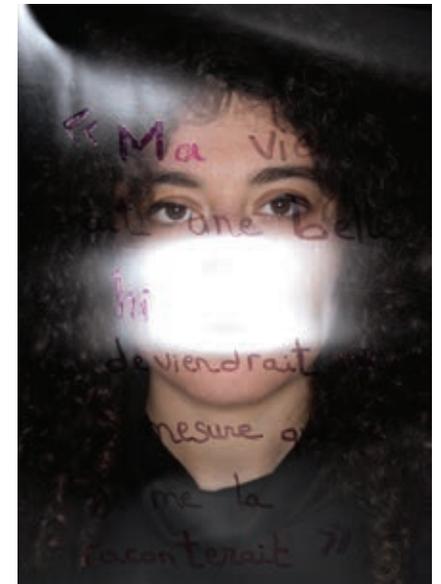
The art world is a planet that twirls around their famous stars and bumps into its own cosmos. Once welcomed, this universe transforms into a mouth that ruminates spit up food over and over again. This exclusive universe sticks with its values decided by men. Being an artist is hard. Being a female artist is even harder. I need to spend time with women who are changing the real world.



# THIS IS FATIMA

This is Fatima. She is originally from Morocco, came to France as a student, lost her status, and in 2011 she was ordered to leave the country, but didn't. I met her in 2015 when I was assigned by the french newspaper "Liberation" to photograph her for a portrait story. The newspaper was reporting about her immigration status in France. At the time she lived in "THE SAFE", an ecological and feminist squat in the south part of Paris. She was pondering what her legalised life would be like as she had lived without a fixed home for so long. Already in 2012 she had set up the association "Les effronté-e-s", which fights all forms of regression of the rights of women, LGBT, foreigners, immigrants and workers. Since our photoshoot in 2015, I followed her combative beliefs on social media. Her story is a big part of my desire to continue my research of contemporary feminism and a new project was initiated: portrait-parole.

Fatima came to the shoebox twice and was patient enough to sit still, while I battled with reflections and shadows in unwanted spots to create a series of portraits in conjunction with statements on transparent foil.



# THIS IS SOFIA

This is Sofia. She came to the shoe-box the day after gay pride festival in Paris. Rainbow colours still covered her body from the parade. For our photo shoot, she brought a brush and a tube of black acrylic colour. She stroked it on her breasts. "No censorship for breasts and nipples, this is my language", she shouted topless while using her torso as a canvas for expression. And then: "I have this damn feminism gene in me forever, I was born with it ...!"

She fights for equality and against injustice with her naked body. Some people find this offensive and the French state judges her for sexual exposure. She says: my naked body isn't sexual, my naked body is political. Sofia is a member of FEMEN. When she is not protesting, she is regularly in jail for 24, 36 or 72 hours. Often, the cops remove her violently from the streets and she has experienced violence during custody. They should understand and listen when she says: "Between me and myself, there is only me!"



