

At my sight is a failure of equality
with other Americans.

Elizabeth Catlett 1947

AS TOLD BY THE EASY

by Heather Sincavage

There is great power in creating and them.' Marginalized groups recognize
For centuries, artists have used body as an expression of their humanity, and that of their subjects.
of their subjects. Whether a portrait or a group, artists have constructed the narratives that ultimately shape, influence, and define the context we as viewers and historians interpret. Historically, the art recognized by academies, museums, critics and historians tended to feature white, Eurocentric artists and viewpoints. In a statistic presented by the Contemporary Art section of the Metropolitan Museum of Art (NYC), only 8% of the contemporary art section of the Met consists of women artists. This is an example of the problem. When certain groups do not see themselves reflected in the culture or the examples of identity are curated to encourage inauthenticity, what is uncovered is a system of power that strives to favor one group over another. Gender, Race, and Sexuality are treated as faults to overcome, rather than differences to be celebrated. This also represents a larger issue: art is not always the entire narrative.

and them.' Marginalized groups recognize
CWE Harrelson and several others
by numerous subsequent thinkers. This term is simply defined as 'the state of being different
of those who dominate and those who are dominated as a result of their difference.

Historically, the art recognized by academies, museums, critics and historians tended to feature white, Eurocentric artists and viewpoints. In a statistic presented by the Contemporary Art section of the Metropolitan Museum of Art (NYC), only 8% of the contemporary art section of the Met consists of women artists. This is an example of the problem. When certain groups do not see themselves reflected in the culture or the examples of identity are curated to encourage inauthenticity, what is uncovered is a system of power that strives to favor one group over another. Gender, Race, and Sexuality are treated as faults to overcome, rather than differences to be celebrated. This also represents a larger issue: art is not always the entire narrative.

Elizabeth Catlett, a Mexican/African-American artist, depicts the unsegregated, and lynchings while also celebrating those who fought for African American rights such as Harriet Tubman and Sojourner Truth in her series of woodcut prints. The series, *I am the Negro*, depicts the work from the perspective of "the Negro Woman," depicting both heroes and

meant to shape our behaviors. "Catlett... (was) instrumental in opening
Male Gaze in the Visual Discourse and

Narrative Cinema: While written as a form of film theory, the concept is universal. In Lacan's *Mythology*, he suggests that film, and likewise all visual culture including art and advertising, frame our experience of the world.

deliberate. The viewing experience is coded with the political implication that the primary audience is (white, male, and patriarchal). The result enforces a lack of autonomy for some and disenfranchisement for others. discussion. Contemporary artists, Kar Betz, racism through embodying the stereotypes prevalent in Antebellum South narratives.

Furthermore, Faith Ringgold commemorates the slave narratives that were passed down orally in the tradition of story quilts.

In her sculpture, *Of a Strong Black and Robust Constitution*, Alison Saar uses the term used to describe enslaved people of the Antebellum South. The woman's bright red, closed mouth suggests her lack of autonomy in an impossible situation. Relying on folklore, Faith Ringgold conveys the enslaved experience. In her piece, *We Came To America*. The story quilt shows a seascape filled with African bodies in various stages of jubilation and distress, arriving on the shores of a black State of Florida. She picks up from her torch to imply that she set the slave ship on fire to free those committed to slavery. The myth suggests that when slaves desire in captivity, they walk the water back to Africa where they are free.

Betye Saar (mother of Alison) is best known for her appropriation of African art. Arguably the best known depiction of a "mammy" character, Saar is credited for reclaiming the stereotype from the *Oppositional Gaze*. *Mammy* depicts the labor of the African American domestic worker. "My purpose is creating these women to remind us about the struggle of these women to reclaim the humiliating images of how these workers were once portrayed. Feel that, how painful, there is no more in representing the past...

Racism cannot be conquered until it is confronted

Kara Walker takes on African-American identity with the work, *African/American*, a silhouetted image of a fallen slave girl falling within a neutral pictorial space. Walker's *I'll Be a Real Nigger* introduces the racialized American, showing comparative profiles of African Americans, such as mammies, sambos, and pickaninnies, to create un-whitewashed historical paintings of the Antebellum South. These images

are alarming, brutal, and unapologetic. They are strange contemporary. Walker implies that contemporary America.

the "mammy, sambo, or pickaninny" stereotypes, current archetypes of women that have come before her, she

embraces the stereotype "angry black woman." She sees this as strength and her physicality also

The ability Edison has to challenge stereotypes can be traced back to second wave feminism.

Emerging in the United States in the 1960s and lasting approximately two decades, second wave feminism empowered women, who were once fleshy odalisques to be admired, to challenge what we have celebrated in women. Patriarchal artworks have shown women as either virtuous

Spero's work, *Mirror Image*, challenges how we see women and how women see themselves. This philosophy is the embodiment of the term, 'herstory.' Spero said, "I decided to view women and men by representing women, not just to reverse conventional history, but to see what it means to view the world through the depiction of women" (Schwabsky). *Mirror*

conventional to images of women. The images of women bodybuilders defies sexualization of the body but more importantly exposes the male image.

Pop culture has a tremendous influence on pop culture images of violence against women. *Silence of Abuse* is a portrait of one of the most famous victims of domestic violence, Nicole Brown Simpson, killed in 1994. "Even Lib's" title implies the culture around abuse - silence and shame. The portrait, showing Brown in mid-metamorphosis into a butterfly could imply



Detail from Trophy

her death transformed the discussion around image partner abuse, bringing it to newspaper headlines and living rooms, due to the televised autopsy. *Alone* shows a woman

and *Basin* and *Addressing* culture were women are treated as second-class citizens. The hollow of their existence, much like the psyche of women who are living with abuse

Often overlooked are the abuses Native Americans have endured. Appropriation of

traditions in insensitive memes, mascots, and *braves* and the *Kansas City Chiefs*. Nicholas Galanin addresses appropriation head on with one of the most beloved movie franchises, *Star Wars*. In his work *Things are Looking Whiter* (2012), blatantly displays identity appropriation in a split screen image of a Native prince.

The *Oppositional Gaze* is apparent in pop culture attitudes of immigration, which exists as a delicate empowerment of assimilation and otherness.

During a period of intense immigration, one tactic of achieving the American dream.

family and family patterns are

and applies them to her own installation of people who have faced by those entering the United States. Ahmad

time of political unrest in the United States is not just about the Muslim ban. It's visibly other," (Duberman). Helen Zug

in this post-9/11 era. Her approach in pieces *Generations Lost* looks to humanize those

displaced by As part of the Cuban Adjustment Act of 1962, Mendietta was 12 when she and her sister arrived

in America as Cuban refugees. As relations with Cuba escalated, Mendietta

trajectory of her work. Mendietta's body with the E. coli covering herself with

the ground. Mendietta states

"I am overwhelmed by this feeling of having been cast from the womb," (Jones, 24) and therefore rejects any form of nationalism to any one country. She determines that she is a child of Earth. While Mendieta states the goal of this immersion is to create a spiritual connection between her and the universe, she accomplishes something that figurative artists or color can't achieve.

Forty years later, Sara Rahbar handles patriarchy's oppression in her series of autobiographical accounts of the effects of the Iran-Iraq War. "She fled her birthplace during the period of immense revolution and the experiences of the war. These experiences deeply influenced and shaped her understanding of the world. The absurdity of organized religion, deception of political regulations, inhumane cruelty toward mankind and animals, molded her into an artist and an activist" (Rahbar, 2019). She now addresses the weight of war on refugees and the establishment of being the "other" in a new country:

'Otherness' is a complex force. Colonialism capitalizes on 'otherness' to establish a power structure. American delineations of racial 'otherness' can be traced back to pre-American Civil War to Spanish American. The socio-racial-classification system, casts, defines every aspect of life in the Spanish colonial period and continued through American slavery. A long tradition of casta paintings outlined the classifications of genetic background and established such dehumanizing terms as "mulato," "lobo," and "chino" as new racial identities for African American. Spanish names of common animals- mule, wolf, and pig.

Juan Logan in his piece *Casta?* implies such a classification system. The work is made in handmade paper. The pulp however is pigmented from the fibers of the Confederate flag, which at the time stood as a

of fear. The artist's work is a symbol against the Civil Rights Movement, it now stands as a symbol for racism. The artist pinpoints the roots of prejudice with precision. One of the most controversial works in history is titled *Chicago's Dinner Party*. It sounds innocuous, what was controversial was Chicago's isolated use of the body. Stylized depictions of vulgar forms stood to celebrate

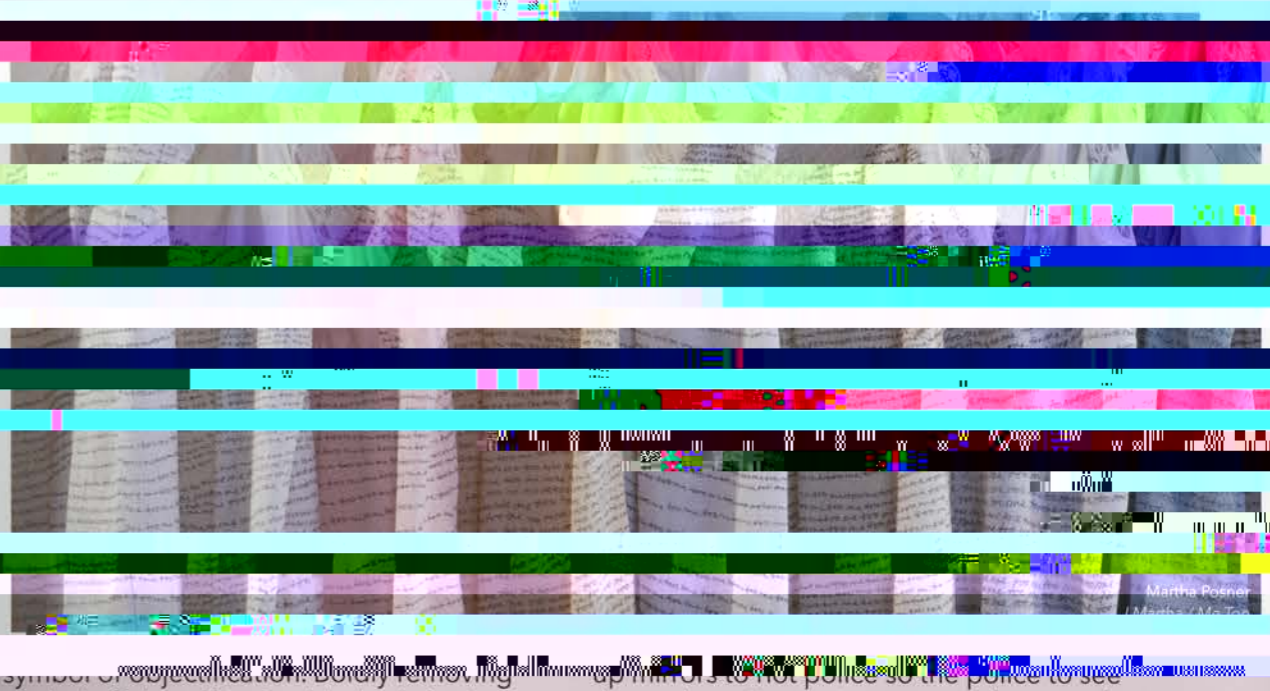
the 1970s Dinner Party aims to counter the Male Gaze, celebrate women's achievement, and encourage women to no longer stand as passive objects. The Dinner Party has never faced much controversy and in fact was debated on the Congressional floor in 1990 (for the funding it received from the National Endowment for the Arts). Congressman Robert K. Dornan deemed it "ceramic 3-D pornography" and Rep. Dana Rohrabacher criticized the piece as "world sexual art."

As Chicago's *Dinner Party* implies, women taking control of their bodies proved to be challenging for a patriarchal public. No longer silent and demure, second wave feminism, fueled by the feminist movement, exposed systematic sexism and bucked against

CASTA? BY JUAN LOGAN



Dinner Party installed at the Elizabeth C. Sullivan Center for Contemporary Art, Brooklyn Museum



Sprinkle's *Jewish Tit Print* is the literal inking of a breast and imprinting it to paper. So, she challenges the power relationship between artist and viewer, thus creating a scenario where she invites the audience to see her sexual anatomy and celebrate it as art. Both controversial, Chicago's work is an example of how the patriarchy is uncomfortable with thinking and vocal female bodies. Building on that, Sprinkle champions women to celebrate their sexuality from a place of self-love.

Jessica Posner explores objectification and the

the derogatory term, defined by Urban Dictionary, as a woman who's face is considered the unattractive part of her body. The 11 minute video shows a woman in a tight bodysuit packing 10 lbs of butter on her face comments on the impossible duality of being dehumanized while her work has been described as brave that it's "less about my bravery than it is about the fear of their bodies being seen in the way they are seeing mine" (Wong).

bodies" to encourage empathy. *The Mirror Shield Project* is an action for how one person impacts a nation. Inspired by Ukrainian women who held

he created a tool, mylar-coated plywood shields, to protect those involved in a protest in 2010. We all do, the mirror shield is a point of human engagement and a remembering that we are all here performing a unique character for plywood and cut it into 6 shields, those shields could stand

line stands a camp where there are thousands of people standing for the water protection for the 8 million people who live along the Missouri River as their water source. And so the *Mirror Shield Project* demonstrates how one person can help protect a nation. (Hahska Luder Greater accessibility to the dissemination of information coupled with the ability to share that information in an increasingly global and

scale far beyond any time in recent history. One of the most profound examples of this is the #MeToo movement which started in 2017



vital growth in 2017, as it became the most powerful unreformed tribal casino operators.

as prey who have fallen victim to predatory men.

who at 18 was raped by her tutor and mentor.

The trial that took place serves as a reminder that women have had to navigate thru the seemingly endless and tedious process of explaining why they weren't responsible for their own behavior. The trial of innocence went primarily to the benefit of males.

