

It's Not a Man's World After All—Nov. 2019

Ginny Wheeler

Show Gorilla Girls on YouTube

— Where are the women? Mostly Undiscovered. Mia, like other major encyclopedic museums, is working to tell the whole story of art, not just the story of white males.

How do we make room for women—in a literature course, the story of history, our military, our universities, the halls of our government, wall street offices, an art museum? Over time as women have commanded equality, we have had to wrestle with how that happens.

The Gorilla girls confronted Mia a few years ago. It is one thing to expose the lack of minorities and women represented at Mia, but it another thing to figure out just how to do that. Today we will look at some of the choices Mia has made and talk about the hard choices you have facing you and your generation to make this a more perfect world.

Transition: Show a picture of The Temple of Neptune in Paestum. Tell the visitors that we will be going to the Ancient Greek and Roman galleries first where we will see some antiquities and a recent photograph of this temple.

Temple of Neptune in Paestum, Italy



Curatorial Decisions



Temple of Nettuno, (Neptune) Paestum (PESS tum) XVIII, 2015, Vera Lutter

What surprises you about this photograph?

What do you think of the curator's choice to include a living artist's work in these galleries? Does it contribute to or distract from the other works?

- At once identifiable and other worldly.
- The work's title documents the location and date of the exposure, while the Roman numeral indicates the chronological place in the ordered sequence of images taken at a particular site.
- Like museums, photographs give visitors a glimpse into another world.
- Born in Germany and studied sculpture. Moved to NYC in 1993 where she experimented with photography.
- This photo was taken at the ancient Greek ruins near Paestum, Italy. (Poseidonia = Greek name) a colony of Greece.
- **camera obscura:** one of the oldest optical technologies still in use. Long before the invention of photography, it was known that if light traveled through a tiny hole into a darkened room, an image of the external world would re-form upside down on a wall opposite the tiny opening. In the mid-90s Lutter herself began to use a camera obscura by transforming one of her Manhattan rooms into a camera. in the mid-1990s after moving to New York City for an artist fellowship.
- To produce her images, Lutter constructs large dark chambers, from plywood or shipping containers. Through a hole drilled on one side, light enters and projects an inverted image of what is outside the hole onto the wall opposite, which she has lined with light-sensitive paper. The artist usually inhabits her cameras – they have a sealed area through which Lutter enters and exits – so her eyes adjust to the minimal light and she can watch the projected image during exposure. While monitoring light levels, Lutter can modify the time the light-sensitive paper is exposed – if, for instance, the weather changes unexpectedly. While outdoor exposures may take a day or two, interior shots such as the dimly lit basement of the factory in Beacon have taken up to three months. Other than being necessary for technical and aesthetic reasons, Lutter's presence within the camera serves another purpose: it makes her happy. **“You see birds flying through, cars driving through, people walking through – upside down,” she says. “It’s absolutely magical.”**
- **The Temple:** Notice the bulging and tilting pillars. 6 in front and 14 on side. 6:14 ratio.
- **Perspective:** The temple appears to be rising out of the landscape giving hope to human aspiration. **How does the artist make this temple look alive as if it were a living, breathing temple rather than static?** (Think Doryphoros as well)
- **Light becomes dark:** The reversal of light (good) and dark (evil.)
- **Triptych:** Usually in churches or home devotionals with Jesus' birth, death or resurrection in the middle. **Why might an artist choose to have sacred allusions?**
- **Monumental scale:** **Why do you think an artist might choose this outside scale?**

Transition: Let's look at another living artist who looks to the past for inspiration.



Main Street Clock Tower in Brooklyn



Women Find Inspiration in Women's Art



Vessel, 1985 Magdalene Odundo

Reduced Black Piece, 1990 Magdalene Odundo, Kenya

- Clay tells the history of humanity.
- Born in Nairobi, Kenya, trained in Nigeria and with the Pueblos in New Mexico
- Won African Heritage Lifetime Award
- Achieves perfect symmetry in her work without mechanical aids - uses hand built & coil techniques
- Her objects are inspired by living bodies - they have limbs, bodies, dancing, movement. When she works with clay she literally wraps her arms around the objects.
- She teaches at the University of the Arts in London. Art is a creative community. You have to have creativity to survive.
- Odundo draws on her knowledge of African utilitarian vessels to create her pots while expressing an international, multicultural identity.
- Vessels informed by human curves of spine and hair and the curve of her own mother's back and neck as she watched her working from behind.
- Reduction-firing: Burnished and oxidized terracotta - fired in an oxidizing atmosphere which turns them red-orange. A second firing in an oxygen-poor (reducing) atmosphere causes the clay to turn black.
- Aesthetic of Pueblo Indians, Chinese and ancient Greeks

<https://ipevolunteers.org/wp-content/uploads/2019/01/Magdalene-Odundo-Apollo-28-JANUARY-2019.pdf>

“My work is often thematically conceived so that I'll create a series of ceramics based on an idea or an event or an image that excited me”

Transition: Show a picture of the Academy Award runway gown — inspired by Sudanese women's beadwork.





Amanda Stenberg
2019 Oscars Red Carpet

Women as survivors - using art to help gain access to education, to survive in the midst of a civil war.



Woman's Vest, Dinka, 1970

The women's movement here in America is far ahead of that in Sudan, but what obstacles do you see young women facing today? Do you see any similarities to the women in Sudan?

