

LIQUID SILENCE

EXPOSURE

CONTEMPORARY

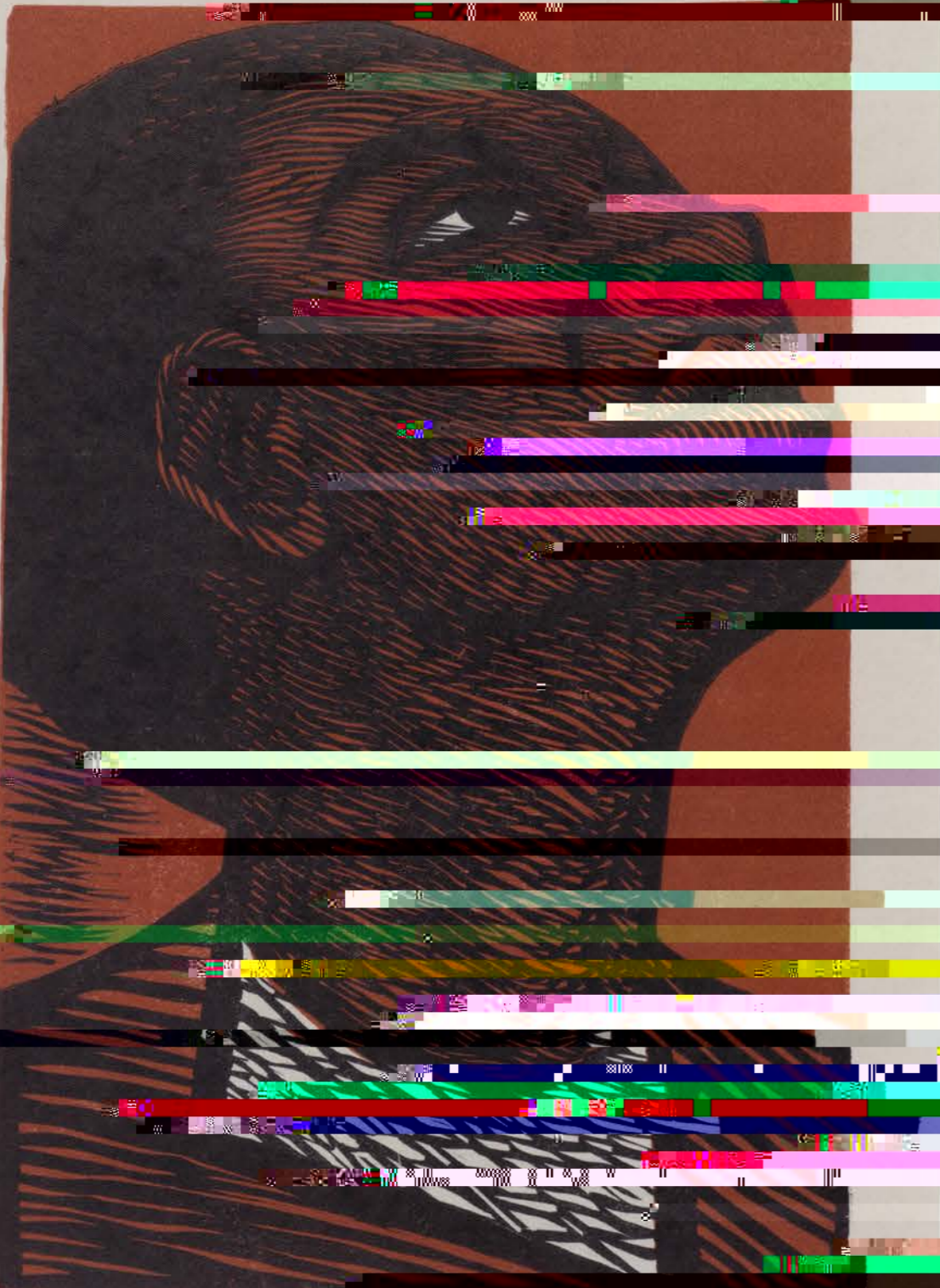
CURATED BY
HEATHER

October 23 - December 14, 2019

FEATURING:

Sobia A
Elizabeth
Julie
Lesley Dill
Alex Donis
Dyke Action Machine!
Diane F
Rac
Caitie
Chanska Luger
Juan Logan
Jessica
Annie Sprinkle
Liza Lou
Sara
Kiana
Diana
Dana
Jessie

SORDONI
ART GALLERY
WILKES UNIV



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

El Catlett 1947

AS TOLD BY THE EASY

by Heather Sincavage

There is great power in creating and them.' Marginalized groups recognize
For centuries, artists have understood their humanity and that of
of their subjects by numerous subsequent thinkers. This term is
simply defined as 'the state of being different'

Whether a portrait or a scene, artists have constructed the narratives that ultimately
shape, influence, and define the context we as viewers and historians interpret.

Historically, the art recognized by academies, museums, critics and historians tended to feature
white, Eurocentric artists and viewpoints.

In a 2017 statistic presented by the Contemporary Art section of the Metropolitan Museum of Art (NYC), only 8% of the artists in the 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 differences to be celebrated.

This also represents a larger issue: art is not always the entire narrative. We have to look at

the context in which it was created. In 1972, the *Male Gaze* by Susan Sontag and others meant to shape our behaviors.

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

The viewing experience is coded with the political implication that the primary audience is white and male, reinforcing patriarchy. The result enforces a lack of autonomy for some and disenfranchisement for others. Contemporary artists, Kar Betts, discuss racism through embodying the stereotypes prevalent in Antebellum South narratives.

"Catlett... (was) instrumental in opening voice, visibility, and possibility" (Harris, 59).

Contemporary artists, Kar Betts, discuss racism through embodying the stereotypes prevalent in Antebellum South narratives.

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

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

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

Racism cannot be conquered until it is confronted

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

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

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

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

The ability Edison has to challenge stereotypes can be traced back to second wave feminism. Emerging in the United States in the 1960s and lasting approximately two decades, second wave feminism empowered women, who were once fleshy odalisques to be admired, to challenge what we have celebrated in women. Patriarchal artworks have shown women as either virtuous or sinful.

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

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



Detail from Trophy

her death transformed the discussion around image partner abuse, bringing it to newspaper headlines and living rooms, due to the televised autopsy. *Things are Looking Whiter* (2012), blatantly displays identity appropriation in a split screen image of Native princes and *Braves* and the *Kansas City Chiefs*. Nicholas Galanin addresses appropriation head on with one of the most beloved movie franchises, *Star Wars*. In his work, *Things are Looking Whiter* (2012), blatantly displays identity appropriation in a split screen image of Native princes and the *Star Wars* movies.

Often overlooked are the abuses Native Americans have endured. Appropriation of traditions into insensitive memes, mascots, and displaced by...

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

During a period of intense immigration, one tactic of achieving the American dream... *Generations Lost* looks to humanize these displaced by...

time of political unrest in the United States is not just about the Muslim ban. It's visibly other. (Duberman). Hellen Zug... As part of the Cuban Adjustment Act of 1962, Mendietta was 12 when she and her sister arrived in America as Cuban refugees. As relations with Cuba escalated, Mendietta... trajectory of her work... body with the E...

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

gender femininity. By removing the discussion of race, Mendieta is able to focus her attention on matriarchal and embrace goddess ideologies that celebrate female power (Jones, 27).

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

'Otherness' is a complex force. Colonialism capitalizes on 'otherness' 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, defines every aspect of life in the Spanish colonial period and continued through American slavery. A long tradition of *casta* paintings outlined the classifications of genetic background and established such dehumanizing terms as "mulato," "lobo," and "chino" as new racial identities for African American. Spanish names of common animals- mule, wolf, and pig.

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

of fear. In a 1990 article, the artist's work is described as a symbol against the Civil Rights Movement, it now stands as a symbol for racism.

by metaphorically isolating aspects of the artists pinpoint the roots of prejudice with precision. One of the most controversial

The installation features 39 place settings for revolutionary war in history on top of a table of 3900 by historical women. At first, the sounds innocuous, what was controversial was Chicago's isolated use of the body. Stylized depictions of vulgar forms stood to celebrate women's sexual art.

In 1979, the Dinner Party aims to counter the Male Gaze, celebrate women's achievement, and encourage women to no longer stand as passive objects. The party has never faced much controversy and in fact was debated on the Congressional floor in 1990 (for the funding it received from the National Endowment for the Arts). Congressman Robert K. Dornan deemed it "ceramic 3-D pornography" and kept Dana Konrabacher criticized the piece as "world 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 the feminist movement, exposed systematic sexism and bucked a patriarchal



Dinner Party installed at the Elizabeth C. Sullivan Center, Chicago, 1979. Photo by Brooklyn Museum.



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

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

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

he created a tool, mylar-coated plywood shields, to protect those involved in a protest in 2010.

been drawn and a hotline is created, that it can be difficult to see the humanity that exists behind the uniform holding that line. But these 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 one person. The shields were made from plywood and cut into 6 shields, those shields could stand

line stands a camp where there are thousands of people standing for the water protection for the 8 million people in the Missouri River as their water source. And so the *Mirror Shield Project* demonstrates how one person can help protect a nation. (Hahska Luger)

Greater accessibility to the dissemination of information coupled with the ability to share that information in real time led to countless others

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



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

as prey who have fallen victim to predatory men.

who at 18 was raped by her tutor and mentor.

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

Today's art world is arguably more enlightened

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

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

garments covered in the words of the woman who have endured misogyny, harassment,

creating a community fraught with oppression.

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

of gender. Lorna Simpson's piece, *Cure/Heal*, is an image of a pair of undergarments. By virtue of wearing the undergarments, women hold a place of power, in ownership of their gender and sexuality. The circumstances of robbing are an exploration of power. The artist's whimsical in nature, presented as if just tossed

Bracelet discusses the tenuous relationship

between Native Americans and white people. The Pacific Northwest Tlingit communities have a long tradition of copper engraving, which replaced the practice of tattoo after colonization.

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

from their families in 19th century.

the resilience and survival of the generation affected by the weight of wearing these "bracelets" (Galain).

works done by Poukes Bourne to Danger (1960-82)

your response to danger it is either

any good to act." Holzer's work picks up where

Furthermore, artists not only point out injustice but

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

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

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

BIBLIOGRAPHY

dug a tunnel so they could hold hands. "When people see the (Graves) piece, they have a strong reaction. It's not just about everyone's relationship with their bodies, but also about how we relate to each other. Love endures, but our physical bodies are not permanent."

Kiki Smith, in a viewpoint "from the inside out," and establishes that our humanity is universal and not defined by gender. Smith's work is a purely objective image by not representing the bodily aspect. Her 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 affected from the disease.

Zoe Strauss' piece, *Monmouth County, NJ (All Time To Be Close)*. The modest photograph, small in its presence, is an unassuming image, similar to her work in 2001. It is a plea for empathy and tolerance. Art as witness. Art as action.

Americans have endured tremendous and their differences and "be close."

The glaring absence of accurate portrayals and legitimate representation throughout centuries of ignited an ardent and everlasting solidarity in artists 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, and have instead shone light on our present day and our shared history. They have willfully accused when bound by their being, their traumas, and in forging expanded, redefined, and reclaimed art have refocused our gaze to consider art as witness. Art as action.



