

# Mira Schor

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## *Johanna Fateman*



Mira Schor, *Bear Triptych (Part III)*, 1973. Gouache on Arches paper, 22 × 30 inches.  
Image courtesy the artist and Lyles & King.

Lyles & King's exhibition last spring of storied feminist artist Mira Schor's early works from the 1970s might not be as explicitly sexual as the other entries in this week's missive. However, Schor's painting of the tender intimacy between a woman and a bear is an unusual erotic emblem that couldn't be left off this list.

Reviewer Johanna Fateman describes Schor's "eerie, erotic Bear Triptych (1972–73), a heart-quickenning high point in the intriguing exhibition, [which] makes plain the narrative, myth-making quality of her images. Part I depicts the dark-haired Schor seated on a steep sandy slope, her pale form the composition's bright focal point. Framed by imposing cypress trees and a triangle of sky, she gazes into the eyes of a grizzly bear, its sharp claw resting gently on her shoulder as she wraps a long arm around its neck. In Part II, the sun sets on her weird Eden, and she stands turned away, hiding a bloody hand. It's unclear what happened—the barbed tentacle of an agave plant is also stained, and the approaching bear is spattered with crimson. Part III delivers a kind of resolution: the artist and animal locked together, having sex."