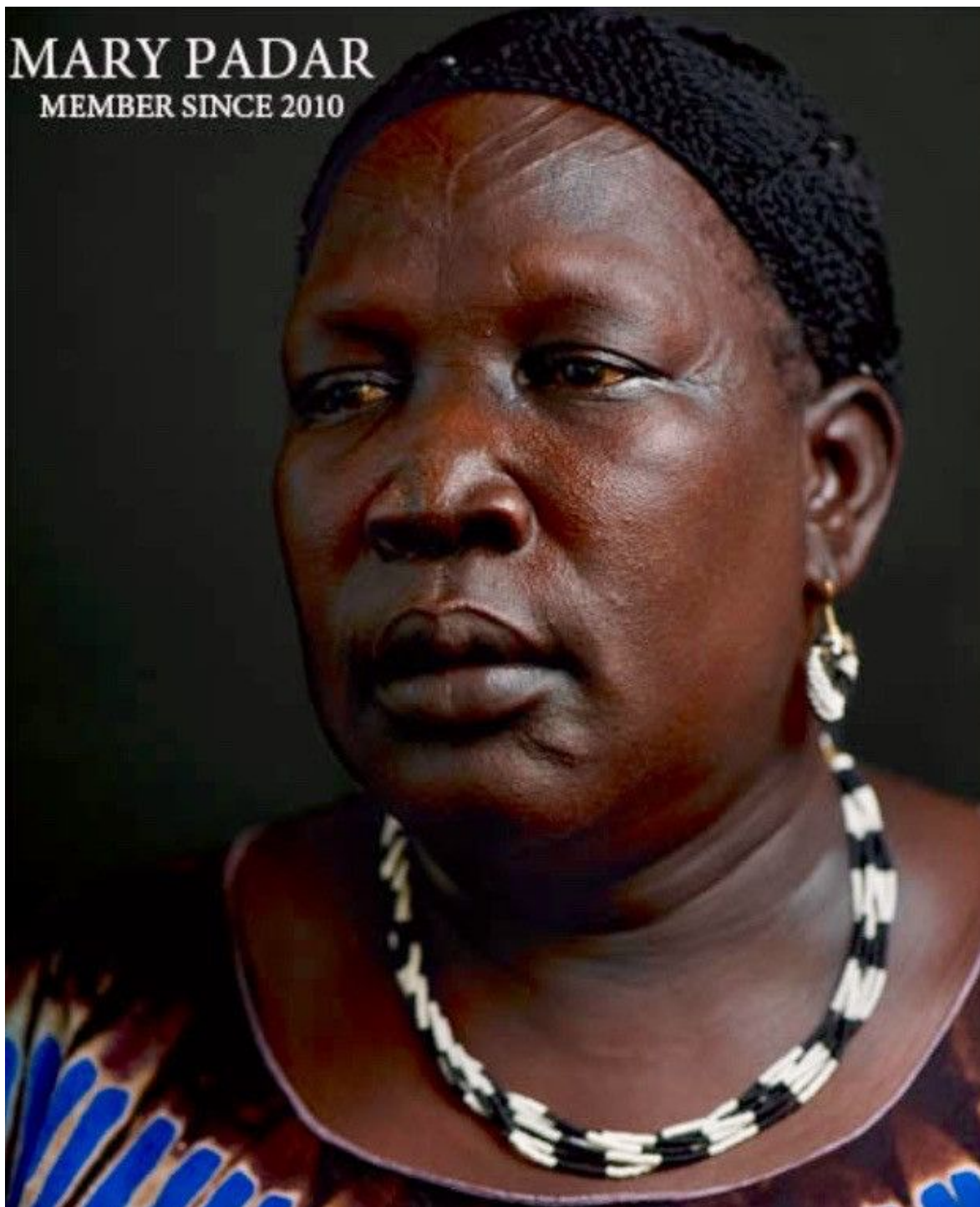
There are several organizations that help African women and their families. One of Tim Gunn's principles of good design is to **Give Back**. He believes that designers need to "give back" to their community. One way might be to purchase an accessory for your wardrobe by an African artist.

- Bead work of the nomadic Dinka people from South Sudan created accessories for both men and women.
- Bead colors denoted age, social, and marital status of the wearer.
- This would have been worn by a girl 10-12. These vests, or corsets, are supported by two ridged wires at the spine, are sewn tightly in place at the front and there they remain until cut open - when a woman is married.
- **The Roots Project of Juba** was founded in 2011 to preserve traditional Sudanese arts and crafts. They teach the women literacy, math, and a craft to help them support their families. Their stories are heartbreaking.
- At first the husbands of these women were not willing to allow their wives to participate, but as more and more men saw the economic benefits (new tin roof instead of thatched roofs and rugs instead of dirt floors, for example), they become more enthusiastic about having their wives work outside the home—with their babies in tow, of course.
- Today there are about 60 women at the center; each support 6-10 family members
- The center recruited **Mary Padar**, a Dinka mother of 11, who had been with the Sudan People's Liberation Army preparing food since 1984. She is known as "**haboba**" or grandmother and is the only one who knows the art of beading these corsets. She was brought in for social reintegration.

Transition: Who is the oldest living woman in your family? Who among you has the oldest? Does she work? Have a hobby or interest she still pursues?



MARY PADAR
MEMBER SINCE 2010



Transition: Focused exhibition: Mia's vast Japanese collection is now at the point where we can display a focused collection of works. This exhibition includes 20 contemporary Japanese ceramics by women. This exhibition includes (1) living artists, (2) women, (3) works with clay, and (4) about nature. Point out that one way to incorporate women into museum is by changing things up often with a thematic approach to the gallery installations.

Life's Journey is More Important than the Destination



Movement and Stillness, Shinoda Toko, 1964

Take a moment to look at the three works of art by Shinoda Toko and then we'll discuss this one.

Present by showing the Youtube video of Toko painting and while the visitors are watching, tell them about her. Have them pay attention to the way she holds the brush, her movement, her control. When she takes a break, stop to discuss.

Eighty years from now, what do you want to be doing? What do you want your future to be like?

Other questions to consider:

How does Toko capture movement and stillness?

How might this painting be different if she had used the heavy saturated ink for the bottom part, and the diluted wash for the swoosh?

- 105-year-old **Toko** started studying calligraphy 100 years ago with her father.
- In the 1940s she merged traditional calligraphy with Abstract Expressionism, and after studying Jackson Pollock's drip paintings in the 1950s her work became more expressive.
- Toko considers herself married to her work and works alone.
- Toko uses traditional materials: ink, metallic pigments, metal leaf on Japanese paper.

Transition: Speaking of the future, let's look at the future in a different way.



Physarum, 2017, and Sarcotesta, Mori Aya, b. 1989 (Morree Eye-Ah) Roll the “R”