Afrique L'Américaine
Kara Walker

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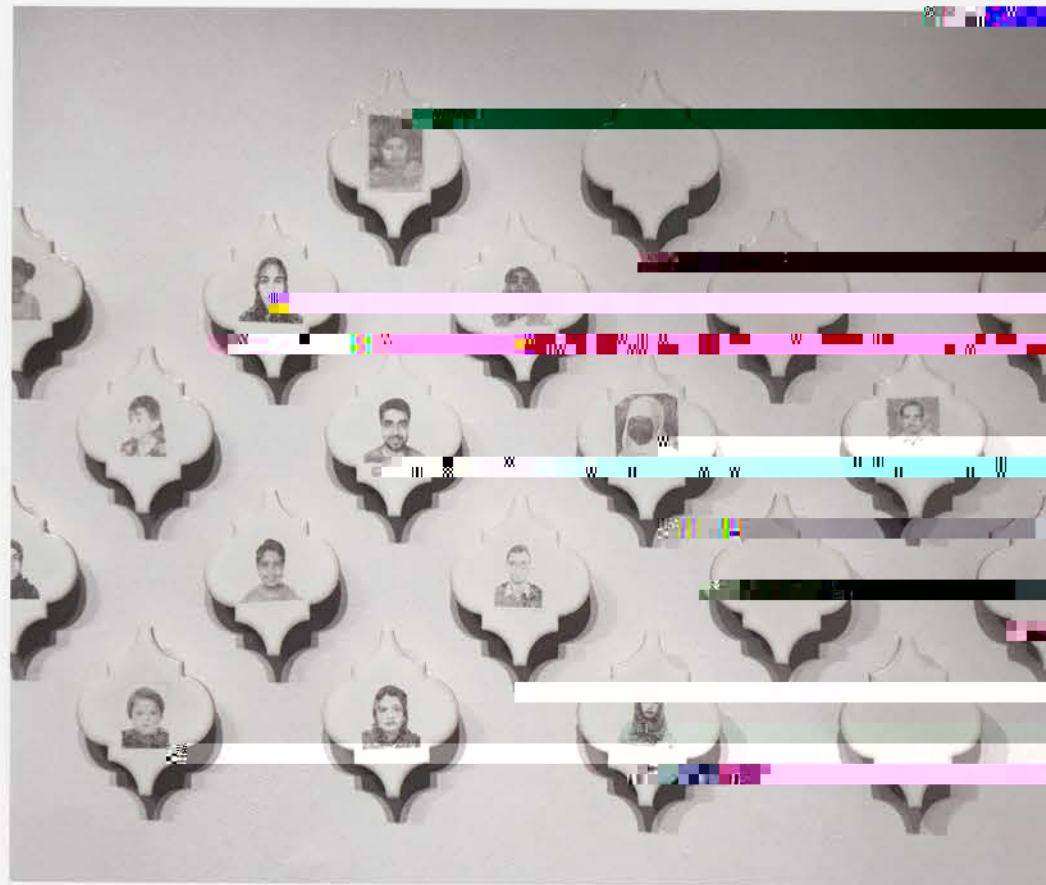
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Small Identities
2017-18

Courtesy of the Artist

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

SOBIA AHMAD



Untitled (test plate) from the Dinner Party
1976

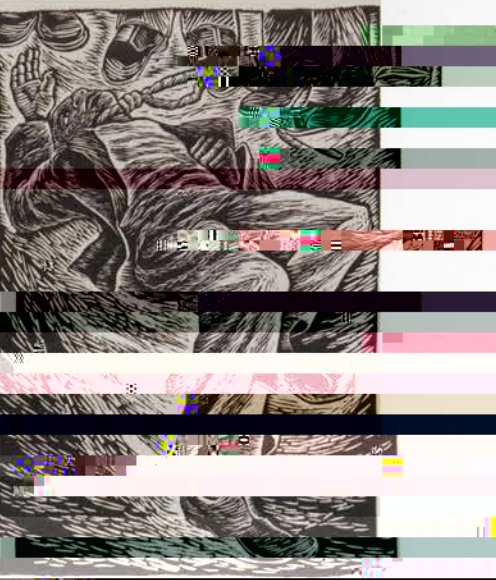
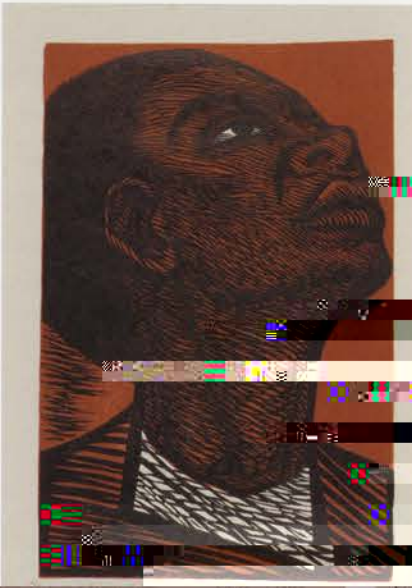
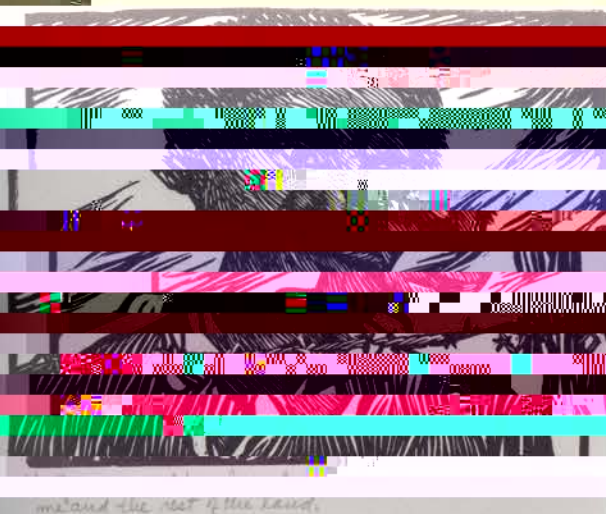
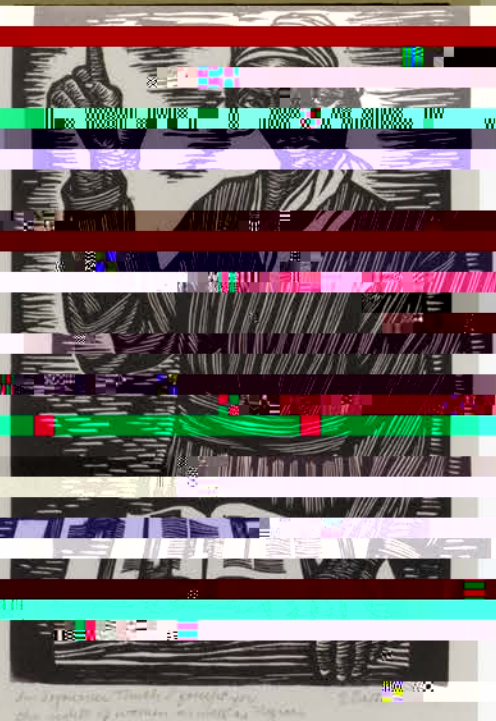
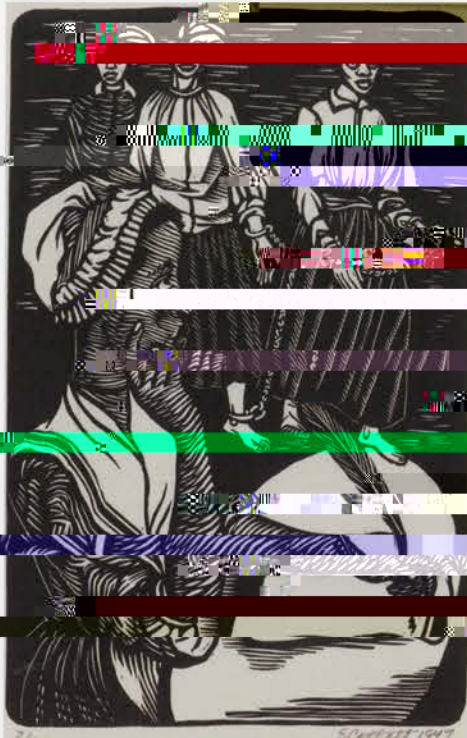
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
Gift of Linda Lee Alpert

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

Judy Chicago is an artist, educator, writer, and major figure in the modern feminist arts movement. In the 1970s, she taught the first woman's art class at Fresno State College, which fully developed into the

Art Program in 1971. Chicago's seminal work, *The Dinner Party*, was subject to major controversy but she was awarded her a conservation study of The Getty Program in April of 2018. In 2018, Judy Chicago was named to TIME Magazine's 100 list of most influential people in the world.

JUDY CHICAGO



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

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

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

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

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

I am the Negro Woman, 1947

Special houses, 1946

I have special reservations... 1946, printed 1989

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

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

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

Exposition in Chicago, induction into the Salón de la Plástica Mexicana in 1950, the Distinguished Alumni

Award from the University of Iowa in 1996, a NAACP

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

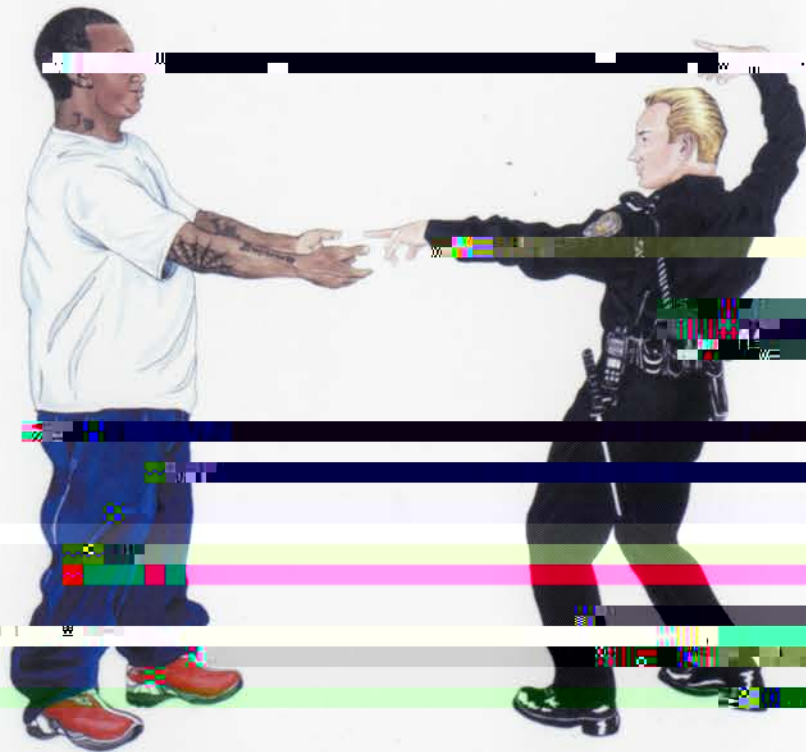
Others include an award from the Women's Caucus

for Art, the Institute of Chicago Legacy Award, Elizabeth Catlett Week,

Elizabeth Catlett Day in Cleveland, honorary citizenship of New Orleans, honorary doctorates

from Pace University, the International Sculpture Center's Lifetime Achievement Award in contemporary sculpture

ELIZABETH CATLETT



Spider and Officer Johnson
2007
Still
C

In his work, Alex Donis examines and redefines the boundaries set within religion, politics, race, and gender. 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



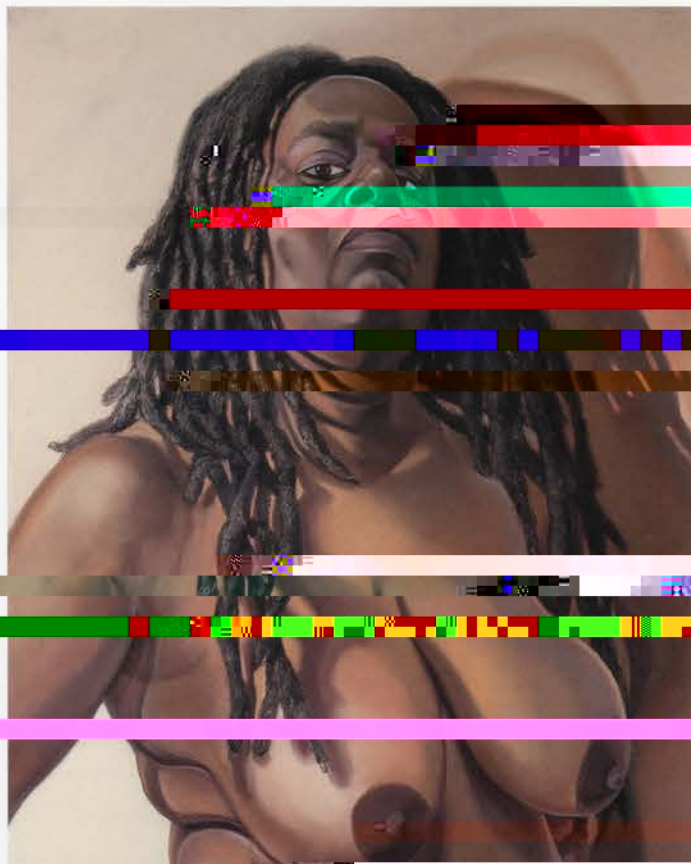
Do you love the dyke in your life?
1995
Processed Ink on Paper

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! is a form of public address where civic issues were snuck into the commercialized streetscape via art-activist propaganda. Both women

have been featured in Time, Newsweek, Entertainment Weekly, Fortune, Esquire, and Wired. Moyer is Assistant Professor of Painting at the Rhode Island School of Design.

