



LOUD SILENCE

EXPRESSIONS
OF ACTIVISM

CURATED BY
HEATHER SINCAVAGE

October 23 - December 16, 2018

FEATURING:

Sobia Ahmad
Elizabeth Catlett
Judy Chicago
Lesley Dill
Alex Donis
Dyke Action Machine!
Diane Edison
Rachel Farmer

Nicholas Galanin
Cannupa Hanska Luger
Julie Heffernan
Jenny Holzer
Kiana Honarmand
Julia Jacquette
Rashid Johnson
Dona Lief

Hung Liu
Juan Logan
Liza Lou
Ana Mendieta
Harvey Milk
Miller & Shellabarger
Theodore Newman
Jessie Oonark

Martha Posner
Jessica Posner
Sara Rahbar
Faith Ringgold
Alison Saar
Betye Saar
Ellen Shumsky
Lorna Simpson

Kiki Smith
Nancy Spero
Annie Sprinkle
Zoe Strauss
Linda Stein
Lien Truong
Kara Walker
Helen Zughaib

SORDONI
ART GALLERY
WILKES UNIVERSITY

AS TOLD BY THE BODY

by Heather Sincavage

There is great power in creating an image.

For centuries, artists have used the image of the body as an exploration of their humanity and that of their subjects.

Whether a portrait commissioned for posterity or an allegory for the state of current affairs, artists have constructed the narratives that ultimately shape, influence, and define the context we as viewers and historians immerse ourselves in. Historically, the art recognized by academies, museums, critics and historians tended to feature white, Eurocentric artists and viewpoints. In a statistic presented by the women's art activist group, the Guerrilla Girls, only 8% of the contemporary art section of the Metropolitan Museum of Art (NYC), consists of women artists. This is an example of the problem. When certain groups do not see themselves reflected in 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 difference to be celebrated.

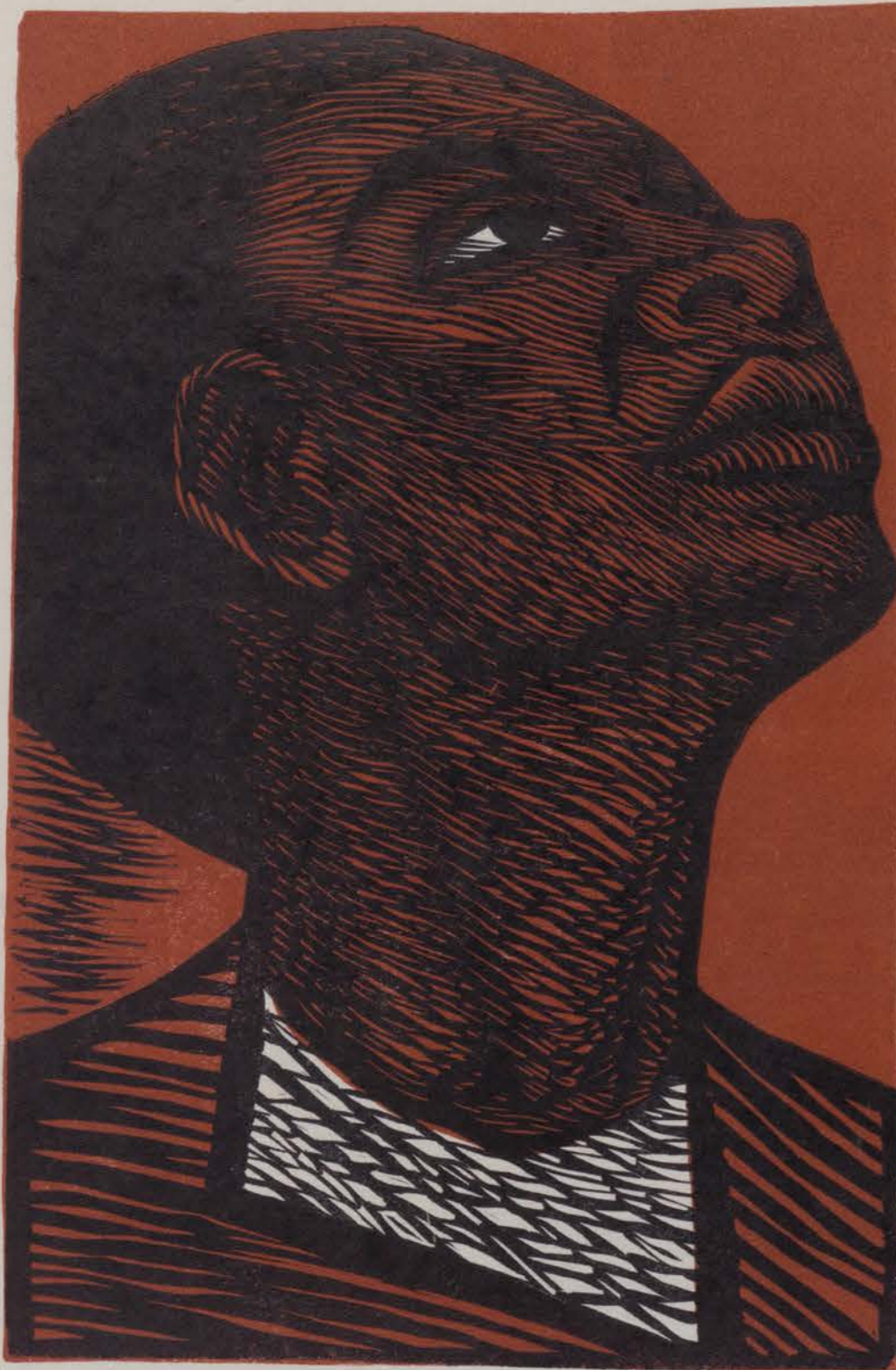
This also represents a larger issue. What we see is not always the entire narrative. It becomes obvious that who we look at and how we look at them is meant to shape our behaviors. In 1973, Laura Mulvey introduced the term, The Male Gaze in her essay 'Visual Pleasure and Narrative Cinema.' While written as a form of film theory, the concept is universal. Inspired by the writings of Sigmund Freud and Jacques Lacan, Mulvey suggests that film, and likewise all visual culture including art and advertising, frame content in a manner that is focused and deliberate. The viewing experience is coded with the political implication that the primary audience is (white) men and all subjects serve that patriarchy. The result enforces a lack of autonomy for some and disenfranchisement for others.

Disenfranchisement creates a situation of 'us and them.' Marginalized groups recognize their 'otherness,' a term coined by philosopher G.W.F. Hegel and a concept dissected further by numerous subsequent thinkers. This term is simply defined as "the state of being different from the social identity." Postcolonial and Oppositional Gazes outline the social dichotomy of those who dominate and those who are dominated as a result of their difference. As a way of understanding this experience, artists began to depict their experience in otherness.

Elizabeth Catlett studied under the artist best known for the painting, *American Gothic*, Grant Wood. He encouraged Catlett to respond to what she knows. In an era of Jim Crow laws and racial rioting, Catlett, a Mexican/African-American artist, depicts the unseen world of sharecroppers, segregation, 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 Woman* (1947-48), is a first person account of "the black experience." Catlett invites the audience to view the work from the perspective of "the Negro Woman," depicting both heroes and victims of racism, in the hopes that empathy might encourage a future equality.

"Catlett ... (was) instrumental in opening the conceptual and discursive space for later generations' sometimes-ambiguous interrogations of identity, history, memory, and representation. Honored for her instrumental role in the history of art, Catlett's legacy is one of voice, visibility, and possibility" (Herzog, 59).

Catlett established the "black experience" discussion. Contemporary artists, Kara Walker, Betye Saar, and Alison Saar build upon Catlett's foundation and tackle the origins of American racism through embodying the stereotypes prevalent in Antebellum South narratives.



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

Elizabeth Catlett 1947

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

In her sculpture, *Of a Strong and Robust Constitution*, Alison Saar assumes the language 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 varying stages of jubilation and distress, arriving on the shores of a black Statue of Liberty. Smoke billows up from her torch to imply that she set the slave ship on fire to free those committed to slavery. The mythos suggests that when slaves die in captivity, they walk the water back to Africa where they are free as shown in the quilt.

Betye Saar (mother of Alison) is best known for her appropriation of Aunt Jemima. Arguably the best known depiction of a "mammy" character, Saar is credited for reclaiming the stereotype from the *Oppositional Gaze*. *Maid Rite* honors the hard labor of the African American domestic worker. "My purpose is creating these works is to remind us about the struggle of African Americans and to reclaim the humiliating images of how these workers were once portrayed. I feel that, however painful, there is honor in re-presenting the past..."