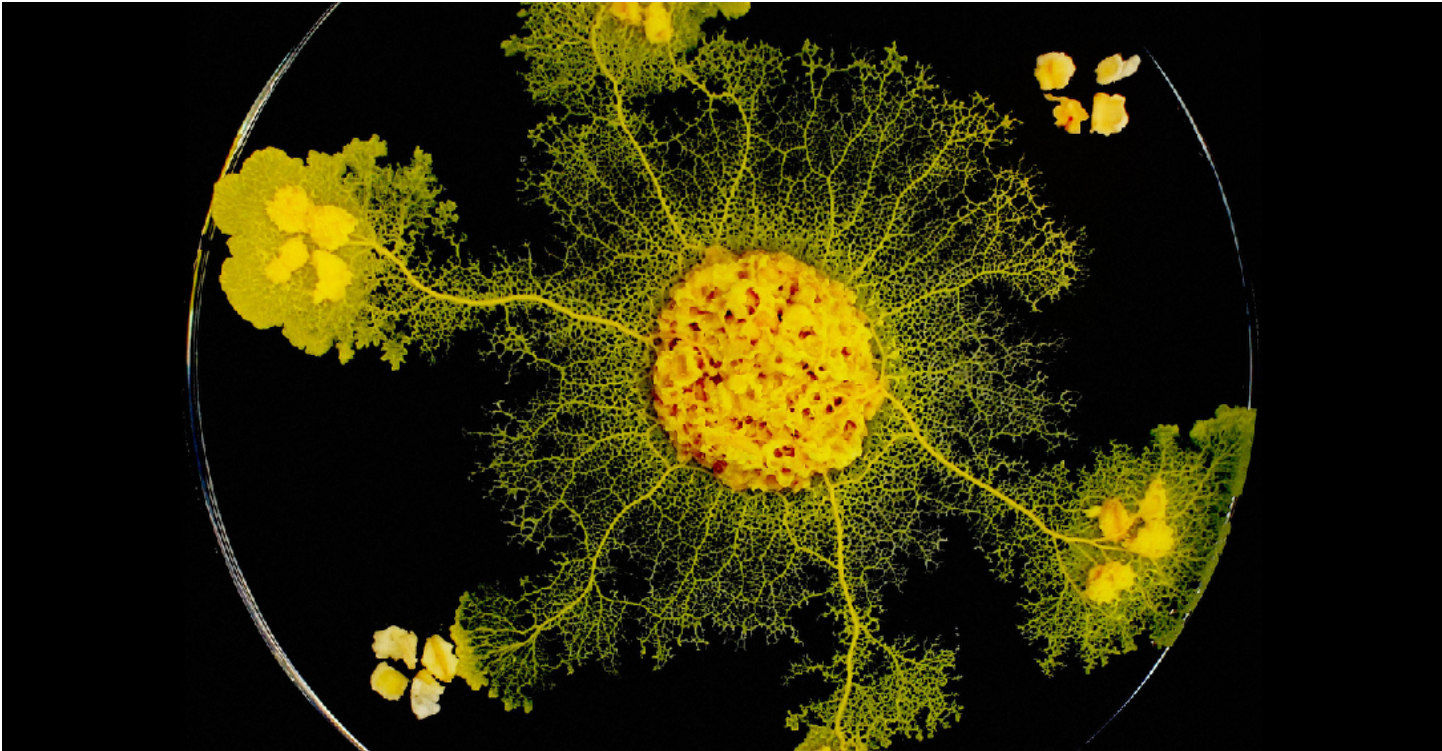


What does this object remind you of? Why do you think the artist would choose to create a monumental-sized artwork of such a lowly creature?

Read the Plaque to Ok. We name our lakes in Minnesota. Imagine a future where they become nothing but wetlands or dry gulches. What can ordinary people like you do about it?

Our world is slowly changing because of climate change and it is affecting living organisms we rarely, if ever, think about.

- **Physarum: (feh SAIR um)** Our curator first saw this in Kyoto and convinced the Sugiyama's to buy it for Mia.
- Hand built sculpture inspired by the branch-like form and slow, rhythmic movement of a type of slime mold called physarum
- Largest attempted. She kept trying to build these things, but they kept collapsing in the kiln. Intense energy.
- You can actually see her fingerprints all over it. Aya used a traditional **namako** (“sea cucumber”) glaze in deep, lustrous blue that drips to bright green and warm brown in the work's crevices and folds.
- Mori Aya is part of a group of artists in Kyoto, “**Sekido**” formed in 1920 by a number of potters who transformed the potter from a nameless craftsman to a true artist.
- Physarum:
 - “many headed slime” found on decaying leaves and cool, moist tree trunks
 - moves slowly by extending these finger-like pseudopods.
 - preceded humans on Earth by some 500 million years
- Scientists have discovered that these organisms may have the capacity to learn, change their behavior, and solve problems based on certain stimuli; thus, learning may predate the emergence of the nervous systems.
- The importance of these discoveries is that they may help scientists understand the behavior of viruses and bacteria to avoid the next pandemic.



Bréf til framtíðarinnar

Ok er fyrsti nafnkunni jökullinn til að missa titil sinn.
Á næstu 200 árum er talið að allir jöklar landsins fari sömu leið.
Þetta minnismarki er til vitnis um að við vitum
hvað er að gerast og hvað þarf að gera.
Aðeins þú veist hvort við gerðum eitthvað.

A letter to the future

Ok is the first Icelandic glacier to lose its status as a glacier.
In the next 200 years all our glaciers are expected to follow the same path.
This monument is to acknowledge that we know
what is happening and what needs to be done.
Only you know if we did it.

Ágúst 2019
415ppm CO₂

August 2019

SURVIVING CHILDBIRTH: How does choosing to have a baby, or when to have a baby, impact all other decisions?

Story of a Woman, 2015, Louise Erdrich



Erdrich created this painting the year she took out her book, edited it, and put it out to publish. Mia acquired it in 2019.

How is this painting the story of all women?

How does choosing to have a baby, impact all other decisions?

How might the “Story of a Woman” be the story of choice?

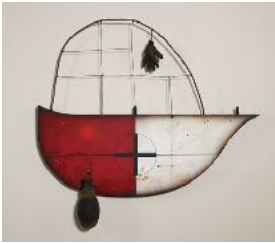
Erdrich: She was pregnant at the age of 46.

- House paint on canvas.
- Poem hand typed by Louise Erdrich
- Narrative art
- **Storytelling:** Erdrich’s work is a celebration of beauty and a testament to the redemptive power of art — which, of course, includes storytelling. Telling stories is what makes us human.
- **Erdrich on Storytelling:** **“In every one of the books, there has to be someone telling a story. It’s almost a rule that I didn’t know I made for myself — someone breaks out in story. To me that’s the true essence of the work I’m doing.”**
- **Morals:** The only moral to be found is that telling stories is what makes us human.
- Erdrich created this painting at the very same time she rescued her 2002 manuscript of *Future Home of the Living Gods* from an ancient computer, edited it and published it. The story is an epic journey with an expectant mother at its center — and when was the last time you saw that? **Anti-choice is about controlling women's bodies period. It’s about seizing control of young women. That’s it. That’s what it’s about. Period.** Erdrich agrees that this novel is about **“the other side of choice. I don’t know why this hasn’t been explored more deeply, but every time you make a choice to have a child, you give up all of these other options that are potential children in your life.”** Erdrich thanks Planned Parenthood for helping her decide WHEN to have a child so that she could devote herself to her writing.
- This work could very well be the cover of the book as it really tells the journey of every woman who has ever been pregnant or could be pregnant.

Transition: **Becoming pregnant is one aspect of life that sets a woman apart from men. What if you are a woman of color? How might you think about your future?**

What does it mean to be black in America?

Renee Stout, *Crossroads Marker with Little Hand Reaching*, 2015



Not belonging to Africa or America/ Us vs Them

Do you see the future like Stout - one with Hope?

The hand of God: In Christian, Islamic, and Judaic religions, the hand of God refers to a holy ACT of God, especially redemption - being saved from sin. Aku is saving slaves from Hell, as they called their plantation.