Today's art world is arguably more enlightened

Gentileschi's day but not nearly where it could be. As recently as 2017, the contemporary art world was

misconduct and worse than the likes of Chuck Close and Thomas Roma

Martha Rosler's *My Mother/My Tarpaper* (the tall garments covered in the narrow words of a woman who have endured misogyny, harassment,

creating a community fraught with oppression.

in Lorna Simpson's *Cure/Heal and Undergarments*

of gender. Lorna Simpson's piece, *Cure/Heal*, is an image of a pair of women's briefs, "I want to relate the dynamic of how they occur and how they are used." By virtue of wearing the undergarments, women hold a place of power, in ownership of their gender and sexuality. The circumstances of the undergarments are an exploration of power. The briefs are whimsical in nature, presented as if just tossed

Bracelet discusses the tension between Native Americans and white

the Pacific Northwest Tlingit communities have a long tradition of copper engraving, which replaced the practice of tattoo after colonization.

Jewelry making is a desirable by tourists today. The Tlingit community

however was also victim to the residential school program, a practice during 19th and 20th centuries to assimilate children to Euro-American

and taken from their families in 1911.

engraving these bracelets Galatin claims the

the resilience and survival of the generation affected by the weight of bearing these "bracelets" (Galatin).

works and by their response to *Danger* (1898-2)

your response to danger it is either

any good to act." Holzer's work picks up where some of the artists in this exhibition have left off

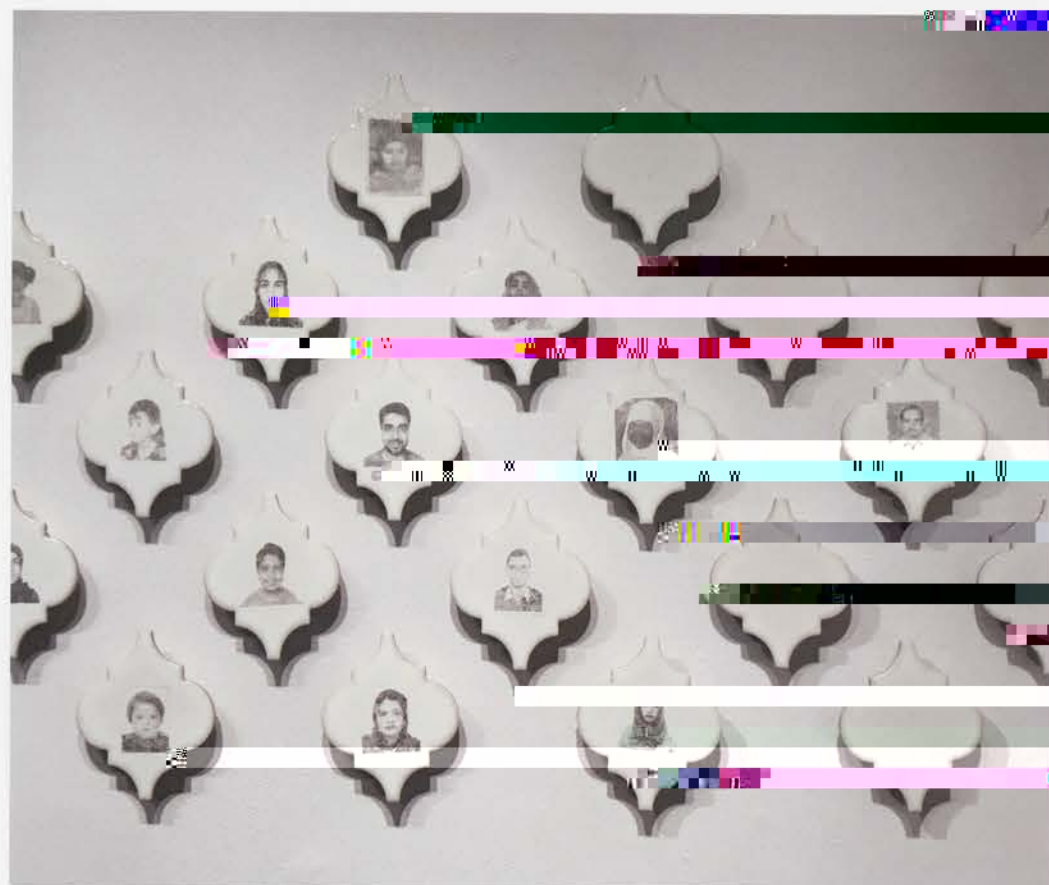
Furthermore, artists not only point out injustice but

in his *Pas De Deux* series. This series of paintings

focuses on opposing soldiers as examples of contemporary combat. Johnson are unlikely partners, gang member and police officer, that resolve conflict through a

Married artist collaborators. Duteau and Stan Shellabarger discuss the enduring ability to love in their performance piece. Alongside graves, the artists laid in them and





Small Identities
2017-18

Courtesy of the Artist

Up-and-coming multimedia artist Sobia Ahmad speaks to contemporary issues for Muslim immigrants living in America. She has appeared in the Huffington Post, Al Jazeera English, NBC Asian America, The Washington Post, and Washington City Paper among other publications. She most recently received the Visual Arts Fellowship Award at the Vermont Studio Center, VT.

SOBIA AHMAD



Untitled (test plate) from the Dinner Party
1976

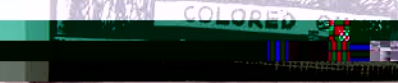
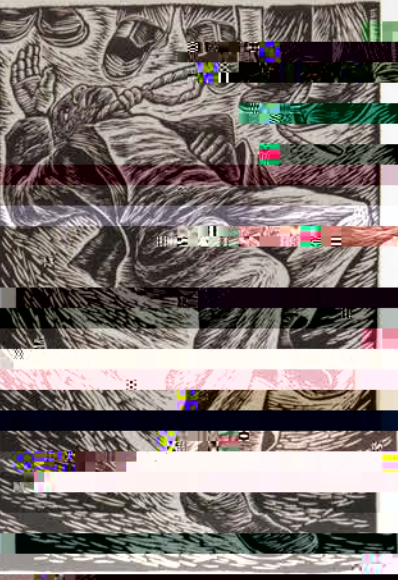
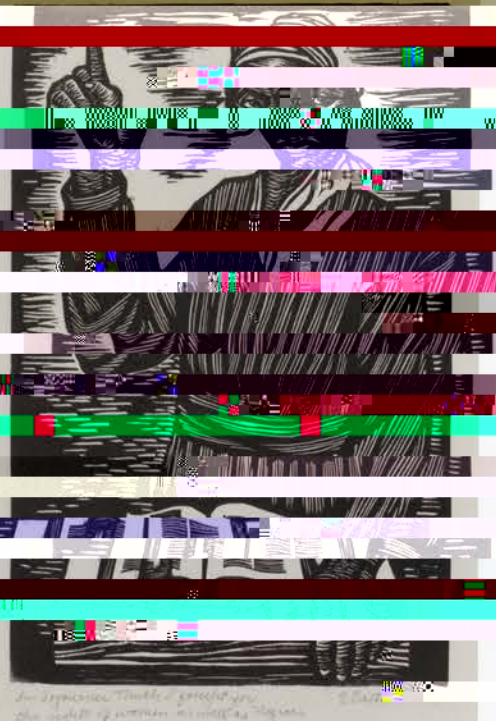
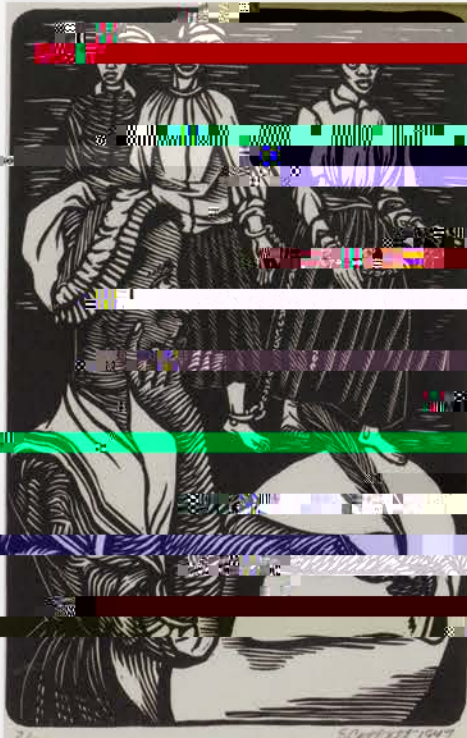
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.

Gift of Linda Lee Alvarado

© 2012 Judy Chicago/ Artists Rights Society (ARS), New York

Judy Chicago is an artist, educator, writer, and major figure in the modern feminist arts movement. In the 1970s, she taught the first woman's art class at Fresno State College, which fully developed into the Women's Art Program in 1971. Chicago's seminal work, *The Dinner Party*, was subject to major controversy but she was awarded her a conservation study of The Getty Program in April of 2018. In 2018, Judy Chicago was named to TIME Magazine's 100 list of most influential people in the world.

JUDY CHICAGO



In Phyllis Wheatley's actual equality in the midst of slavery, 1746
Linocut on paper

My right is a future of equality with other Americans, 1947
Linocut on paper

In Sojourner Truth I fought for the right of women as well as Negroes, 1947
Linocut on paper

and a special fear for my loved ones, 1947
Linocut on paper

I have special reservations... 1946, printed 1989
Linocut on paper

I am the Negro Woman, 1947
Linocut on paper

Special houses, 1946
Linocut on paper

My reward has been bars between me and the rest of the land, 1947
printed 1989
Linocut on paper

All images are courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Art by Women Collection, Gift of Linda Lee Alter

Art © Catlett Mora Family Trust/Licensed by VAGA, New York, NY

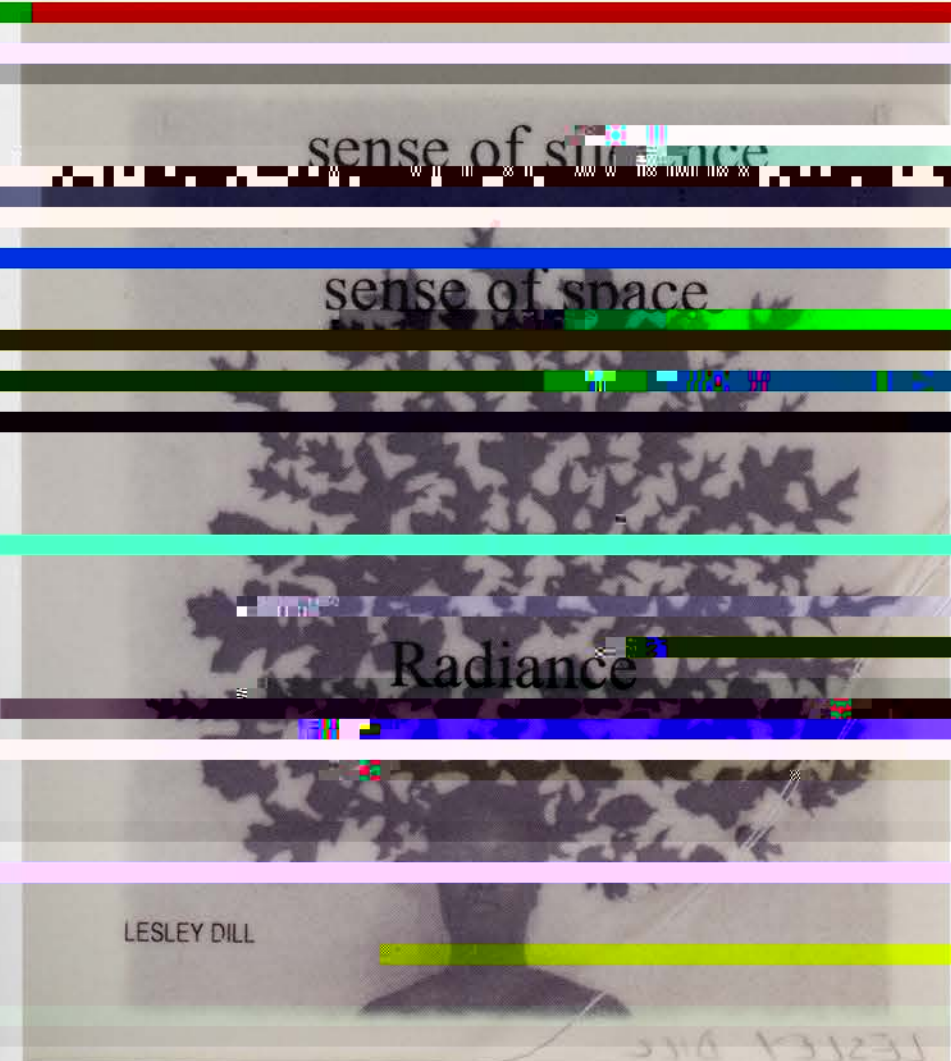
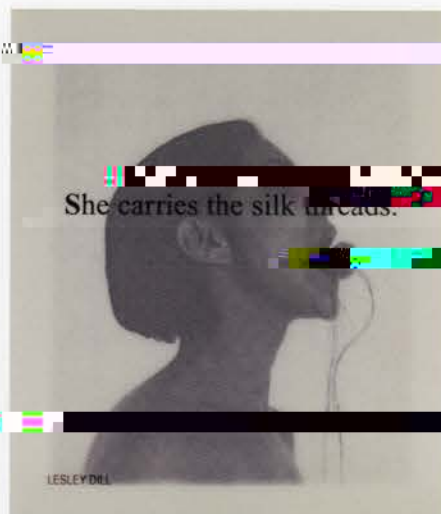
artist of her generation". During Catlett's lifetime she received numerous awards and recognitions.

Exposition in Chicago, induction into the Salón de la Plástica Mexicana in 1950, the Distinguished Alumni Award from the University of Iowa in 1996, a NAACP award in 2002, and a posthumous Pulitzer Prize.

Death held a place in the Salón de la Plástica Mexicana and the Instituto Politécnico Nacional in 2002.