Racism cannot be conquered until it is confronted" (Saar, 86)

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 Monkey's Uncle* introduces the racist attitudes towards African Americans, showing comparative profiles of a slave girl and a monkey. Like the artist Betye Saar, Walker utilizes stereotypes attributed to African Americans, such as mammies, sambos, and pickaninnies, to create un-whitewashed historical paintings of the Antebellum South. These images

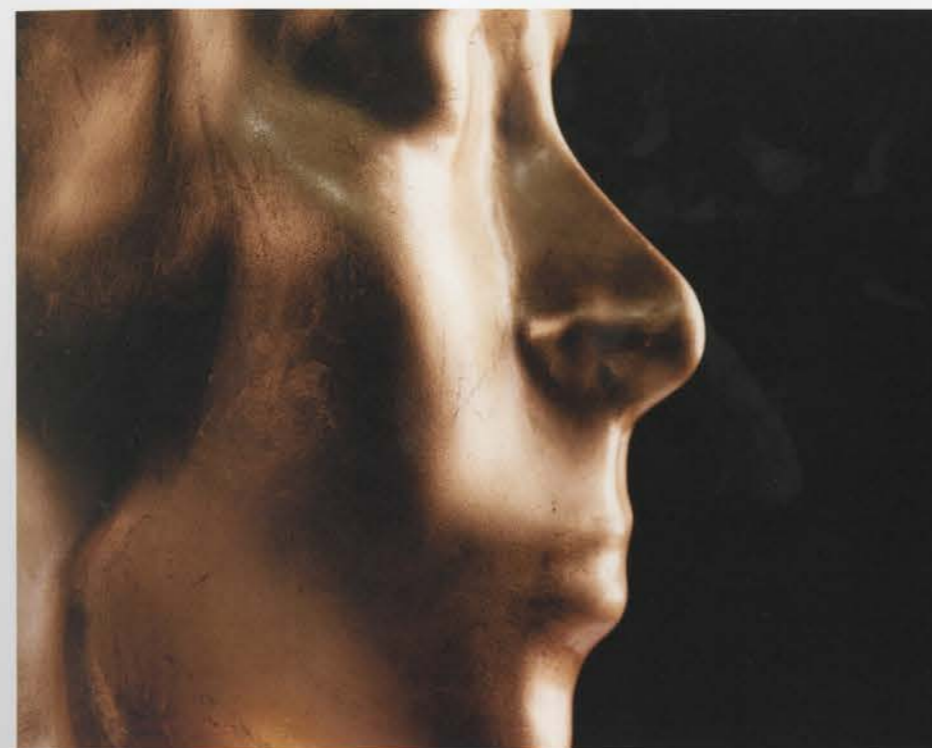
are alarming, brutal, and unapologetic yet they are strangely contemporary. Walker implies that contemporary racism is still as severe as the 19th century America.

Although contemporary culture no longer uses the "mammy, sambo, or pickaninny" stereotypes, current archetypes, such as "the angry black woman," have replaced the subservient with the empowered. Diane Edison's *Nude Self Portrait* is a contrasting portrait of "blackness." The image nude from the torso up makes confrontational eye contact with the viewer. Unlike portraits of women that have come before her, she defies sexualization and objectification. Edison embraces the stereotype "angry black woman." She sees this as strength and her physicality also implies moral fortitude.

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 the Male Gaze. Physical strength is traditionally not what we have celebrated in women. Patriarchal artworks have shown women as either virtuous and demure or as sirens in the bedroom.

A beacon of second wave feminism is Nancy Spero. Her 1990 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 Image* conveys concepts of physical strength not conventional to images of women. The images of women bodybuilders defies sexualization of the body but more importantly expands the female image.

Pop culture has a tremendous influence on how we see others and ourselves. Dona Leif focuses 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 Lief's title implies the culture around abuse- silence and shame. The portrait, showing Brown in mid-metamorphosis into a butterfly could imply how



Kiana Honarmand,
Detail from *Trophy*

her death transformed the discussion around intimate partner abuse, bringing it to newspaper headlines and living rooms, due to the televised court proceedings. Abuse however has lasting effects. Kiana Honarmand presents the brittle shell of gender roles that a patriarchal society creates. Her ephemeral works, *Trophy*, *Stoned*, and *Resilience* address Iranian culture where women are treated as second-class citizens. The hollow works evolve and change over the course of their existence, much like the psyche of women who are living with abuse on a daily basis.

Often overlooked are the abuses Native Americans have endured. Appropriation of sacred regalia, rituals, and land have distilled rich traditions into insensitive memes, mascots, and logos. Guilty are sports teams such as the Atlanta 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 Native*, *Native is Looking Whiter* (2012), blatantly displays identity appropriation in a split screen image of a Native princess in regalia by the Princess Leia of the *Star Wars* movies.

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

During a period of intense immigration proceedings in America, assimilation has been one tactic of achieving the American dream. Lien Truong distills the family portrait down to an figure-absent, American-neutral wardrobe in her piece *Family Sitting #2*. Conversely, Sobia Ahmad appropriates the ID photos of Muslim immigrants and applies them to her wall installation of porcelain tiles entitled *Small Identities*, addressing head-on post-colonialism and racial profiling faced by those entering the United States. Ahmad states, *Small Identities*, an evolving piece at the time of political unrest in the United States is "... not just about the Muslim ban. It's about being visibly 'other,'" (Duberman). Helen Zughuib leans into her "otherness" to promote tolerance in this post-9/11 era. Her approach in pieces such as *Generations Lost* looks to humanize those displaced by political upheaval.

As part of the Cuban Adjustment Act of 1966, Ana Mendieta was 12 when she and her sister arrived in America as Cuban refugees. As relations with Cuba escalated, Mendieta found herself a woman without a country. Arguably, this would affect the trajectory of her work for the entirety of her short career. In her *Siluetas* series, Mendieta unites her body with the Earth by physically being buried in it, covering herself with flowers, or emblazoning her silhouette into the ground. Mendieta states,

"I am overwhelmed by this feeling of having been cast from the womb..." (Jones, 26) 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 formal figurative artists of color can't avoid; she eliminates racial otherness but retains her femininity. By removing the discussion of race, Mendieta is able to focus her attention of matriarchal cultures and embrace goddess ideologies that celebrate female power (Jones, 27).

Forty years later, Sara Rahbar handles national belonging in her cast metal works. *Separation* from her *Confessions* series are an autobiographical account of the effects of the Iran-Iraq War. "She fled her birthplace during the period of immense upheaval that followed the revolution in Iran and the start 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" (website). Abandoning her country, 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' as a way 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, defined 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 Americans. These terms were also Spanish names of common animals- mule, wolf, and pig.

Juan Logan in his piece *Casta?* implies such systems are still prevalent today. The work references skin tone classifications created in handmade paper. The pulp however is pigmented from the fibers of the Confederate flag, which at one time stood as a proud symbol

of Southern Confederacy. Since its use in 1948, by Senator Strom Thurman's Dixiecrats flown as a symbol against the Civil Rights Movement, it now stands as a symbol for racism.

By metaphorically isolating aspects of the body, artists pinpoint the roots of prejudice with surgical precision. One of the most controversial feminist artworks is Judy Chicago's *Dinner Party*. The installation features 39 place settings for revolutionary women in history on top of what is titled "The Legacy Floor," which includes the names of 999 historical women. While that sounds innocuous, what was controversial was Chicago's isolated use of the body. Stylized depictions of vulvar forms stood to celebrate women's contributions to equality. Completed in 1979, *The Dinner Party* aims to counter the Male Gaze, celebrate women's achievement, and encourage women to no longer stand as sexualized objects without agency. *The Dinner Party* however 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 "weird sexual art."

As Chicago's *Dinner Party* implies, women taking control the image of their bodies proved to be challenging for a patriarchal public. No longer silent and demure, second wave feminism, fueled by Betty Friedan's *The Feminine Mystique* (1963), exposed systematic sexism and bucked against



View of Chicago's *The Dinner Party* installed at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum



Martha Posner / *Martha / Me Too*

any symbol of objectification. Boldly removing her symbol of objectification (the bra), Annie Sprinkle's *Jewish Tit Print* is the literal inking of a breast and imprinting it to paper. By doing so, she challenges the power relations of artist and viewer, thus creating a scenario where she invites the audience to intimately view her sexual anatomy and celebrate it as art. Both controversial, Chicago's work is an example of how the patriarchy is uncomfortable with a thinking and vocal female body. Building on that, Sprinkle champions women to celebrate their sexuality from a place of self-empowerment, rather than objectification.

Jessica Posner explores objectification and the female experience further in her 2016 work, *Butter Body Politic (Butterface)*. The title capitalizes on the derogatory term, defined by Urban Dictionary, as a woman who's face is considered the only unattractive part of her body. The 11 minute performance of the artist clad in a tight bodysuit packing 10 lbs of butter onto her face comments on the impossible duality of being dehumanized and sexualized simultaneously. Posner states that 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).

Cannupa Hanska Luger relies on "bodies seeing bodies" to encourage empathy. *The Mirror Shield Project* is an action of how one person impacts a nation. Inspired by Ukrainian women who held

up mirrors to riot police so the police to see themselves, Hanska Luger not only created art, he created a tool, mylar-coated plywood shields, to protect those involved in the Standing Rock Protest in 2016.

He describes the project as "...a line [that] has been drawn and a frontline is created; that it can be difficult to see the humanity that exists behind the uniform holding that line. But those police are human beings, and they need water just as we all do, the mirror shield is a point of human engagement and a remembering that we are all in this together. The project represents how just one person can acquire one sheet of plywood and cut it into 6 shields, those shields could stand on the frontline protecting hundreds behind them in prayer for the water, and right behind that line stands a camp where there are thousands of people standing for the water protection for the 8 million people down river, who all use the Missouri River as their water source. And so the *Mirror Shield Project* demonstrates how one person can help protect 8 million." (Hanska Luger website)

Greater accessibility to the discovery of information coupled with the ability to share that information immediately to countless others locally, nationally, and globally has empowered grassroots activist movements to a degree and scale far beyond any time in recent history. One of the most profound examples of this is the #metoo movement which reached stratospheric



viral growth in 2017 as it became the catalyst to the naming and subsequent downfall of numerous powerful men found to be sexual predators.

The art world has seen countless women treated as prey who have fallen victim to predatory men. One the most historically well known and tragic is the Italian Renaissance artist, Artemisa Gentileschi who at 18 was raped by her tutor and mentor Agostino Tassi.

The trial that followed serves as a reminder that women have had to navigate thru the seemingly endless and hellish process of explaining why they weren't responsible for the invasion of their bodies and to do so surrounded by and steeped in a world where the privilege and presumption of innocence went primarily (read: exclusively) to males.