***THIS IS ANNE-LISE***

***THIS IS SARAH***

***THIS IS ZOË***

***THIS IS MARIE***

***THIS IS ÊLOÏSE***

***THIS IS LULI***

***THIS IS CHARLOTTE***

***THIS IS PAULINE***

***THIS IS ANN-MARIE***

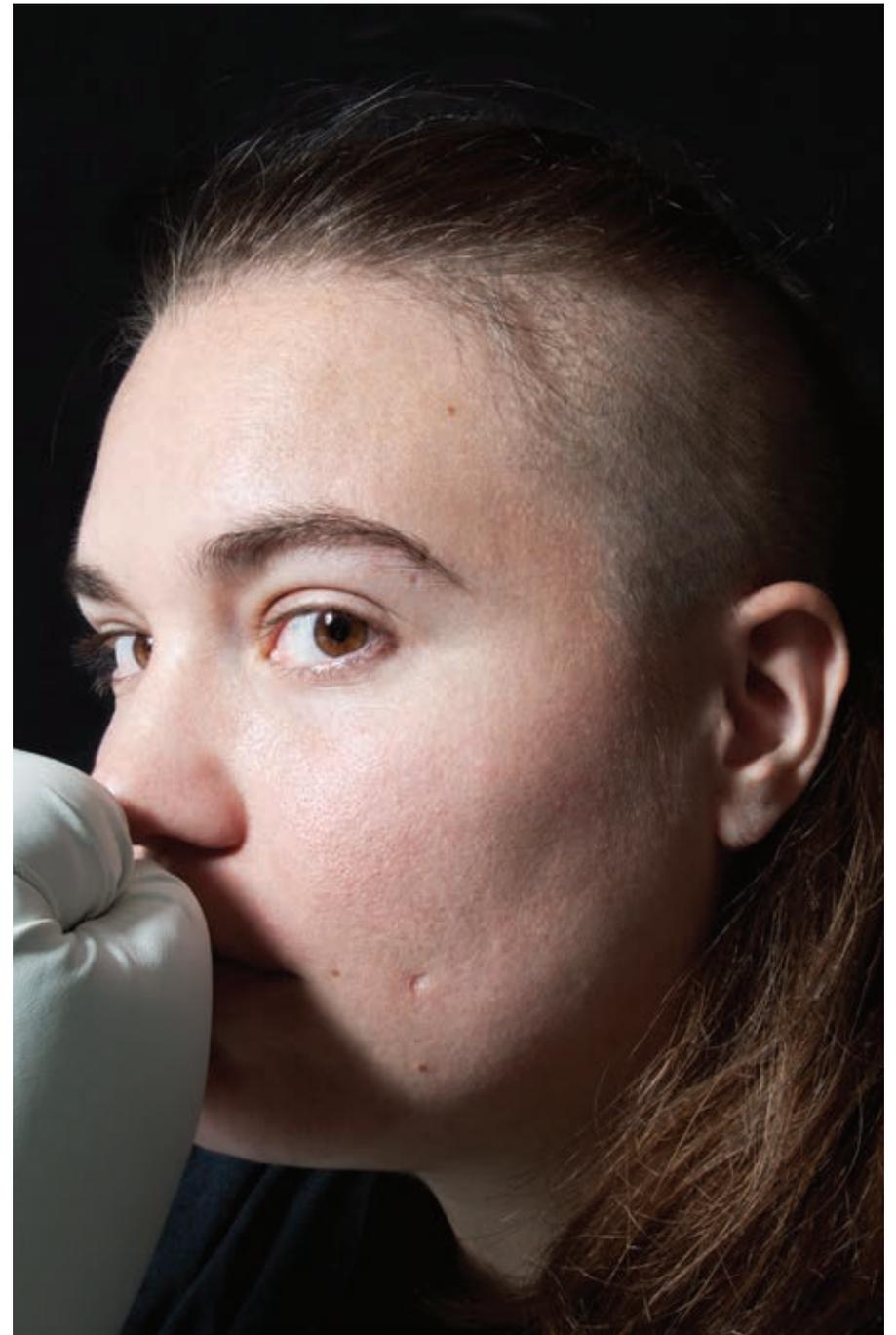
***THIS IS PASCALE***

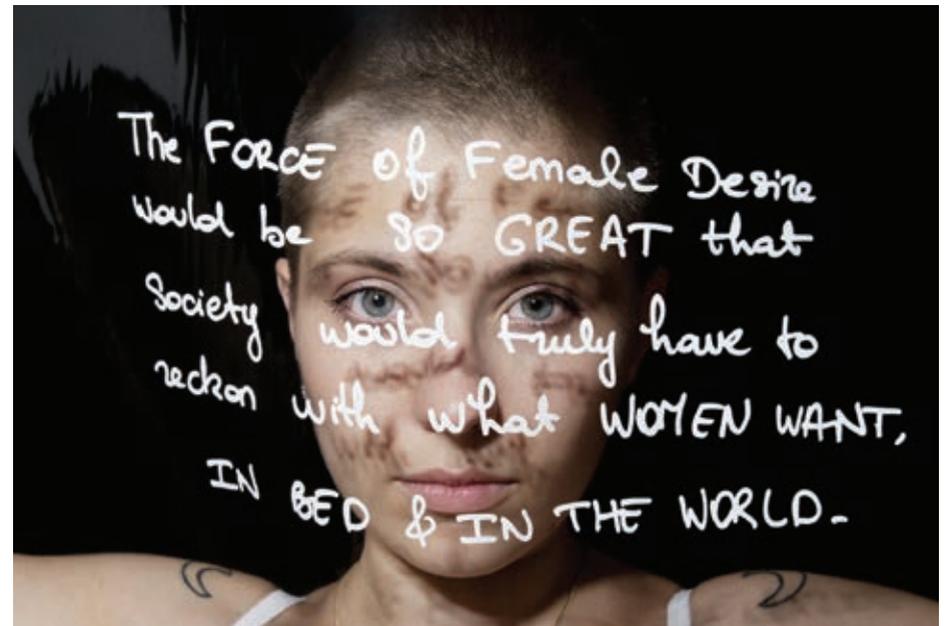