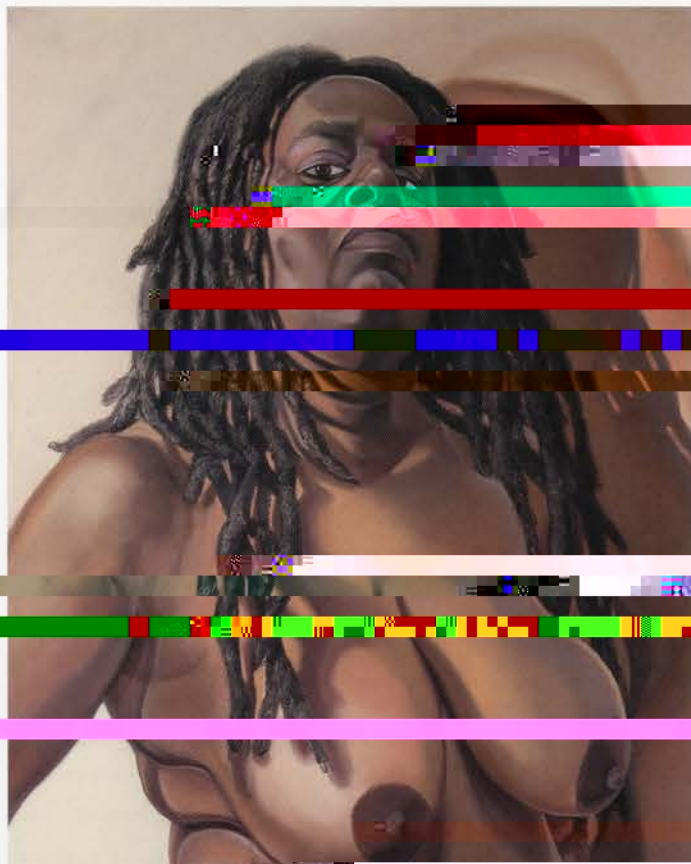
Others include an award from the Women's Caucus for Art, the Institute of Chicago Legacy Award, Elizabeth Catlett Week, Elizabeth Catlett Day in Cleveland, honorary citizenship of New Orleans, honorary doctorates from Pace University, and the International Sculpture Center's Lifetime Achievement Award in contemporary sculpture.

ELIZABETH CATLETT



She carries the silk threads.
I am innocent I am pierced I am unsure.
I think that intensity of reading altered my life somehow.
Faith a Long Line of Silence.
Sense of Silence.
from "Interviews with the Contemplative Mind"
2002
Photo lithograph on paper
Courtesy of the Pennsylvania Academy of the Fine Arts,
Philadelphia; Art by Women's Collection, Gift of
Linda Lee Arté

Lesley Dill
Her work, using a wide variety of media including sculpture, painting, and printmaking, explores the power of language and the mystical. Dill has been a recipient of awards and fellowships including the Joan Mitchell Foundation, New York Foundation for the Arts, National Endowment for the Arts and the Rockefeller Foundation. She was also the recipient of a woman award in 2008, a Center for Book Arts Honoree in 2010, a SGC Fellow in 2011, a Fulbright Fellow in 2012, a Fulbright visiting artist residency at the University of North Carolina Greensboro in 2014, and was named a Fellow of the Guggenheim Memorial Foundation in 2015.



Nirala Self-Portrait

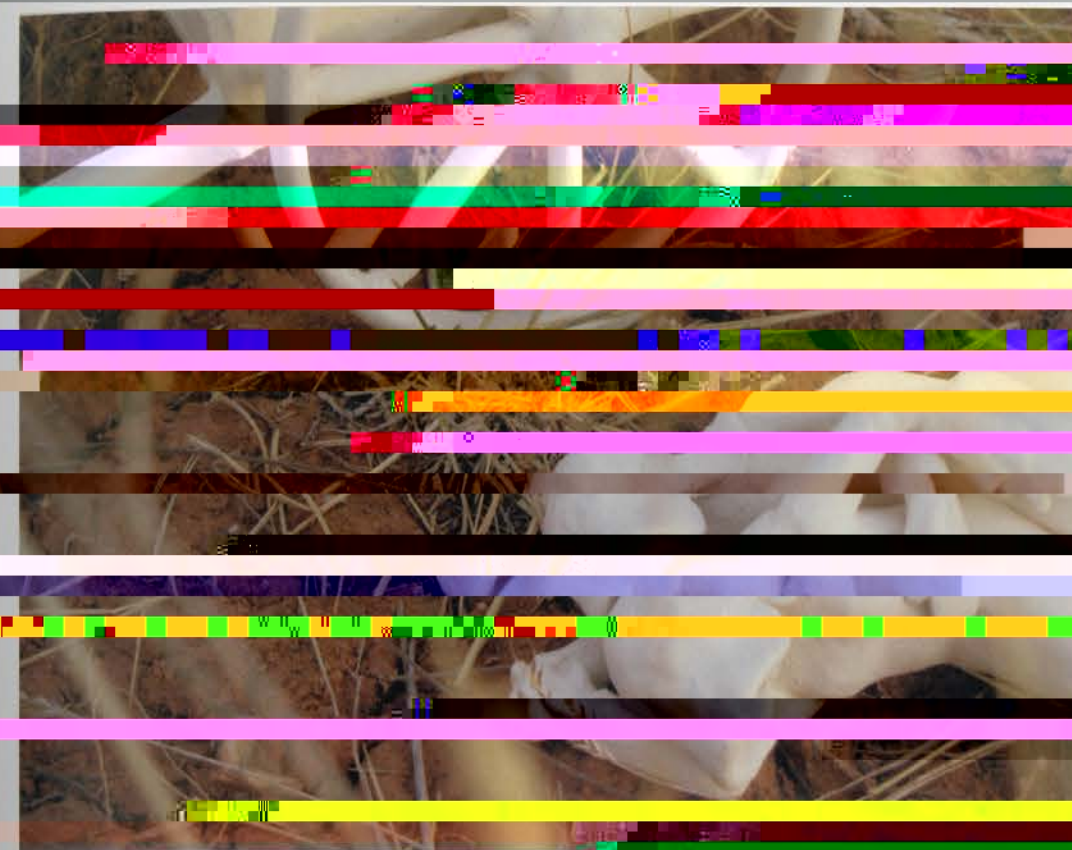
Courtesy of the Pennsylvania Academy of the Arts
Collection,
Gift of Linda Lee Alter

© Diane Edison. Courtesy of George Adams



Ancestors at Rest

Digital C-print



centered on portraiture with an emphasis on the autobiographical. She has exhibited internationally in Moscow, Russia and N'Djamena, Chad. She is the recipient of a Fulbright Fellowship in Bulgaria, a National Endowment of the Arts Fellowship and is a Milton Avery Foundation Fellow. Her college textbook, *Dynamic Color Painting for the Beginner* was published in 2008.

DIANE EDISON

Rachel Farmer is a visual artist working in sculpture and painting. She was awarded a Fulbright Fellowship that culminated in a solo exhibition "Ancestors." Farmer is also a current School Programs Educator for the Whitney Museum of Modern Art.

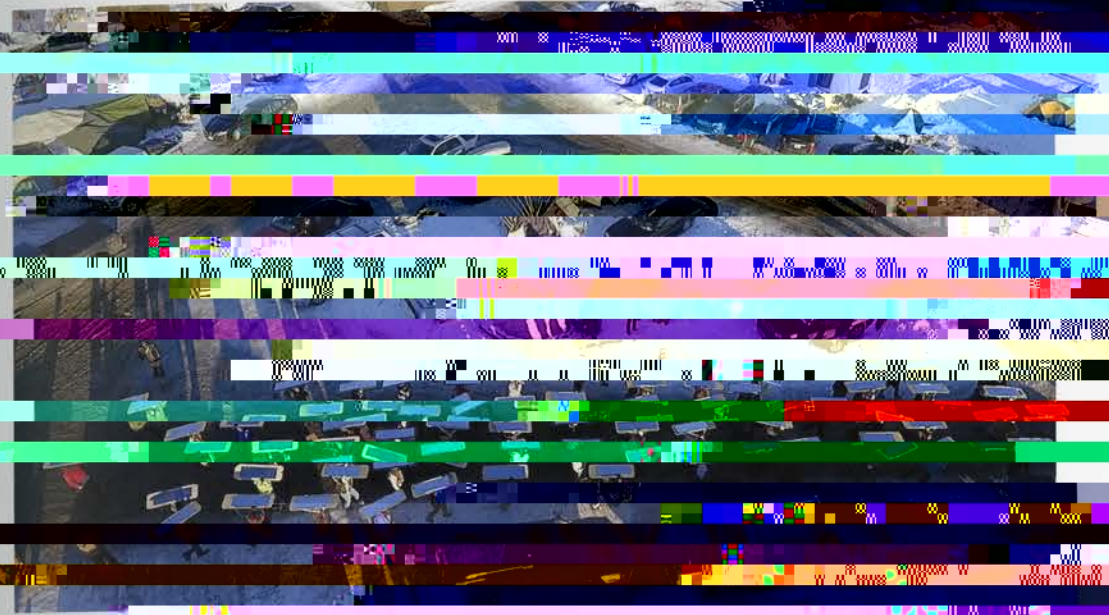
RACHEL FARMER



Things are Looking Native, Native is Looking White
2012
Giclee Print

Notionally titled:
Indian Children's Bracelet
2014
Hand-engraved

Courtesy of the Artist
© Nicholas Galanin



Mirror Shield Project
2014

Courtesy of the Artist

Nicholas Galanin is a native artist of mixed heritage whose works aim to transform ingrained and contemporary stereotypes about indigenous peoples and create a sense of unity among cultural differences. He is a NACF Mentor Fellow and a multiple awardee of the United States Rasmuson Fellowship. He received the Goldsmiths Commendation (London, England) in 2003.

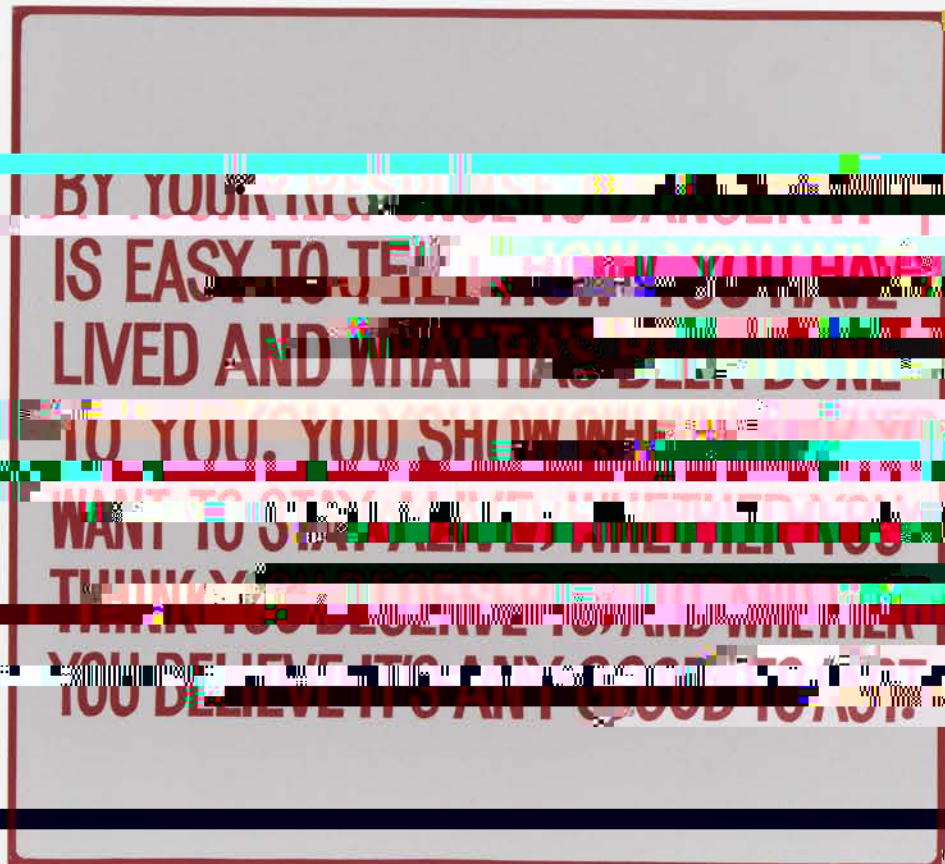
NICHOLAS GALANIN

Lakota artist Cannupa Hanska Luger has been at the forefront of contemporary art in indigenous communities. Luger has exhibited internationally in leading venues such as Nathan Cummings.

Center for Civil and Human Rights

CANNUPA HANSKA LUGER





By Your Response to Danger
1700-02
Enamel on Metal

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
Art by Women Collection,
Gift of Linda Lee Alter

© 2012 Jenny Holzer/Artist



Self-Portrait as Unwelcome Guest
1997
Oil on Canvas

Philadelphia Art by Women Collection
Gift of Linda Lee Alter

© 1997 Julie Heffernan

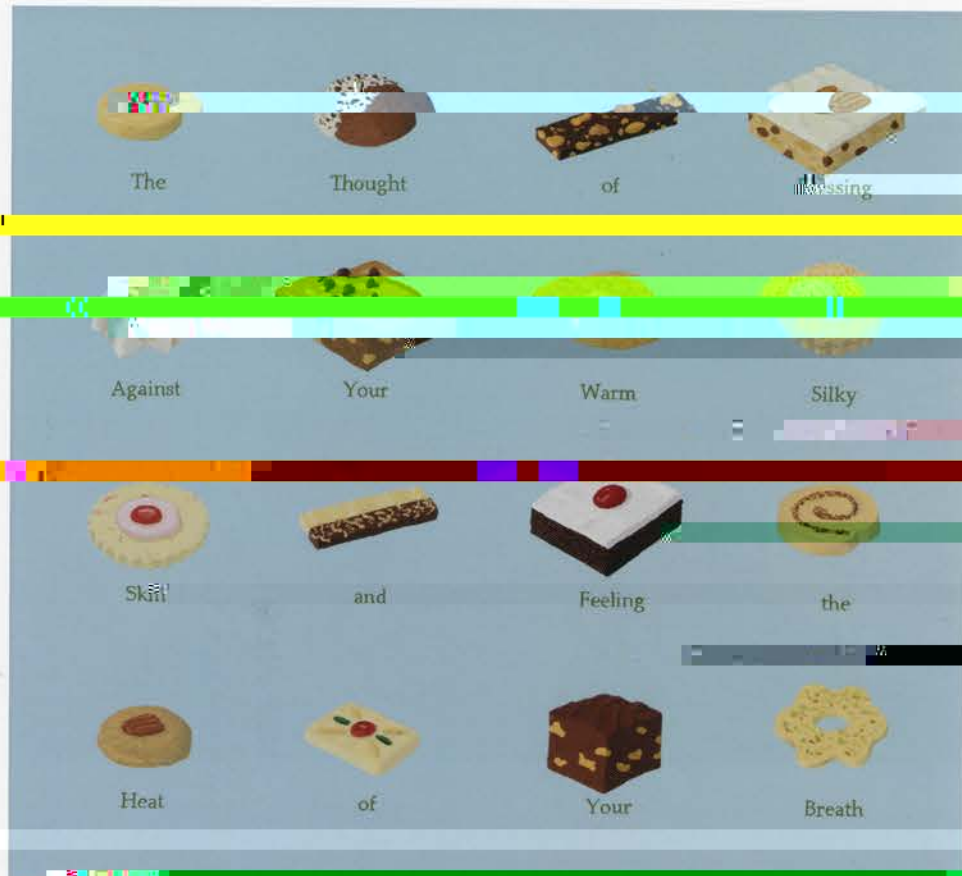
Jenny Holzer is a contemporary, NY based conceptual artist. Her work is primarily text-based and is displayed in galleries and public spaces around the world. She received the Gold Medal for her work at the 1999 Venice Biennale. In 2010, Holzer received the Women in the Arts Award from the Museum of Contemporary Art, Los Angeles (MOCA). The annual award - recognizing women for their leadership and innovation in the visual arts, dance, music, and literature - is a bronze plaque designed originally designed in 1974, featuring one of her Truisms: "It is in your self-interest to be kind."

