

Rated RX

Sheree Rose with and after Bob Flanagan

EDITED BY YETTA HOWARD

“Grounded in archival images, with contextualizing essays by academics and artist-collaborators and interviews with Sheree Rose, the project more than succeeds in giving Rose a platform that is much needed, deserved, and welcomed.” —**Margot Weiss**, author of *Techniques of Pleasure: BDSM and the Circuits of Sexuality*

“A perverse original, Sheree Rose retools our understanding of pleasure and pain, sex and power, love and loss, intimacy and yearning. *Rated RX* shows just how Rose exceeds the limiting roles—assistant, amanuensis, muse, or caregiver—she is sometimes assigned, to emerge as a distinctive, defiant, prolific and powerful artist.” —**Dominic Johnson**, *Queen Mary University of London*



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“The thing that people don’t understand is that Bob was *my invention*,” says Sheree Rose, the oft-overlooked partner of the late “supermasochist” performance artist Bob Flanagan. Unpacking this statement is at the heart of this important collection, which seeks to recuperate and showcase Rose’s contributions as performer, photographer, writer, and cultural innovator. While Rose is mostly known for blurring the boundaries between art and lived experience in the context of her full-time, mistress-slave relationship with Flanagan, *Rated RX* shifts focus from Flanagan to Rose, presenting a feminist project that critically reassesses the artistic legacies of Sheree Rose.

Curated with attention to queer-crip subjectivities and transgressive feminisms, *Rated RX* includes essays by and interviews with scholars, artists, and Rose’s collaborators that address gender politics, archival practices, minority embodiment, and disability in Rose’s work as well as more than eighty photographs and rare archival materials reflecting Rose’s recent and past performances. Offering a necessary corrective, *Rated RX* is the first collection to underscore Sheree Rose as a legendary figure in performance art and BDSM subcultural history, reflecting her lifetime of involvement in documenting the underground and the transformative role her work plays in sexual, subcultural, and art exhibitionism.

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