***THIS IS FLORIANE***

***THIS IS ROSEN***

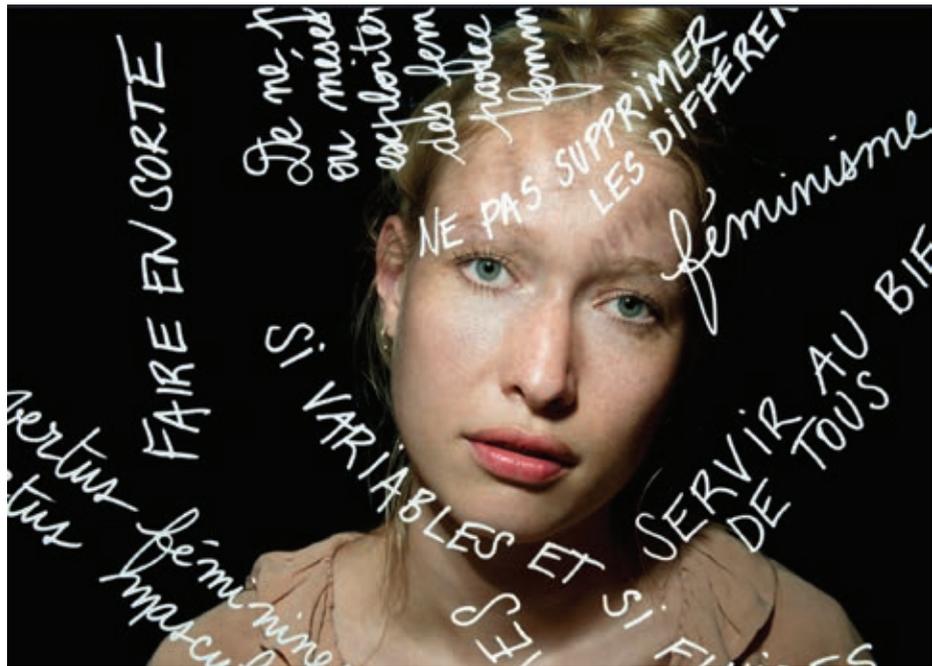
***THIS IS MARIE LOU***

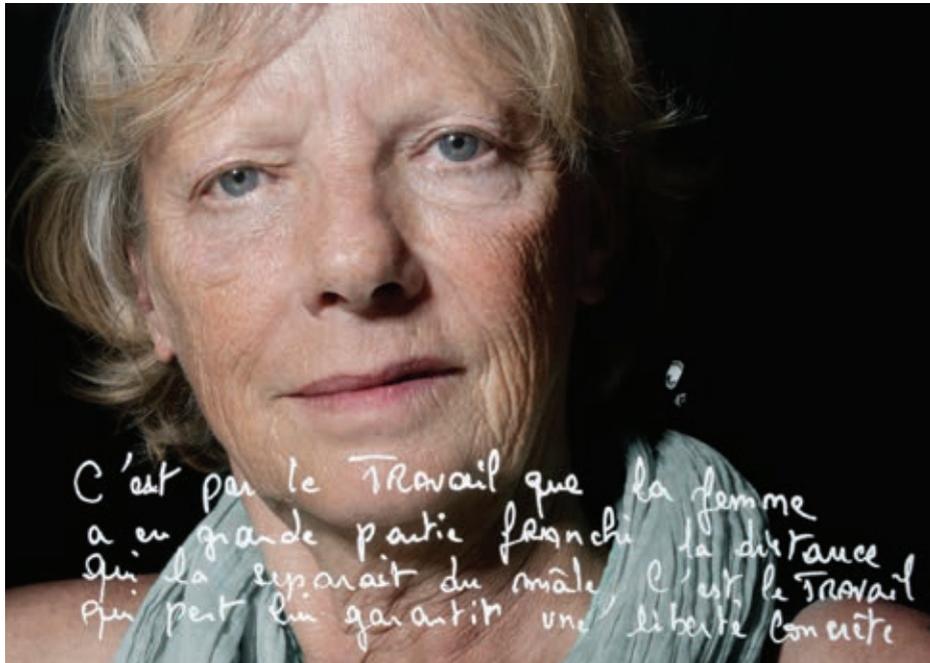
***THIS IS LIZA***



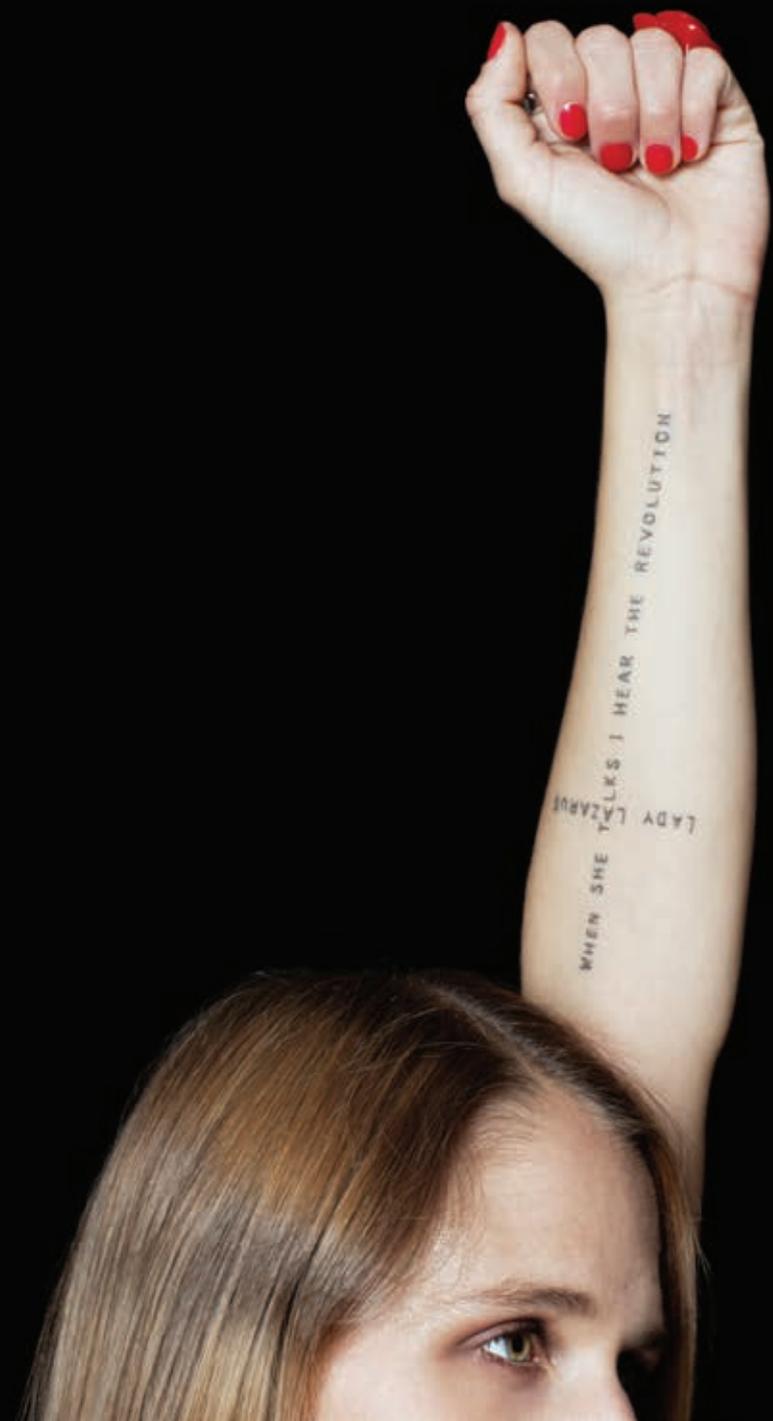












WHEN SHE TALKS I HEAR THE REVOLUTION  
LADY CAZARUS



LIBERTE  
EGALITE  
FEMINISME

**RESET**

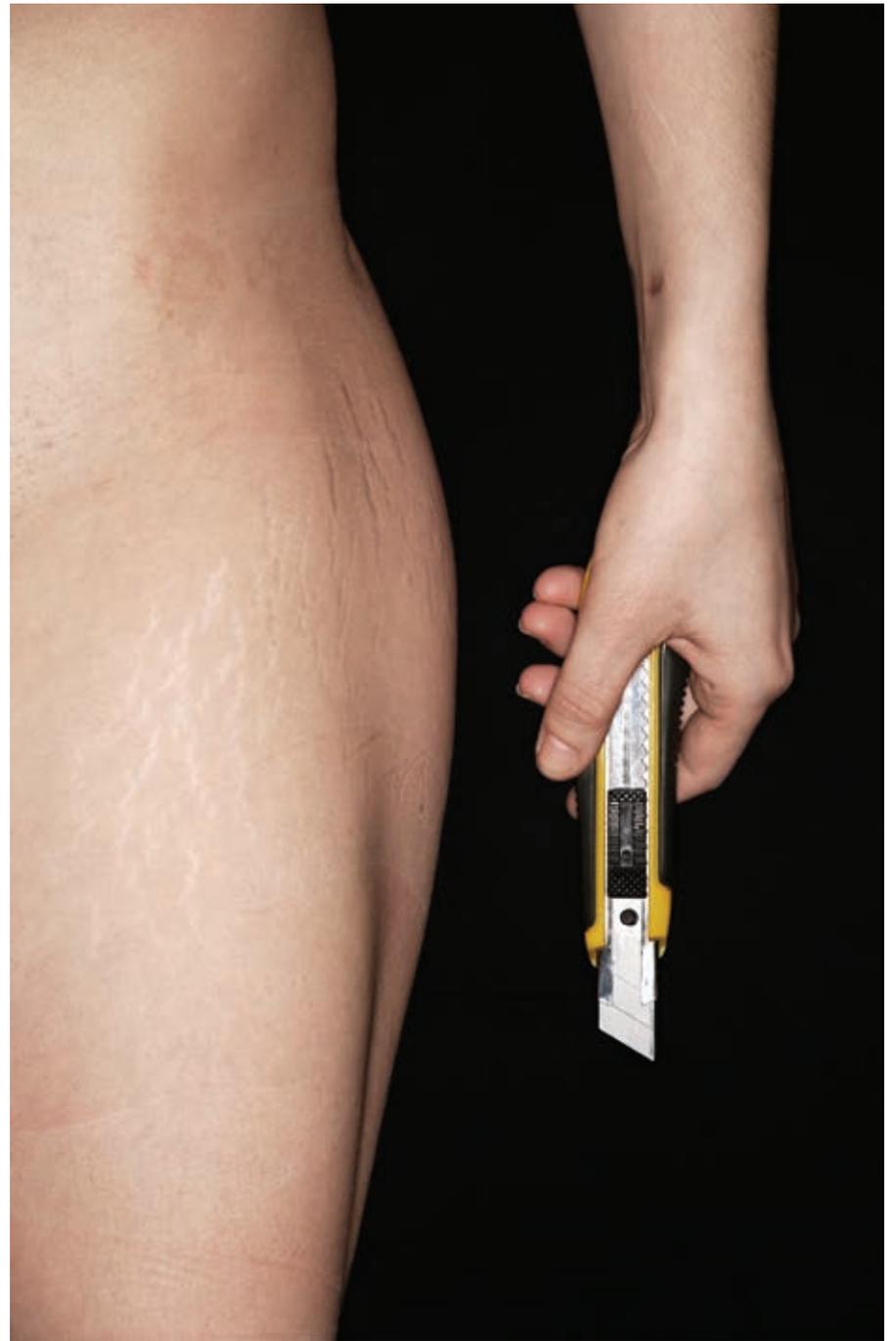


