

Folks: Racist discrimination begins, initially, through “warfare” at the **ideological** level because the first task of all oppressors (racists, sexists, etc.) is to *dehumanize* the victims before oppression can proceed. Against the backdrop of deeply unequal power-relations, today, as in the past, among the most important instruments of this ideological warfare are the media and the arts. They are called upon to perform this role—by means of both **textual erasure**, as well as racist propaganda—through audio-visual imagery and text. An example of the latter is what this document is about, but with the critical issue of *gender* as an added layer (in this instance raising the intriguing matter of self-oppression). Read, digest, and be prepared to discuss it. Additionally, in support of this assignment, you must also view the videos **D3(b)**, and **D4 through D4(d)** in *Part D* available [here](#). (Note: Definitions of words in bold are available in *Part B*.)

FASHION
BOMBdaily

Source: <http://fashionbombdaily.com/2014/01/20/russian-socialite-garage-magazine-editor-in-chief-dasha-zhukova-sits-black-woman-chair-buro-247-interview/>

January 20th, 2014

What is This? Russian Socialite and Garage Magazine Editor-In-Chief Dasha Zhukova Sits on a Black Woman Bondage Chair for Buro 24/7 Interview

By Claire



Happy [Martin Luther King](#) Day!

As we pause to reflect on Dr. King’s message of Civil Rights and equality, we must deal with the reality of modern day ignorance and racial insensitivity.

Today, Miroslava Duma’s [new online magazine Buro 247](#) published an article on Russian socialite Dasha Zhukova. The illustration? A serene looking Zhukova sitting on a ‘black woman’ chair.

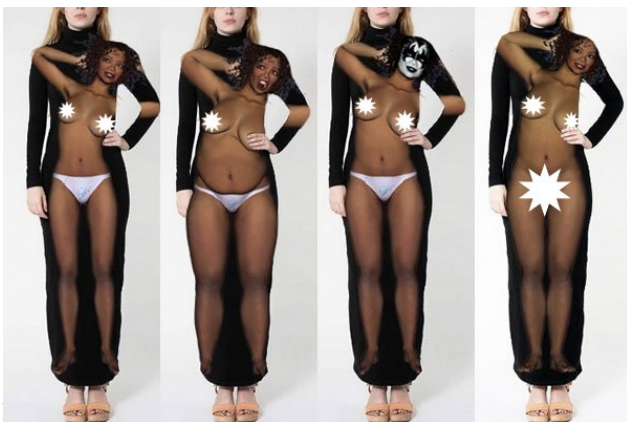
The Editor-in-Chief of Garage magazine perches on a black ‘dummy,’ (not a real human) who is nude save panties, a [garter belt](#), elbow length gloves, and knee high boots, her folded knees suggestively pushing her naked breasts against her body. As Dasha stares out at the camera in the light filled room, she appears the total opposite of the compromised black woman on the floor. The message: prevailing, enduring white dominance and superiority, articulated in a seemingly serene yet overtly degrading way.

Black woman as objects? Jezebels? These ideas aren’t new. But just as Dr. King fought firehoses and barking dogs four decades ago so that not only black women and black people in general could be seen



as *human beings*, the fight continues in the worlds of art and fashion. Every other day, we see black women demeaned, disrespected, and overly sexualized by the ‘other,’ our image sacrificed in the service of art.

Remember this bul****t?



It’s troubling that [Buro 247](#) chose to publish this article today (they will undoubtedly attest ignorance and soon issue an apology—[Miroslava Duma](#) has already deleted the picture from [her Instagram](#), and perhaps [the interview on her site](#) will come down as well), but instances like these always serve as reminders that we have come so far, yet still have so far to go.

The art and fashion industries are the few bastions of society where blatant racism and ignorance are given the greenlight in the name of creativity.

This must stop. Now.

See the original picture on [Buro247](#).

*I did a bit of research, and found that the chair seems to be an iteration of this bondage chair, created by Allen Jones ca. 1969. Apparently white strippers were put in compromising positions as well. Does that make the symbolism any less troubling?



Garage Magazine Editor-In-Chief Dasha Zhukova Sits On A 'Black Woman' Chair In Shocking Editorial (UPDATE)

The Huffington Post | by Julee Wilson Posted: 01/20/2014 5:20 pm EST Updated: 01/25/2014 4:01 pm EST

Source http://www.huffingtonpost.com/2014/01/20/dasha-zhukova-black-woman-chair-buro-247-editorial_n_4633544.html

UPDATE:

Buro 24/7 editor, Miroslava Duma, issued a statement about the controversial image on her [Instagram](#) page:

Dasha Zhukova has [also responded to the backlash](#):

The chair pictured in the Buro 24/7 website interview is an artwork created by Norwegian artist Bjarne Melgaard, one of a series that reinterprets art historical works from artist Allen Jones as a commentary on gender and racial politics. Its use in this photo shoot is regrettable as it took the artwork totally out of its intended context, particularly given that Buro 24/7's release of the article coincided with the important celebration of the life and legacy of Rev. Dr. Martin Luther King, Jr.

I regret allowing an artwork with such charged meaning to be used in this context. I utterly abhor racism and would like to apologize to those offended by my participation in this shoot.

Garage Magazine has a strong track record of promoting diversity and racial and gender equality in the worlds of art and fashion, and will continue in our mission to stir positive debate on these and other issues.

Dear all, Buro24/7.ru team and I personally would like to express our sincerest apology to anyone who we have offended and hurt. It was ABSOLUTELY not our intention. We are against racism or gender inequality or anything that infringes upon anyone's rights. We love, respect and look up to people regardless of their race, gender or social status. The chair in the photo should only be seen as a piece of art which was created by British Pop-Artist Allen Jones, and not as any form of racial discrimination. In our eyes everyone is equal. And we love everybody.

EARLIER STORY BELOW:

How's this for a happy MLK Day?

The online magazine [Buro 247 has published a story](#) about Dasha Zhukova, the Russian editor-in-chief of Garage magazine, which shows the editrix perched atop a chair designed to look like a half-naked black woman. Ugh.

Note: the image has since been cropped on the website to only show Zhukova and not the chair. We have reached out to Miroslava Duma the editor of Buro 247 for comment.

Claire Sulmers, the editor of FashionBombDaily.com, [alerted us to the unfortunate feature](#) and calls the image an example of "white dominance and superiority, articulated in a seemingly serene yet overtly degrading way."

We couldn't agree more. Although the chair also comes in "white woman," we can't help but be filled with anger and frustration over the onslaught of negative imagery, constant disregard and unabashed bigotry that continues to plague the fashion industry. From [Bethann Hardison's crusade to end racism on the runway](#) to our [attempt to educate society over and over and over again about the nonsense that is Blackface](#) -- the stories of racially insensitive absurdity are never ending.

Sulmers goes on to point out that the chair appears to be inspired by a collection designed by [British pop artist Allen Jones](#) in 1969. Yet this specific use of a black woman's figure strikes a deeper cord. "The art and fashion industries are the few bastions of society where blatant racism and ignorance are given the greenlight in the name of creativity," Sulmers writes.

Well it certainly seems that way, and this Buro 24/7 editorial is just another layer of icing on the cake.