Stout: *I refer to it as “little’ hand as a symbol of humility and all I have yet to learn. I am reaching toward the spirits of ancestors for guidance. It’s not just about Africa. It’s about ancestral spirits who gather at this moving crossroads and are with us wherever we may be.*

- **The boat is a symbol of Navigation:** alludes to the slave trade but also to all the obstacles African Americans have to navigate today.
- **Red, Black, and White** are the colors of the Yoruba crossroads and the Kongo cosmology. Our nation is at a crossroads when it comes to race in America.
- **The black lightbulb:** Literally the light went out for many Africans. Metaphorically an anchor.
- **The Lighter Red:** That’s hope
- **The Hand:** African Americans trying to connect with their pasts.
- **The leather glove:** Given to her by a friend whose glove got soaked with salt water and she tried to dry it on a radiator. Stout stuffed it with all sorts of herbs and other things for their symbolism, along with a message to the ancestors. She didn’t record exactly what she put inside.

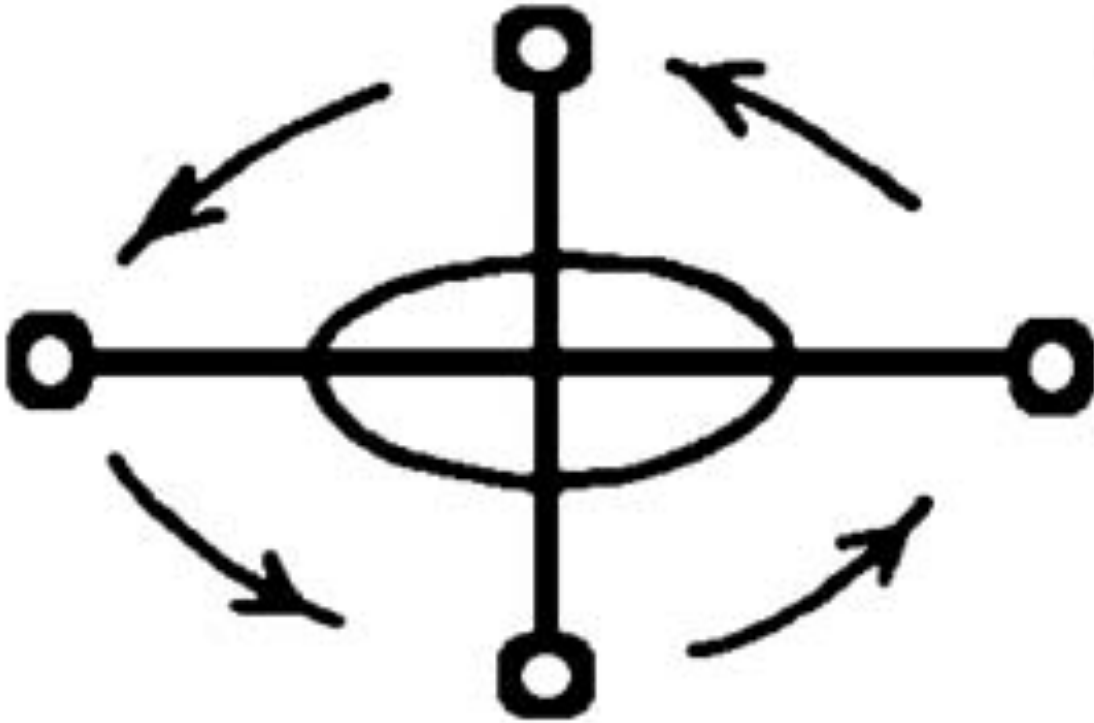
https://ipevolunteers.org/wp-content/uploads/2018/01/Renee-Stout_Crossroads-Marker_-2016.2.pdf

<https://ipevolunteers.org/wp-content/uploads/2017/02/Renee-Stout-Crossroads-extended.pdf>

<https://www.youtube.com/watch?v=bQM6SmyNSmg>

Transition: Our next piece has to do with *Alice in Wonderland*. What do you recall about that story? The artist paints a selfie of herself in the role of Alice. Let’s take a look.

Yowa Cross



Women's Worlds aren't Fairy Tales after all...

The Tea Party, 1943, Sylvia Fein (Fine)



Find references to *Alice in Wonderland*. How does this Alice feel about this new world she has been thrust into?

How might young women today identify with Alice?

Fein:

- Born in 1919 and still creating art at the age of 91. Watch video.
- World War II (1939-45) transformed the lives of Sylvia Fein and her friends.
- the artist in the role of Alice, from Lewis Carroll's 1865 fantasy novel *Alice's Adventures in Wonderland*, at a table set for absent friends.
- Fein leans against a rock formation that swells and writhes with the suggestion of concealed images—birds, lizards, faces, hands—as though the very earth were unstable and ready to change itself and challenge her understanding of reality.
- A card inscribed "WKS/Hawaii," references her husband, fighting in the Pacific.
- Quote from her father: **Art is long and life is short.**

Watch this 3 minute interview: <https://binged.it/2TUW4U>

Transition: Art does outlast the artist's life. Let's look at an architect who helped rebuild Germany after WWII and knew that women who stepped up to hold down the jobs on the home front left vacant by the soldiers would never again go back to the kitchen.

Women artists as trail blazers.