DYKE ACTION MACHINE!



Nirala Self-Portrait

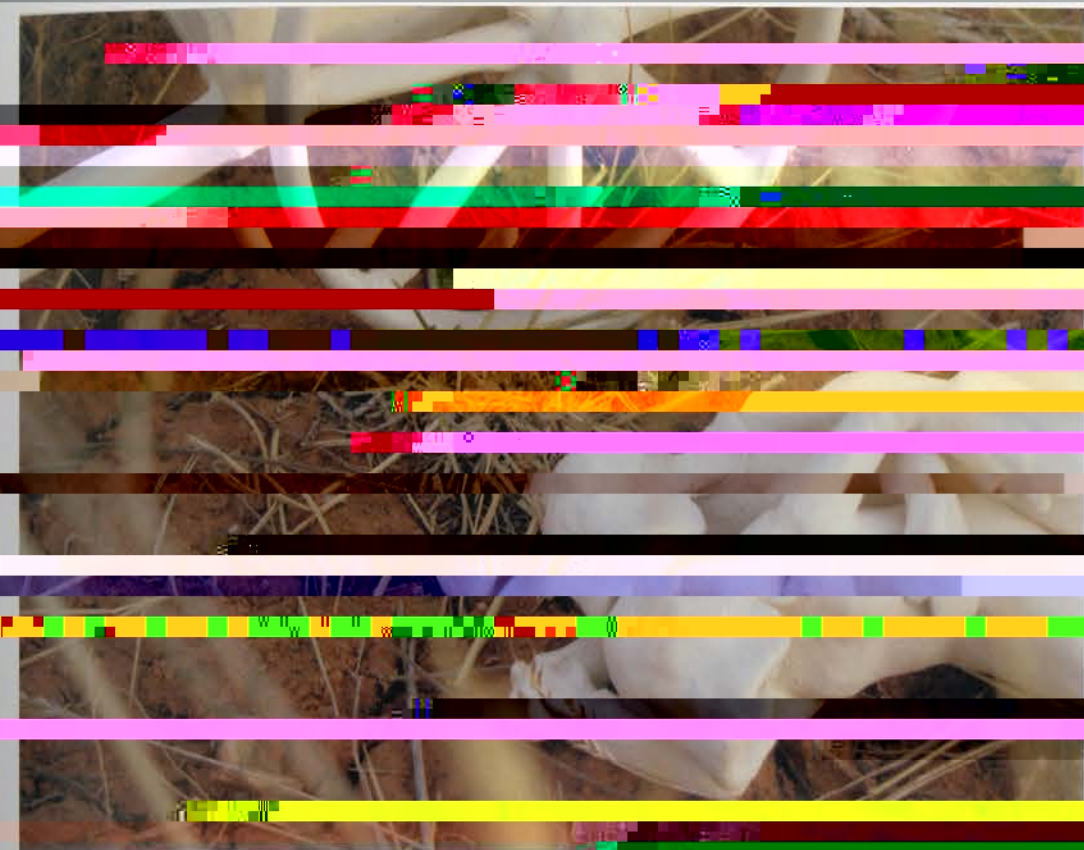
Courtesy of the Pennsylvania Academy of the Fine Arts
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© Diane Edison. Courtesy of George Adams



Ancestors at Rest

Digital C-print



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

DIANE EDISON

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

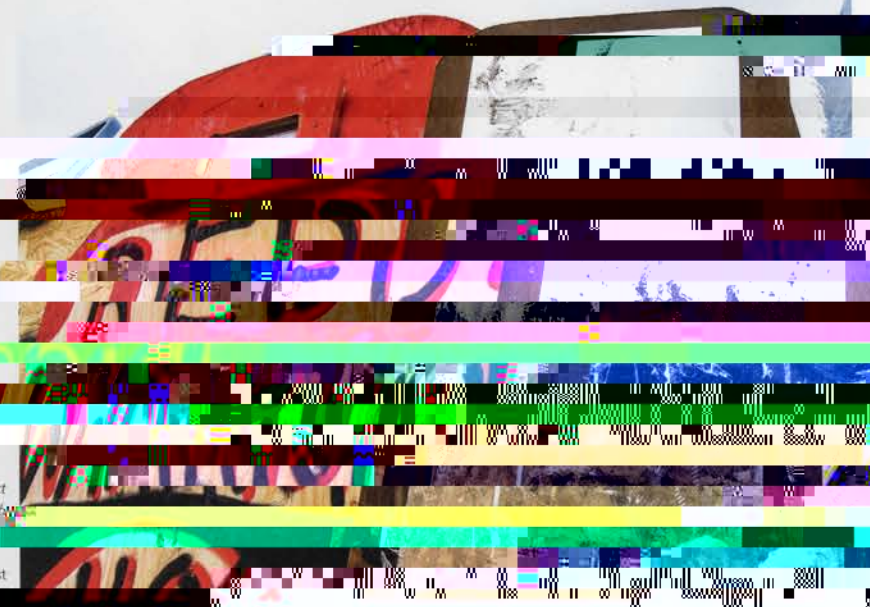
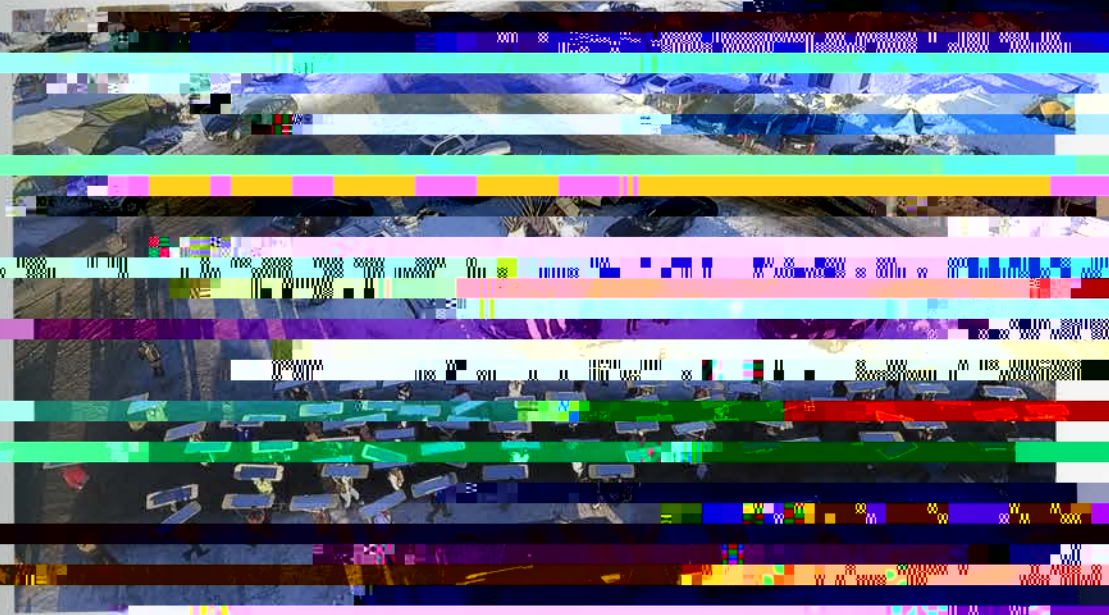
RACHEL FARMER



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

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

Courtesy of the Artist
© Nicholas Galanin



Mirror Shield Project
2014

Courtesy of the Artist

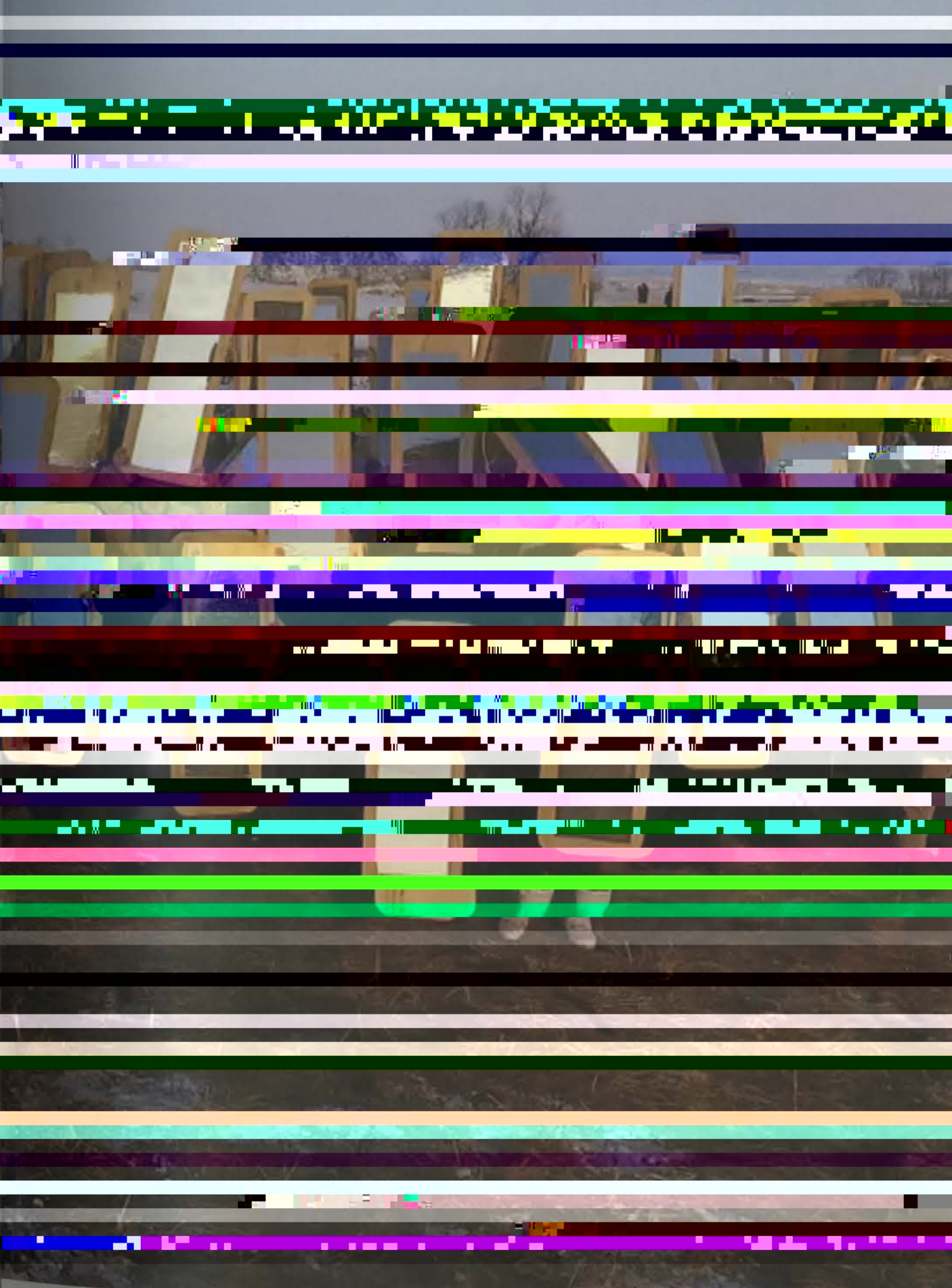
Nicholas Galanin is a native artist of mixed heritage whose works aim to transform ingrained and contemporary stereotypes about indigenous peoples and create a sense of unity among cultural differences. He is a NACF Mentor Fellow and a multiple awardee of the United States Rasmuson Fellowship. He received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

NICHOLAS GALANIN

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

Center for Civil and Human Rights

CANNUPA HANSKA LUGER



BY YOUR REACTION 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 ASK.