JENNY HOLZER

Julie Heffernan is a painter and professor of art at the University of Pennsylvania. Her work has been exhibited and featured in The New Yorker, The Orlando Sentinel, Huffington Post, Art Pulse Magazine and more. She received the Fulbright-Hays Grant to West Berlin in 1980, and was elected into the National Academy of Art in 2007.

She is currently a Professor at the University of Pennsylvania Museum.

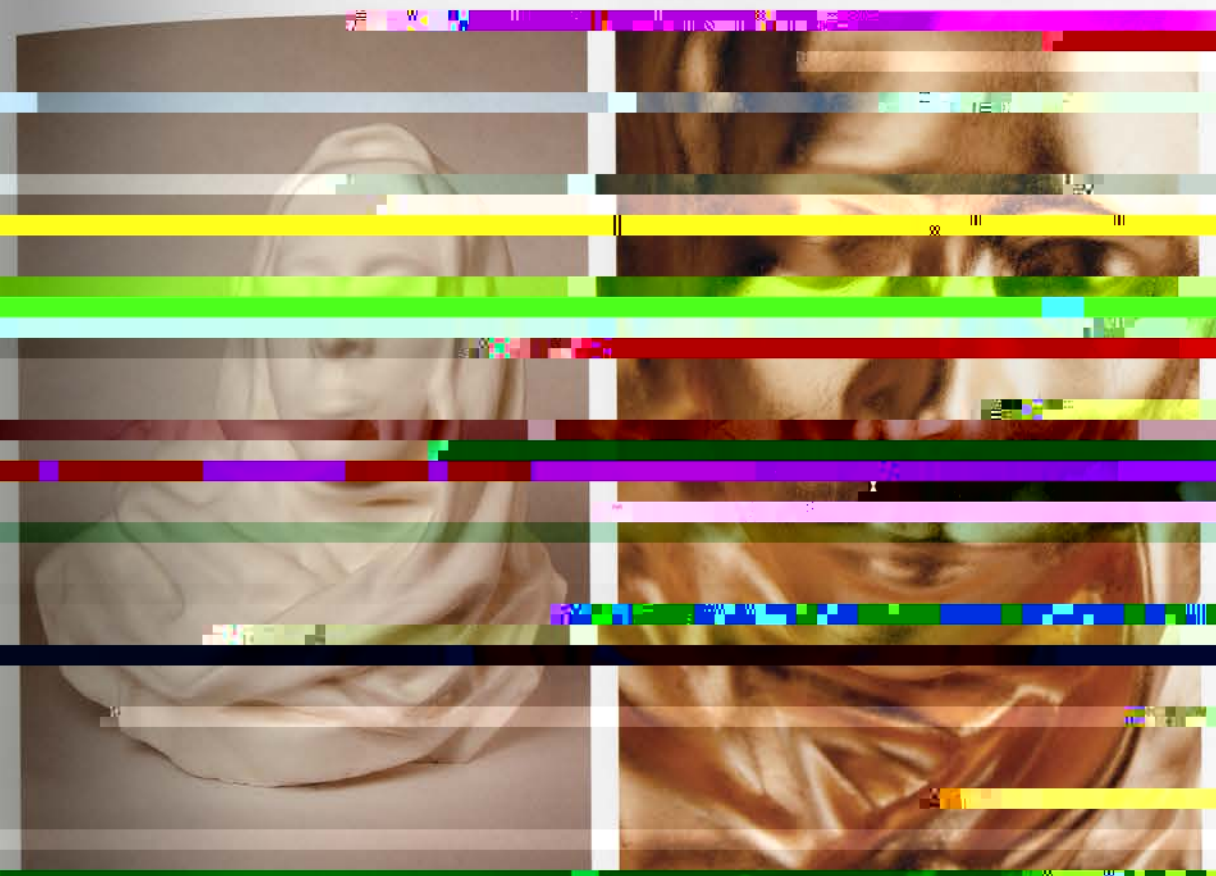
JULIE HEFFERNAN



The Thought Of
1995
Enamel on wood

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Art by Women Collection, Gift of Linda Lee Alter.

© 1995 Julia Jacquette



Stoned, 2016 (very)
Glazed Ceramic

Terracotta, Imitation Gold Leaf

Resilience, 2017 (facing page)
Glazed Ceramic, Gold Leaf

Courtesy of the artist

Julia Jacquette is an American artist based in New York City and Amsterdam.

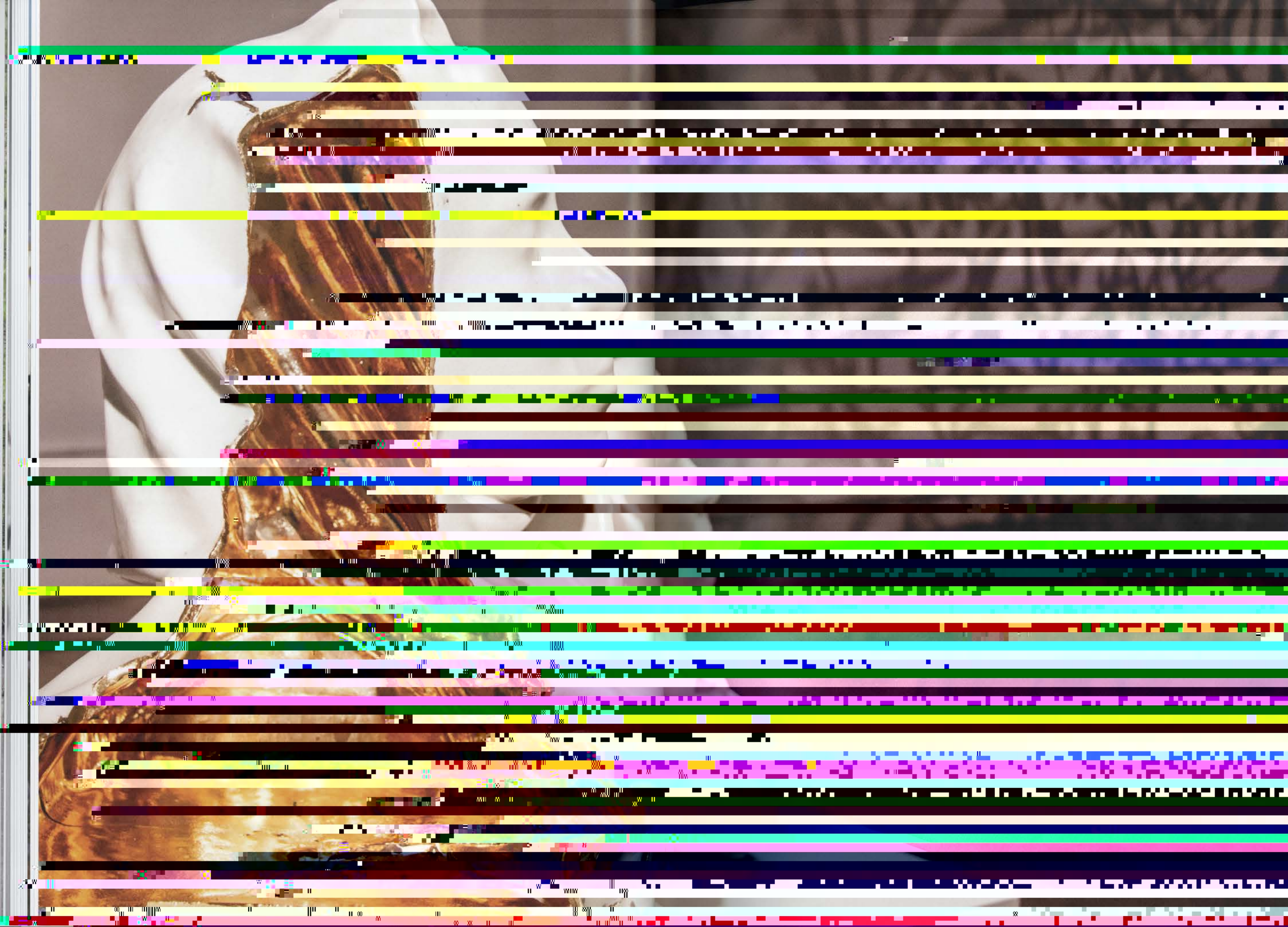
She has shown extensively at galleries and museums around the world, including the Museum of Modern Art (NY), The Museum of Fine Arts, RISD Museum as well as other institutions. Jacquette's work was included in the first installment of the "Great New Works" exhibition of a retrospective at the Museum in Saratoga Springs. She is a multiple recipient of the MacDowell Colony fellowship and a Pollock Krasner grant. She has taught at Princeton University and is currently on the faculty at the Fashion Institute of Technology (FIT).

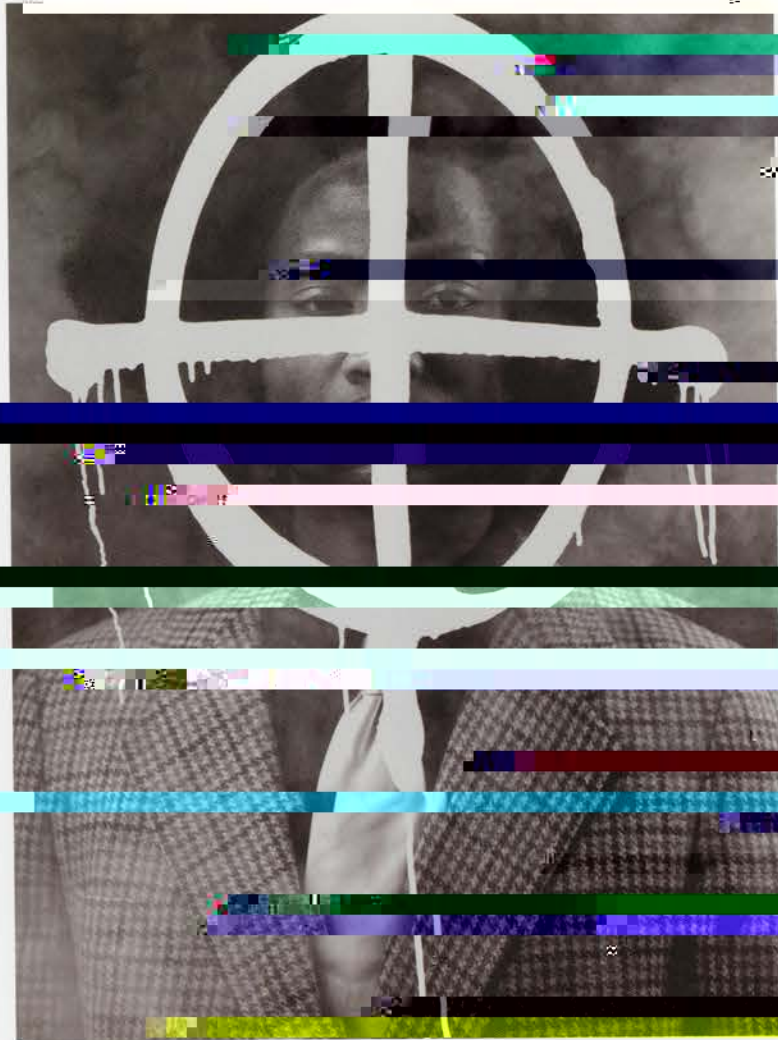
JULIA JACQUETTE

Miss Behaved focuses on issues related to her cultural identity.

Her work often addresses themes of gender, race, censorship, and surveillance. Her work has been exhibited in Iran and throughout the state of Pennsylvania.

KIANA HOJAKMANI





Thurgood at the Hour of Chaos,

Lithograph

Courtesy of the Pennsylvania Academy of the Fine Arts.

Rashid Johnson



Silence of Abuse

Oil on Board

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.

Gift of Linda Lee Abresch

© 1995 Dona Lief

African American artist Rashid Johnson rose to prominence with his "post-black" artwork. He is most recognized for his intense black and white photography which plays the tensions of race simultaneously "diminishing the importance of race." His work has had national solo recognition and his works have appeared in group exhibitions across the world including the 54th Venice Biennale and International Biennale of Contemporary Art.