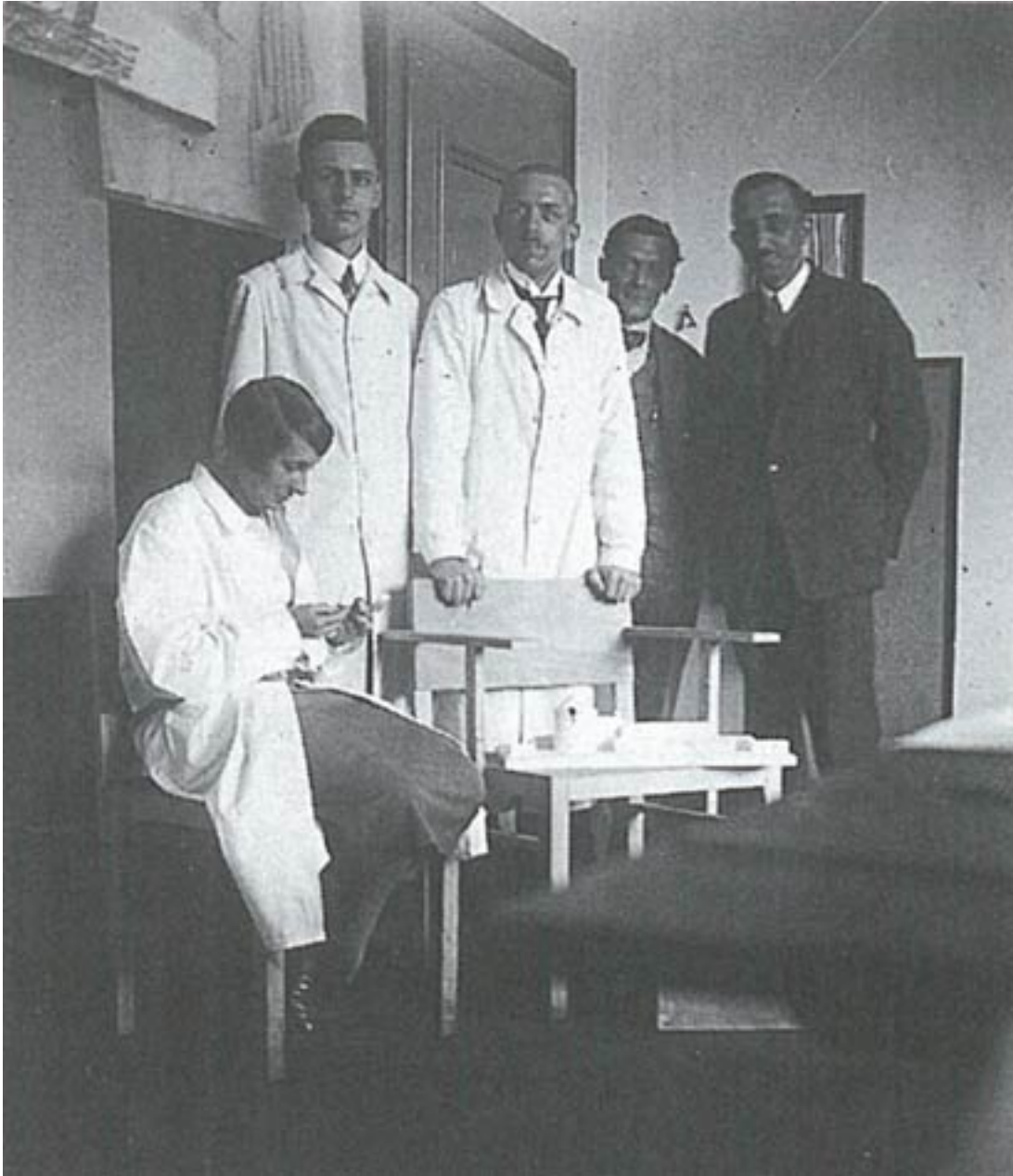


Margarete Schutte-Lihotzky, Frankfurt kitchen

How would you describe this kitchen?

- This *rational, unpretentious, and socially oriented* kitchen was one of the steps towards a more egalitarian world in the late 1920s.
- Designed like a lab or factory and based on theories of efficiency, hygiene, and workflow.
- Schutte-Lihotzky became convinced the women's struggle for economic independence meant reducing the burden of women's labor in the home as cooking and cleaning were considered women's work.
- **The truth of the matter was, I'd never run a household before designing the Frankfurt Kitchen, I'd never cooked, and had no idea about cooking."**
- Schutte-Lihotzky conducted time-motion studies and interviewed housewives and women's groups.
- The Frankfurt Kitchen (1926-30) was the most successful and influential kitchen of the Weimar interlude, and it still stands as the epitome of "scientific" organization for the domestic workspace.
- Following the WWI, an ambitious citywide housing project initiated in Frankfurt, Germany, by Ernst May, city architect. He brought into his office a young but experienced Viennese architect, Grete Schette-Lihotzky (1897-2000).
- A coordinated effort to provide low-income housing for some two million soldiers returning to Germany following the 1918 Armistice, as well as thousands of war widows.
- With an overriding motivation to save time and money, the principles of rational organization, standardized building units, and mechanized construction were applied not only to the design of settlements themselves, but also to the design of the Frankfurt Kitchen, versions of which were installed in 10,000 integrated housing units within a four-year period.
- Each kitchen element minimized unnecessary steps as well as providing labor-saving devices and increasing physical comfort.
- The kitchen's many innovative features:
 - integrated units
 - continuous work surfaces
 - a worktable for preparing food under a large window adjacent to the sink set at a convenient height for use while seated at swivel stool
 - beech cutting surface resisted stains and knife marks
 - storage bins with handles and spouts for pouring dry comestibles
 - oak flour containers repelled mealworms
 - adjustable ceiling light
 - concealed pass-through
 - drop-down ironing board near stove
 - **cabinetry painted a deep blue to naturally repel flies.**
- Schette-Lihotzky was one of the first female architects in Austria and was active in the anti-Nazi resistance. She spent 4 years in prison for her part in the resistance movement. Her opportunities were limited in post-war Austria because she was a member of the Communist Party.
- Born in Vienna, the daughter of a liberal civil servant, she was probably the first female student of the school now known as the University of Applied Arts, Vienna, studying under architect/designer Josef Hoffmann and Oskar Kokoschka.
- **Gustav Klimt** wrote her letter of recommendation to the school.

Transition: Let's meet a working mother.



Grete Schutte-Lihotzky with colleagues 1928

Women as a working mothers.



Nanny and Her Daughter, Berthe Morisot, France, Impressionist (b. 1841)

Morisot exhibited in seven of the eight Impressionist exhibitions. Can you guess why she missed one? Let's meet her: Julie.

“I don't think there has ever been a man who treated a woman as an equal and that's all I would have asked, for I know I'm worth as much as they.”

- Her father was a high-ranking government official and her grandfather was the influential Rococo painter Jen-Honore Fragonard. She began painting young by copying old masters at the Louvre.
- The close-up range suggests an intimacy as well as photography - the close cropping.
- The loosely defined background contrasts with the two figures. Notice the figure in the background - her husband.
- Accepted to the Salon in 1864 at age 23 although because she was a woman, she was barred from the full range of subject matter: cabarets, cafes, bars, brothels.
- Often painted daughter Julie.
- The only female Impressionist of the gang of 8 who exhibited in the First of 8 impressionist exhibitions. In 1874, the Anonymous Society of Painters, Sculptors, Engravers, etc. exhibited their works together for the first time. The first was in 1874. (Degas, Pissarro, Renoir, Monet, Sisley) That same year she married Eugene Manet, the artist's brother, who sacrificed his own ambition to manage her artistic career.
- Death certificate: She dies **"without any profession."**
- She was never commercially successful during her lifetime but she did outsell Renoir, Monet, and Sisley.
- Critics called her and the other painters “lunatics” and disparagingly “Impressionists.”
- She was part of a community of painters - not competing but encouraging each other.
- Morisot was a “colorist.”

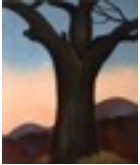
<https://www.newyorker.com/magazine/2018/10/29/berthe-morisot-woman-impressionist-emerges-from-the-margins>

Transition: Our last work of art is by a woman who has become a household name—as familiar to us as Andy Warhol or Leonardo da Vinci. This shows us that when women are celebrated in the same way as men, men aren't demoted, forgotten, discarded. Not to worry, ladies—celebrating women only enriches us all.



Berte Morisot - Self-Portrait

Women artists breaking out of the shadows.



Chestnut Tree, Georgia O'Keeffe, 1924

O'Keeffe: "If only people were more like trees, I would like them better." If you were to describe this tree as a person, how would you describe this Chestnut?