By Your Reaction to Danger
 1700-02
 Enamel on Metal

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

© 2012 Jenny Holzer/Artist



Self-Portrait as Unwelcome Guest
 1997
 Oil on Canvas

Philadelphia Art by Women Collection
 Gift of Linda Lee Alter

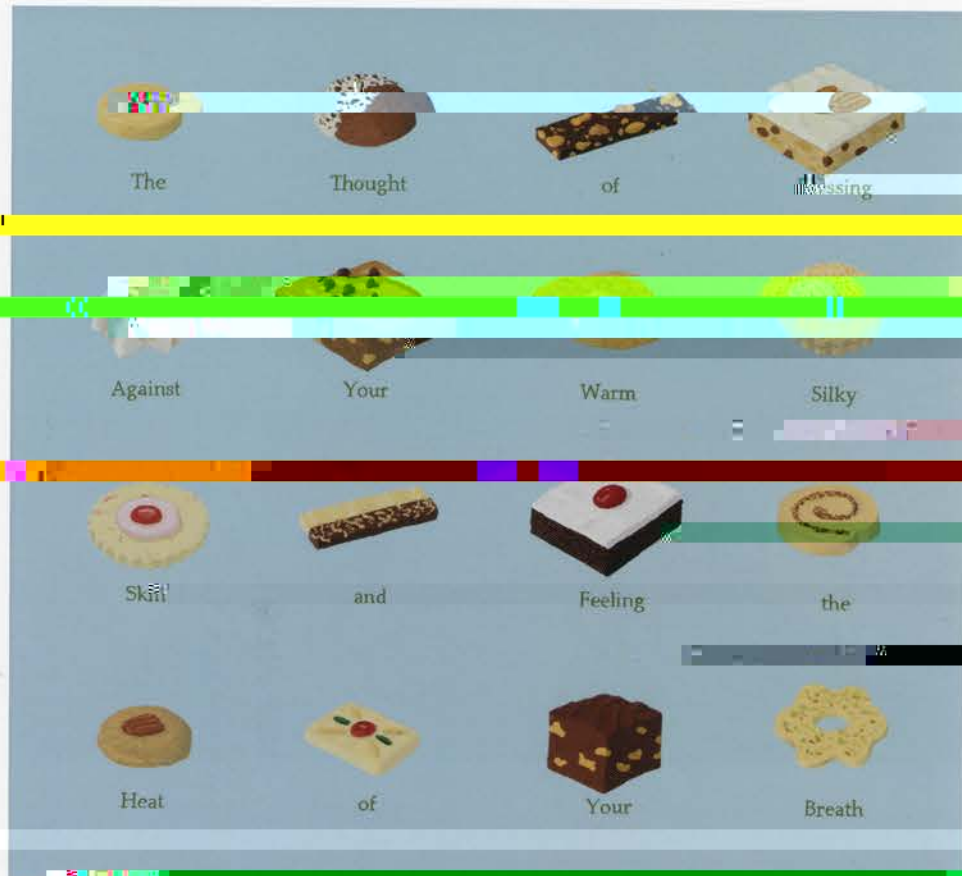
© 1997 Julie Heffernan

Jenny Holzer is a contemporary, NY based conceptual artist. Her work is primarily in the form of text-based art and is displayed in galleries and museums around the world. She received the Gold Medal for her work at the 1999 Venice Biennale. In 2010, Holzer received the Museum of Contemporary Art, Los Angeles (MOCA) 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 and is originally designed by Holzer. In 2014, featuring one of her Truisms: "It is in your self-interest to be kind."

JENNY HOLZER

Julie Heffernan is a painter and professor of art at the University of California, Los Angeles. She has exhibited and featured in The New Yorker, The Orlando Sentinel, Huffington Post, Art Pulse Magazine and more. She received the Fulbright-Hays Grant to West Berlin in 1980, and was elected into the National Academy of Art in 1997. She is currently a Professor at the Academy Museum. She is currently a Professor at the University of California, Los Angeles.

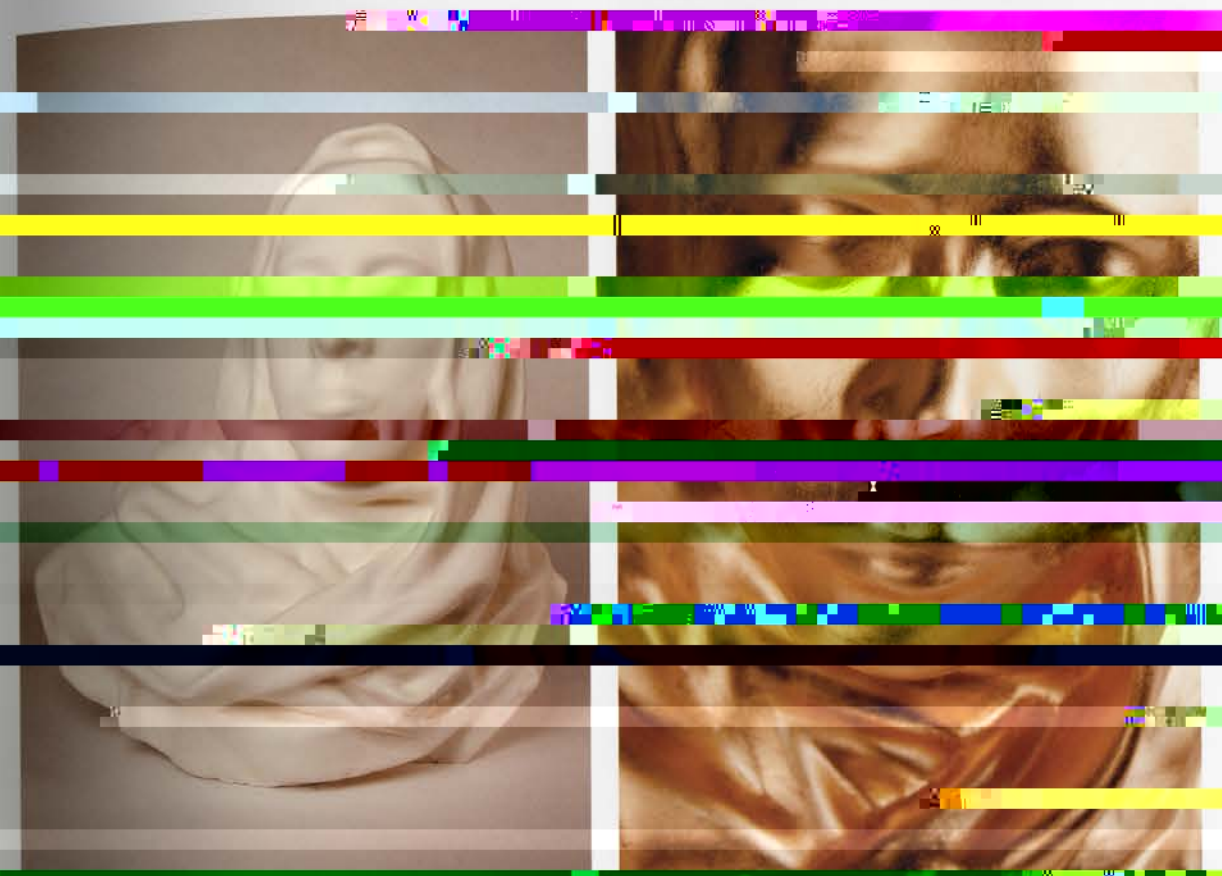
JULIE HEFFERNAN



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



Stoned, 2016 (left)
Glazed Ceramic

Trophy, 2017 (right)
Terracotta, Imitation Gold Leaf

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

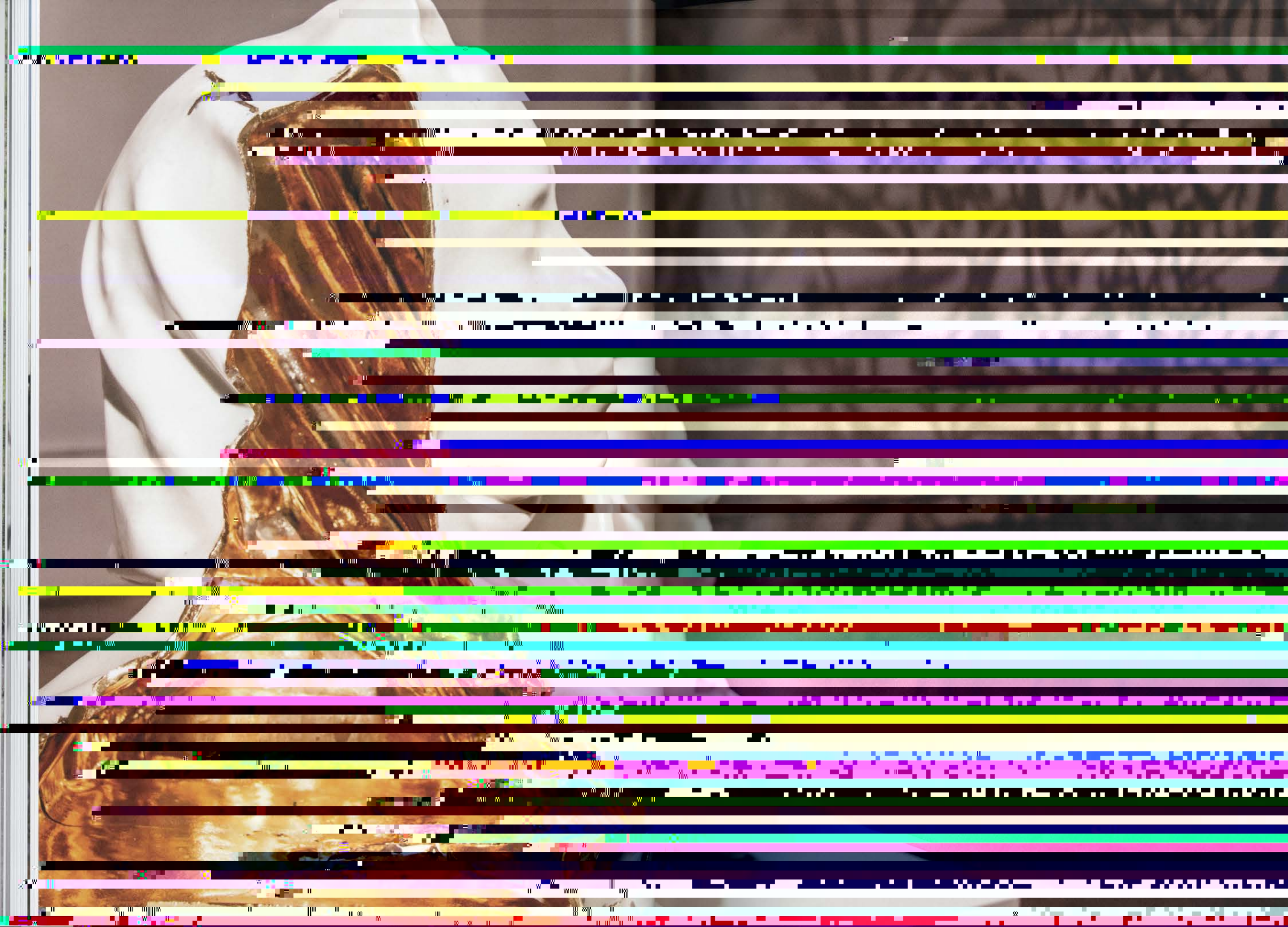
Courtesy of the artist

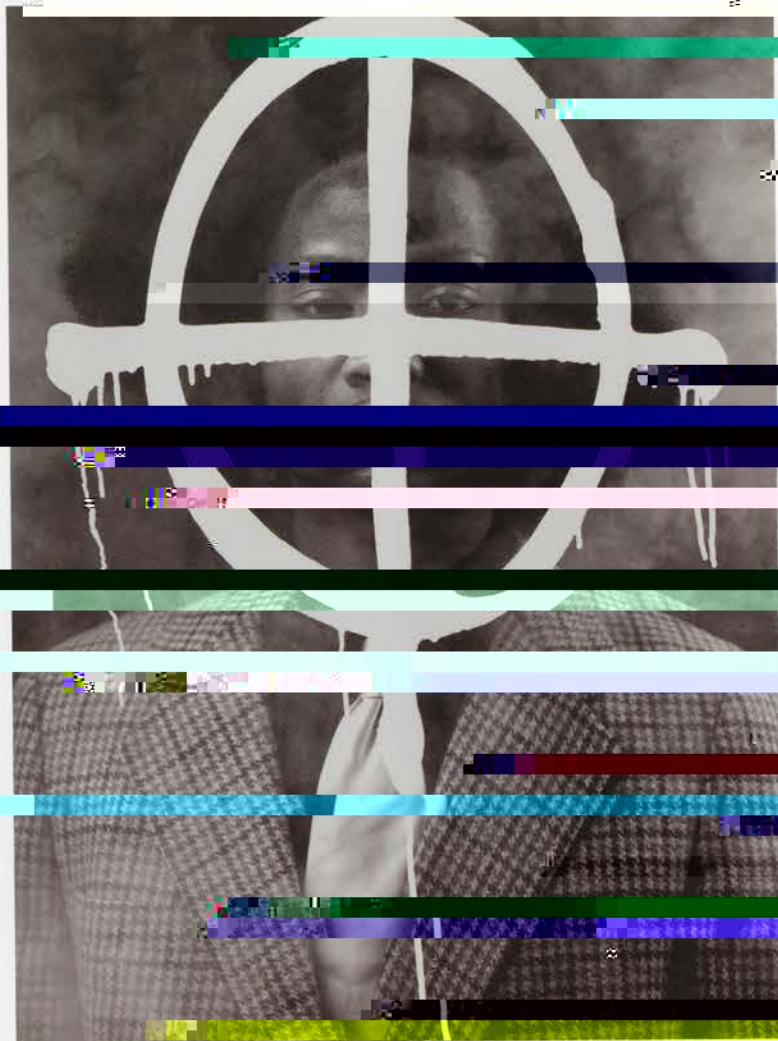
Julia Jacquette is an American artist based in New York City and Amsterdam. She has shown extensively at galleries and museums around the world, including the Museum of Modern Art (NY), The Museum of Fine Arts, RISD Museum as well as other institutions. Jacquette's work was included in the first installment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

JULIA JACQUETTE

Kiana Honarmand focuses on issues related to her cultural identity, including gender, race, censorship, and surveillance. Her work has been exhibited in Iran and throughout the state of Pennsylvania.