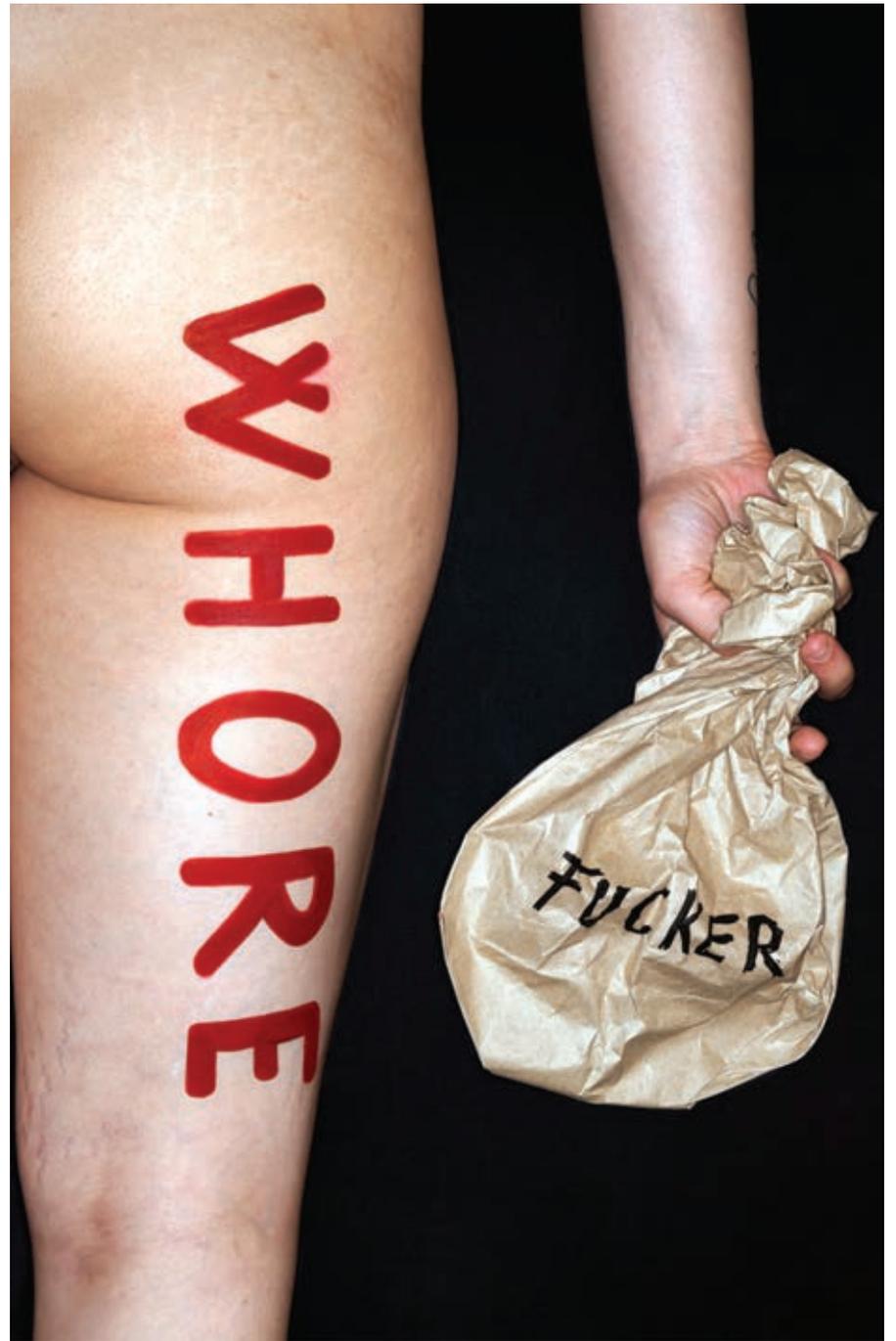
**21ST  
CENTURY  
WOMAN**



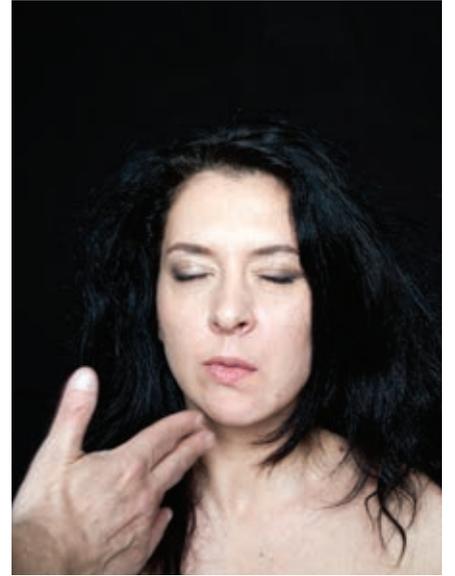










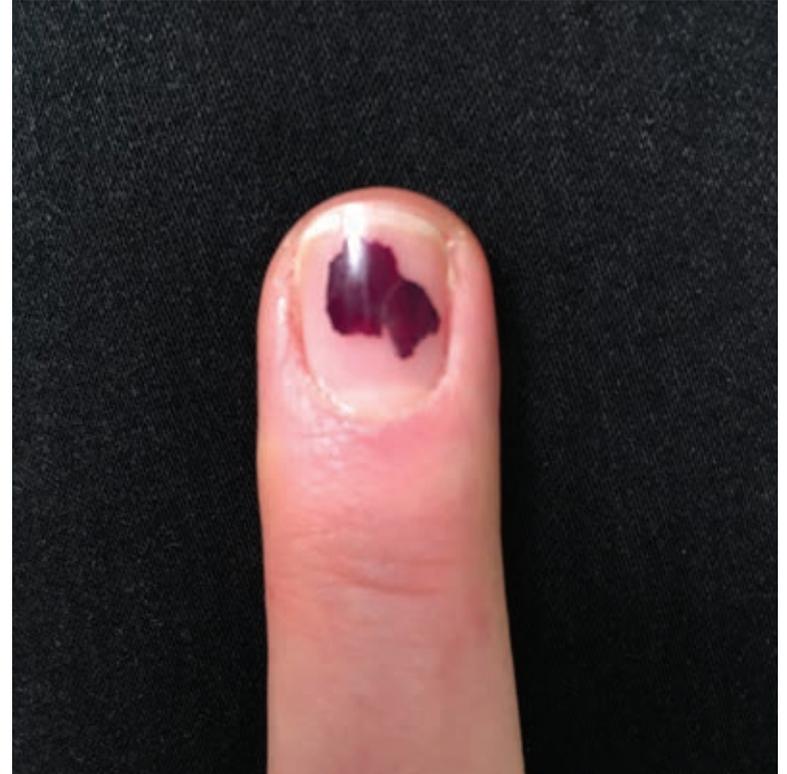


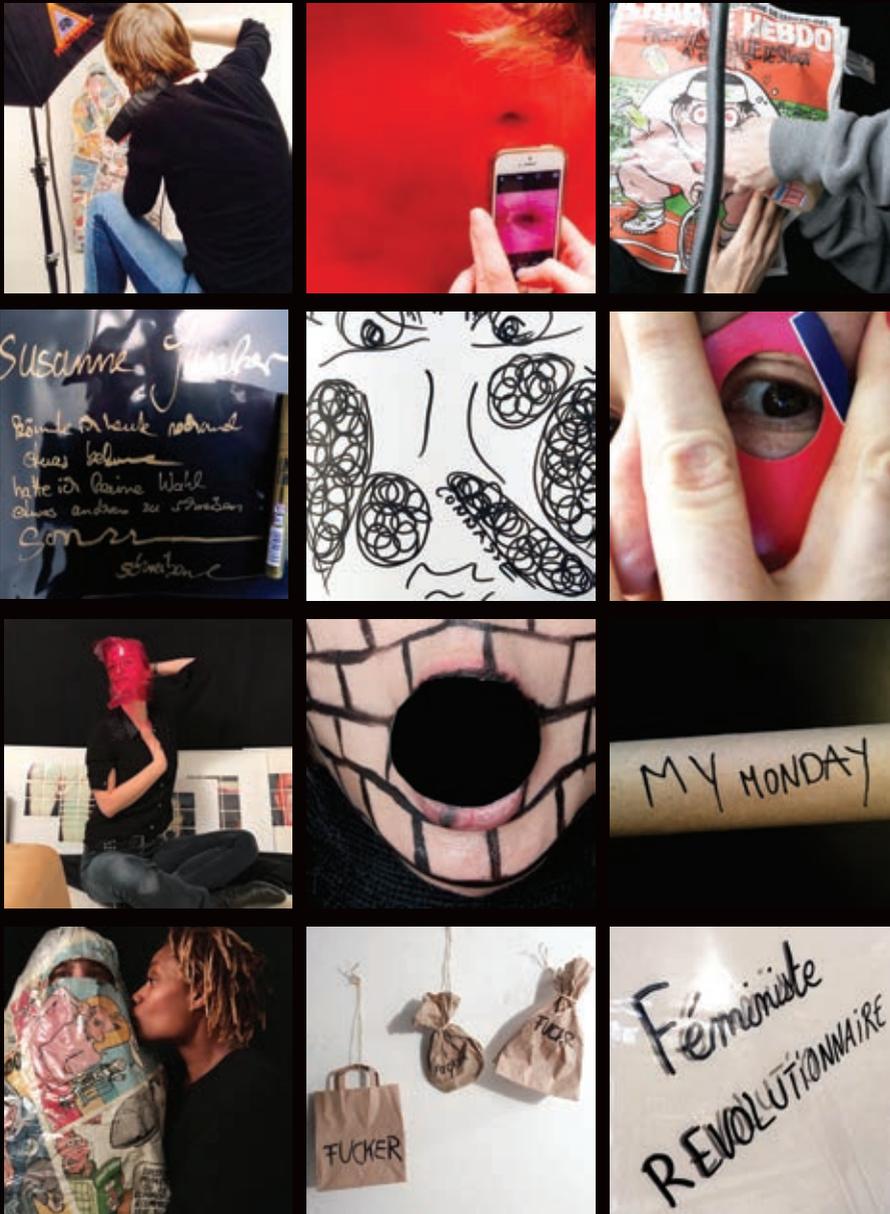






**RESET**





**4 number 8**

2017, main entrance of the "shoebox studio" at 8, rue de la Corderie, 75003 Paris.