- O'Keeffe had to finally move to NM to find her own voice. Then read a quote from one of their many letters. **"I chose coming away because here at least I feel good - and it makes me feel I am growing very tall and straight inside - and very still. Maybe you will not love me for it but for me it seems to be the best thing I can do for you..."**
- O'Keeffe experienced outdoor painting at Lake George after winning a student award in 1908 to attend a summer program there. This had a profound affect on her painting as she discovered that landscape could act as a metaphor for life's emotions.
- O'Keeffe married Stieglitz in 1924.
- After O'Keeffe moved in with Stieglitz in NYC, she would stay with him at his retreat on Lake George where she began exploring abstraction in a very personal and emotive way.
- O'Keeffe's fascination with trees overtook her interest in the lake. In all, she painted twenty-nine arboreal portraits. Chestnut Grey is closely cropped so that we can get up close and feel the old tree's gnarled limbs and sense its wisdom.
- It was at Lake George that she realized that she did not desire to capture the surface appearance of things. Instead, she labored to eliminate some things and emphasize others in order to, as she put it, "get at the real meaning of things."



Georgia O'Keeffe and Alfred Stieglitz 1924

Gallery 315-6

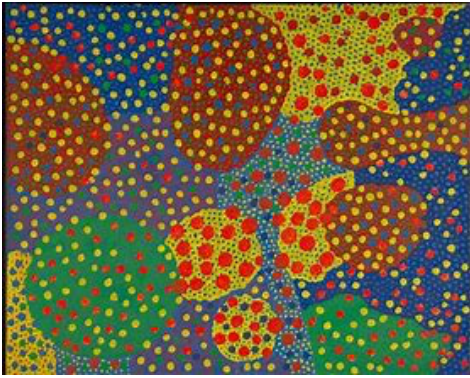
Activity: Imagine that you are in the market to buy an original piece of art for yourself. You can choose any of these you want. Which one would you take home? (Don't read the labels.)

Samples:



Show and Tell: How many chose female artists? What does this tell us about the worth of female artists? Can a female artist stand on its own merits side-by-side with male artists?

Back-up to Movement and Stillness, Shinoda Toko



Yayoi Kusama, 1929-
Untitled 1967

- **One day I was looking at the red flower patterns of the tablecloth on a table, and when I looked up I saw the same pattern covering the ceiling, the windows and the walls, and finally all over the room, my body and the universe. I felt as if I had begun to self- obliterate, to revolve in the infinity of endless time and the absoluteness of space, and be reduced to nothingness. As I realized it was actually happening and not just in my imagination, I was frightened. I knew I had to run away lest I should be deprived of my life by the spell of the red flowers. I ran desperately up the stairs. The steps below me began to fall apart and I fell down the stairs straining my ankle.**
- A polka-dot has the form of the sun, which is a symbol of the energy of the whole world and our living life, and also the form of the moon, which is calm. Round, soft, colorful, senseless and unknowing. Polka-dots become movement ... Polka dots are a way to infinity.
- In 1977 she voluntarily admitted herself to a hospital, where she has spent the rest of her life.
- Her Dot painting became a therapeutic.
- Kusama organized outlandish [happenings](#) in conspicuous spots like [Central Park](#) and the [Brooklyn Bridge](#), often involving [nudity](#) and designed to protest the [Vietnam War](#). In one, she wrote an open letter to Richard Nixon offering to have vigorous sex with him if he would end the Vietnam War.





Relationships: Women of the 50s



Alice Neel
Christy White, 1958

Let's describe this portrait:

- The way she is sitting
- What she is wearing
- Her body language
- Her face
- Her surroundings

What might all of this tell us about Christy White?

- Neel paints family, friends, artists, homeless radicals, herself.
- Tension. Truthfulness.
- 1921 - Philadelphia Design School for Women - embraced realism. She didn't see herself embracing Impressionism: "life as a picnic on a lawn" Yet, uses Impressionism and Expressionism in her art.
- Unlike many of her classmates, Neel was highly class-conscious and saw art as an arena for social criticism: **"I worked so hard...not for my own family, but for all the poor in the world. Because when I'd go into the school, the scrubwomen would be coming back from scrubbing of floors all night. It killed me that these old gray-headed women had to scrub floors, and I was going in there to draw Greek statues."** Her directness speaks to us today
- It is astonishing and telling that, given her unconventional temperament, Neel chose to dedicate herself to portrait art, which was more or less written off in the 20th century as one of the most conventional of genres!
- **Neel: Modernism took emotion out of art. Humans are living.**
- At 74 - first major exhibition at Whitney in NYC.
- 1960s - Writers Ginsberg and Kerouac belonged to the Beats, a group that became the "beatniks" and that Neel was attracted to. Bohemian life style in Spanish Harlem. She empathized with the underdogs in society and had a radar for finding vulnerabilities.
- Sam Brody, her lover, physically abused her son.
- Neel establishes tension in the picture plane by wildly cropping the figures and zooming in, not only on the face but also the body.
- Neel claimed that she did not pose or arrange them, adding, in the same breath, that she observes how people sit down when she is talking to them. **"They unconsciously assume their most characteristic pose, which in a way involves all their character and social standing – what the world has done to them and their retaliation. And then I compose something around that."**
- Hands in Neel's pictures are important indicators of character
- Neel was born in the Victorian era, characterized by strict customs, class structure and categorical separation of the sexes. She died in an era when that social system was history and women had attained many of the privileges previously reserved for men. Neel came of age in the heyday of the suffragette movement during the First World War. She was past middle age by the time she experienced the second wave of the feminist movement and the sexual revolution in the sixties.