Today's art world is arguably more enlightened regarding it's treatment of women than in Gentileschi's day but not nearly where it could be. As recently as 2017, the contemporary art world was shaken by the allegations of sexual misconduct and worse from the likes of Chuck Close and Thomas Roma.

Martha Posner's *I, Martha/Me Too* implies the toll patriarchy has taken on womanhood. Posner's garments covered in the handwritten words "me too" suggest trauma of any woman and every woman who have endured misogyny, harassment, and assault. The garments can be worn regardless of the identity of the wearer, implies that she has endured the same misogynistic treatment, thus creating a community fraught with oppression.

The act of getting dressed and disrobing is a process of veiling and unveiling. Shoes depicted in Lorna Simpson's *Cure/Heal* and undergarments represented by Liza Lou's [*Yellow Panties with Blue Polka Dots*] and Jessica Posner's *Highly Functional* series imply the daily performance of gender. Lorna Simpson's piece, *Cure/Heal* is an image of women's high heeled shoes and is a play on words. She states, "I want to relate the dynamics of a situation, both how that situation occurs and how it affects people's lives" (website). By virtue of wearing the garments women hold a place of power, in ownership of their gender and sexuality. The circumstances of disrobing are an exploration in power. Lou's beaded panties, whimsical in nature, presented as if just tossed

aside, also explores women's duality of power and innocence. Posner's garments, normally used for body shaping, are pushed, pulled, and stretched in tangent with other household objects such as yoga mats, houseplants, and decaying onions. They convey an undercurrent of internal expectations.

Recalling American's ugly history of European colonization, Nicholas Galanin's *Indian Children's Bracelet* discusses the tenuous relationship between Native Americans and White colonists. The Pacific Northwest Tlingit communities have a long tradition of copper engraving, which replaced the practice of tattoo after colonization. Jewelry making was a way to both preserve and adapt their heritage. Tlingit jewelry is highly 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 culture. Children were handcuffed and taken from their families in order to "civilize" them. "In engraving these bracelets Galanin claims them as part of his history, acknowledging and honoring the resilience and survival of the generations effected by the weight of wearing these "bracelets" (Galanin)."

Jenny Holzer is best known for her text based works and *By Your Response to Danger* (1980-82) is prime example of this. The entire text reads "By your response to danger it is easy to tell how you have lived and what has been done to you. You show whether you want to stay alive, whether you think you deserve to, and whether your believe it's any good to act." Holzer's work picks up where any of the artists in this exhibition have left off. She inspires perseverance.

Furthermore, artists not only point out injustice but also encourage Americans to come together. Alex Donis aims to topple the conventions of culture in his *Pas De Deux* series. This series of paintings focuses on opposing soldiers as examples of contemporary conflict. *Spider and Officer Johnson* are unlikely partners, gang member and police officer, that resolve conflict through a 'dance off.'

Married artist collaborators, Dutes Miller and Stan Shellabarger discuss the enduring ability to love in their performance piece, *Graves*. Consisting of side by side graves, the artists laid in them and

dug a tunnel so they could hold hands. "When people see the (*Graves*) piece, they have a strong reaction," Shellabarger states. "It's really about everyone's relationship, not just ours." The take away: love endures, beyond our physical body.

Kiki Smith, in a viewpoint "from the inside out," *How I Know I'm Here*, looks as the body's organs and establishes that our humanity is universal and not confined to physicality or furthermore, race or gender. Bottom line is that Smith creates a purely objective image by not representing the bodily aspects that create prejudice. Smith's work is activism at its finest. She allows for multiple entry points to experience the work and while specifically responding to the AIDS crisis of 80s and 90s, and allows anxieties and trauma around mortality to create empathy for those suffering from the disease.

Zoe Strauss' piece, *Monmouth County, NJ (All Americans)* reads "All Americans Its Time To Be Close." The modest photograph, small in its presence, is of an unassuming marquee sign taken in 2001. It is a plea for empathy and tolerance.

Americans have endured tremendous and unnecessary conflict because of difference. In a world that is increasingly smaller and connections with others more accessible, Strauss allows this voice in Monmouth County, NJ to empower a nation, and moreover, the world, to move beyond their differences and "be close."

The glaring absence of accurate portrayals and legitimate representation throughout centuries of art history and into contemporary museums, has ignited an ardent and sweeping solidarity in artists who understand the profound need to be heard, seen, and understood. These artists have led by example and shown that it is not acceptable to stay silent and in shadow while whole communities are marginalized, endure silencing, forced obsolescence, and disappearing narratives. They have instead shone light on our present day and our shared history. They have willingly used their bodies, their being, their traumas, and in doing so, expanded, redefined, and reclaimed art beyond the ideas of beauty and worship. They have refocused our gaze to consider art as power. Art as witness. Art as action.



African / American
Kara Walker

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Small Identities
2017-18
Image on Porcelain Tile

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
China paint on porcelain

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

© 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 1970, she taught the first woman's art class at Fresno State College, which fully developed into the Feminist Art Program in 1971. Chicago's seminal work, *The Dinner Party*, was subject to major congressional controversy when first exhibited but later awarded her a conservation study of The Getty Program. In April of 2018, Judy Chicago was named to TIME Magazine's 100 list of most influential people in the world.

JUDY CHICAGO

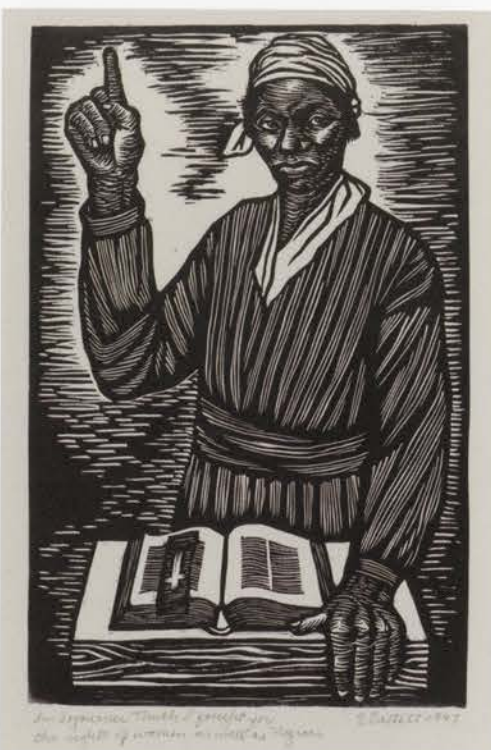


In Phyllis Wheatley I proved intellectual equality in the midst of slavery, 1946
Linocut on paper

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



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



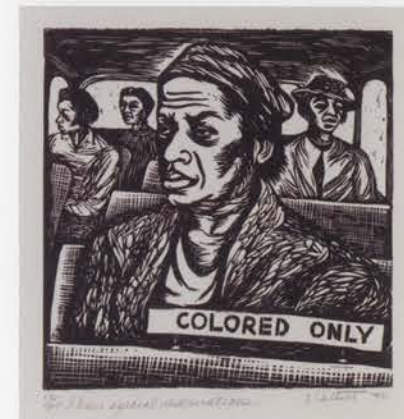
Top left:
My reward has been bars between me and the rest of the land, 1947, printed 1989
Linocut on paper