KIANA HONARMAND





Thurgood at the Hour of Chaos,

Lithograph

Courtesy of the Pennsylvania Academy of the Fine Arts.

© 1995 Rashid Johnson



Silence of Abuse

Oil on Board

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

© 1995 Dona Lief

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

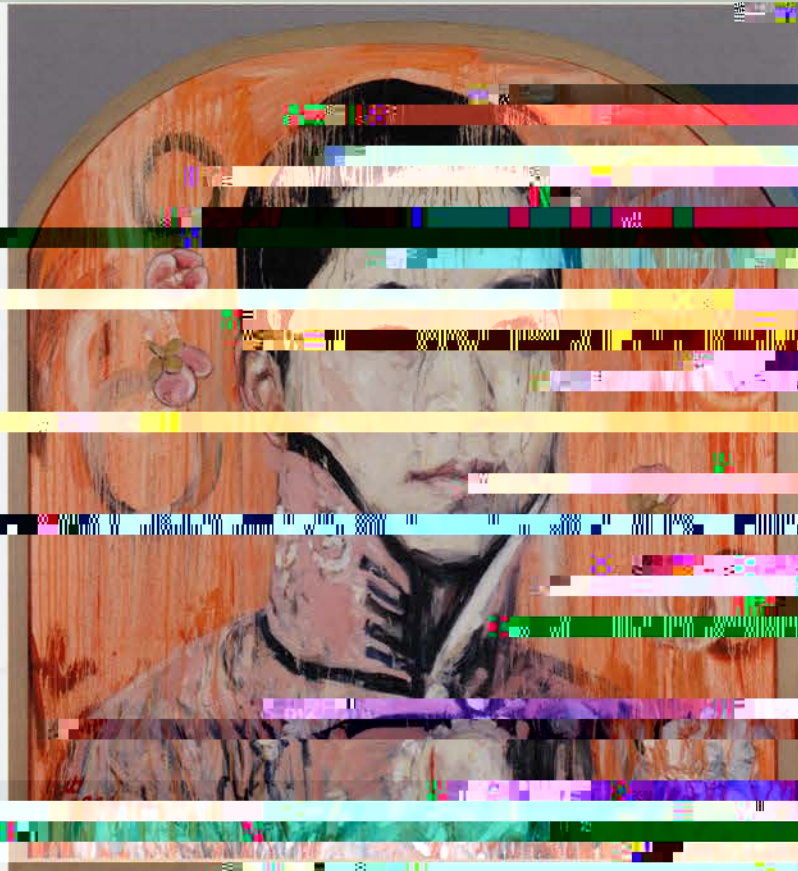
Prize and was a Hugo Boss

RASHID JOHNSON

Dona Lief is a figurative artist who reimagines the female form. Over the years, Lief has exhibited her work in process studios, the Morgan Lehman Gallery, and the Contemporary Art Center in Houston, Texas. Her art is included in permanent collections, such as, The Contemporary Art Museum, Houston, Texas.

© 1995 Dona Lief

DONA LIEF



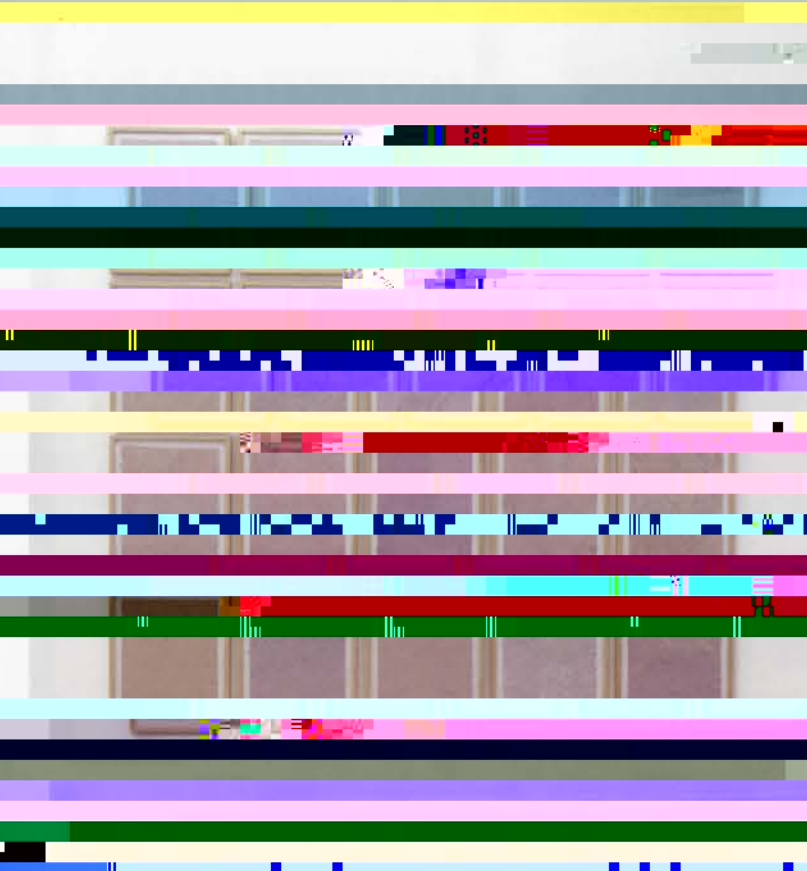
Visage II
2004
Oil on canvas

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

© 2004 Hung Liu

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

HUNG LIU



Casta?
2012
Handmade paper from Confederate Flag

Next page: Writing series, 2014-present
Poster Project

Courtesy of the Artist

...his artworks address subjects relevant
...American experience. His paintings, drawings,

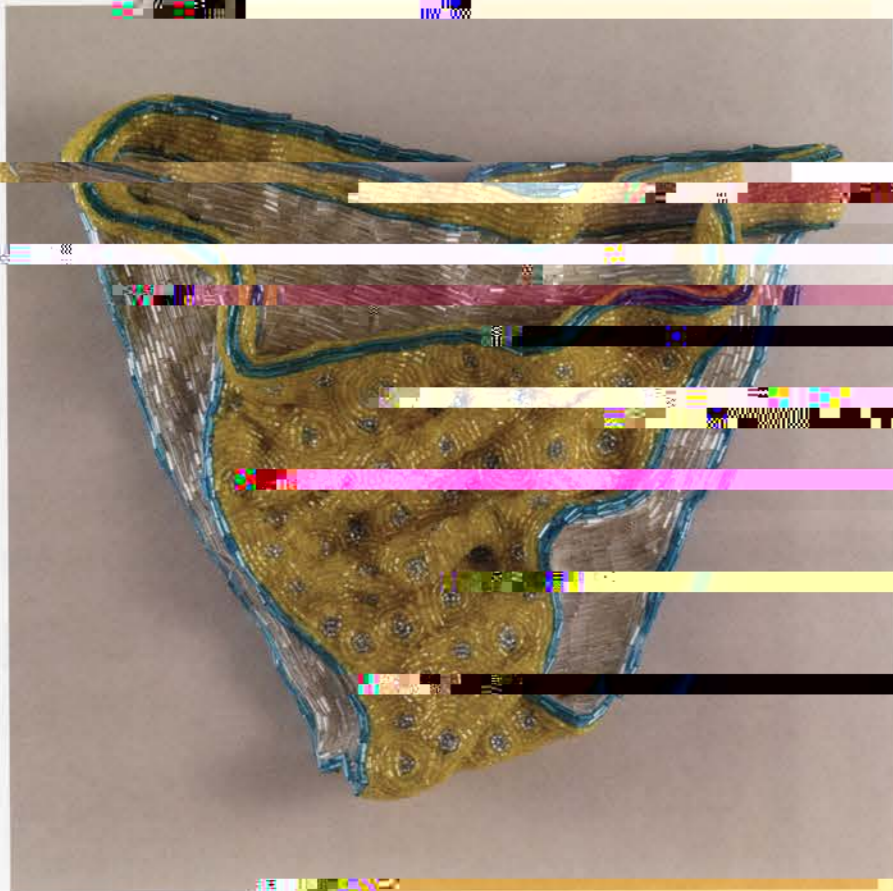
...Logan's works can be found in private, corporate,
...and public collections, including the Whitney
...Museum of American Art, the Philadelphia
...Museum of Art, the Baltimore Museum of Art, the
...Boulder Museum of Art, the Denver Art Museum,
...base collection of the Smithsonian's National
...Museum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

HUAN LOGA

STEPHEN AVERILL IS STILL WAITING FEBRUARY 13, 2014	DENZIL CORN IS STILL WAITING JUNE 20, 2014	CLAUDIA CORN IS STILL WAITING JULY 6, 2014	ANDREW GARRARD IS STILL WAITING JULY 19, 2014	CREW GORDON IS STILL WAITING AUGUST 1, 2014	BROWN GORDON IS STILL WAITING AUGUST 1, 2014
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ANDREW SCOTT GAYNER IS STILL WAITING AUGUST 10, 2014	MARK FORD IS STILL WAITING AUGUST 11, 2014	MARK POWELL IS STILL WAITING AUGUST 19, 2014	MARK JONES IS STILL WAITING AUGUST 23, 2014	MARK JONES IS STILL WAITING SEPTEMBER 10, 2014	MARK JONES IS STILL WAITING SEPTEMBER 10, 2014
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EARNEST SMITH IS STILL WAITING SEPTEMBER 11, 2014	VONDERBILT MILBURN IS STILL WAITING SEPTEMBER 11, 2014	ALAN CORN IS STILL WAITING SEPTEMBER 11, 2014	ALAN RICE IS STILL WAITING SEPTEMBER 11, 2014	ALAN RICE IS STILL WAITING SEPTEMBER 11, 2014	ALAN RICE IS STILL WAITING SEPTEMBER 11, 2014
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[Yellow panties with tiny light blue polka dots]
1994
Beads, papier mache

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

© 1995 Liza Lou

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

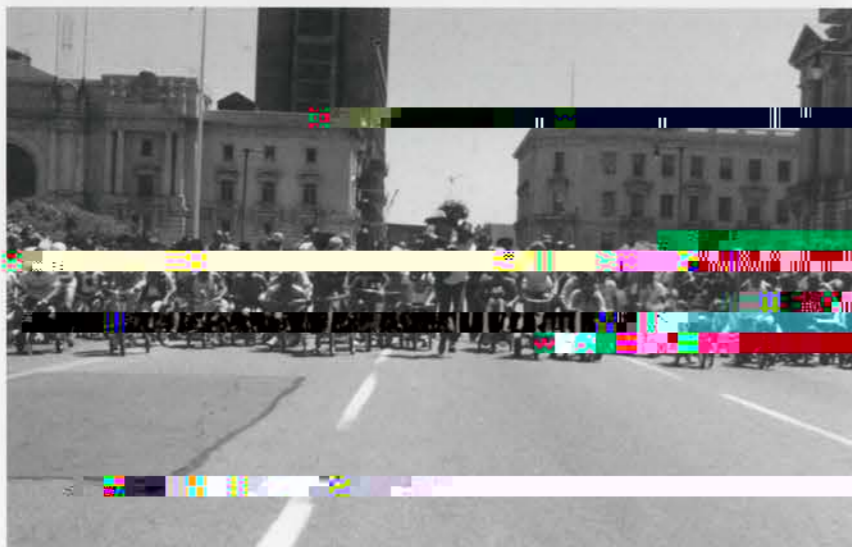


Untitled (from the Silueta series),
1980
Gelatin silver emulsion print

Art by Ana Mendieta in dedication of the Ana Mendieta Collection, Gift of Linda Lee Alter

