

Fuentes, Jessica. "'She Said, She Said,' A Platform for Female Perspectives," *Glasstire*, 26 October 2024.



"She Said, She Said," A Platform for Female Perspectives

by [Jessica Fuentes](#) | October 26, 2024

Earlier this year it came to my attention that two exhibitions featuring women artists were coming to the Dallas/Fort Worth area. This fact alone isn't major news, however, these two shows with a similar mission — to showcase contemporary women artists — also had similar titles: *He Said/She Said: Contemporary Women Artists Interject* at the Dallas Museum of Art and *She Said, She Said: Contemporary Artists from the Rubell Museum* at the Arlington Museum of Art. It's noteworthy when the collective conscience aligns in such a way. Although these shows had similar intentions, there was something markedly different between them which is evident in the titling.

The DMA's *He Said/She Said* seems to pit women against men and showcases women artists within the context of the historical canon's focus on male artists. The title exemplifies this by centering a phrase that is often used to undermine and dismiss the experience of women. It goes further by leading with "he" and inserting a forward slash as a barrier. Though the show itself is of course more nuanced than the title, there were many problematic elements, which I discuss in this review.

The AMA's *She Said, She Said* references the same idiom, but transforms it, indicating a clear focus on female perspectives. Though the institution has verified that the reference is the popular idiom, for me the title also brought to mind the Beatles song of the same name. The band has noted that the song was inspired by a drug-induced conversation between John Lennon and Peter Fonda, but the heart of the lyrics point to a woman asserting her darkest feelings and a man responding incredulously. As its name suggests, the AMA's exhibition sticks to showcasing women artists. It also provides context about the historic exclusion of women in the art canon via wall text.



The show presents over 50 works in a variety of media, by more than 30 artists representing a range of generations and cultures. The show opens with the immersive installation of *Blue Gowns* by Beverly Semmes. The three pieces, made from chiffon and crushed velvet, are reminiscent of cascading waterfalls. The work expertly brings together imagery and texture related to femininity and presents it in an incredibly dynamic way — seeming to unrepentantly take up space. In a world in which women are often taught or expected to minimize themselves and their needs, this room-filling work reminds us to stand resolutely in our power.