Top right:
I am the Negro Woman, 1947
Linocut on paper



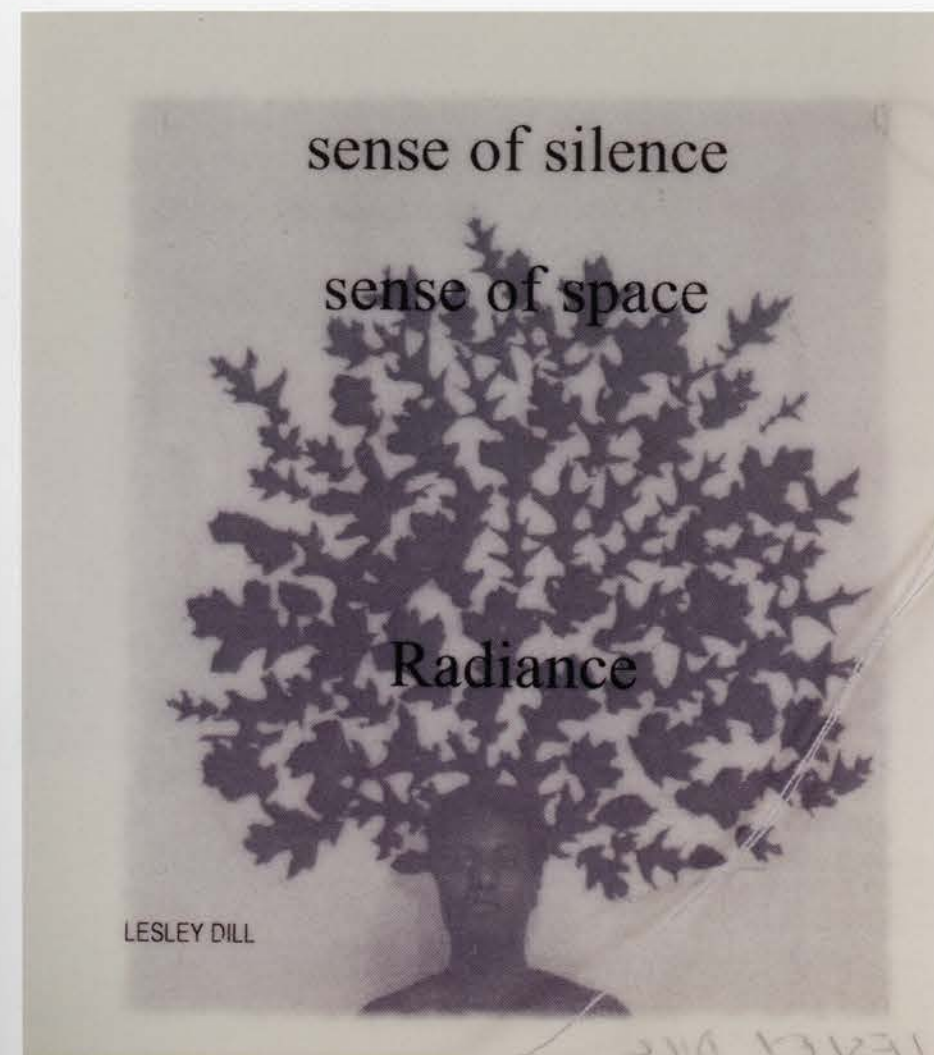
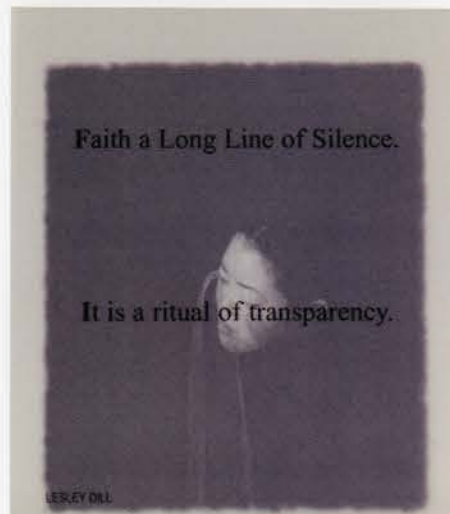
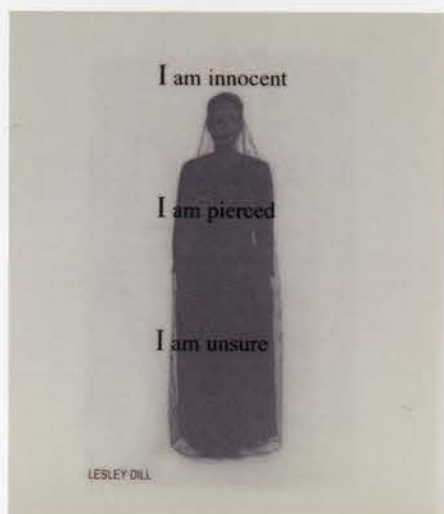
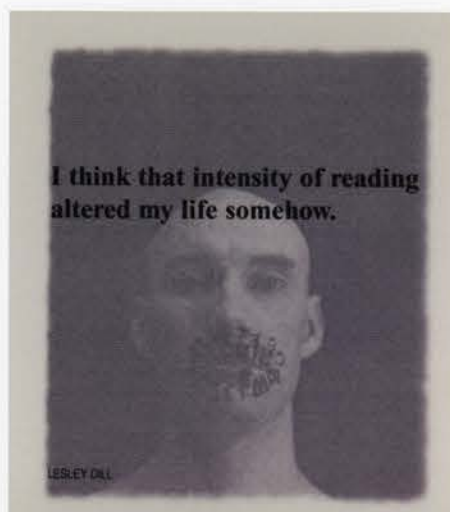
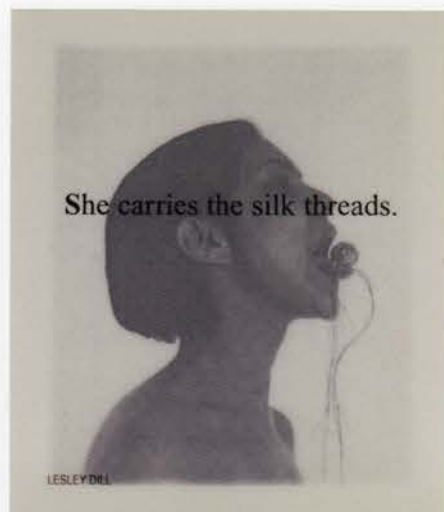
Bottom left:
Special houses, 1946
Linocut on paper



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

Art historian Melanie Herzog has called Elizabeth Catlett "the foremost African American woman artist of her generation." During Catlett's lifetime she received numerous awards and recognitions. These include First Prize at the 1940 American Negro Exposition in Chicago, induction into the Salón de la Plástica Mexicana in 1956, the Distinguished Alumni Award from the University of Iowa in 1996, a NAACP Image Award in 2009, and a joint tribute after her death held by the Salón de la Plástica Mexicana and the Instituto Politécnico Nacional in 2013. Others include an award from the Women's Caucus for Art, the Art Institute of Chicago Legends and Legacy Award, Elizabeth Catlett Week in Berkeley, Elizabeth Catlett Day in Cleveland, honorary citizenship of New Orleans, honorary doctorates from Pace University and Carnegie Mellon, 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 Collection, Gift of
Linda Lee Alter

© Lesley Dill. Courtesy of George Adams Gallery, New York

Lesley Dill is an American contemporary artist. Her work, using a wide variety of media including sculpture, print, performance art, music, and others, explores the power of language and the mystical nature of the psyche. Dill has been the recipient of awards and grants from such institutions as 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 the Anonymous Was A Woman award in 2008, a Center for Book Arts Honoree in 2010, a SGC International Lifetime Achievement in Printmaking Award in 2013, the Falk Visiting Artist Residency at the University of North Carolina at Greensboro in 2014-15 and was named a Fellow of the John Simon Guggenheim Memorial Foundation in 2017.

LESLEY DILL

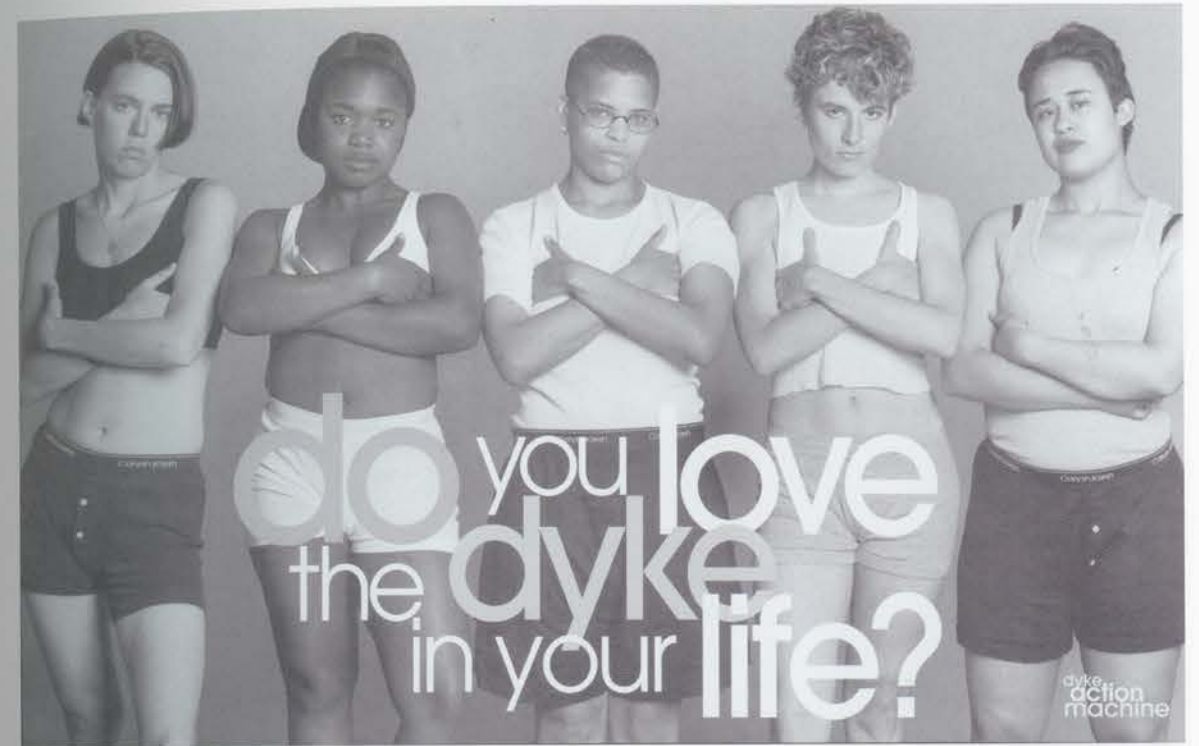


Spider and Officer Johnson
2007
Silkscreen on Paper

Courtesy of Leslie-Lohman Museum of Gay and Lesbian Art

In his work, Alex Donis examines and redefines the boundaries set within religion, politics, race, and sexuality. He has worked extensively in a variety of media including painting, installation, photography, video, and works on paper. Donis has been exhibited in the Western US and Australia with both permanent installations and solo exhibitions.

ALEX DONIS



Do you love the dyke in your life?
1995
Processed Ink on Paper

Courtesy of Leslie-Lohman Museum of Gay and Lesbian Art

Dyke Action Machine! (DAM!) is a two-person public art project founded in 1991 by artist Carrie Moyer, a painter, designer and writer, and photographer Sue Schaffner. Dyke Action Machine! campaigns presented a hybrid form of public address where civic issues were snuck into the commercialized streetscape via art-activist "propaganda." Both women have contributed to such publications as *Modern Painters*, *Art in America*, *People*, *Entertainment Weekly*, *Fortune*, *Esquire*, and *Wired*. Moyer is Assistant Professor of Painting at the Rhode Island School of Design.

DYKE ACTION MACHINE!



Nude Self-Portrait
1996
Pastel on Black Paper

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

© Diane Edison. Courtesy of George Adams Gallery, New York.