**6 inside the shoebox**

2017, interior view of the shoebox studio, only days before its closing.

**9 don't piss of the monkey woman**

2016, self-portrait, photograph, sizes vary.

**11 reset**

2016, detail of my left hand with neglected black nail polish, impossible project polaroid print, 8,8 x 10,7 cm.

**13 praying for my own religion**

2016, from the series: 21st century woman, photograph, sizes vary.

**15 reset**

2016, detail of my right hand with neglected purple nail polish, impossible project polaroid print, 8,8 x 10,7 cm.

**17 red performance\_1106230**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**18 / 19 red performance**

2016, from the series: 21st century woman, multiple photographs, sizes vary.

**20 / 21 red performance\_1106211**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**22 red performance\_1106221**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**23 red performance\_1106210**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**24 red performance\_1106218**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**25 red performance\_1106215**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**26 red performance\_1106204**

2016, from the series: 21st century woman, detail, photograph, sizes vary.

**29 reset**

2016, detail of my right hand with neglected red nail polish, impossible project polaroid print, 8,8 x 10,7 cm.

**30** Roland Barthes, Camera Lucida, Reflections of Photography, chapter 10, page 25 / 26, translated by Richard Howard, Hill and Wang, A division of Farrar, Straus and Giroux, New York, USA. © 1980 by Editions du Seuil, Translation © 1981 by Farrar, Straus and Giroux Inc. All rights reserved.

**31 punctum #\_1103634**

2016, photograph, sizes vary.

**32 left to right, top to bottom:**

**punctum #\_1103567**

2016, photograph, sizes vary.

**punctum #\_1103590**

2016, photograph, sizes vary.

**punctum #\_1103618**

2016, photograph, sizes vary.

**punctum #\_1103664**

2016, photograph, sizes vary.

**33 left to right, top to bottom:**

**punctum #\_1103649**

2016, photograph, sizes vary.

**punctum #\_1104392**

2016, photograph, sizes vary.

**punctum #\_1103627**

2016, photograph, sizes vary.

**punctum #\_1103593**

2016, photograph, sizes vary.

**34 punctum #\_1103523**

2016, photograph, sizes vary.

**35 punctum #\_1103675**

2016, photograph, sizes vary.

**36 punctum #\_1104427**

2016, photograph, sizes vary.

**37 punctum #\_1104670**

2016, photograph, sizes vary.

**38 punctum #\_1104406**

2016, photograph, sizes vary.

**39 punctum #\_1104518**

2016, photograph, sizes vary.

**40 punctum #\_1103551**

2016, photograph, sizes vary.

**41 punctum #\_I1O3543**

2016, photograph, sizes vary.

**42** Installation view, 2016, photo copies on wall, detail, photograph.

**43 punctum #\_I1O4579**

2016, photograph, sizes vary.

**44 punctum #\_I1O4656**

2016, photograph, sizes vary.

**45 punctum #\_I1O4364**

2016, photograph, sizes vary.

**47 reset**

2016, detail of my left hand with neglected black nail polish, impossible project polaroid print, 8,8 x 10,7 cm.

**48** Madeleine recipe by Felicity Cloak, The Guardian, 03.09.2015

**49 Madeleine**

2016, from the series: 21st century woman, photograph, sizes vary.

**51 reset**

2016, detail of my right hand with neglected red nail polish, impossible project polaroid print, 8,8 x 10,7 cm.

**53** Detail of impossible polaroids prints, 2016.

**54** Baking impossible project polaroids, 2016.

**55** Working with impossible project polaroids, 2016.

**56 female crotch with black hole (punctum) and red color**

2016, red performance, from the series: 21st century woman, impossible project instant film, 16 prints on card board, unframed, 34 x 36,5 cm, private collection.

**57 red portrait with multiple mouths**

2016, red performance, from the series: 21st century woman, impossible project instant film, 13 prints on card board, framed, 50 x 50 cm, private collection.

**58 female nude with hole (punctum) and multiple leg layer**

2016, from the series: 21st century woman, impossible project instant film, 20 prints on card board, unframed, 33,5 x 40 cm, private collection.

**59 female nude with hole (punctum)**

2016, from the series: 21st century woman, impossible project instant film, 6 prints on card board, unframed, 27 x 19,5 cm.

**60 red performance\_I1O6230**

2016, from the series: 21st century woman, detail, impossible project instant film, 8,8 x 10,7 cm, unframed.

**61 female portrait with black hole (punctum)**

2016, from the series: 21st century woman, impossible project instant film, 9 prints, 25,5 x 27,5 cm, unframed, private collection.

**62 Klappe zu auf**

2016, from the series: 21st century woman, impossible project instant film, 1 print, yellow paper post-it, 25 x 31,5 cm, framed.

**63** left to right:

**hinten**

2016, from the series: 21st century woman, impossible project instant film, 1 print, yellow paper post-it, 25 x 31,5 cm, framed.

**unten**

2016, from the series: 21st century woman, impossible project instant film, 1 print, yellow paper post-it, 25 x 31,5 cm, framed.

**65 reset, detail of my left hand with perfect black nail polish**

2016, impossible project polaroid print, 8,8 x 10,7 cm.

**67 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**68 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**69 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**70 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**71 the big nude, ich finde mich**

2016, from the series: connasse, photograph, sizes vary.

**72 the big nude, die Mitte**

2016, from the series: connasse, photograph, sizes vary.

**73 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**74 the big nude, tit, tit, ass, cunt**

2016, from the series: connasse, photograph, sizes vary.

**75 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**76 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**77 the big nude, paper cut**

2016, from the series: connasse, photograph, sizes vary.

**78 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**79 the big nude, ass**

2017, from the series: connasse, photograph, sizes vary.

**80 the big nude, cunt**

2017, from the series: connasse, photograph, sizes vary.

**81 the big nude, tit tit**

2017, from the series: connasse, photograph, sizes vary.

**82 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**83 the big nude, Schraubstock#1**

2016, from the series: connasse, photograph, sizes vary.

**84 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**85 the big nude, Schraubstock#2**

2016, from the series: connasse, photograph, sizes vary.

**86 connasse**

2016, black marker on transparent foil, 120 x 300 cm.

**87 the big nude, cross, tit tit, ass, cunt**

2016, from the series: connasse, photograph, sizes vary.

**88 the big nude, cross, tit tit, ass, cunt**

2016, from the series: connasse, photograph, sizes vary.

**89 connasse**

2016, black marker on paper in drawing book, 29,7 x 42 cm.

**90 connasse, the t-shirt**

2016, cotton cloth, colours vary, sizes vary.

**91 connasse**

2016, detail, black marker on paper in drawing book, 29,7 x 42 cm

**93 reset, detail of my left hand with neglected purple nail polish**

2016, impossible project polaroid print, 8,8 x 10,7 cm.

**95 post it #noonecares**

2016, yellow post it, 7,6 x 7,6 cm.

**96 I can see, #noonecares**

2016, photograph, 7,6 x 7,6 cm.

**97 I can hear, #noonecares**

2016, photograph, 7,6 x 7,6 cm.

**98 I can talk, #noonecares**

2016, photograph, 7,6 x 7,6 cm.

**101 reset, detail of my left hand with perfect dark green nail polish and piece of tape**

2016, impossible project polaroid print, 8,8 x 10,7 cm

**103 samantha's fist**

2016, from the series: hands impossible project polaroid print, 8,8 x 10,7 cm, private collection.