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

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



San Francisco Gay Parade

Archival Inkjet Print

Annual
1976

Courtesy of Leslie-Lohman Museum
and Lesbian Art

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

HARVEY MILK



Untitled II (Grave, Basel, Switzerland)

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

Untitled I (Grave, Basel, Switzerland)

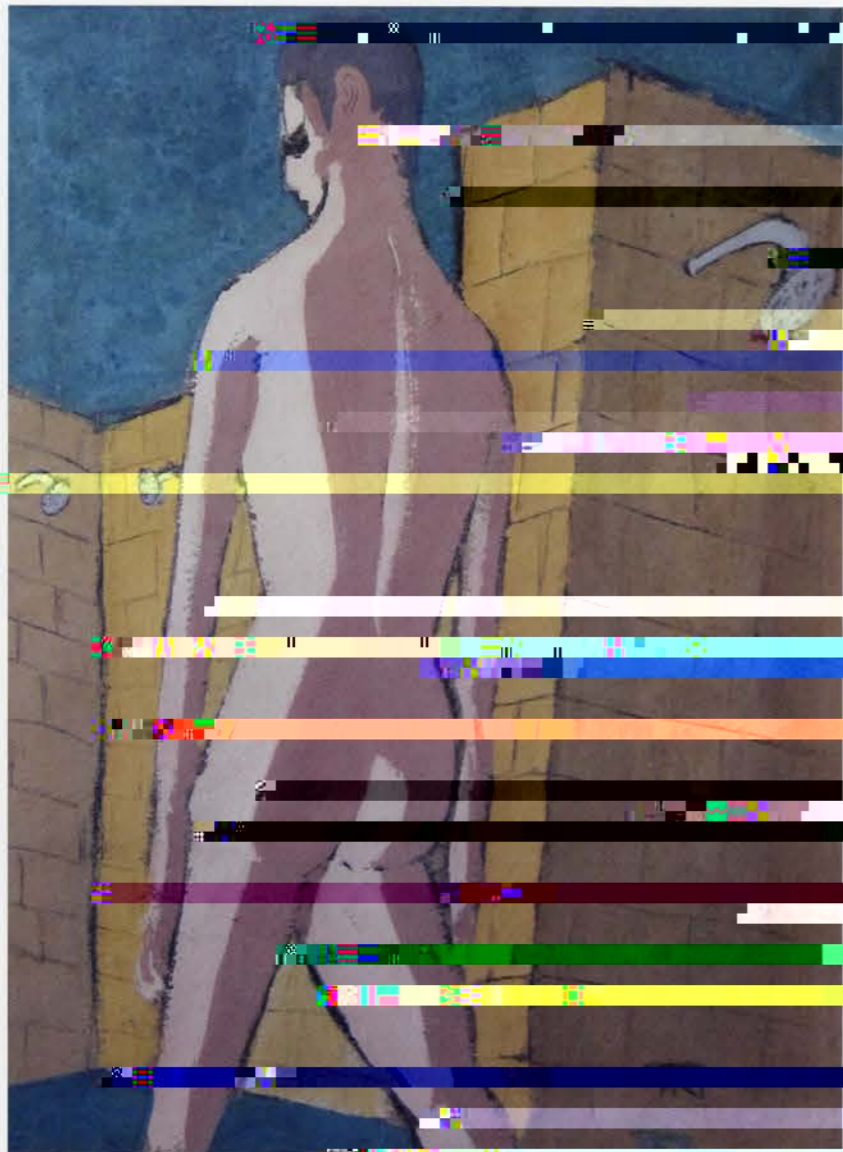
2000
archival inkjet print in artist-made pine frame with UV plexi, edition of 5

Courtesy of Western Exhibitions

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

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

MILLER & SHELLABARGER



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



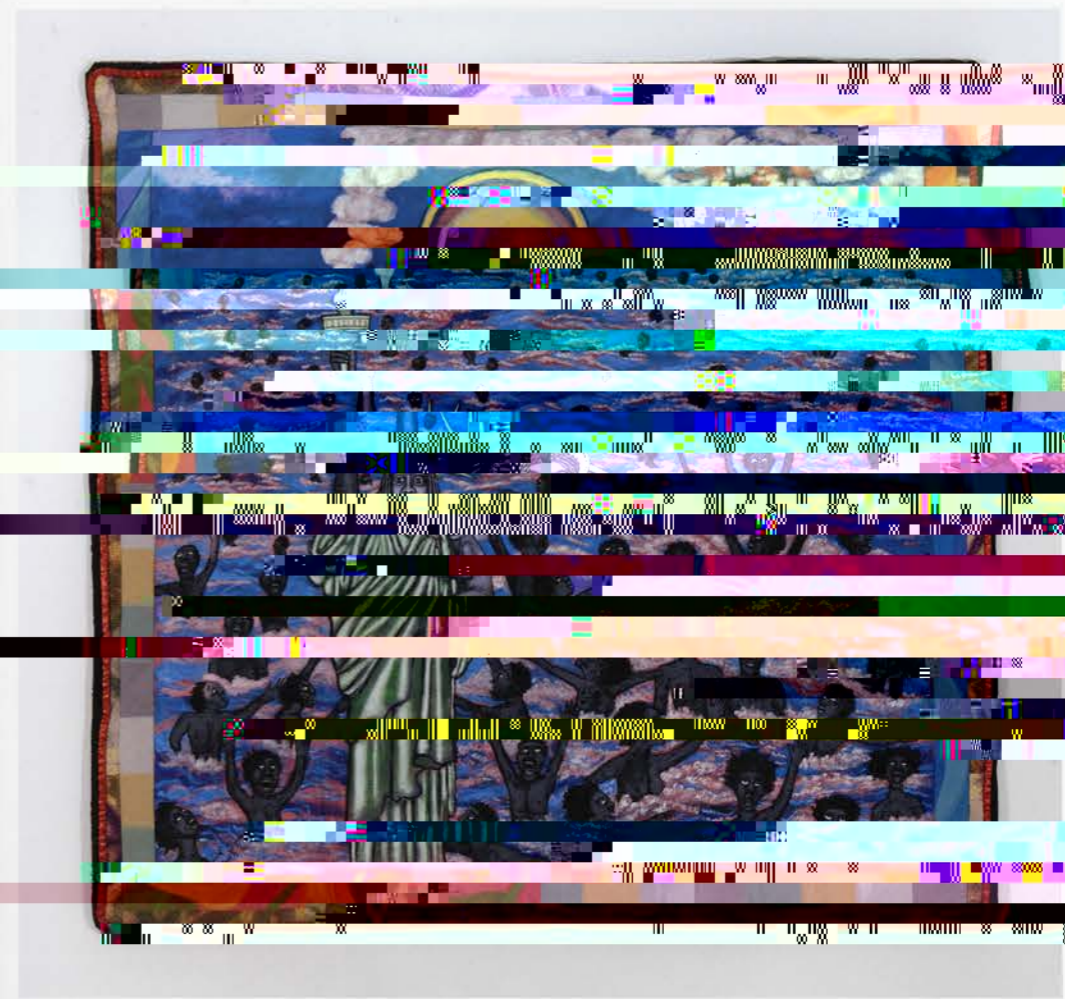
Inuit Family
 Screenprint on paper
 The Pennsylvania Academy of the Fine Arts, Philadelphia. Art by Women Collection, Gift of Made Lee Allen

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

THEODORE NEWMAN



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



1997
Painted story quilt, acrylic on fabric
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia,
Art by Women Collection, Gift of Linda L. Lester

© 1997 Faith Ringgold

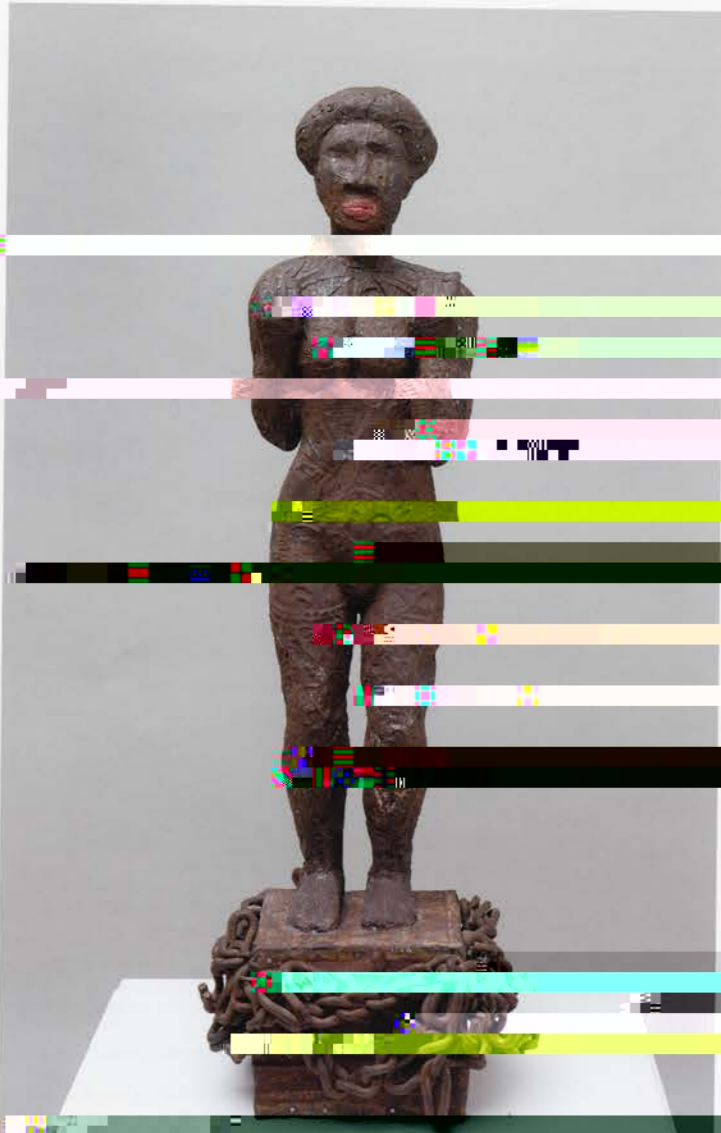
Divided by the sea, New York, Iranian-born artist Sara Rahbar explores the dichotomy of immigrant experience and her contrasting cultures. Rahbar has been exhibited internationally since the early 2000s. Her works have been covered by Forbes Magazine; PBS "Finding Sara Rahbar"; ELLE Magazine, "10 Female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

SARAH RAHBAR

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

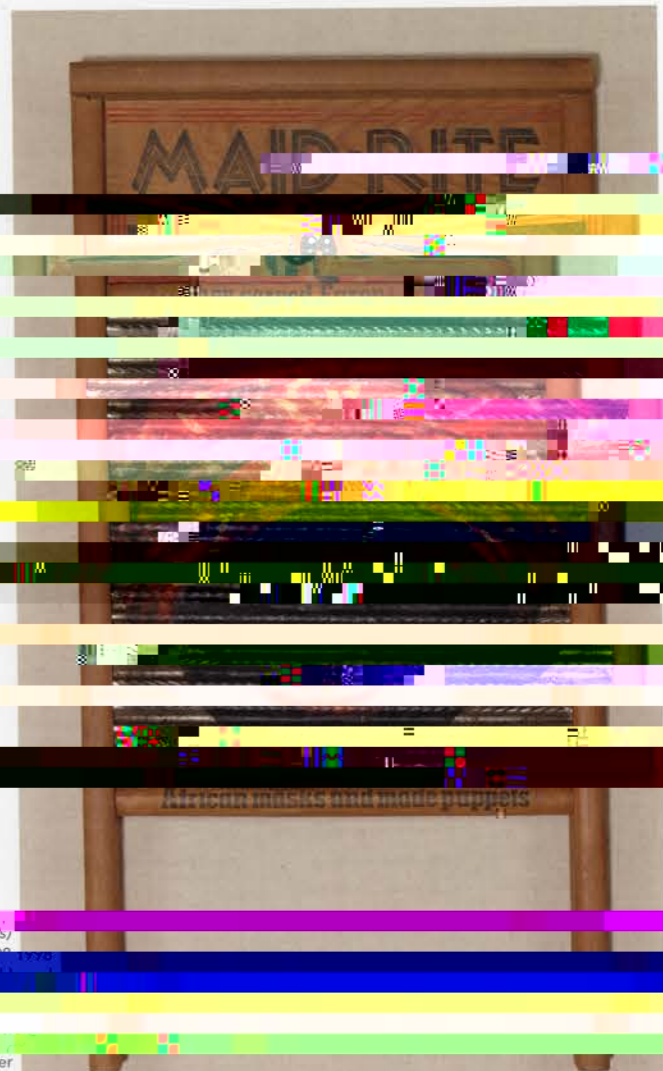
Barack Obama's 2009 Presidential Medal of Freedom award.