Diane Edison's visual investigations have centered on portraiture, with an emphasis on the autobiographical. She has exhibited internationally at the American Embassies of Moscow Russia and N'Djamena, Chad. She is the recipient of Fulbright Scholar award to 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



Ancestors at Rest
2013
Digital C-print

Courtesy of Leslie-Lohman Museum of Gay and Lesbian Art

Rachel Farmer is a visual artist working with ceramics, installation, and photography. She was awarded a 2013-14 A.I.R. Gallery Fellowship, that culminated in a solo exhibition, "Ancestors". Farmer is also a current School Programs Educator for the Whitney Museum of American Art and the Museum of Modern Art.

RACHEL FARMER



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

Not pictured:
Indian Children's Bracelet
2014
Hand-engraved iron

Courtesy of the Artist
© Nicholas Galanin

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 Artists USA Rasmuson Fellowship. He received the Goldsmiths Commendation London, England in 2003.

NICHOLAS GALANIN



Mirror Shield Project
2016
Reflective Mylar on Plywood, Rope

Courtesy of the Artist
© Cannupa Hanska Luger



Lakota artist Cannupa Hanska Luger has been at the forefront of contemporary art activism in indigenous communities. Luger came to national recognition with his *Mirrored Shields Project* (on loan for Loud Silence) at Standing Rock in 2016. Luger has exhibited internationally including venues such as Nathan Cummings Foundation, Washington Project for the Arts, Art Mûr in Montreal, Museum of Northern Arizona, Orenda Gallery in Paris, Autry Museum of the American West, and the National Center for Civil and Human Rights in Atlanta, among others. He is a 2016 Native Arts & Cultures Foundation National Artist Fellow.

CANNUPA HANSKA LUGER



BY YOUR RESPONSE TO DANGER IT IS EASY TO TELL HOW YOU HAVE LIVED AND WHAT HAS BEEN DONE TO YOU. YOU SHOW WHETHER YOU WANT TO STAY ALIVE, WHETHER YOU THINK YOU DESERVE TO, AND WHETHER YOU BELIEVE IT'S ANY GOOD TO ACT.

By Your Response to Danger
1980-82
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/Artists Rights Society (ARS), New York

Jenny Holzer is a contemporary NY based conceptual artist. Her temporary and permanent installations have appeared across the world. She received the Golden Lion for her work at the 1990 Venice Biennale. In 2010, Holzer received the Distinguished 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 originally designed by the artist in 1994, featuring one of her Truisms: "It is in your self-interest to find a way to be very tender."

JENNY HOLZER



Self-Portrait as Unwelcome Guest
1997
Oil on Canvas

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

© 1997 Julie Heffernan

Julie Heffernan is a painter and professor of the arts. Her work has been internationally exhibited and featured in *The New Yorker*, *The Orlando Sentinel*, *Huffington Post*, *Art Pulse Magazine* and more. She received the Fulbright-Hayes Grant to West Berlin in 1986, as inducted into the National Academy of Art in 2011 and is a board member of the National Academy Museum. She is currently a Professor of Fine Arts at Montclair State University.

JULIE HEFFERNAN



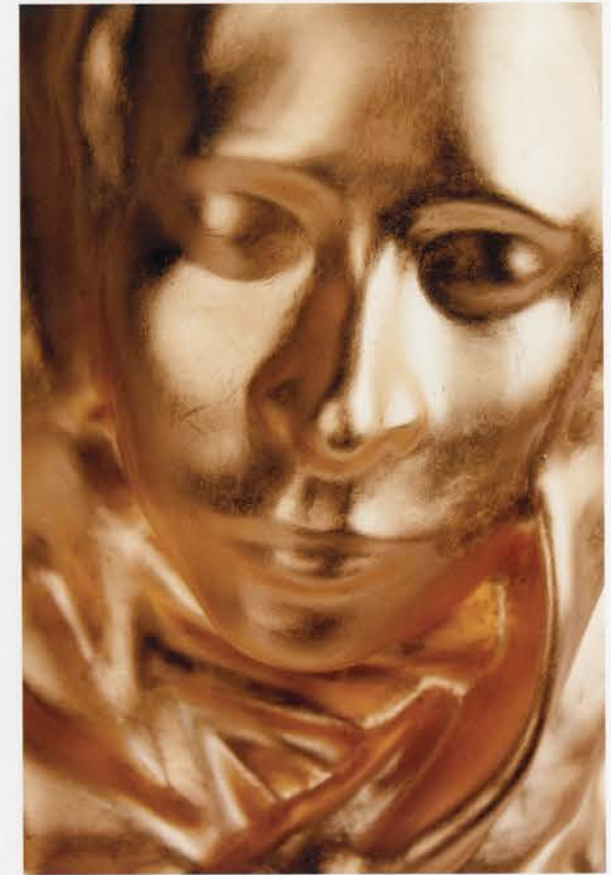
The Thought Of
1995
Enamel on wood

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

© 1995 Julia Jacquette

Julia Jacquette is an American artist based in New York City and Amsterdam. Her work has been shown extensively at galleries and museums around the world, including the Museum of Modern Art (NY), The Museum of Fine Arts Boston, and The RISD Museum among other institutions. Jacquette's work was included in the first installment of PS1's "Greater New York" exhibition, and was the subject of a retrospective at the Tang Museum in Saratoga Springs. She is a multiple recipient of the MacDowell Colony fellowship and a Pollock Krasner grant. She has taught at the Rhode Island School of Design, Princeton University, and is currently on the faculty at the Fashion Institute of Technology (NYC).

JULIA JACQUETTE



Stoned, 2016 (left)
Glazed Ceramic

Trophy, 2017 (right)
Terracotta, Imitation Gold Leaf

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

Courtesy of the Artist

Kiana Honarmand focuses on issues related to her cultural identity, especially the treatment of women in Iran's society, the male gaze, censorship, and surveillance. Her work has been exhibited in Iran and throughout the state of Pennsylvania.

KIANA HONARMAND





Thurgood at the Hour of Chaos,
2009
Lithograph

Courtesy of the Pennsylvania Academy of the Fine Arts,
Philadelphia. Gift of Exit Art.

© 2009 Rashid Johnson

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 with notions of race while 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 in Prague. He received the David C. Driskell Prize and was a Hugo Boss award finalist.

RASHID JOHNSON



Silence of Abuse
1995
Oil on Board

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

© 1995 Dona Lief

Dona Lief is a figural artist whose works reimagine the female form. Over the years, Lief has exhibited her work in places such as, the Morgan Lehman Galleries in Lakeville, Connecticut, and Chelsea in New York, and Harris Gallery in Houston, Texas. Her art is included in permanent collections, such as, The Pennsylvania Academy of Fine Arts, the Huntsville Museum of Art, Mobile Museum of Art, the Historic New Orleans Collection, and several private collections.

DONA LIEF



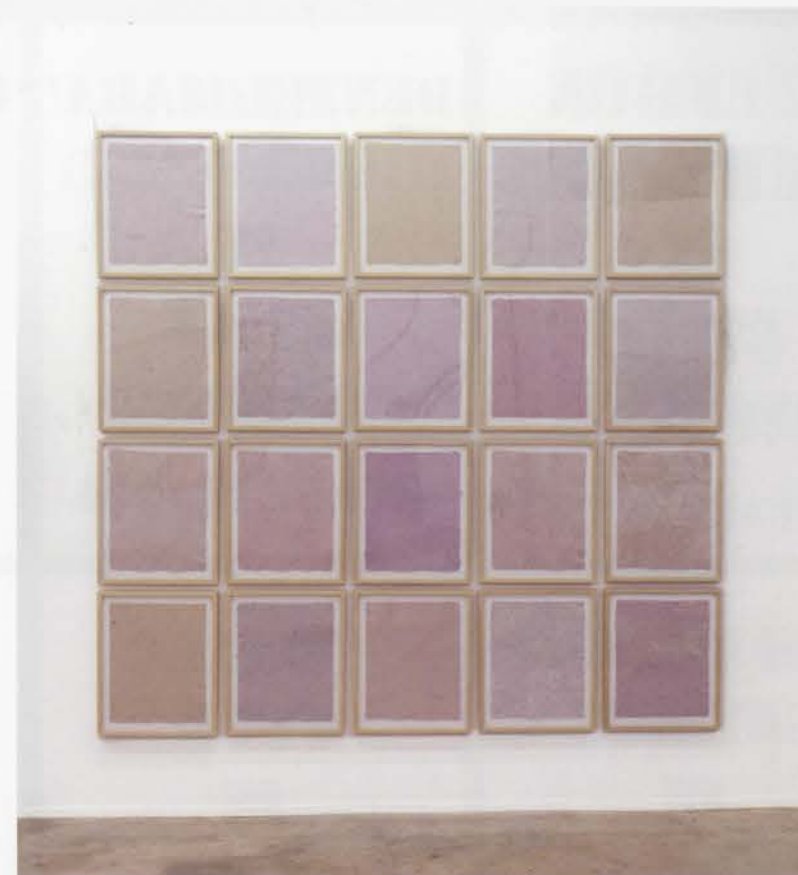
Visage II
2004
Oil on canvas

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

© 2004 Hung Liu

Hung Liu is a Chinese born American painter, called "the greatest Chinese painter in the US" by the Wall Street Journal and Mercury News. She has received Distinguished Woman Artist 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 "Hometown Heroes, Oakland Artists Who Have Made A Difference," proclaimed by Elihu M. Harris, Mayor of the City of Oakland, June 6, 1996, Oakland, CA. In 2017, the City of Berkeley proclaimed December 19, 2017, Hung Liu Day.

HUNG LIU



Casta?
2012
Handmade paper from Confederate Flag

Next page: *Waiting series*, 2014-present
Poster project

Courtesy of the Artist

Logan's artworks address subjects relevant to the American experience. His paintings, drawings, sculptures, installations, and videos address the interconnections of race, place, and power. 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 Gibbes Museum of Art, the Baltimore Museum of Art, the Memphis Brooks Museum, the Zimmerli Museum of Art, and the Boulder Museum of Contemporary Art. Most recently, his piece "Some Clouds are Darker" became part of the Smithsonian's National Museum of African American History and Culture.