**105** Four portraits of Fatima-Ezzahra Benomar from the series: portrait-parole, 2016, sizes vary. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**107** Sofia Sept after gay pride, from the series: portrait-parole, 2016, sizes vary. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**109** Anne-Lise Léonio-Niclou, militante, activiste féministe et conductrice de train. "Ils ne sont grands que parce que nous sommes à genoux", Etienne de la Boétie, Discours de la servitude volontaire, Paris, 1976. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**110** top to bottom:

Fatima-Ezzahra Benomar, activiste militante féministe, "Ma vie serait une belle histoire qui deviendrait vraie à mesure que je la raconterais", d'après une citation de Simone de Beauvoir, Mémoires d'une jeune fille rangée, Gallimard, 1958. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Sofia Sept, militante, activiste FEMEN, comédienne et marionnettiste. "Entre moi et moi même, il n'y a que moi". © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**111** top to bottom:

Sarah Beaupoux, maquilleuse. "Je ne suis pas sur terre pour étaler mes jambes à la plage.", une citation de Ronit Elkabetz. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Zoé Chauvrat, directrice artistique du fanzine érotico féministe Galante. "The force of female desire would be so great that society would truly have to reckon with what women want, in bed and in the world." Naomi Wolf, The Beauty Myth, Ed. Chatto & Windus, 1990. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**112** top to bottom:

Marie Docher, photographe, vidéaste et activiste. "Il ne s'agit pas d'opposer les petits avantages des femmes aux petits acquis des hommes, mais bien de tout foutre en l'air." Virginie Despentes, King-Kong Théorie, Ed. Grasset, 2006. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Anne-Lise Léonio-Niclou, militante, activiste féministe et conductrice de train. "Ils ne sont grands que parce que nous sommes à genoux", Etienne de la Boétie, Discours de la servitude volontaire, Paris, 1976. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**113** top to bottom:

Éloïse Bouton, militante féministe et journaliste indépendante, "when she talks I hear the revolution", extraite de la chanson Rebel Girl de Bikini Kill. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Luli, "Un jour serai présidente", les voeux de Luli pour Portrait-Parole. © PORTRAIT-PAROLE, 2016,

Samantha Barroero (textes) & Susanne Junker (photos).

**114** top to bottom:

Charlotte Herzog, journaliste web, rédactrice en chef du fanzine érotico féministe Galante. "Pour moi, le féminisme c'est de faire en sorte que les vertus dites « féminines » et les vertus dites « masculines » puissent être complémentaires et servir au bien de tous. De ne pas supprimer les différences qui existent entre les sexes, si variables et si fluides que ces différences sociales et psychologiques puissent être. De ne pas écraser ou mésestimer ou exploiter ou abuser des femmes parce qu'elles sont femmes."

Matthieu Galey, Les yeux ouverts, Essai sur Marguerite Yourcenar, Ed. Le Centurion, 1980. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Pauline Arrighini, militante et activiste féministe, auteur et enseignante en communication, Université Sorbonne – Paris 3. "I am a feminist. I've been female for a long time now. I'd be stupid not to be on my own side", Maya Angelou. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**115** top to bottom:

Anne-Marie Viossat, militante, activiste féministe et musicienne. "Le destin de chaque femme – peu importe son appartenance politique, sa personnalité, ses valeurs, ses qualités – est lié au destin de toutes les femmes qu'elle le veuille ou non". Extrait d'un texte de conférence "Le féminisme contemporain dans la culture porno: ni le playboy de papa, ni le féminisme de maman" de Rebecca Whisnant, auteure et professeur à l'Université de Dayton. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Pascale Martin, militante féministe, sociologue "Moi debout, vivante ! Luttant avec mes sœurs de tous les pays pour gagner ensemble l'égalité", Slogan de Pascale Martin. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**116** top to bottom:

Floriane Marandet, militante féministe et professeur d'espagnol. "Résiste ! Lutte ! Libère-toi ! Bats-toi comme une femme", slogan de Floriane Marandet. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Rosen Hircher, militante féministe, Ouvrière viticole et Travailleuse sociale et saisonnière. "C'est par le travail que la femme a en grande partie franchi la distance qui la séparait du mâle; c'est le travail qui peut seul lui garantir une liberté concrète." Simone de Beauvoir, Le Deuxième Sexe, 1949.

© PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**117** top to bottom:

Marilou Chauvrat, rédactrice en chef du fanzine érotico féministe Galante. "féministe, tant qu'il le faudra". slogan de Marilou Chauvrat. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

Liza Vulvizarre, musicienne et artiste militante, "Ne me libère pas je m'en charge", slogane mai 1968. © PORTRAIT-PAROLE, 2017, Samantha Barroero (textes) & Susanne Junker (photos).

**118** Sofia Sept, militante, activiste FEMEN, comédienne et marionnettiste. "Entre moi et moi même, il n'y a que moi". © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**120** Éloïse Bouton, militante féministe et journaliste indépendante, "when she talks I hear the revolution", extraite de la chanson Rebel Girl de Bikini Kill. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**122** Floriane Marandet, militante féministe et professeur d'espagnol. "Résiste ! Lutte ! Libère-toi ! Bats-toi comme une femme", slogan de Floriane Marandet. © PORTRAIT-PAROLE, 2016, Samantha Barroero (textes) & Susanne Junker (photos).

**124** *reset, detail of my right hand with neglected black nail polish*  
2016, impossible project polaroid print, 8,8 x 10,7 cm.

**127** *12 December 2015*  
2016, from the series: 21st century woman, photograph, sizes vary.

**128** *Klinge #1*  
2016, from the series: 21st century woman, photograph, sizes vary.

**129** *Klinge #2*  
2016, from the series: 21st century woman, photograph, sizes vary.

**130 / 131** *red performance*  
2016, detail, from the series: 21st century woman, photograph, sizes vary.

**132** *Zollstock*  
2016, from the series: 21st century woman, photograph, sizes vary.

**133** *Cutter*  
2016, from the series: 21st century woman, photograph, sizes vary.

**134** *mother*  
2016, from the series: 21st century woman, photograph, sizes vary.

**135** *whore, with fucker lunch bag*  
2016, from the series: 21st century woman, photograph, sizes vary.

**136** *coffee of the week #1*  
2016, from the series: 21st century woman, photograph, sizes vary.

**137** *coffee of the week #2*  
2016, from the series: 21st century woman, photograph, sizes vary.

**138 / 139** *Fotzen*  
2016, from the series: 21st century woman, four photographs, sizes vary.

**140** *cross*  
2016, from the series: 21st century woman, photograph, sizes vary.

**141** *wet cross*  
2016, from the series: 21st century woman, photograph, sizes vary.

**142** *portrait with paper bag*  
2016, from the series: 21st century woman, photograph, sizes vary.

**143** *paper bag portrait*  
2016, from the series: 21st century woman, photograph, sizes vary.

**144** *scattered Charlie Hebdo paper suit*  
2016, from the series: 21st century woman, photograph, sizes vary.

**145** *Charlie Hebdo burka*  
2016, from the series: 21st century woman, photograph, sizes vary.

**146** *reset, detail of my right hand with neglected red burgundy nail polish*  
2016, impossible project polaroid print, 8,8 x 10,7 cm.