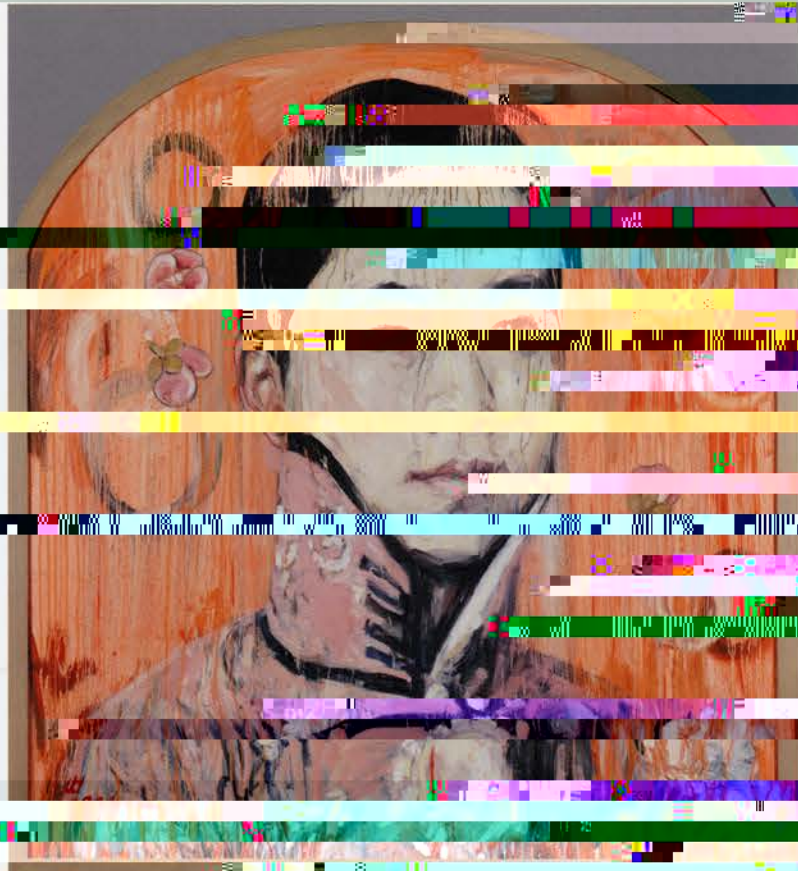
Prize and was a Hugo Boss

RASHID JOHNSON

Dona Lief is a figurative artist who reimagines the female form. Over the years, Lief has exhibited her work in places such as the Morgan Lehman Gallery in New York City and Harris Gallery in Houston, Texas. Her art is included in permanent collections, such as the Contemporary Museum in Philadelphia.

collections.

DONA LIEF



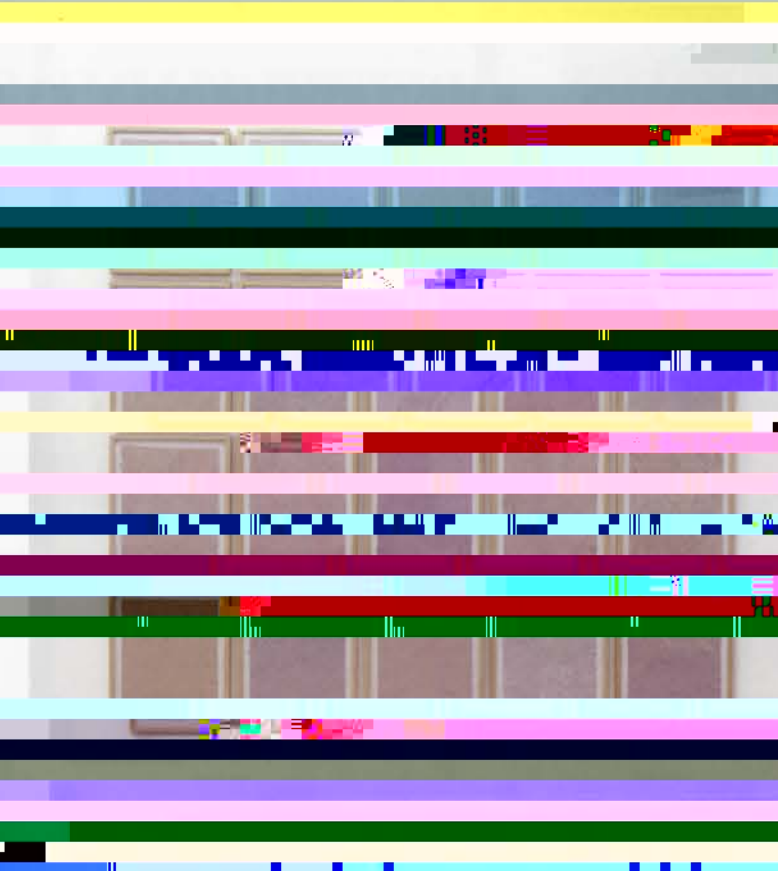
Visage II
2004
Oil on canvas

Courtesy of the Academy of the Fine Arts, Philadelphia. Art by Women Collection, Gift of Linda...

© 2004 Hung Liu

Hung Liu is a Chinese born American painter... "the greatest Chinese painter in the US" by the Wall Street Journal and... She has received... Award from the Council of One Hundred, Fresno Art Museum, the Lifetime Achievement in Printmaking Award, Southern Graphics Council International, the Joan Mitchell Foundation, Inc., Painters and Sculptors Grant and the "Homestead Heroes Oakland Artists" award. "Made A Difference," proclaimed by Elihu M. Harris, Mayor of the City of Oakland in 1996, Oakland, CA. In 2017, the City of Berkeley proclaimed December 19, 2017...

HUNG LIU



Casta?
2012
Handmade paper from Confederate Flag

Next page: Writing series, 2014-present
Poster Project

Courtesy of the Artist

Logan's artworks address subjects relevant to the American experience. His paintings, drawings,

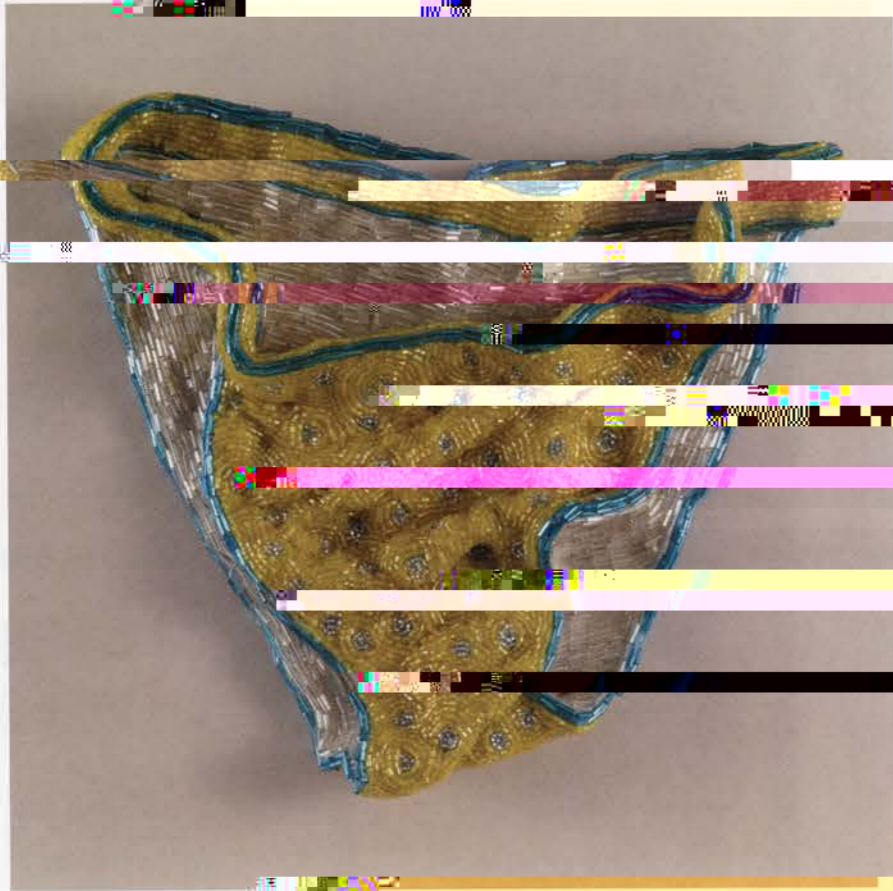
Logan's works can be found in private, corporate, and public collections, including the Whitney Museum of American Art, the Philadelphia Museum of Art, the Baltimore Museum of Art, the Merriam-Cook Zimmedi Museum, the Boulder Museum of Contemporary Art. Most base collection of the Smithsonian's National Museum of African American History and Culture.

HUAN LOGA

STEPHEN AVERILL IS STILL WAITING FEBRUARY 13, 2014	DENNIS CORN IS STILL WAITING JUNE 20, 2014	CHRISTOPHER CORN IS STILL WAITING JULY 6, 2014	CHARLES GARDNER IS STILL WAITING JULY 19, 2014	CREW FORD III IS STILL WAITING AUGUST 1, 2014	BROWN IS STILL WAITING AUGUST 1, 2014
---	---	---	---	---	---

ANDREW GAYNER IS STILL WAITING AUGUST 10, 2014	LEVIN FORD IS STILL WAITING AUGUST 11, 2014	DAVID POWELL IS STILL WAITING AUGUST 19, 2014	DEAN JONES IS STILL WAITING AUGUST 23, 2014	DARSHIN GAYNER IS STILL WAITING SEPTEMBER 10, 2014	CHARLES GAYNER IS STILL WAITING SEPTEMBER 10, 2014
---	--	--	--	---	---

ERNEST SMITH IS STILL WAITING SEPTEMBER 11, 2014	VONDERBILT MILLER IS STILL WAITING SEPTEMBER 11, 2014	ALAN CORN IS STILL WAITING SEPTEMBER 11, 2014	ALAN RICE IS STILL WAITING SEPTEMBER 11, 2014	ALAN RICE IS STILL WAITING SEPTEMBER 11, 2014	ALL SMITH IS STILL WAITING SEPTEMBER 11, 2014
---	--	--	--	--	--



[Yellow panties with tiny light blue polka dots]
1994
Beads, papier mache

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia
Art by Women Collection, Gift of Linda Lee Alter

© 1995 Liza Lou

Liza Lou is an American sculptor, best known for her grand scale sculpture work using glass beads. Lou has exhibited at the Metropolitan Museum of Art, New York; Victoria and Albert Museum, London, Smithsonian American Art Museum, DC and the Los Angeles County Museum of Art. Her work was featured in solo exhibitions at Fundacio Joan Miró, Barcelona; SCAD Museum of Art, Georgia; Aspen Art Museum, Colorado; the Bass Museum of Art, Miami and the Neuberger Museum of Art, New York. Lou won the John G. and Catherine T. MacArthur Foundation Fellowship in 2002 and the *Anonymous Was a Woman* Artist Award in 2013.

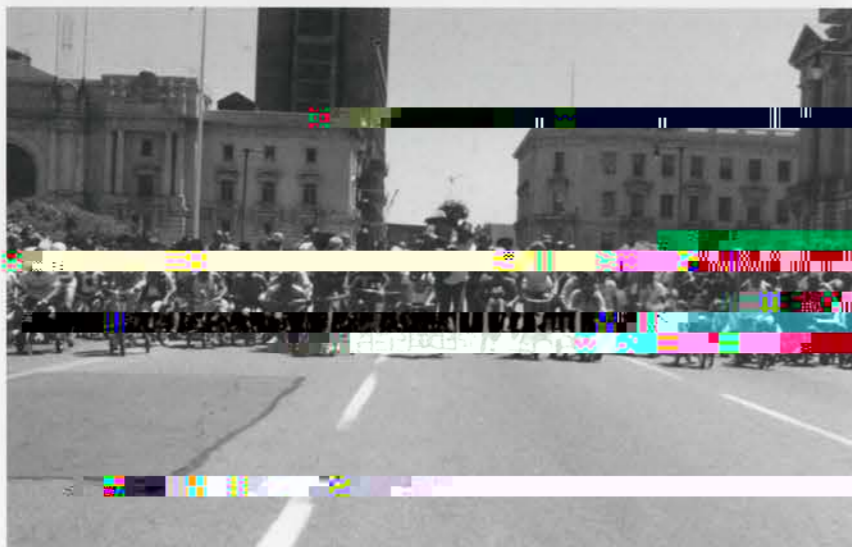
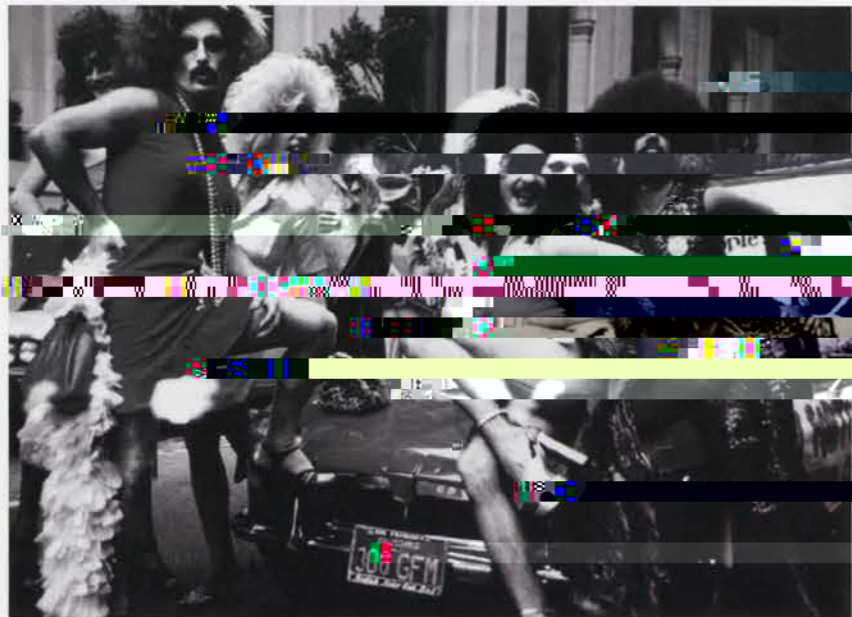


Untitled (from the *Silvestra* series),
1980
Gelatin silver emulsion print

© The Estate of Ana Mendieta Collection, Gift of Linda Lee Alter

© The Estate of Ana Mendieta Collection, courtesy Galerie Lelong, New York

Ana Mendieta was a Cuban-American multimedia artist. She is known for her use of her own body and nature creating 200+ works in her lifetime. Her work is featured in many major public museums such as the Whitney Museum of Art, New York; Tate Modern, London; the Guggenheim Foundation Fellowship in 1981, Rome Prize in 1983, and the Lifetime Achievement Award by the Citas Foundation in Cuba, posthumously. Her controversial death at the age of 33 was thought to be result of an altercation with her artist husband, Carl Andre. Activists protested Andre's retrospective exhibition in 2014 with crying and flyers stating "When you see a woman's body in nature, you see a woman's body in nature."