FAITH RINGGOLD



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

© 2000 Alison Saar



MAID RITE (mask eyes)
 1998

Courtesy of the Pennsylvania Academy of the Fine Arts

Gift of Linda Lee Alter

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

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

Betye Saar is an 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 Gallery of Art, New York, New York; and the

of Am
 Shareth



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



CURE / HEAL

Cure / Heal, Digital Print from the Portraits, 1992, by Lorna Simpson

Courtesy of Lehigh University Art Galleries • Teaching Museum.

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 period.

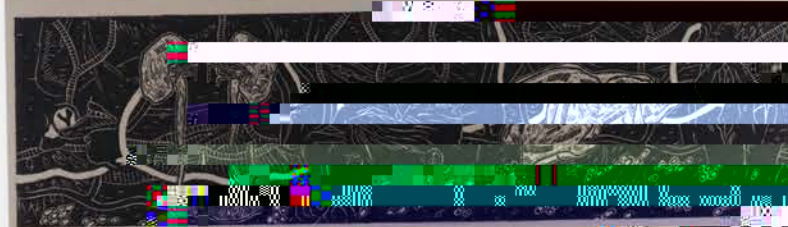
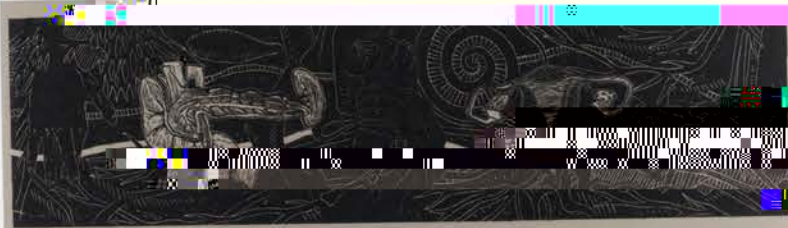
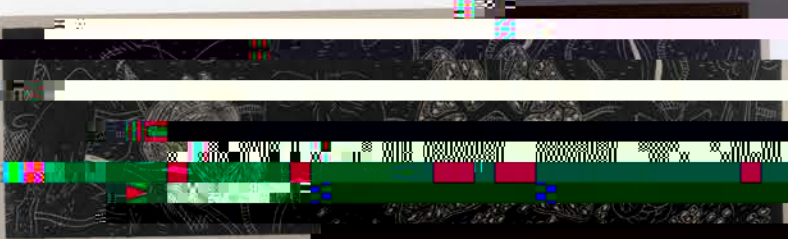
ELLEN SHUMSKY

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

at the Museum of Modern Art, the Museum of Contemporary Art, and the Irish Museum of Modern Art.

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

LORNA SIMPSON



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



1990
Art by Women Collection, Gift of Linda Lee Alter

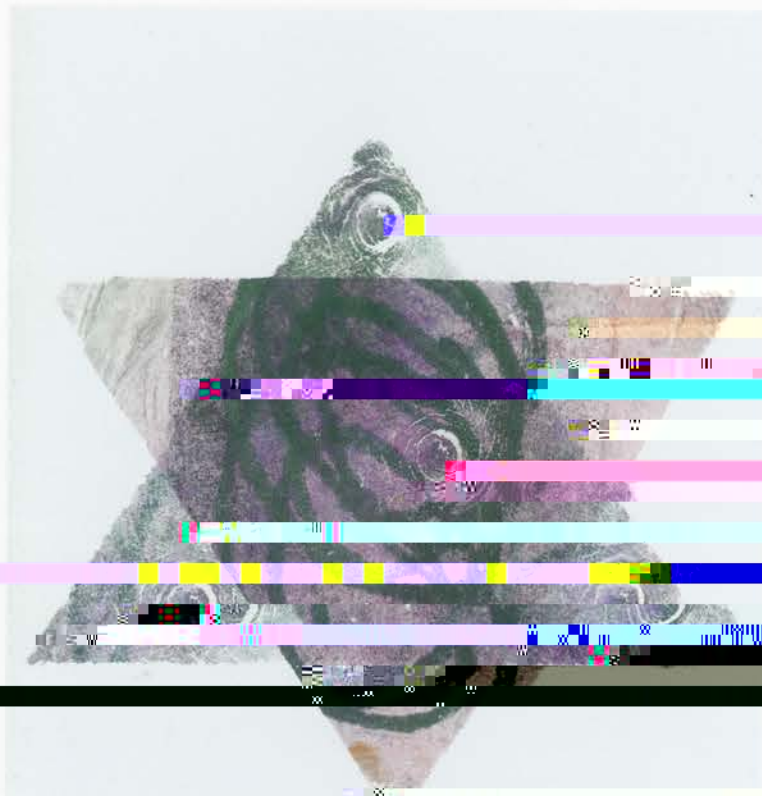
Art © Estate of Nancy Spero/Licensed by VAGA, New York, NY

Kiki Smith is a West German born American visual artist. Smith's work has been exhibited in nearly 100 galleries worldwide and has been featured in numerous exhibitions including the Venice Biennale. Smith was elected a member of the American Academy of Arts and Letters, New York, in 2005. She was selected as one of Time Magazine's "Time 100: The People Who Shape Our World." Among her other awards are The Naess-Röckefeller Award from Purchase College School of the Arts and the International Sculpture Center's Lifetime Achievement Award. In 2011, she received the Department Medal of Arts from Hillary Clinton.

KIKI SMITH

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

NANCY SPERO



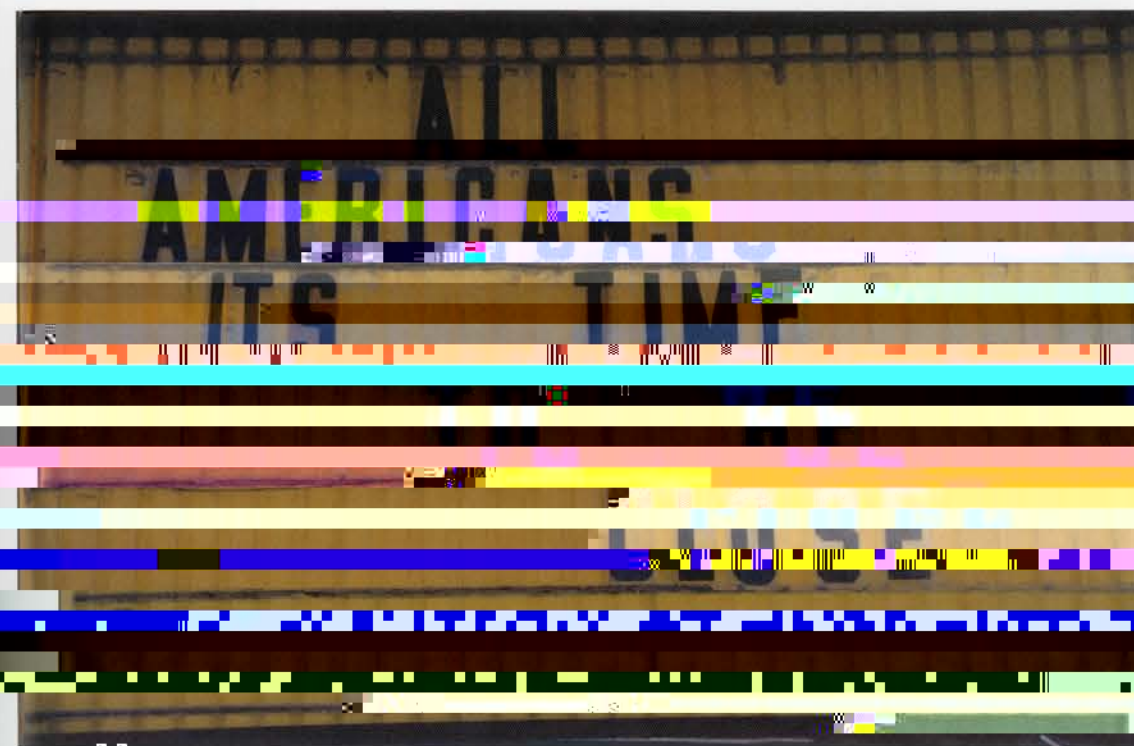
Jewish Tit Print 2013 Annie Sprinkle

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

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

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

ANNIE SPRINKLE



...Microcosm (2001)
Laminated color photograph on plywood

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

Zoe Strauss is a Philadelphia-based photographer whose works have appeared in the Whitney Biennial, Institute of Contemporary

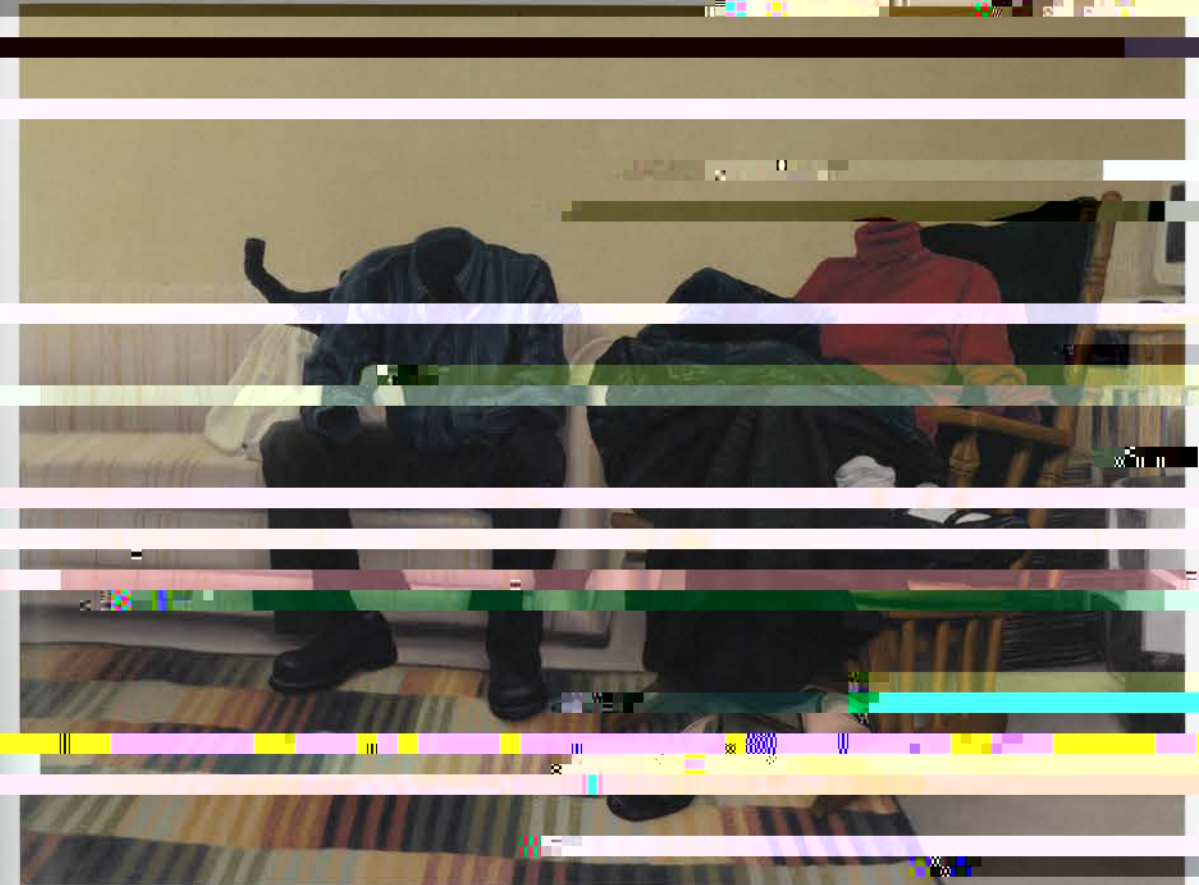
Netherlands; and the Art Institute of Chicago, Chicago, IL among others. In 2012, a mid-career retrospective was shown at Philadelphia's Contemporary Art Center in New York, accompanied by

Philadelphia, PA, and is a Fellow with the Pew Center for the Arts and The Center for the Study of the American West.

