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Hong Kong, Los Angeles, 1986

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CZĘŚĆ CZWARTA:
Miami 1992–1999

ROZDZIAŁ 33:

Waszyngton, Olympia, Nowy Jork, Miami, 1992

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- 15 D. Siegel, *Sisterhood Interrupted...*, dz. cyt., s. 115–116, 142–143; S.G. Cole, *Pornography and the Sex Crisis*, dz. cyt., s. 131–132, 141–142; *Third Wave Agenda...*, dz. cyt., s. 8–9, 13.
- 16 D. Siegel, *Sisterhood Interrupted...*, dz. cyt., s. 115–116, 142–143; *Rock She Wrote...*, dz. cyt., s. 396–398; *Third Wave Agenda...*, dz. cyt., s. 204, 213–215. Trzecia fala na początku lat 90. sprostowała wyzwaniu postawionemu dwadzieścia lat wcześniej przez kobiety takie jak Shulamith Firestone, Ellen Willis, Robin Morgan i Susan Brownmiller, aby odrzucić płęć, rolę płciowe i przyjętą definicję tego, co oznacza bycie kobietą, zaczynając od biologii. Te wczesne feministki wskazywały, że podobnie jak kobieca przyjemność, „zdrowe” funkcjonowanie kobiecego ciała od miesiączki do menopauzy zostało zdefiniowane przez lekarzy mężczyzn.
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- 18 D. Siegel, *Sisterhood Interrupted...*, dz. cyt., s. 44–46; *Rock She Wrote...*, dz. cyt., s. 396–398; S.J. Douglas, *The Rise of Enlightened Sexism...*, dz. cyt. s. 44–45.
- 19 Tamże; *Third Wave Agenda...*, dz. cyt., s. 204, 213–215.
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- 21 L. Jervis, A. Zeisler, *Bitchfest...* dz. cyt., s. 157–158; *Rock She Wrote...*, dz. cyt., s. 396–398; D. Siegel, *Sisterhood Interrupted...*, dz. cyt., s. 44–46; M. Carson, T. Lewis, S.M. Shaw, *Girls Rock! Fifty Years of Women Making Music*, The University Press of Kentucky, Lexington, Kentucky 2004, s. 91.
- 22 *Rock She Wrote...*, dz. cyt., s. 396–398; D. Siegel, *Sisterhood Interrupted...*, dz. cyt., s. 44–46.
- 23 M. Carson, T. Lewis, S.M. Shaw, *Girls Rock!...*, dz. cyt., s. 21, 23.
- 24 *Rock She Wrote...*, dz. cyt., s. 403–405; *Third Wave Agenda...*, dz. cyt., s. 4.
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- 28 M. Gross, *Focus...*, dz. cyt., s. 320, 323–324.
- 29 Tamże; R. La Ferla, *Fashion...*, dz. cyt.
- 30 J. Van Meter, *The Godfather*, „Vogue”, maj 2009; La Ferla, *Fashion...*, dz. cyt.
- 31 Tamże.
- 32 M. Gross, *Focus...*, dz. cyt., s. 330.
- 33 Tamże, s. 301–302.
- 34 Tamże, s. 323–324, 331, 335; S. Anaya, *Fashion's Most Famous Art Director*, „Business of Fashion”, 23.04.2013, <https://www.businessoffashion.com/articles/workplace-talent/the-creative-class-fabien-baron-art-director/>. Jego partnerką w pracowni była żona, szefowa działu mody „Vogue Italia”, Sciascia Gambaccini.
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- 43 C. Ryder, *20 Q&As. Udo Keir*, „Dazed & Confused”, 7.10.2011, <https://www.dazeddigital.com/artsandculture/article/11559/1/20-qas-udo-kier>.
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- 60 Tamże.
- 61 Rosie O'Donnell w *The Howard Stern Show*, 7.04.2020. *Rosie O'Donnell Recalls the New Year's Eve Party Madonna Hosted Topless*, 7.04.2020, https://www.youtube.com/watch?v=f12Nrx71_2E.
- 62 Ch. Ciccone, *Life with My Sister Madonna*, dz. cyt., s. 163; L. Canales w rozmowie telefonicznej z autorką, Irlandia – Floryda.
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 17 Tamże.
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- 32 Tamże.
- 33 Tamże.
- 34 Tamże.
- 35 Tamże.
- 36 Tamże.
- 37 Tamże.

- 38 Tamże.
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- 41 Tamże.
- 42 Tamże.
- 43 Tamże.
- 44 Tamże.
- 45 Tamże.
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- 32 Tamże.
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Los Angeles, Buenos Aires, Budapeszt, Londyn, 1996–1997

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- z U2, kiedy otrzymał telefon, i nie miał zamiaru z niej zrezygnować. „Po tym, jak cztery razy odmówiłem, [Madonna] złożyła mi ofertę nie do odrzucenia”.
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- malawijskiego ministerstwa edukacji narzekali, że artystka podjęła samowolne działania i nie informowała rządu o swoich projektach. Trevor Neilson, reprezentant Madonny, stwierdził coś zgoła odmiennego: w styczniu tego samego roku malawijski minister edukacji otrzymał od artystki pismo mówiące o jej zamiarze budowy dziesięciu szkół.
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- prowadzonej przez zakonnice. Ścieżkę dźwiękową skomponował Thom Yorke z Radiohead, co dało początek kolejnemu filmowi, krótkometrażowemu dziełu o tytule *Anima*, który stanowi owoc współpracy reżysera Paula Thomasa Andersona, Yorke'a i Jaleta. W obu filmach Jalet wykorzystał motywy ludzkiego ciała, które mruganiem powiek czy oddechem wyraża idee i emocje. W obu obrazach Jalet zastosował też światła oraz cienie – i w zasadzie wszystko, co było pod ręką – aby poszerzać i zniekształcać ludzką formę.
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