San Francisco Gay Parade City Center
1974/2007

Archival Inkjet Print

Annual
1976

Courtesy of Leslie-Lohman Museum
and Lesbian Art

Harvey Milk is well known for his position as the first openly gay elected official in American history. He moved from New York to California in the 1960s and later passed strong gay rights legislation. Milk was a quiet but powerful force for change the tide of visibility for the LGBTQ population. His assassination and the resulting trial led to protests known as the "White Night riots." Milk was included in the "Time 100 Heroes and Icons of the 20th Century" in 1999. *The Advocate* named Milk one of the "Heroes" of the 20th century issue. His story has been adapted to books, film, stage and song.

HARVEY MILK



Untitled II (Grave, Basel, Switzerland)

archival inkjet print in artist-made pine frame with UV plexi, edition of 5

Untitled I (Grave, Basel, Switzerland)

archival inkjet print in artist-made pine frame with UV plexi, edition of 5

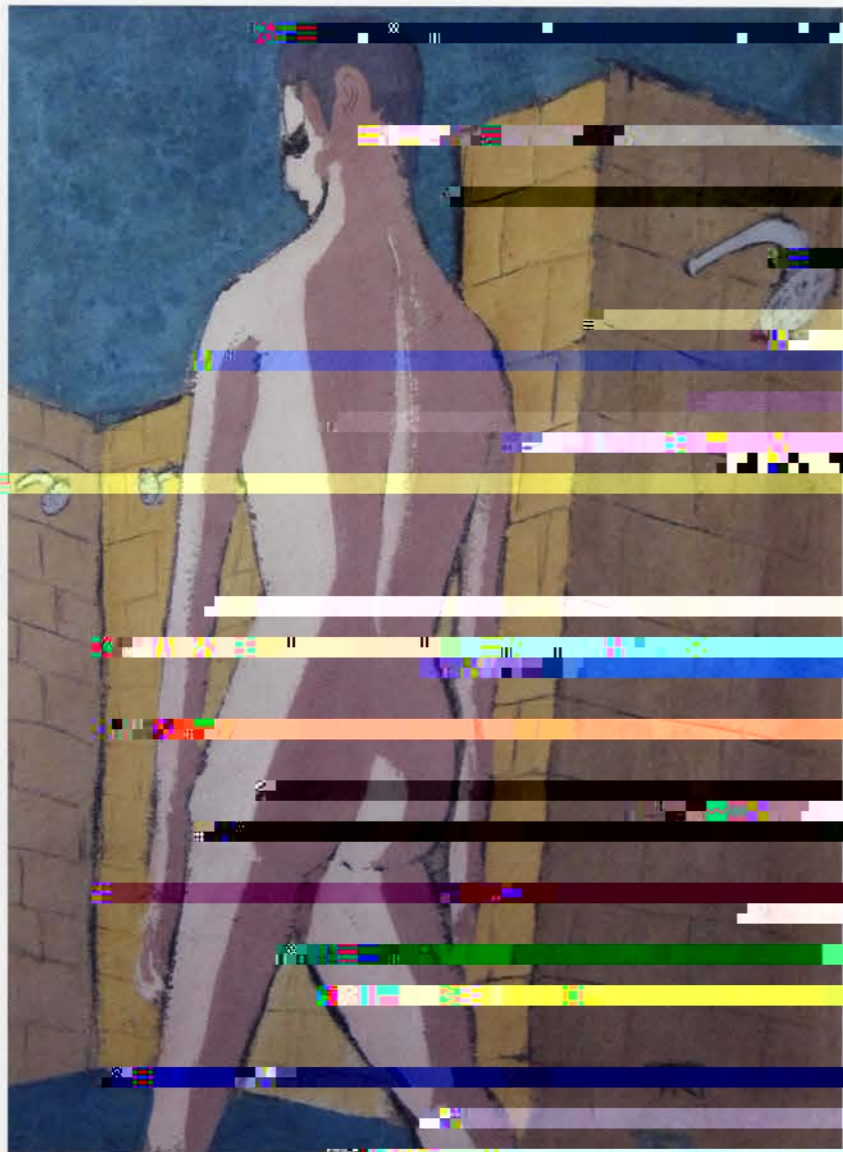
Courtesy of Western Exhibitions



Artistic team and couple Dutes Miller & Stan Shellabarger explore the nature of human relationships in their collaborative performance and visual art. Their work is held in the collections of the Art Institute of Chicago, the Contemporary Art Museum, the Newark Public Library, Indiana University

the recipients of the Peter S. Rea Foundation Grant, the

MILLER & SHELLABARGER



Showroom
1955
Oil on canvas
Courtesy of Leslie-Lohman Museum of Gay and Lesbian Art



Inuit Family
Screenprint on paper
The Pennsylvania Academy of the Fine Arts, Philadelphia. Art by Women Collection, Gift of Made Lee Allen

Theodore Newman was a member of the group coalescing around artist Paul Theodor Newman in the 1950s. He was a proud gay artist during a time where more than 100,000 gay men were discharged from the military. In 1955, he had an exhibition "Paul Theodor Newman: His Circle" at the Leslie-Lohman Museum of Gay and Lesbian Art.

THEODORE NEWMAN



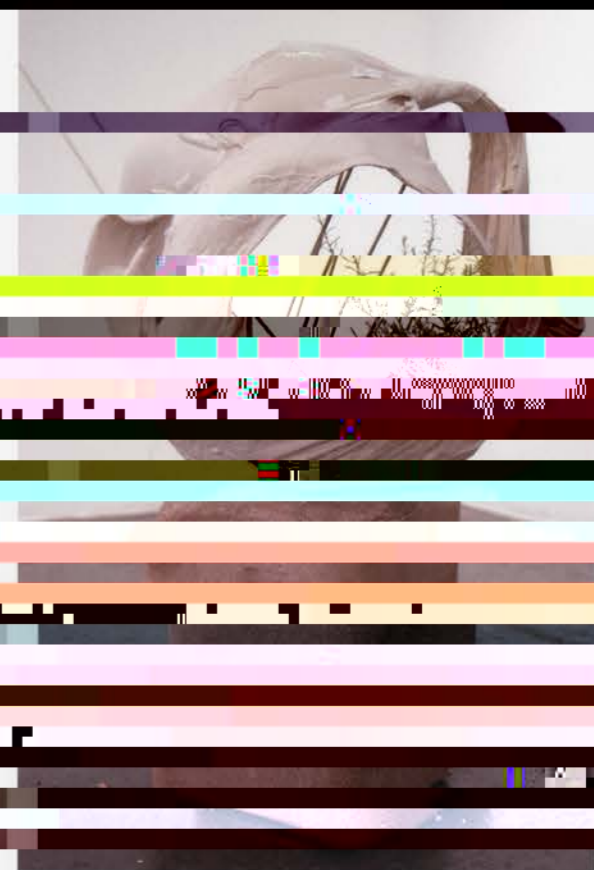
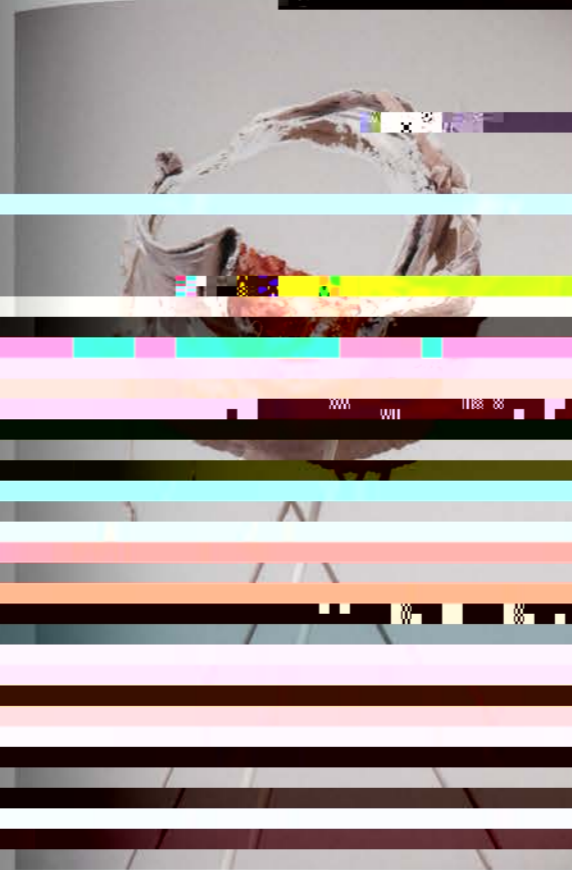
I Martha / Me Too
2017-18
Mixed media, Sewing, Handwriting

Courtesy of the Artist

© Martha Posner

Known for her sculpture, Martha Posner is also an environmental activist. She has had solo exhibitions in the United States and abroad: Cultural Center of the City of Buenos Aires, Argentina; Heidi Clapp Gallery, New York City; The Allentown Art Museum, Allentown, PA; The Hunterdon Museum, Flemington, NJ; The College Museum, Reading, PA; The Birmingham Museum of Art, Birmingham, AL and The Cleveland Museum of Art, Cleveland, OH. She has also received three grants from the National Endowment for the Arts, the State University of New York, and the National Endowment for the Humanities.

MARTHA POSNER



2013-17
Mixed media

Butterfly
2014
Mixed media, Sewing, Handwriting

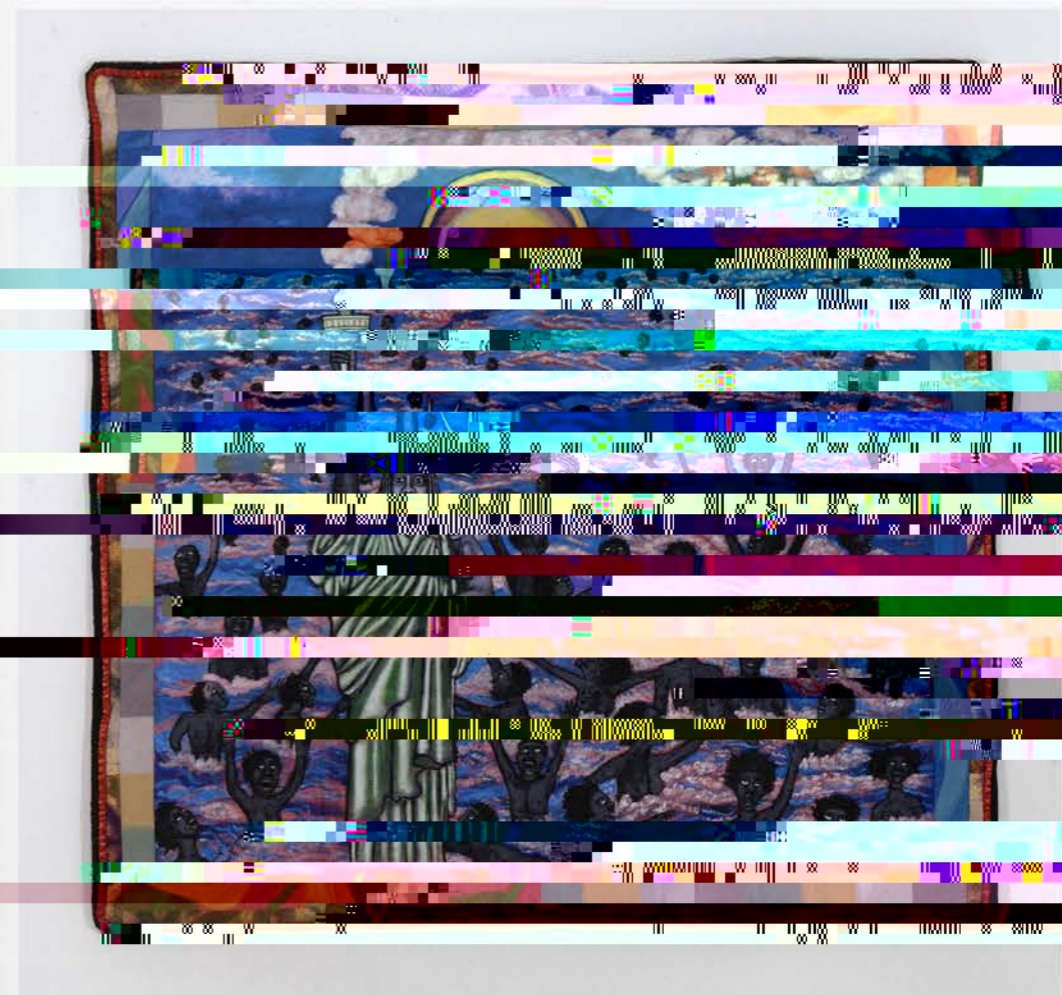
Courtesy of the Artist

Martha Posner is also an environmental activist. She has had solo exhibitions in the United States and abroad: Cultural Center of the City of Buenos Aires, Argentina; Heidi Clapp Gallery, New York City; The Allentown Art Museum, Allentown, PA; The Hunterdon Museum, Flemington, NJ; The College Museum, Reading, PA; The Birmingham Museum of Art, Birmingham, AL and The Cleveland Museum of Art, Cleveland, OH. She has also received three grants from the National Endowment for the Arts, the State University of New York, and the National Endowment for the Humanities.