Relationships: Comparing two artists



Marisol (Escobar), 1977 Portrait of Martha Graham Marisol died in 1916

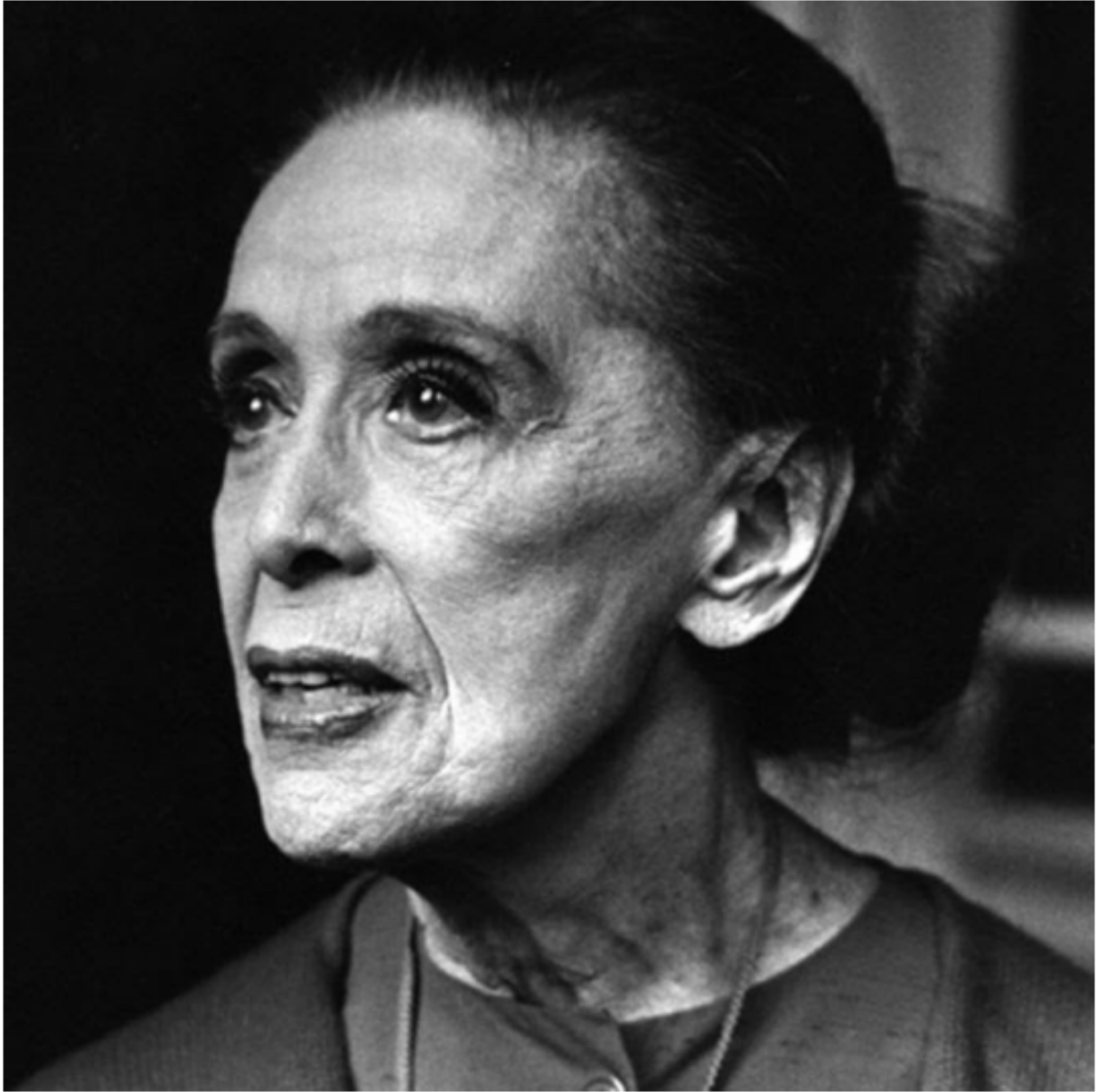
Compare this portrait to Christy White.

This portrait was created by a woman whose career overlapped Alice Neel's. Like Neel:

- Marisol was part of the Pop Art scene and a member of Andy Warhol's circle.
- She also made a portraits of Warhol
- She also created portraits during the Pop Art and Abstract Expressionism movements.
- her work was not recognized until the Feminist movement began, although like Neel she didn't identify as a Feminist.
- street urchins, minority groups, the disadvantaged and the downtrodden appeared in her work as frequently as the dignitaries and famous artists she knew socially.

Martha Graham revolutionized dance in America. Move around this portrait. What can you tell me about her?

- Impeccable posture and a focused gaze are among the signature traits of a dancer that Marisol captured. Focus helps a dancer with pirouettes
 - Juxtaposition of abstract and figurative elements, embodied here by an extraordinarily detailed face and a rather blockish body
 - Wrapped hands
 - Wrinkled face preserved
 - Hair pulled back into a bun
-
- **Quote: When I stopped dancing] I had lost my will to live. I stayed home alone, ate very little, and drank too much and brooded. My face was ruined, and people say I looked odd, which I agreed with. Finally my system just gave in. I was in the hospital for a long time, much of it in a coma.**
 - After her bout with depression, Graham began dancing again in 1972 at the age of 78. This piece was created when Graham was in her 80s
Graham was known for combining the weight with weightlessness. We think of a ballerina floating weightlessly on stage. Graham added the dropped head (Hold your head down, feel its weight)
 - Marisol was born in Paris to wealthy Venezuelan parents; studied at Ecole Beaux Arts and Julian in Paris; studied pre-Columbian artifacts and totems in Venezuela, and began experimenting with Cubist assemblage techniques by making use of discarded wood and objects found in the streets.
 - Her work was chosen for the vice presidential mansion by Joan Mondale, wife of Vice President Walter Mondale, and she was commissioned to create the American Merchant Mariner's Memorial in Battery Park in 1988. The artist also designed sets for Martha Graham's production of "The Eyes of the Goddess," performed in 1992 at City Center Theater in New York.



Martha Graham



Andy Warhol portraits

Women artists finding their own voices.



Untitled Birch Abstraction, Dyani (DEE AH KNEE) White Hawk

Look at the use of color: Why gold?

- White Hawk's mother was adopted from the Rosebud Indian Reservation in SD to non-Native Wisconsin parents, so as a young child in Wisconsin, the artist had very little connection to her Rosebud family. It wasn't until she was a teen that she began learning about her Lakota ancestry and grappling with issues of heritage and identity. According to White Hawk "my life experiences have been a continual negotiation of both Western and Indigenous educations, value systems, and worldviews."
- Each line is individually painted on gold.
- **Meditative.** This is her homage to quillwork to Native American women. In Lakota culture: when you think or act or speak, it is real. So if you create beauty, it exists. Every porcupine quill is pulled out, softened in your mouth, then die it. Very painstaking.
- Also an homage to Agnes Martin who also strips away everything to its most primitive form. "Agnes Martin meets quillwork."
- **Native artists have been influenced by Western art, but modern art has also been inspired by Native art.**
- Dyani White Hawk artworks both call attention to and begin to remedy the absence of Native voices within the history of abstract painting. She says her works are meant to "**call out the lack of representation in mainstream educational institutions and literature, break down misconceptions and generalizations, and reinforce the importance of Native voices within contemporary art.**"
- Thousands of vertical lines subtly refer to traditional quillwork—the use of porcupine quills to create decorative patterns. White Hawk brings this cultural understanding to her work and has meticulously painted each vertical line with the same focus and intention of quillwork artists.