JUAN LOGAN

**STEPHON
AVERYHART
IS
STILL
WAITING**

FEBRUARY 12, 2014

**DENZEL 'JABA'
CURNELL
IS
STILL
WAITING**

JUNE 20, 2014

**CHRISTOPHER
JONES
IS
STILL
WAITING**

JULY 6, 2014

**ERIC
GARNER
IS
STILL
WAITING**

JULY 19, 2014

**JOHN
CREWFORD III
IS
STILL
WAITING**

AUGUST 5, 2014

**MICHAEL
BROWN
IS
STILL
WAITING**

AUGUST 9, 2014

**ANDREW SCOTT
GAYNIER
IS
STILL
WAITING**

AUGUST 10, 2014

**EZELL
FORD
IS
STILL
WAITING**

AUGUST 11, 2014

**KAJIEME
POWELL
IS
STILL
WAITING**

AUGUST 19, 2014

**LEVAR
JONES
IS
STILL
WAITING**

SEPTEMBER 4, 2014

**DARRIEN
HUNT
IS
STILL
WAITING**

SEPTEMBER 10, 2014

**CHARLES
SMITH
IS
STILL
WAITING**

SEPTEMBER 16, 2014

**EANRST
SMITH
IS
STILL
WAITING**

SEPTEMBER 30, 2014

**VONDERRITT
MEYERS
IS
STILL
WAITING**

OCTOBER 9, 2014

**AKAI
GURLEY
IS
STILL
WAITING**

NOVEMBER 20, 2014

**TAMIR
RICE
IS
STILL
WAITING**

NOVEMBER 23, 2014

**I'M
STILL
WAITING**

**WE ARE
ALL
STILL
WAITING**



[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 Institution, Washington, 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 D. and Catherine T. MacArthur Foundation Fellowship in 2002 and the Anonymous Was a Woman Artist Award in 2013.

LIZA LOU



Untitled (from the Silueta series)
1980
Gelatin silver emulsion print

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
Art by Women 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, Tate Collection, London and Museum of Modern Art. She received the Guggenheim Foundation Fellowship in 1981, Rome Prize in 1983, and the Lifetime Achievement Award by the Cintas 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 "Where is Ana Mendieta?"

ANA MENDIETA



San Francisco Gay Parade
1974/2009
Archival Inkjet Print

Annual Tricycle Race at City Hall
1976
Archival Inkjet Print

Courtesy of Leslie-Lohman Museum of Gay and Lesbian Art

Harvey Milk is well known for his position as the first openly gay elected official in California history. He was part of a migration of LGBTQ to California in the 1970s and later passed stringent gay-rights ordinances in San Francisco. Milk was a quiet activist, working with his personal experiences and political power to 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 listed Milk third in their "40 Heroes" of the 20th century issue. His story has been adapted to books, film, stage and song.

HARVEY MILK



Untitled II (Grave, Basel, Switzerland)
2008

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

Untitled I (Grave, Basel, Switzerland)
2008

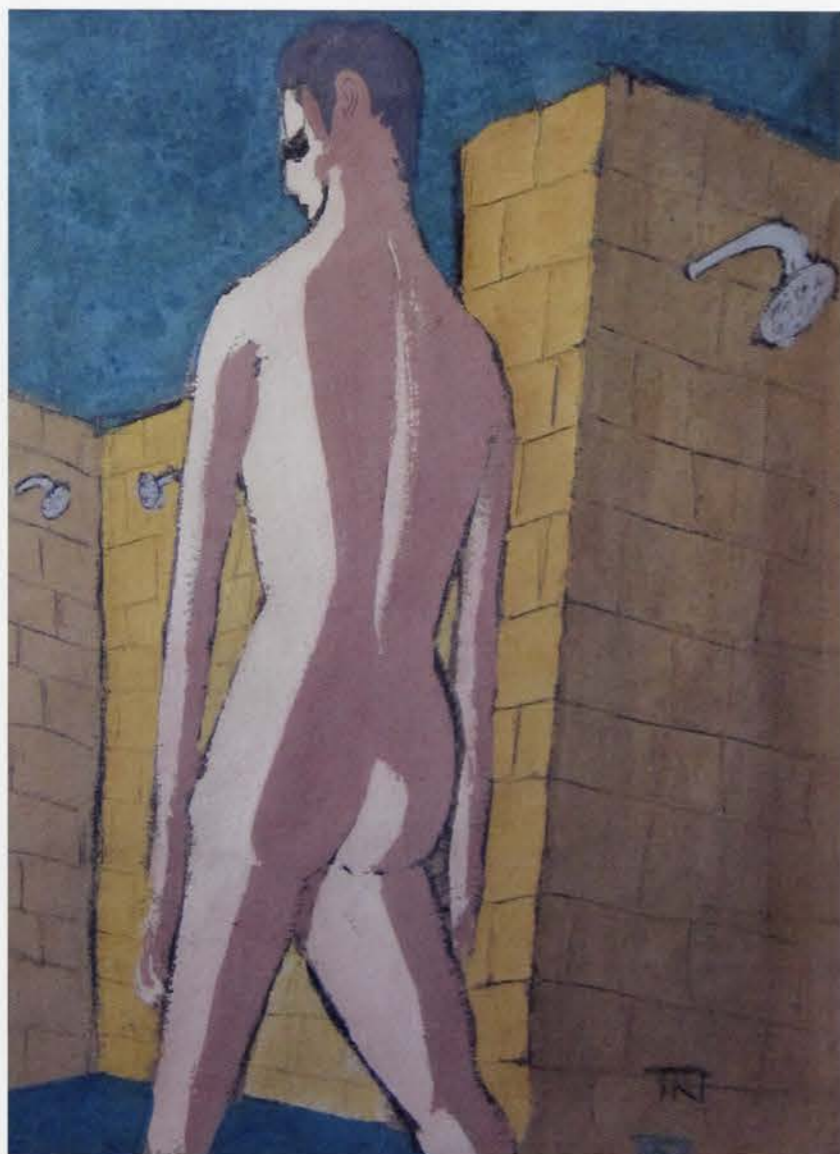
archival inkjet print in artist-made pine frame with UV plexi, edition of 5

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 Nerman Museum of Contemporary Art, the Newark Public Library, Indiana University Art Museum and the National Gallery of Canada. They are the recipients of the Peter S. Reed Foundation Grant, the Artadia Award, and Louis Comfort Tiffany Foundation award.

MILLER & SHELLABARGER



Shower Room
1955
Gouache on Cardboard

Courtesy of Leslie-Lohman Museum of Gay and Lesbian Art

Theodore Newman was a member of the group coalescing around artist Paul Thek during the 1950s. These men were proud gay artists during a time where more people were discharged from government positions for homosexuality than communism. His work was integral in the 2013 exhibition "Paul Thek and His Circle in the 1950s" at the Leslie-Lohman Museum of Gay and Lesbian Art.

THEODORE NEWMAN



Inuit Family on the Moon
1975
Screenprint on paper

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

Jessie Oonark is a prolific Inuit artist whose colorful compositions relate the life, culture, and myths of her traditional Utkusiksalingmiut upbringing as well as her experiences as a devout Christian. Oonark was elected to the Royal Canadian Academy of Arts in 1975, and was awarded the Order of Canada in 1984.

JESSIE OONARK



I Martha / Me Too
2017-18
Mixed Media, Handwriting

Courtesy of the Artist

© Martha Posner

Known for her sculpture, Martha Posner is as much an activist as she is artist, focusing on issues of environmentalism and feminism. Posner has had solo exhibitions in the United States and abroad: Centro Cultural de Cooperación, Buenos Aires, Argentina; Heidi Cho Gallery, New York City; The Allentown Art Museum, Allentown, PA; The Hunterdon Museum of Art, Clinton, NJ; Albright College Museum, Reading, PA; The Birmingham Museum of Art, Birmingham, AL and The Cleveland Museum of Art, Cleveland OH, among others. She has received the The Mary H. Dana Award, Rutgers the State University, New Brunswick, New Jersey.

MARTHA POSNER



Juliette and Lot's Wife,
2013-17
Mixed media

Next page:
Butter Body Politic (Butterface),
2016
Performance to video

Courtesy of the Artist

Jessica Posner is an American feminist artist whose work creates and queers language around the experience of being a woman in a world where women's bodies are seen and valued as objects. Posner has received an Individual Artist Commission and Project Support Grant from CNY Arts, a regional re-grant program from the New York State Council on the Arts to support her *Butter Body Politic* performance film. She has performed or screened at Yale School of Art, Panoply Performance Laboratory, and the Hohensalzburg Fortress in Salzburg, Austria. Her first solo exhibition took place at Leslie-Lohman Museum of Gay and Lesbian Art in New York City in June 2016.

JESSICA POSNER





Separation (Confessions)
2015
Bronze and collected object

Courtesy of Carbon 12 and the Artist

Dividing her time between Dubai and New York, Iranian-born artist Sara Rahbar explores the dichotomy of the 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



We Came to America, from the series; "The American Collection"
1997
Painted story quilt, acrylic on canvas with pieced fabric border

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

© 1997 Faith Ringgold

Faith Ringgold is a visual artist working in quilting, sculpture, costume design and more. An early activist for racial and gender equality to be represented in the arts, her work is included 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, NAACP Image Award, and National Endowment for the Arts Award. In 2009, she was honored by President Barack Obama with Peace Corps award.