JESSICA POSNER



Separation (Commissions)
2015
Bronze and collected object
Courtesy of Carbon 12 and the Artist



1997
Painted story quilt, acrylic on quilt
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia,
Art by Women Collection, Gift of Linea Leichter

© 1997 Faith Ringgold

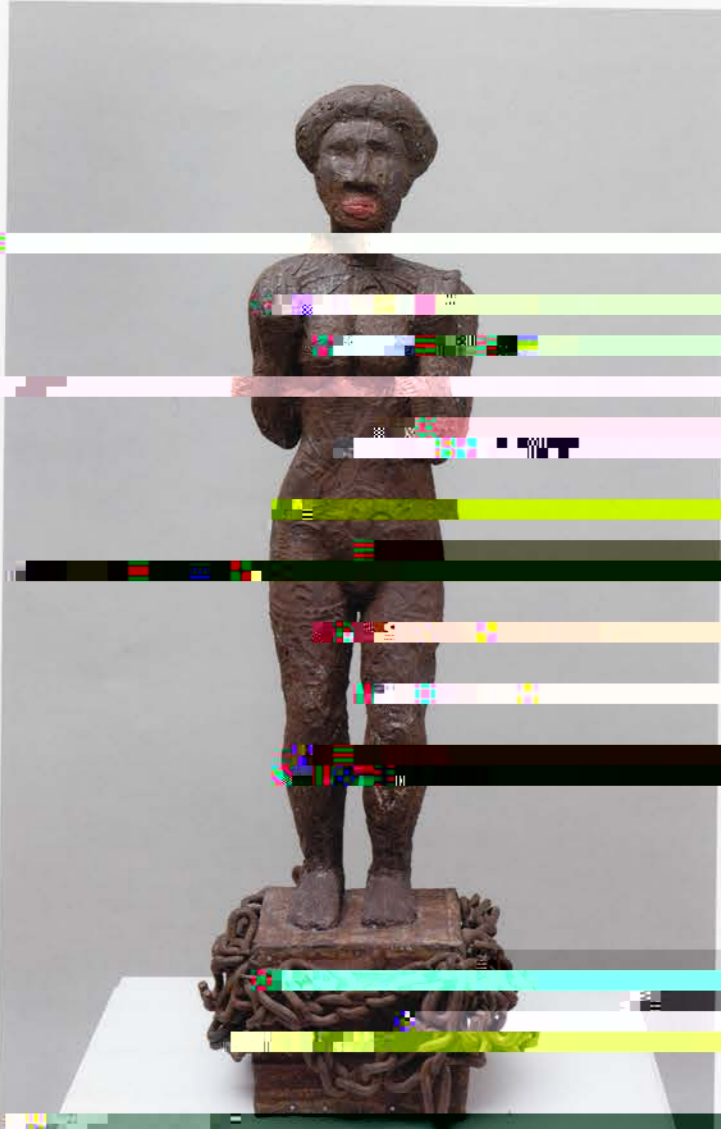
Divided by the sea, New York, Iranian-born artist Sara Rahbar explores the dichotomy of immigrant experience and her contrasting cultures. Rahbar has been exhibited internationally since the early 2000s. Her works have been covered by Forbes Magazine; PBS "Finding Sara Rahbar"; ELLE Magazine, "10 Female Artists to Watch"; Harper's Bazaar Arabia; VICE; CNN; BBC Persian; The New York Times; and more. She recently had her first major solo exhibition at the Dallas Contemporary Museum in Texas.

SARAH RAHBAR

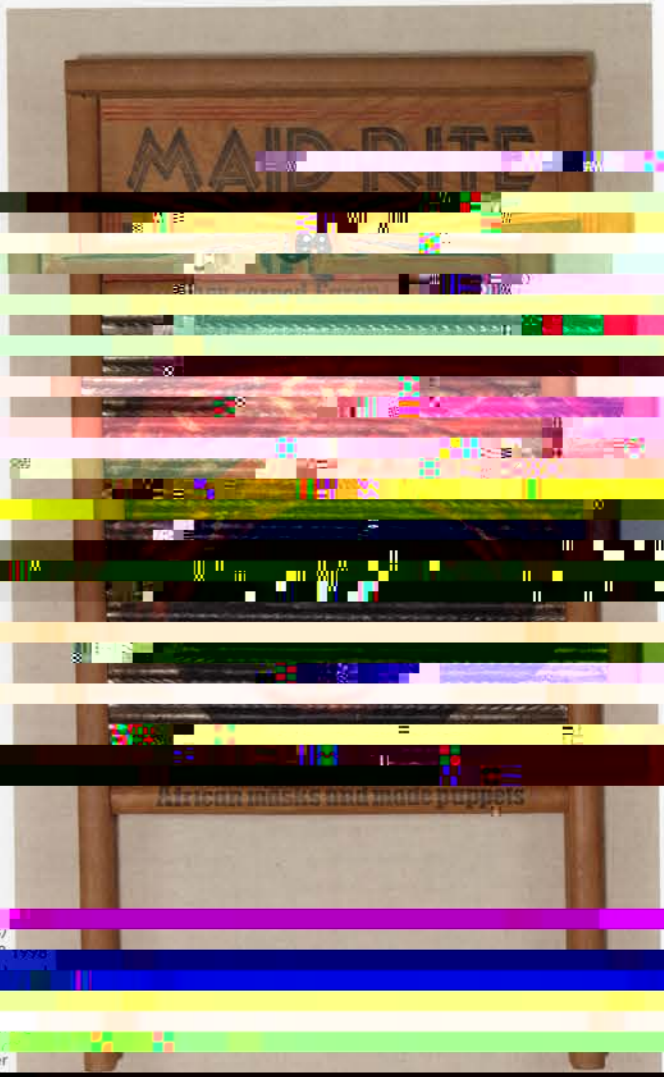
quitting, sculpture, costume design and more. An early activist for racial and gender equality to be represented in the arts, she has been included in numerous major collections including the Guggenheim Museum, New York, NY and The Metropolitan Museum of Art, New York, NY. She is a recipient of the John Simon Guggenheim Memorial Foundation Fellowship, the National Endowment for the Arts Award, and National Endowment for the Arts Award.

Barack Obama awarded her the Presidential Medal of Freedom.

FAITH RINGGOLD



Work of Strong Robust Constitution
 Work of Strong Robust Constitution
 Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia, Art by Museum Collection, Gift of Linda Lee Alter
 © 2000 Alison Saar



Maid-rite (mask eyes) 1999
 Courtesy of the Pennsylvania Academy of the Fine Arts
 Gift of Linda Lee Alter
 © 1998 Betye Saar Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

Alison Saar is an African American sculptor, painter, and installation who explores femininity and the diaspora. She has received two fellowships with the National Endowment for the Arts and a John D. and Catherine T. McArthur Foundation Fellowship. Her work is collected in the Whitney Museum of American Art.

Betye Saar is an interdisciplinary African American visual artist. Her work appears in the permanent collections of Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; Museum of Fine Arts, Boston, Massachusetts; National



1971
Digital Photographic Print
Courtesy of Leslie-Lohman Museum
of Gay and Lesbian Art



CURE / HEAL

Cure / Heal, Digital Print from the Portraits, 100, Artist as Catalyst, 1992

Courtesy of Lehigh University Art Galleries • Teaching Museum.

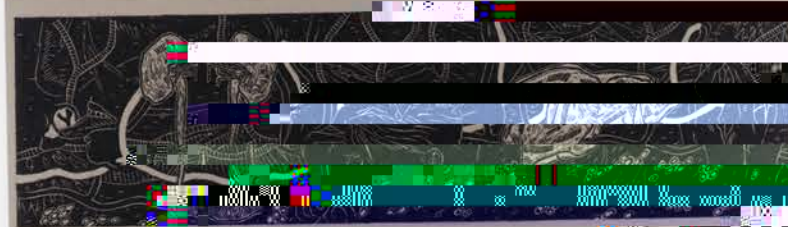
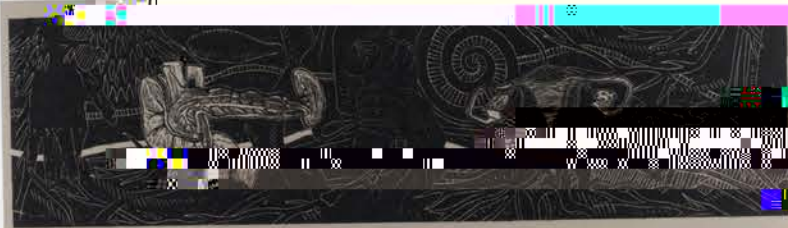
Ellen Shumsky is a lesbian, feminist, and activist photographer, psychotherapist, and writer. She was also one of the founding members of the Radicalesbians, and one of the authors of the 1970 lesbian feminist manifesto "The Woman-Identified Woman." Although much of her time is devoted to clinical social work, her photography of queer and feminist movements of the 60s and 70s entitled "Portrait of a Decade" has offered a vital documentation of the

ELLEN SHUMSKY

Lorna Simpson first became well-known in the mid-1980s for her large-scale photography and text works that confront and challenge narrow, conventional views of gender.

at the Museum of Modern Art, the Museum of Art, and the Irish Museum of Modern Art. In 1990, Simpson became the first African-American woman to exhibit at the Venice Biennale. She is a National Endowment of the Arts Fellow and recipient of the Louis Comfort Tiffany award and

LORNA SIMPSON



1985-2000
Line work cut in full
This artwork paper
Courtesy of
of Linda Lee Alter
© Kiki Smith, courtesy The Pace Gallery



1990
Art by Women Collection, Gift of Linda Lee Alter

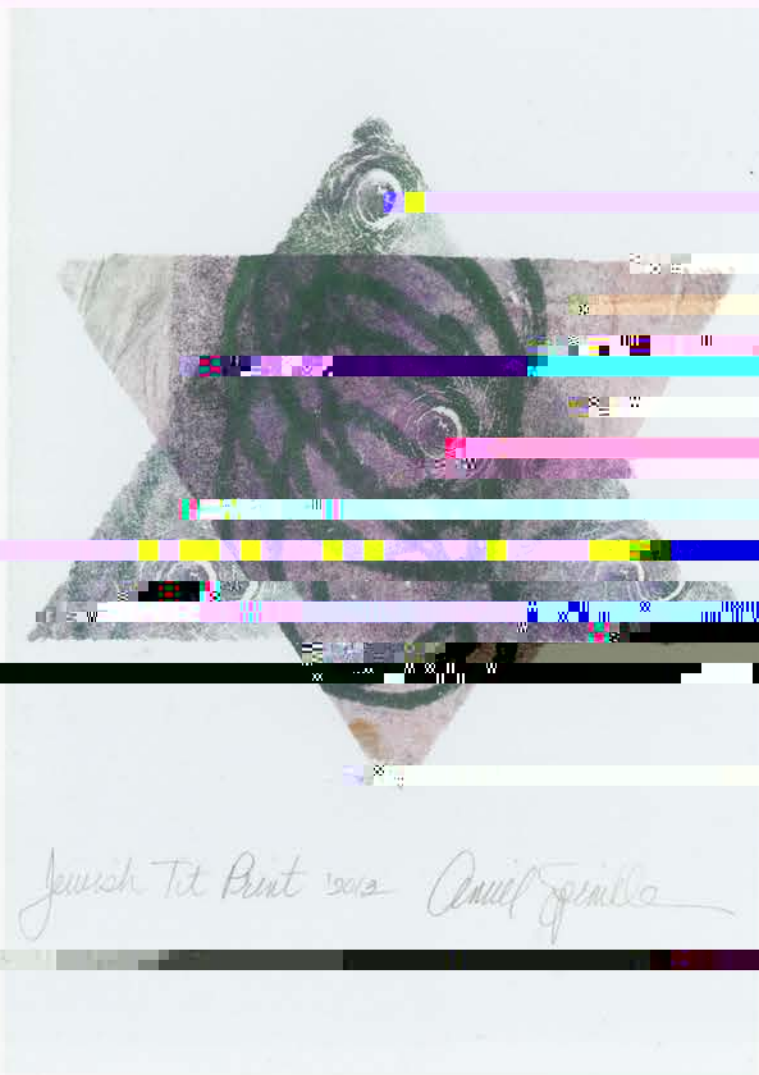
Art © Estate of Nancy Spero/Licensed by VAGA, New York, NY

Kiki Smith is a West German born American visual artist. Smith's work has been exhibited in nearly 100 galleries worldwide and has been featured in numerous exhibitions including the Venice Biennale and the Venice Biennale. Smith was elected a member of the American Academy of Arts and Letters, New York, in 2005. She was selected as one of Time Magazine's "Time 100: The People Who Shape Our World." Among her other awards are The Naess-Röckefeller Award from Purchase College School of the Arts and the International Sculpture Center's Lifetime Achievement Award. In 2004, she received the Department Medal of Arts from Hillary Clinton.

KIKI SMITH

Nancy Spero is an American artist known for work that continues to engage and challenge. A feminist, Spero was a member of the Art Workers' Group (1969), and Ad Hoc Committee of Women Artists (1971) the work which developed into the first women's cooperative gallery in SoHo (Artists in Residence) in SoHo, of which she was a founding member. She was elected to the American Academy of Arts and Letters. She received the College Art Association's 2005 Lifetime Achievement Award from the Women's Caucus for Art in 2005.

NANCY SPERO



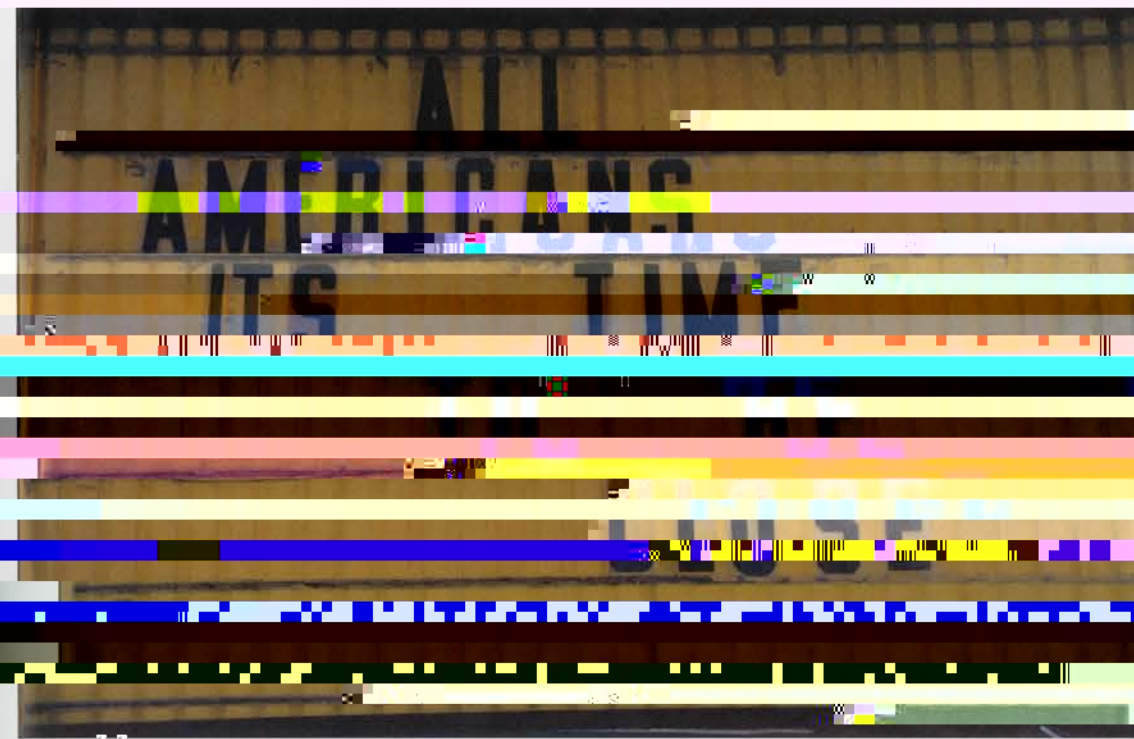
Jewish Tit Print 2013 Annie Sprinkle

2013
Ink on Paper
Courtesy of the University of Pennsylvania
Museum of Gay and Lesbian Art

Annie Sprinkle is a sex-positive feminist whose talents as a performance artist, visual artist, filmmaker, author, and educator have kept her in the spotlight for over four decades. One of the pioneers of the feminist movement, Sprinkle

became the first sex star to successfully bridge into the world of art, and to earn a Ph.D., which she was awarded from the University of Pennsylvania for her work on the history of human sexuality.