**148** left to right, top to bottom:  
01. me taking photo of Charlie Hebdo burka sculpture  
02. red performance phone snap

- 03. Charlie Hebdo on stage
- 04. golden marker and transparent foil scribble
- 05. connasse portrait
- 06. self-portrait
- 07. self-portrait in front of impossible project works
- 08. mouth, hole, nothing
- 09. photographed on Friday
- 10. Mika and Sohna
- 11. buddies eating
- 12. Féminite révolutionnaire

**155** left to right, top to bottom:

- 01. I regret this
- 02. foot period
- 03. Charlotte hiding in closet
- 04. drawing on bruised skin (Hautlandkarte)
- 05. impossible piece
- 06. dirty floor, dirty shoes
- 07. building a wall with tits and ass and cunt
- 08. shill
- 09. connasse bust
- 10. Anne-Lise's T-shirt @portrait-parole
- 11. looking for punctum
- 12. mirror mirror on the wall

**156** left to right, top to bottom:

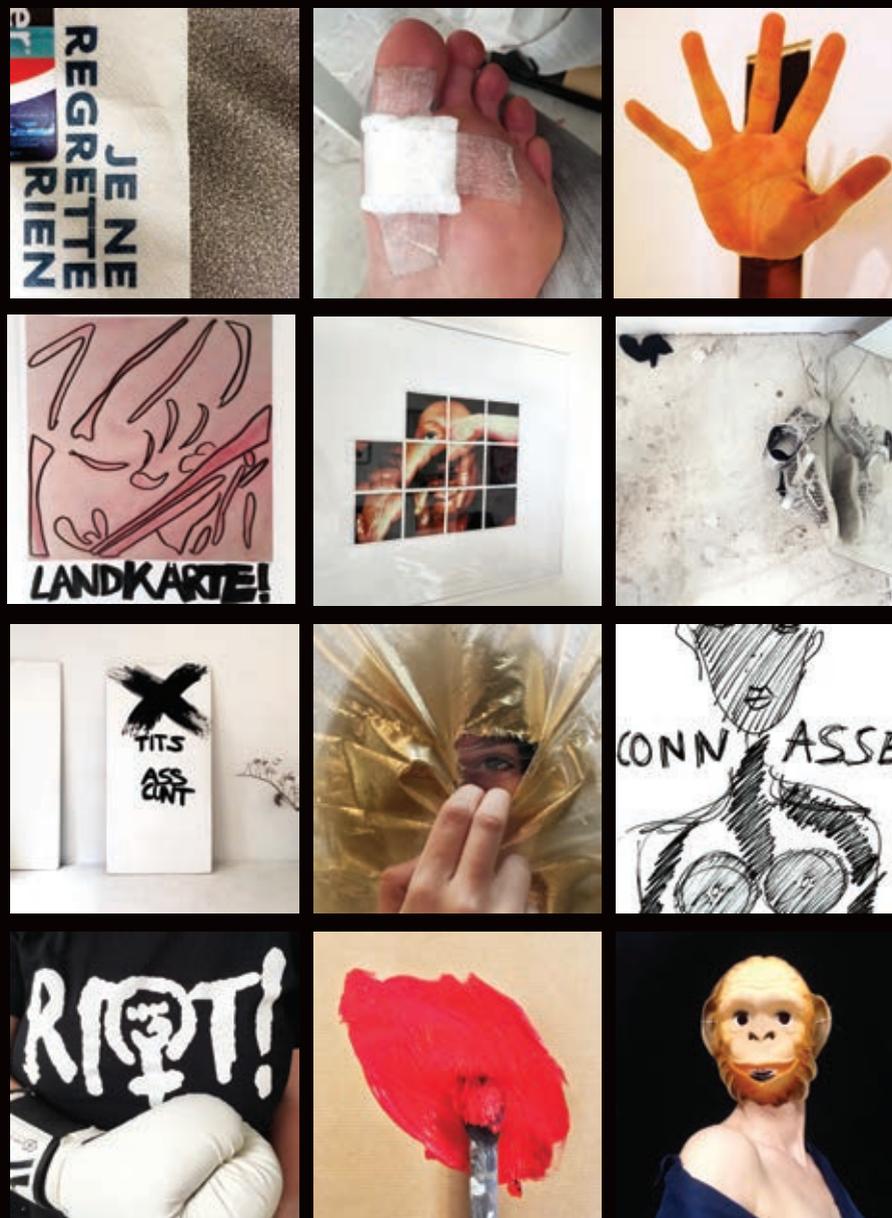
- 01. courtyard worship
- 02. cunt rubble
- 03. square paper with 6 letters
- 04. no wall
- 05. the future is female
- 06. photography is female
- 07. sneakers are female
- 08. instagram feed: back to work with @opheliecaur-  
rant #portraitparole #partage #tolérance #découverte  
#envie #goût #êtue #faire #plaisir #feminisme  
#girlpower #meufs.
- 09. red window
- 10. big fucker lunch
- 11. Joseph
- 12. scissor type knife holder

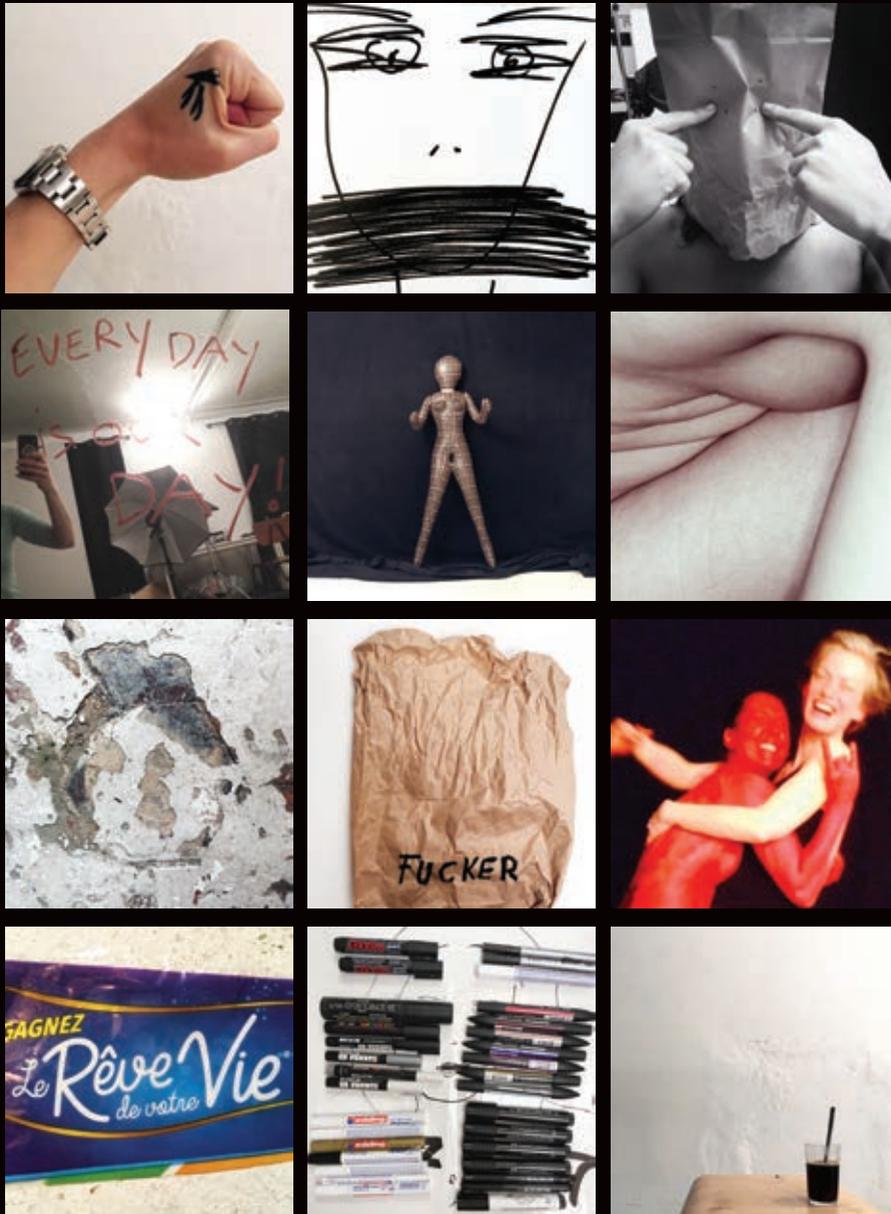
**158** left to right, top to bottom:

- 01. clit fist
- 02. connasse portrait
- 03. paper pierce me
- 04. everyday is our day
- 05. self-doll in shoebox setting
- 06. nude
- 07. shoebox floor
- 08. another fucker lunch
- 09. Cha&Su
- 10. toilet paper philosophy
- 11. writing
- 12. wait

**160 figure for the base of a crucifixion #22**

1999 – 2017, self-portrait, photograph on lambda  
paper, 40 x 60 cm.