ZOE STRAUSS



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



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

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

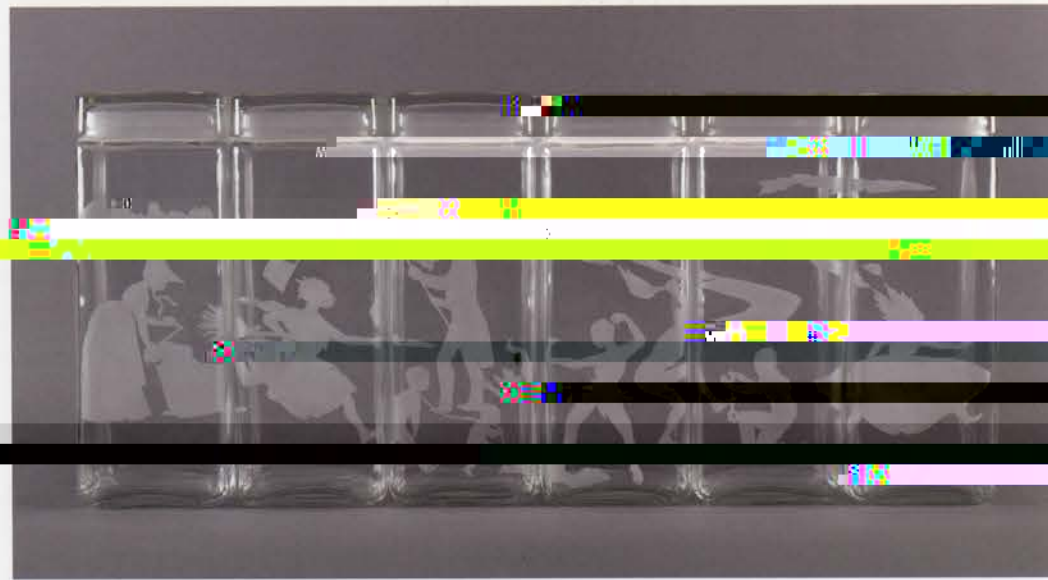
© 2005 Lien Truong

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

LINDA STEIN

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

LIEN TRUONG



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

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

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

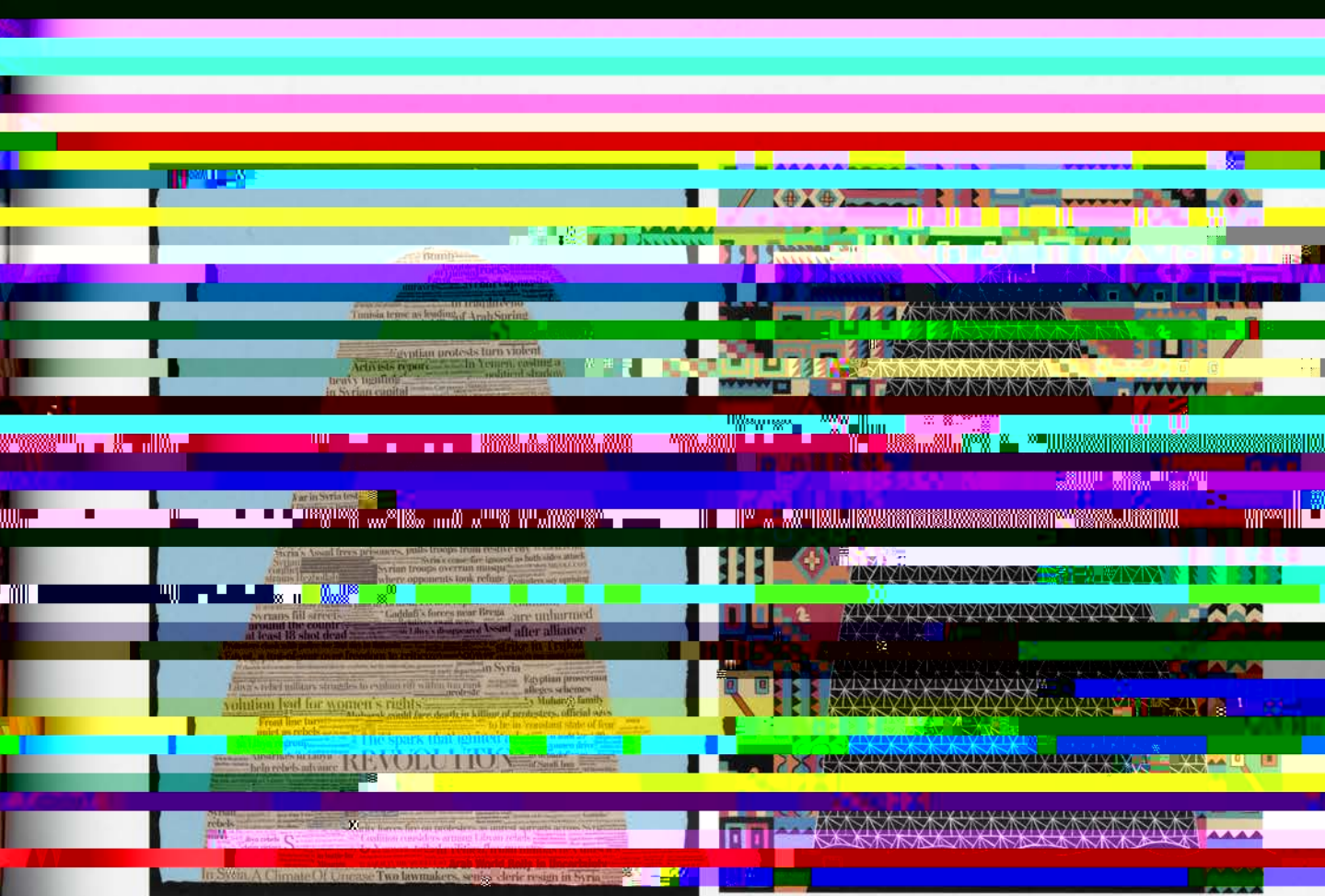
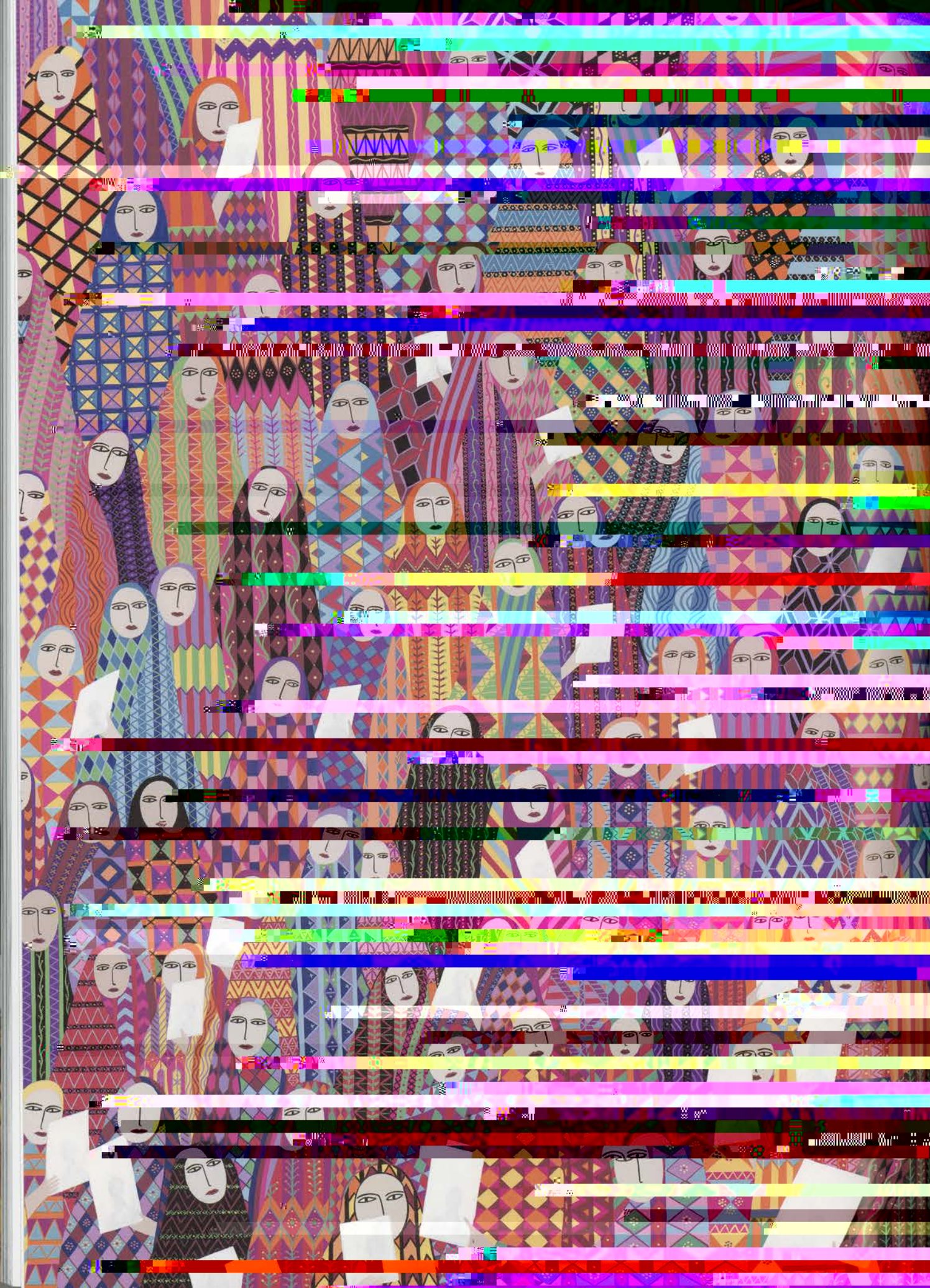
Etched glass
 © 1997 Kara Walker

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

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

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

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



Woven in Exile, 2012 (right)

Generations Lost, 2014 (left page)
Mixed Media

born in Lebanon, Helen Zughaib combines traditional patterns and

such as The White House, World Bank, Library of Congress, the Arab American National Museum in Dearborn, Michigan, the Arab American National Museum in Dearborn, Michigan, the Arab American National Museum in Dearborn, Michigan, and the DC Art Bank collection. She

20 solo exhibitions in the U.S. and Middle East.

HELEN ZUGHAIB



ACKNOWLEDGMENTS

Heather Sincava

I would like to thank several individuals and artists who contributed and supported the exhibition. I thank you to the Pennsylvania Academy of Art, Leslie Lohman Foundation for Gay and Lesbian Art, and Lehigh University. Numerous works from these institutions, particularly PAAs 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 Anmadi, Nicholas Gage, M. & Shallahar, Marth, Jessica Rosner, Sara Rabhar, and Helen Zughuib. Not only did I have a dialogue with you, but also because I am in awe of you.

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

In time to execute this exhibition, Assistant Director of Art Gallery team. I am thankful for all that has already read 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 collection was assisted in bringing the exhibition together. An undertaking of this nature requires an exorbitant amount of research. I owe a debt of gratitude to my graduate research assistant, Karley Stasko, for her innumerable contributions to the exhibition.

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

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

SORDONI, ALEXANDER

- Heather Sordoni
- Nikki Sordoni
- Karley Sordoni

GALLER, RYAN

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

ADVISORY COMMITTEE

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- Erin
- Heather
- Anne Skleder
- Jamie
- Anna
- Wendy
- Joel

SORDONI
ART GALLERY
WILKES UNIVERSITY