ANNIE SPRINKLE



...Microcosm of the Nation (All Americans) 2001
Laminated color photograph on plywood

Courtesy of the Pennsylvania State University Art Collection, Philadelphia, PA
Art by Women Collection, Gift of Linda Lee Miller

Zoe Strauss is a Philadelphia-based photographer whose works have appeared in the Whitney Biennial, Institute of Contemporary Art, New York, NY; the Netherlands; and the Art Institute of Chicago, Chicago, IL among others. In 2012, a mid-career retrospective was shown at Philadelphia's Contemporary Art Center, Philadelphia, PA.

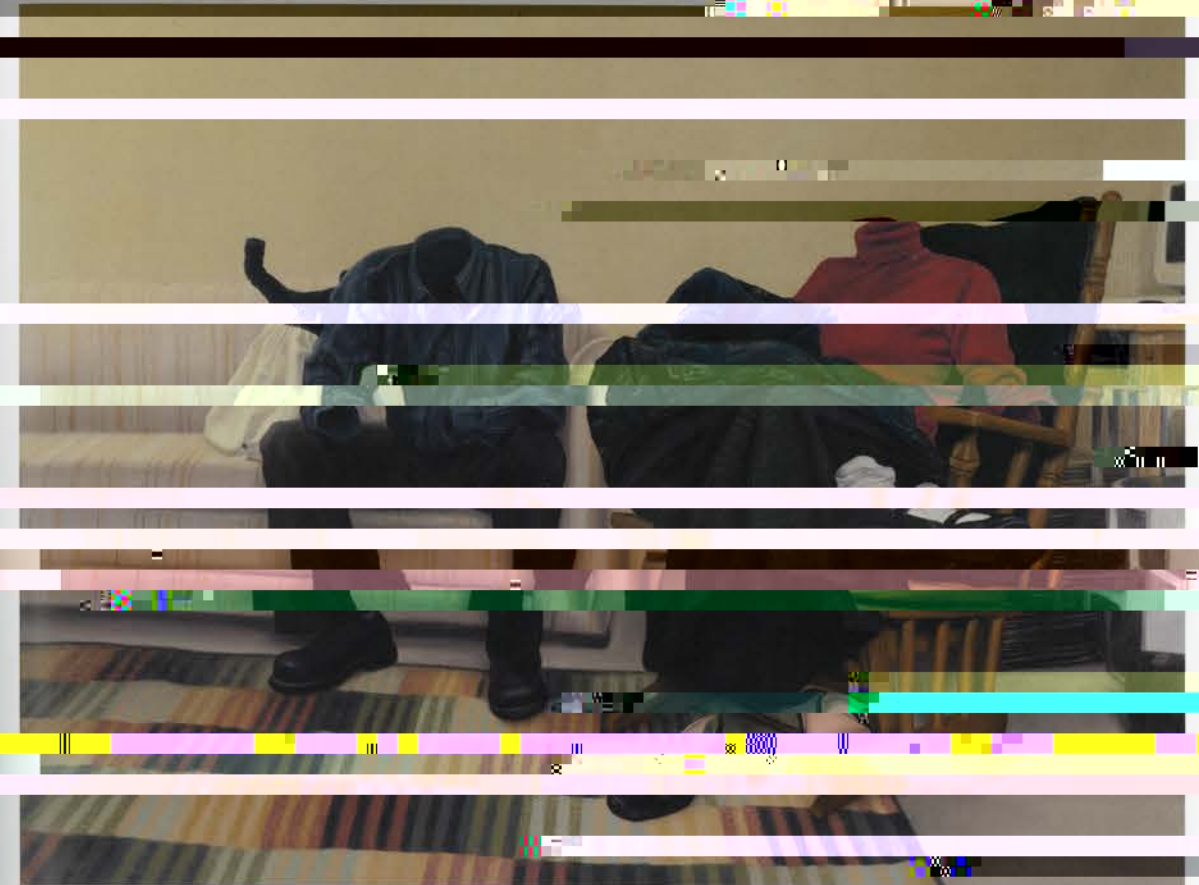
Philadelphia, PA, and is a Fellow with the Pew Center for the Arts and Humanities, The College of Arts and Sciences, University of Pennsylvania.

Philadelphia, PA, and is a Fellow with the Pew Center for the Arts and Humanities, The College of Arts and Sciences, University of Pennsylvania.

ZOE STRAUSS



Anti-hero/Hero 587
2007
Collage and Digital Print
Courtesy of Leslie-Lohman
Museum of Gay and Lesbian Art



Family Sitting #2 (from The Family Sitting Series)
2005
Oil on wood panel

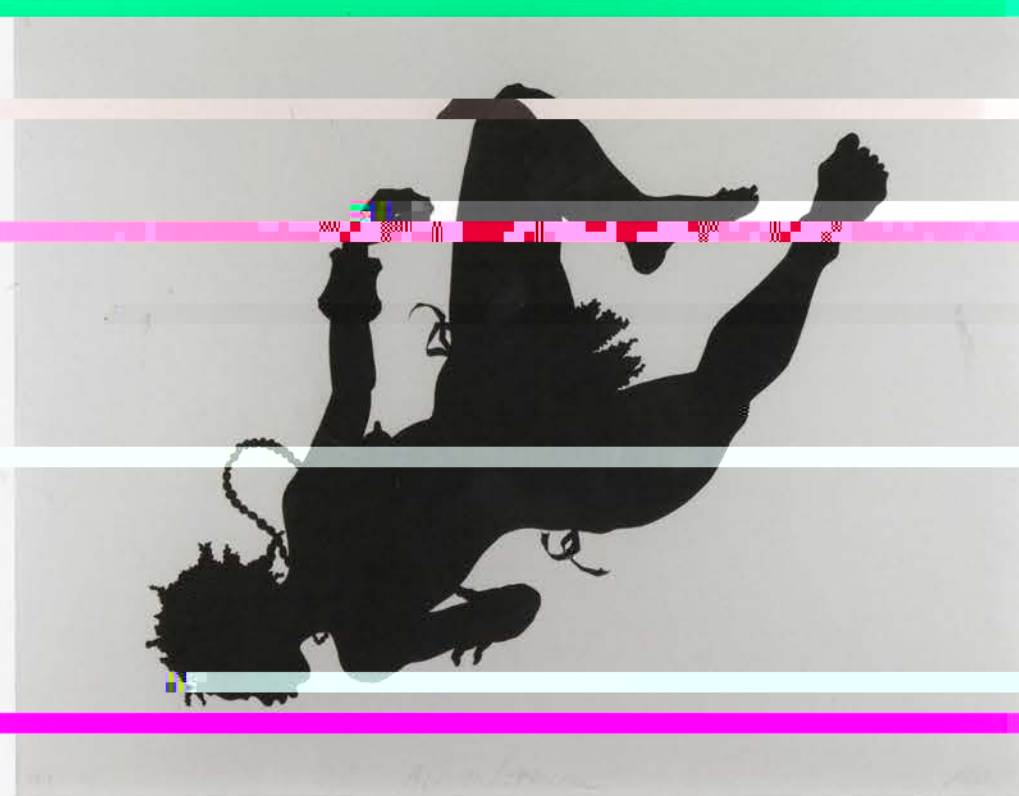
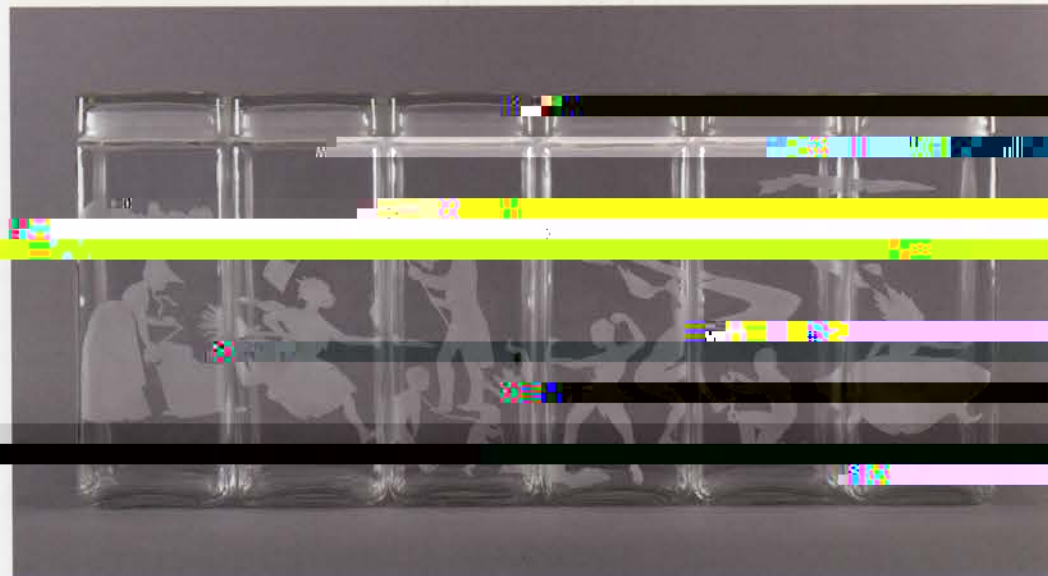
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
Art by Women Collection, Gift of Linda Lee Alter
© 2005 Lien Truong

Linda Stein is an artist, writer, and educator. President of the non-profit, Have Art: Will Travel! Inc., a non-profit arts organization that promotes positive gender roles towards social justice. Stein has been selected to serve as one of the "21 Leaders for the 21st Century" by Women's eNews. The National Art Teachers Association/UFT has honored Stein with their 2017 Artist of the Year award and she has been honored with the Artist of the Year Award by the National Endowment for the Arts for her "Outstanding Contribution to the Arts."

LINDA STEIN

Lien Truong's paintings examine social conditions and personal history. Truong has exhibited her work in various international venues including the National Portrait Gallery, Washington, DC; the Centre of Contemporary Art, Moscow and the Los Angeles Museum of Contemporary Art; the California Academy of Art, PA; Galeria Otwor, Ho Chi Minh City, Vietnam; and the University of North Carolina at Chapel Hill.

LIEN TRUONG



Above:
African/American, 1998
 Linoleum cut on Rives BFK paper
 © 1998 Kara Walker

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
 John

Facing
I'll Be a Monkey's Uncle, 1996
 Lithograph
 © 1996 Kara Walker

Etched glass
 © 1997 Kara Walker

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
 Arby Women Collection, Gift of L

of the John D. and Catherine
 Foundation "genius" grant. Her work continues

in New York. Walker is also the recipient of
 numerous grants and fellowships and was

Most Influential Person in
 and Entertainment. She was elected
 to the American Academy of Arts and Letters.

KARA WALKER



ACKNOWLEDGMENTS

Heather Sincavage

I would like to thank several individuals and artists who have contributed and supported this exhibition. I thank you to the Pennsylvania Academy of Art, Leslie Lohman Foundation for Gay and Lesbian Art, and Lehigh University. Numerous works from these institutions, particularly PAA's Linda Linda Aiter Collection of Women Artists, helped shape the foundation of the show.

It was important to me however to include living contemporary artists in conjunction with the collections. Thank you to these incredible activists: Sobia Anmadi, Nicholas Gage, M. & Shallahar, Marth, Jessica Rosner, Sara Rabhar, and Helen Zughuib. Not only did I have a dialogue with you, but also because I am in awe of you.

The glare documentation without the incredible support from the Art Commission. I would like to thank the members as I truly appreciate their guidance and support. The members are: Virginia Davis, Chairperson; Dr. Stanley Grand; Patricia Lacy; President Patrick Leahy; Ken Marquis; Allison Maslow; Bill Miller, Board of Trustees Vice Chairperson; Dr. Paul Riggs, Dean of the College of Arts, Social Sciences & Humanities; Eric Ruggiero, Chairperson of the DMA Department; most Anne Skleders; Jamie Smith; Andrew J. Smith; and Joe Zibisky.

In time to execute this exhibition, Assistant Director [Name] Art Gallery team. I am thankful for all that has already read to the institution. I look forward to many more projects to come as our gallery continues to grow.

The exhibition was shaped during the gallery's inaugural year and the collection was assisted in bringing the exhibition together. An undertaking of this nature requires an exorbitant amount of research. I owe graduate research assistant, Kaley [Name] for her numerous contributions to the exhibition.

Additionally, I am eternally grateful for the curatorial assistance of [Name] Reynolds. She has consulted on numerous aspects of the exhibition that span from the catalogue to the execution of the interpretive components. This was a truly collaborative effort.

I find it difficult to thank my friends, colleagues, and family for their unwavering support of my endeavors. This exhibition was not without numerous conversations about "getting it right." I am grateful for their willingness to reflect on what that means.

SORDONI, ALEXANDER

- Heather Sordoni
- Nikki Sordoni
- Karley Sordoni

GALLER, RYAN

- Christina
- Jesse
- Nicole
- Katie
- Sara
- Nash
- Jessica
- Kristina
- Nash

ADVISORY COMMITTEE

- Stanley I. Anderson, Ph.D.
- Patricia M. Lacy
- Leahy, Ed
- Kenneth
- Allison Maslow
- Bill Miner
- Erin
- Heather
- Anne Skleder
- Jamie
- Anna
- Wendy Weaver
- Joel

SORDONI
ART GALLERY
WILKES UNIVERSITY