**Susanne Junker** is an autodidact artist, photographer and curator. Born 1973 in Germany, she currently lives and works in Paris France. Her work concentrates on women and identity. Additionally, Junker founded and directed stage候台BACK, an art space for experimental projects in Shanghai China from 2008 – 2013.



#### SELECTED EXHIBITIONS

**2016**

**ID-Identity**

Montvalent Art Festival / Montvalent, France

**Portrait-Parole**

Green-Chills Festival / Paris, France

**2015**

**The Artist is not Present Art is Present**

WuZoren Art Foundation / curated by

Tina Ting Zhang / Beijing, China

**Community Hospital**

WhyWhy Art / curated by Zane Mellupe /

Shanghai, China

**Playing with Beauty**

RedLine Art Center / curated by Mark Sink /

Denver, USA

**2014**

**Mauvais Genre**

Addict Gallery / curated by Samantha Barroero /

Paris, France

**2013**

**Secret 7**

Artist Collective / curated by Chris Gill /

Shanghai, China

**ID-Identity**

Brownstone Foundation (workshop, presentation) /

Paris, France

**ID-Identity**

Women Museum Hittisau (workshop, presentation) /

Hittisau, Austria

**Paris, Shanghai, Schnifis**

12C Space for Art / Schnifis, Austria

**2012**

**Body Noise**

Museum of Textile and Costume / curated by

Wang Yuhong / Shanghai, China

**2011**

**Féminité 0.1**

Maison Particulaire / Brussels, Belgium

**Aviation**

1918 Art-Space / Shanghai, China

**2010**

**Dialog IV Beijing-Jena**

Volksbad / curated by Rolf Klüenter / Jena, Germany

**X-SPACE**

Hubei Art Museum / curated by Liu Fan /

Wuhan, China

**M120 – Moganshan re-used!**

Moganshan Lu 120 / Shanghai, China

**Groupshow**

Eastlink Gallery / curated by Li Liang /

Shanghai, China

**Vomiting world**

Teapot Gallery / Cologne, Germany

**2009**

**Tete à tête**

Galerie Acte 2 / Paris, France

**5 Shanghai Germans**

stage候台BACK project space / Shanghai, China

**2008**

**BCDF**

Moonriver MoCA / Beijing, China

**Our Lives**

Xujiahui Art Center / curated by Wu Wenxing /

Shanghai, China

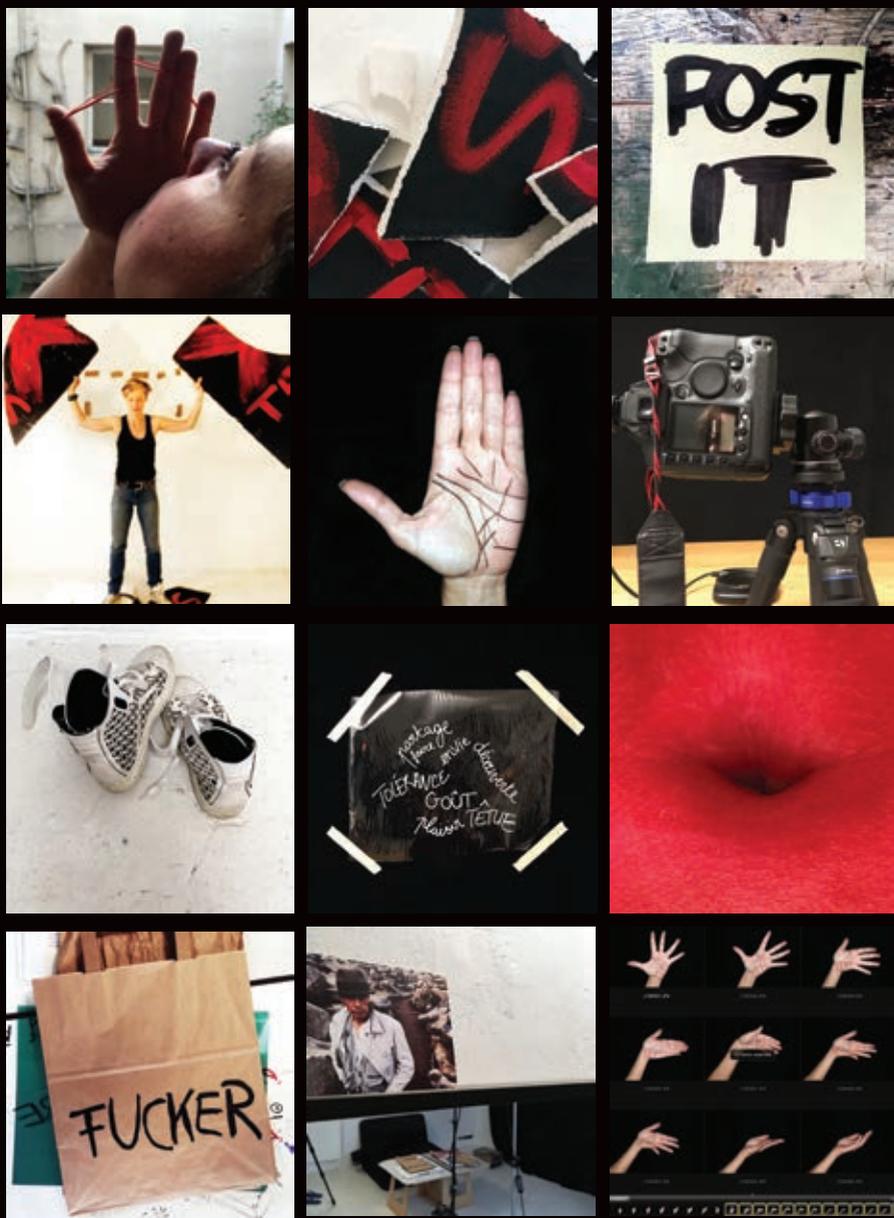
**Geiles Globales Gesicht**

stage候台BACK project space / Shanghai, China

**2006**

**Stage Back**

Galerie Acte 2 Photo / Paris, France



**21ST CENTURY WOMAN  
SUSANNE JUNKER**

Künstlerbuch #5  
03. October 2017

ISSN 1864–9883

EDITION No.1 / 75

**PUBLISHER**

Journal of Culture  
Kirschbergstraße 72 / 04155 Leipzig / Germany  
Julia Scorna

**DESIGN / IMAGES / TEXTS**

Susanne Junker

**SPECIAL THANKS**

Pauline Arrighini / Samantha Barroero /  
Sarah Beaupoux / Fatima-Ezzahra Benomar /  
Éloïse Bouton / Marilou Chauvrat / Zoé Chauvrat / Sheri Chui /  
Stephane Coutelle / Marie Docher / Charlotte Herzog /  
Rosen Hircher / Mimi Hocke / Josh Klenbort / Anne-Lise  
Léonio-Niclou / Floriane Marandet / Pascale Martin /  
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Julia Scorna / Sofia Sept / Charlotte Soutrelle /  
Anne-Marie Viossat / Liza Vulvizarre / & Luli

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***Being an artist is hard.  
Being a female artist  
is even harder. I need  
to spend time with wo-  
men who are changing  
the real world.***