FAITH RINGGOLD



Of Strong Robust Constitution
2000
Wood, metal, ceiling tin, paint and chain
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Art by Women Collection, Gift of Linda Lee Alter

© 2000 Alison Saar

Alison Saar is an African American sculptor, painter, and installation who explores her culture, spirituality, femininity, and the diaspora. She has received two fellowships with the National Endowment of the Arts and a John Simon Guggenheim Memorial Foundation Fellowship. Her work is collected in the Whitney Museum of American Art, the Metropolitan Museum of Art, and the National Museum of Women in the Arts. She is the daughter of Betye Saar.

ALISON SAAR



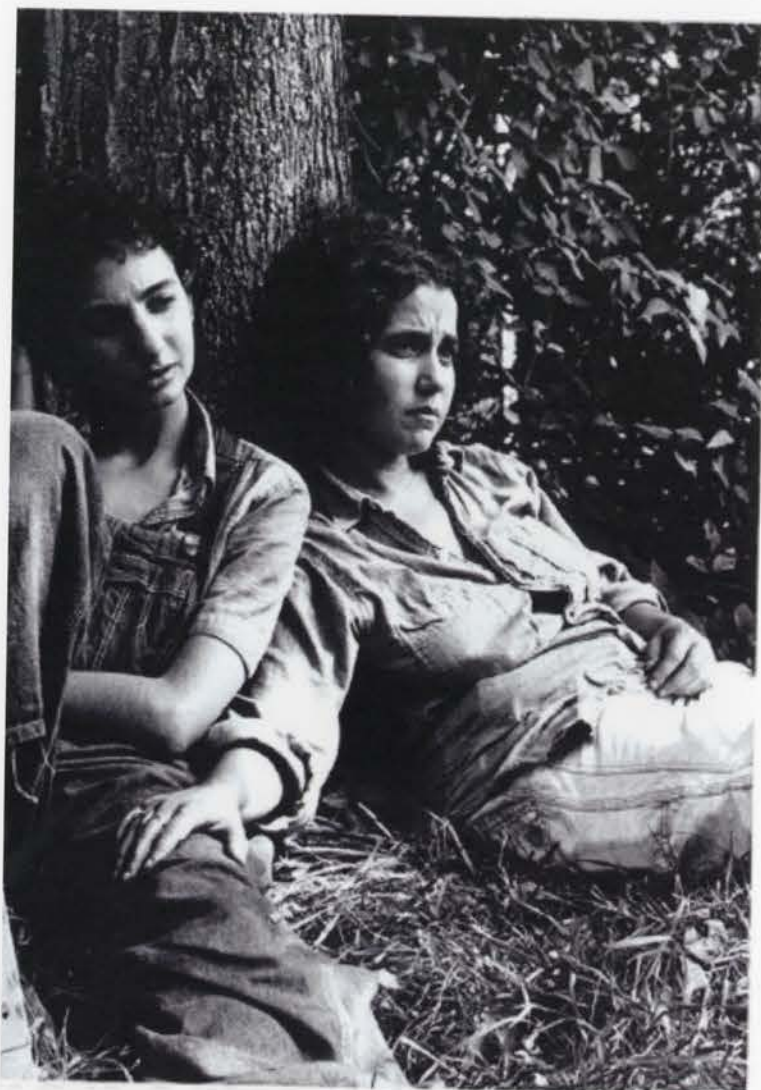
Maid-Rite (Mask Eyes)
1998
Mixed media on vintage washboard

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

© 1998 Betye Saar Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

Betye Saar is an internationally recognized 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 Museum of American Art, Washington, DC; The Metropolitan Museum of Art, New York, New York; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Whitney Museum of American Art, New York, New York; and others. She is the recipient of the John Simon Guggenheim Memorial Foundation Fellowship and the J. Paul Getty Fund for the Visual Arts Fellowship. In 2014, she received the Edward MacDowell Medal.

BETYE SAAR



Jessie Falstein, Barbara Cobb ; Gay
Feminist Conference, CT
1971
Digital Photographic Print

Courtesy of Leslie-Lohman Museum
of Gay and Lesbian Art

Ellen Shumsky is a lesbian feminist 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 work of the oppressed.

ELLEN SHUMSKY



CURE / HEAL

Cure / Heal from the Portfolio 10: Artist as Catalyst
1992
3 color serigraph, Edition 52/100

Courtesy of Lehigh University Art Galleries • Teaching Museum.

Lorna Simpson first became well-known in the mid-1980s for her large-scale photograph-and-text works that confront and challenge narrow, conventional views of gender, identity, culture, history and memory. Her work has been displayed at the Museum of Modern Art, the Museum of Contemporary Art, the Miami Art Museum, the Walker Art Center, the Minneapolis Institute 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, recipient of the Louis Comfort Tiffany award and the Whitney Museum of American Art award.

LORNA SIMPSON



How I Know I'm Here
1985-2000
Linoleum cut in four panels, printed in indigo on
Thai Mulberry paper

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

© Kiki Smith, courtesy The Pace Gallery

Kiki Smith is a West German born American visual artist. Smith's work has been exhibited in nearly 150 solo exhibitions at museums and galleries worldwide and has been featured in hundreds of significant group exhibitions, including the Whitney Biennial, New York; 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 Nelson A. Rockefeller Award from Purchase College School of the Arts and the International Sculpture Center's Lifetime Achievement in Contemporary Sculpture Award. In 2012, she received the U.S. State Department Medal of Arts from Hillary Clinton.

KIKI SMITH



Mirror Image
1990

Ink on paper, hand printing and printed collage on paper

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

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

Nancy Spero is an American visual artist, known for work that continuously engages with political, cultural and social concerns. An activist and early feminist, Spero was a member of the Art Workers Coalition (1968-69), Women Artists in Revolution (1969), and Ad Hoc Committee of Women Artists (1971) the work of which developed into the first women's cooperative gallery, A.I.R. Gallery (Artists in Residence) in SoHo, of which she was a founding member. She was elected a member of the American Academy of Arts and Letters. She received the Lifetime Achievement Award from the College Art Association in 2005 and the Honor Award from the Women's Caucus for Art in 2003.

NANCY SPERO



Jewish Tit Print
2013
Ink on Paper

Courtesy of Courtesy of Leslie-Lohman
Museum of Gay and Lesbian Art

Annie Sprinkle is a sex-positive feminist whose talents as a performance artist, visual artist, filmmaker, author, and sex educator have kept her in the spotlight for over four decades. One of the pivotal players in the 80's "sex positive feminist movement," Sprinkle's art work has long championed sex education and equal rights. She 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 Institute for the Advanced Study of Human Sexuality in San Francisco.

ANNIE SPRINKLE



Monmouth County, NJ (All Americans)
2001

Laminated color photograph on plywood

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

Zoe Strauss is a Philadelphia based street photographer whose works have appeared in the Whitney Biennial, Institute of Contemporary Art, Philadelphia, Centraal Museum, Utrecht, Netherlands; and the Art Institute of Chicago, Chicago, IL among others. In 2012, a mid-career retrospective was shown at Philadelphia Museum of Art and in New York, accompanied in Philadelphia by a display of 54 billboards showing her photographs. She has received the Seedling Award, Leeway Foundation, Philadelphia, PA and is a Fellow with Pew Center for Arts & Heritage, The George Gund Foundation and most recently, the John Simon Guggenheim Memorial Foundation.

ZOE STRAUSS



Anti-hero/Hero 587
2007
Collage and Digital Print

Courtesy of Courtesy of Leslie-Lohman
Museum of Gay and Lesbian Art

Linda Stein is artist, activist, educator, performer writer and the Founding 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 New York City 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 Association of Women Artists for her "Outstanding Contribution to the Arts."

LINDA STEIN



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

Lien Truong's paintings examine social, cultural, and political history. Truong has exhibited his work in venues including the National Portrait Gallery, Washington DC; the Centres of Contemporary Art in Moscow and Yekaterinburg, Art Hong Kong; the Oakland Museum of California; the Pennsylvania Academy of Art, PA; Galerie Quynh, Ho Chi Minh City, Vietnam; and Southern Exposure, San Francisco. Truong is an Assistant Professor of Art at the University of North Carolina at Chapel Hill.

LIEN TRUONG



Above:
African/American, 1998
 Linoleum cut on Rives BFK paper; printer's proof #1 of 2
 © 1998 Kara Walker

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
 John S. Phillips Fund

Facing page:
I'll Be a Monkey's Uncle, 1996
 Lithograph on paper
 © 1996 Kara Walker

Canisters, 1997
 Etched glass
 © 1997 Kara Walker

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

Kara Walker is the second youngest recipient of the John D. and Catherine T. MacArthur Foundation "genius" grant. Her work continues to be recognized in major installations, such as "A Subtlety" in the Domino Sugar Factory in New York. Walker is also the recipient of numerous grants and fellowships and was recognized among the Time Magazine's 100 Most Influential People in The World, Artists and Entertainers. In 2012, she was elected to the American Academy of Arts and Letters.