Adornment: Iconic Perceptions, 2014, Keri Ataumbi, Kiowa; Jamie Okuma, (Oh KOO mah) Shoshone

- Jamie works and lives on an reservation in Lajolla, California. Her grandma lives on a reservation in Idaho. She loved the powwow dances, but needed an outfit and this led to beadwork. Lots of beadwork. That's how it started. She loves both contemporary fashion as well as traditional arts. Known for her shoes.
- Keri creates jewelry inspired by the natural world. Raised on the Wind River Reservation.
- Collaboration: They, like Pocahontas, live in two worlds. Jamie is half Okinawa; Keri is half Italian.
- The fresh water pearls would have been worn by Pocahontas.
- Pocahontas means Flower between two streams. So Keri put flower beads on the ring.
- Ring: Beads, rose-cut diamonds, white diamonds around the inside. 18 carat gold.
- Drawing inspiration from 1616 engravings by Simon van de Passe, and Thomas Sully's classic 1852 portrait of Pocahontas. These have been Anglicized.
- Okuma created portraits on buckskin with size 22 beads (the size of sand) that were then adorned by Ataumbi's use of precious metals and stones
- The earrings are the tattoos that were on Pocahontas's cheeks but not depicted on her portraits.
- Her son is portrayed on the inside of the ring.
- Wampum are cylindrical beads made from clam shells.
- Iconic Perceptions invites us to think about the way we view Native American history and art. Here we see Pocahontas's image from a Western portrait appropriated using traditional Native artistry for a Western-style jewelry.
- In 2000, Okuma at the age of 22, was the youngest artist in the history of Santa Fe Indian Market to win Best of Show, the first of her four Best in Show awards
- Pocahontas was the daughter of a chief.
 - **She became a symbol of peace.** Mother died in childbirth. Names Matoaka (mah TOE ikkah) which means **Flower Between Two Streams**. Father gave her her mother's name, Pocahontas, during her coming of age ceremony.
 - Married to a native at 14 and had a girl Kocoum. (kah OH kee)
 - **Used to protect the colonists.** She was kidnapped by colonists, who hoped she'd shield them from harm. They killed her husband, she was raped, and had a son named Thomas.
 - The Indians did not try to rescue her for fear of retaliation. She converted to Christianity and took the name Rebecca.
 - **Used to gain information.** John Rolfe married Pocahontas (Portrait in hat) in 1616 to learn the curing process that was considered sacred from the Indians. Her father sent her a strand of pearls as a gift. (Portrait with pearls from Chesapeake Bay oysters)
 - The Indians shared the curing process with John and his tobacco became a hit in England.
 - She traveled to England with her husband and Thomas, the man who kidnapped her and several others.
 - The English were sympathetic to the Indians' plight so **Pocahontas became a symbol of how well Indians were treated** in order to get financial backing for the colonists. Died on journey home.
 - First cigar store Indian. Romanticized on tobacco labels. Her image changed during subsequent decades.



Simon van de Passe, **Pochahontas**, 1616, Dutch



Thomas Sully, **Pocahontas**, 1852, American

Overcoming Obstacles



Cecelia Beaux, *Mrs. Beauveau Borie and Her Son, Adolphe*, 1896

- Beaux was compared to Sargent, often favorably. Her strong technique, her perceptive reading of her subjects, and her ability to flatter without falsifying, were traits similar to his.!
- Like Sargent, she remained single and devoted her life to her art. Like Sargeant, she developed a structured, professional routine, arriving promptly to her studio and expected her models to do so also.!
- Earned high praise:!
 - In 1933 Eleanor Roosevelt honored Beaux as **“the American woman who had made the greatest contribution to the culture of the world.”**!
 - One critic stood in front of Beaux’ paintings and exclaimed: **“The ordinary ones are signed John Sargent, the best are signed Cecilia Beaux.”**!
- Born in Philadelphia in 1855, 22 days before her mother died, the youngest daughter of a French silk merchant. Heartbroken, he left his girls with their maternal grandmother to raise and went back home to France.!
- As a female she was denied direct study in anatomy and could not attend drawing classes with live models. Even after having her work published at 18, she did not consider herself an artist.!
- Attended the new Pennsylvania Academy of Fine Arts but steered clear of the scandalous Thomas Eakins, so she never was a part of his inner circle.!
- Studied in NY and in Paris at the Academy Julian. Degas, Monet, Sisley, Caillebotte, Pissarro, Renoir, and Berthe Morisot had been receiving the wrath of the critics for several years. Their art, though varying in style and technique, was the antithesis to the type of Academic art taught by her teacher William-Adolphe Bouguereau. However, she adopted the Impressionist use of more white and paler coloration in her oil painting, particularly in depicting female subjects, an approach favored by Sargent. !
- While living in Paris, her Aunt Eliza reminded her niece to avoid the temptations of Paris, **"Remember you are first of all a Christian – then a woman and last of all an Artist."**!
- In the summer of 1888 she tried the plein-air painting techniques with little success and thus remained a realist painter for the rest of her career, even as Cézanne, Matisse, Gauguin, and Picasso were beginning to take art into new directions. Beaux mostly admired classic artists like Titian and Rembrandt. !
- In 1889 she returned to the states and decided to paint portraits in the “grand manner” earning her commissions from the elite including President Teddy Roosevelt at the White House. !
- In 1895 she became the first female teacher at the Pennsylvania Academy of Fine Arts, where she taught portrait drawing and painting for 20 years. She was a popular teacher.!
- About her struggle for perfection: **"A perfect technique in anything means that there has been no break in continuity between the conception and the act of performance."** !
- About her work ethic: **"I can say this: When I attempt anything, I have a passionate determination to overcome every obstacle...And I do my own work with a refusal to accept defeat that might almost be called painful."**

Woman Advocating for Others



Lilla Cabot Perry, *The Picturebook*,

- Painted her own children indoors with dramatic lighting reminiscent of the interior pictures painted by Sargent. Although the picture looks like a candid camera moment, it is carefully staged. **Who or what captures our attention? How does Perry accomplish that? To what purpose?**
- Both of these paintings are narratives - we the viewers create our own stories.
 - Perry wandered Europe, entered the Salon, and painted with Monet.
 - After marrying, Perry and her family traveled widely, living in Paris from 1887 to 1889, where Lilla studied painting. She also trained in Munich and copied old-master paintings in Italy, England, and Spain. It was in 1889, when she was 41 years old, that Perry saw her first Impressionist painting (a work by Claude Monet). Perry sought out the artist and became his close friend. For nine summers the Perrys rented a house at Giverny, near Monet's, and although he never took pupils, he often advised Perry on her art.
 - Between 1898 and 1901, the family resided in Japan. This experience gave Perry a rare opportunity to study the sources of Impressionism—notably Japanese fabrics and prints—in depth. There, she produced some 80 paintings; she continued to be prolific throughout her life.
 - Studied with Kakuko in Japan.
 - Her blending of eastern and western aesthetics and her sensitive visions of the feminine and natural worlds offered significant stylistic contributions to both the American and French Impressionist schools.!
 - Her vocal advocacy for the Impressionist movement helped to make it possible for other American Impressionists like Mary Cassatt to gain the exposure and acceptance they needed in the states. She furthered the American careers of her close friends Claude Monet and John Breck by lecturing stateside on their talents and showcasing their works. She also worked closely with Camille Pissarro to assist him in his dire financial situation by selling his work to friends and family in America.