KARA WALKER



Tinderbox, 2014 (left)
Mixed Media

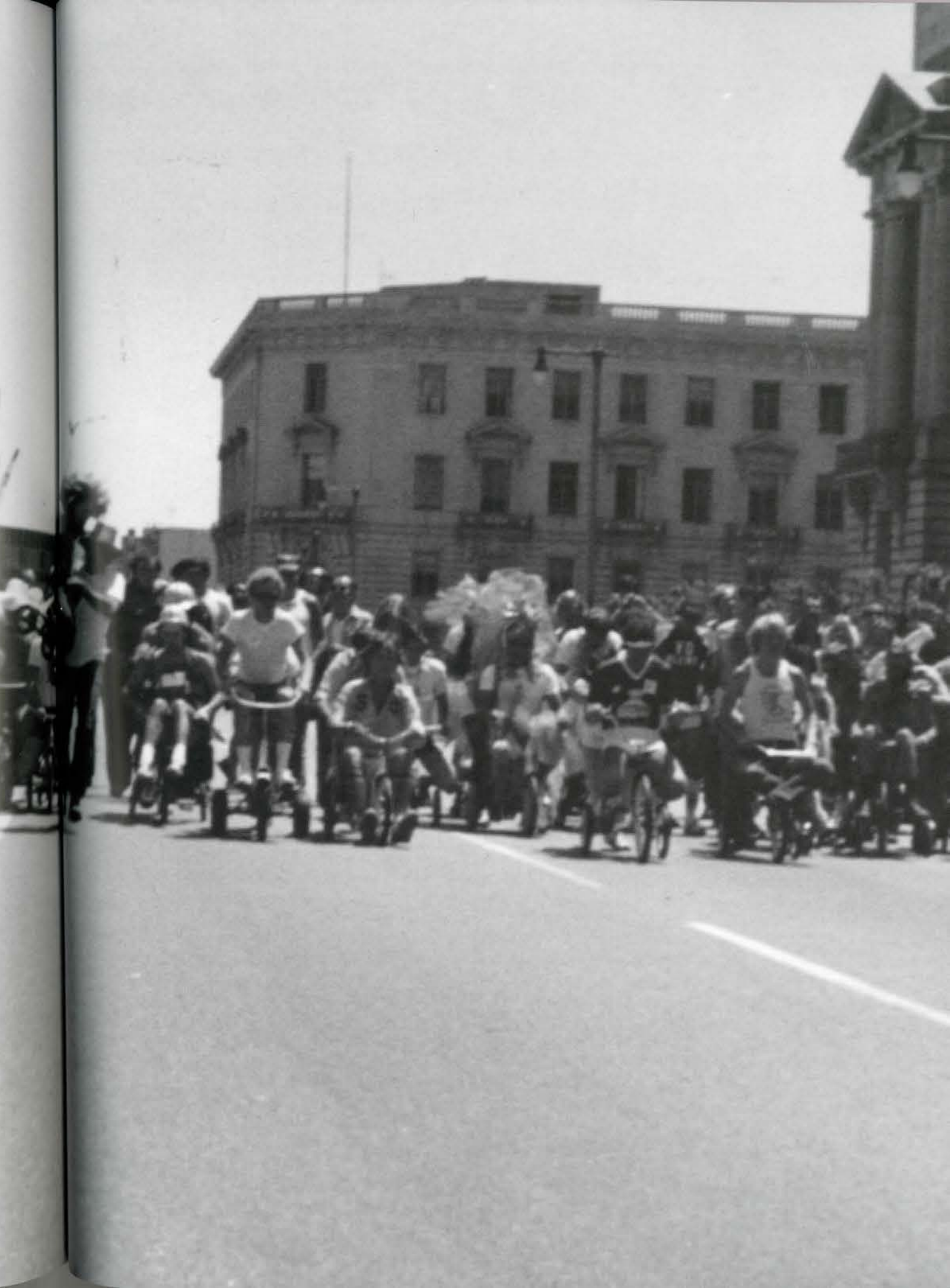
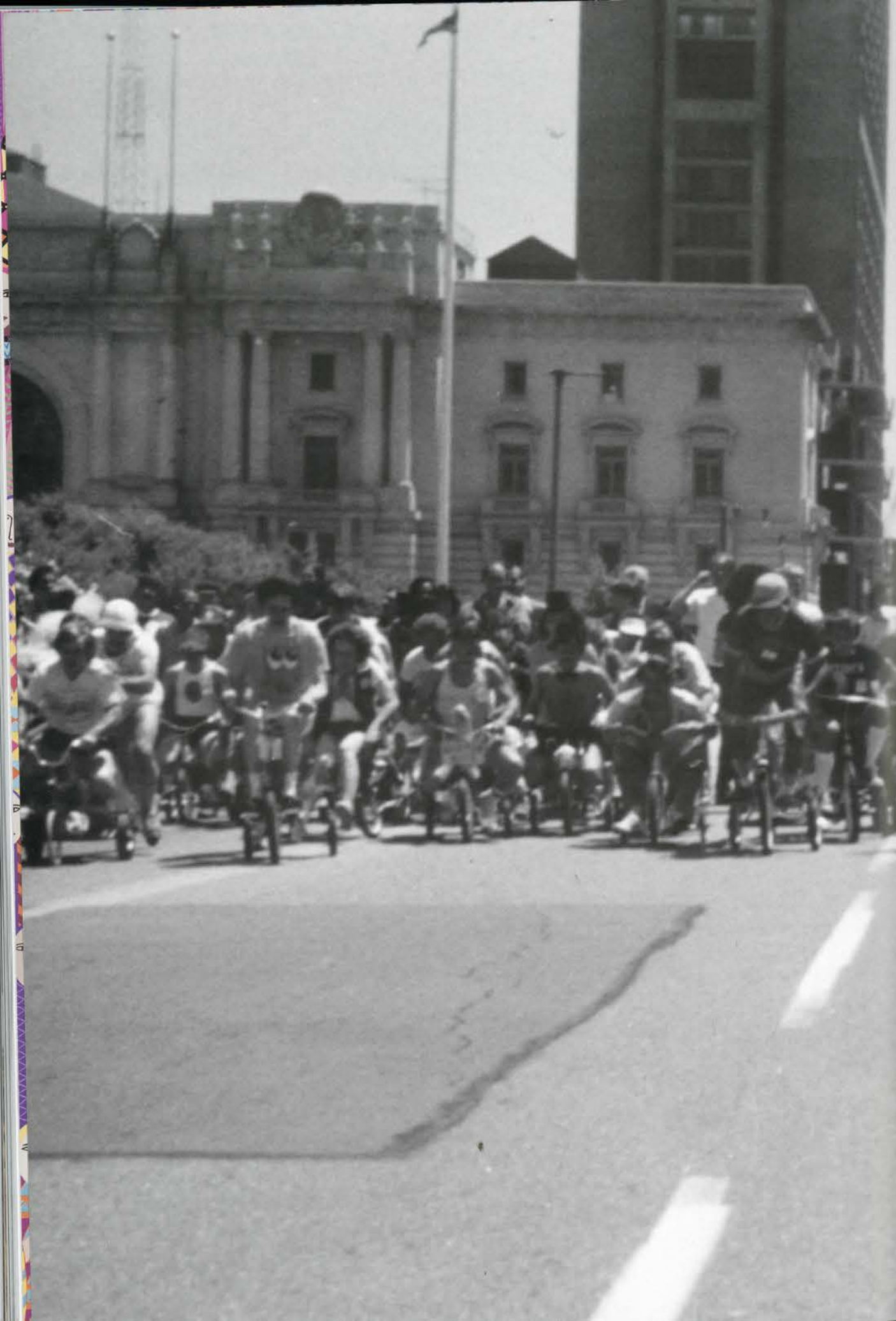
Woven in Exile, 2012 (right)
Mixed Media

Generations Lost, 2014 (facing page)
Mixed Media

Courtesy of the Artist

Born in Lebanon, Helen Zughaib combines traditional patterns and textiles with contemporary Americana and politics. Zughaib's works can be found in many notable collections, such as The White House, World Bank, Library of Congress, the Arab American National Museum, US Consulate General, Vancouver, Canada, American Embassy in Baghdad, Iraq, the Arab American National Museum in Michigan, and the DC Art Bank collection. She recently was awarded a grant from the DC Commission on the Arts and Humanities and currently included in the new Washingtonia Collection, in Washington, DC. She has had over 20 solo exhibitions in the U.S. and Middle East.

HELEN ZUGHAIB



ACKNOWLEDGMENTS

Heather Sincavage, *Director*

I would like to thank several institutions and artists who have contributed and supported this exhibition. Thank you to the Pennsylvania Academy of Fine Art, Leslie Lohman Foundation for Gay and Lesbian Art, and Lehigh University. Numerous works from these institutions, particularly PAFA's Linda Linda Alter 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 Ahmad, Nicholas Galanin, Cannupa Hanska Luger, Kiana Honarmand, Juan Logan, Miller & Shellabarger, Martha Posner, Jessica Posner, Sara Rahbar, and Helen Zughaib. Not only did I conceive of this exhibition because of the imperative dialogue you are creating, but also because I am in awe of you.

The gallery does not operate without the incredible support from its Advisory Commission. I would like to recognize the members here, as I have greatly 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 DDMA Department; Provost Anne Skleder; Jamie Smith; Andrew J. Sordoni, III; and Joel Zitofsky.

In time to execute this exhibition, Assistant Director Nikki Lewis joined the Sordoni Art Gallery team. I am thankful for all that she has already brought to the institution and 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 concept was ambitious considering the timeframe. A tremendous group of students assisted in bringing the exhibition together. An undertaking of this nature requires an exorbitant amount of research. I owe a huge debt of gratitude to graduate research assistant, Karley Stasko, for her innumerable contributions to the exhibition.

Additionally, I am eternally grateful for the guidance of my colleague, Lisa Reynolds. She has consulted on numerous aspects of the exhibition that span from the catalogue to the execution of the interpretive content you see in the gallery. This was a substantial contribution to realizing my vision for the exhibition.

I finally would like 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 ART GALLERY

Heather Sincavage, M.F.A., *Director*

Nikki Lewis, M.F.A., *Assistant Director*

Karley Stasko, *Graduate Research Assistant*

GALLERY ATTENDANTS

Olivia Caraballo

Jesse Elliott

Nicole Hart

Katie Hestor

Sarah Matarella

Nilab Mominzada

Jessica Morandi

Kayla Wedlock

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