

Spring 2023

In Their Element(s) - English Brochure

Fairfield University Art Museum

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IN THEIR ELEMENT(S)

Women Artists Across Media



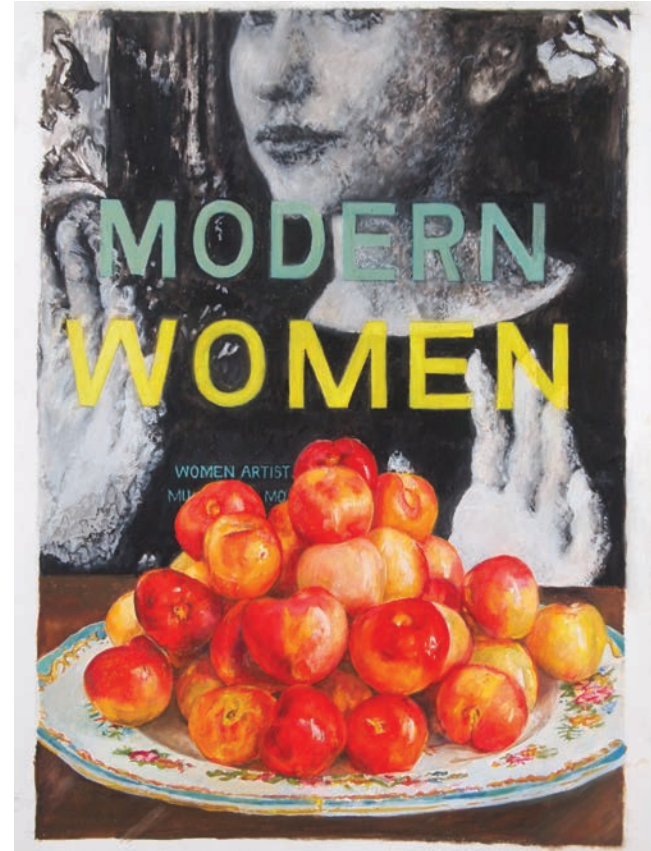
Fairfield University

ArtMuseum

BELLARMINE HALL GALLERIES

IN THEIR ELEMENT(S)

Women Artists Across Media



Cat. 46

April 21 – July 15, 2023



College of Arts & Sciences

Humanities Institute



CThumanities



Cat. 16

Director's Foreword

This landmark exhibition is extremely exciting for two reasons; it is the first exhibition in the museum's history to have been solely curated by an undergraduate student, and it is the first exhibition to be comprised mostly of recent acquisitions to the collection.

Those of you have been to the Bellarmine Hall Galleries know that we are sharply constrained by space. In addition to the ever-changing special exhibitions, we have only a small area in which to display works from the Museum's collection. The works on view, however, do not give an accurate picture of our holdings. We now have about 2,500 artworks in the collection, more than half of which are from 20th and 21st centuries, yet only a handful of modern and contemporary works are ever able to be on display.

The nearly 50 works in this exhibition celebrate women artists, and highlight the remarkable range of media that can be employed in the creative process. They are all from the last century, approximately 1925 through the present day.

This exhibition was curated by Phoebe Charpentier '23, and I am grateful for her hard work in bringing it to fruition. It was a pleasure to serve as her curatorial advisor for this project. I would also like to thank Terri Smith for the time that she spent with Phoebe, sharing her expertise.

We are delighted to also be able to highlight some of the outstanding works in the Westport Public Art Collections (WestPAC) in this exhibition. WestPAC kindly made a number of works available to Phoebe, to fill some gaps in the Museum's collection. During the run of this exhibition, we look forward to presenting a lecture by the Town Art Curator and the Chairman of WestPAC, Kathie Bennewitz and Ive Covaci, PhD, on the topic of "Women of the Westport Public Art Collections."

Thanks as always go to the exceptional Museum team for their hard work in bringing this exhibition and its associated programming to life: Michelle DiMarzo, Curator of Education and Academic Engagement; Megan Paqua, Museum Registrar, Rosalinda Rodriguez, Museum Assistant; and Kate Wellen, Museum Educator. We are grateful for the additional support provided across the University by Marie-Laure Kugel, Edmund Ross, Susan Cipollaro, Dan Vasconez, and Tess Brown Long, as well as by our colleagues in the Quick Center for the Arts and the Media Center. Finally, we thank Laura Gasca Jiménez, PhD for preparing the Spanish translations of the exhibition materials; her continued partnership enables us to make our materials available bilingually.

Carey Mack Weber
Frank and Clara Meditz Executive Director

Introduction

In a patriarchal world order, women artists have fought long and hard to assert themselves as equal to their male counterparts. While women artists have long taken advantage of opportunities to display their work in art institutions across the globe it was not until the mid-twentieth century that women began to protest for equality in museums and galleries, spurred by second-wave feminism. Today, art historians, art critics, and museum curators are working diligently to revisit the work of women artists through history and to highlight the work of contemporary women artists across disciplines. This ongoing work contributes to long-held debates over a central question in the study of art history: what is a woman artist?

What is important about the term women artist is that it situates a work of art within the social context in which it was created. Women, by determination of the patriarchal order, have shared experiences that are different than those of men. Across women's art we find common themes and symbols that allude to different aspects of women's experiences in the world. Though women frequently incorporate their gender identity into their work, there is no prerequisite for what makes a "woman artist" or a "woman's work of art," other than one's choice to identify in such a manner.

Over the past several years, the Fairfield University Art Museum (FUAM) has dedicated time and energy to collecting works of art by women, people of color, and LGBTQIA artists. This effort to fill gaps in its own collection is also in keeping with efforts by museums across the globe to amplify voices of marginalized artists. Archivist Marlene Manoff reminds us that, "... it is precisely those works that are not commercially successful or that have not achieved canonical status that are most in need of... conservation."¹ This exhibition is one of many dedicated to the preservation and celebration of women artists' contribution to the development of art history. *In Their Element(s): Women Artists Across Media* highlights of works by women artists - the majority of them recent FUAM acquisitions - in a variety of media such as oil and acrylic painting, plaster, aluminum, collage, ceramic, and many more unique materials.

Painting

Starting in the medieval period, Western art became an institutionalized practice that was taught to male students under the mentorship of male artists. There were few women who had the opportunity to access such an education, but the ones who did typically trained in painting. Other materials were perceived to be too difficult for women's small, soft hands. Auguste Renoir once

stated, "I consider women writers, lawyers, and politicians (such as George Sand, Mme. Adam, and other bores) as monsters and nothing but five-legged calves," reflecting widespread attitudes about women's involvement in the arts during his time.²



Cat. 34

Over the centuries, the accessibility of painting has enabled the creation of fantastic works of art by women painters, one of which is Lucy Sallick's *Studio Floor Still Life #4* (1975) (Cat. 34, above), a large oil painting which acts as a window into the woman artist's studio. Depicted here are the materials necessary for the creation of any oil painting: practice paper, paintbrushes, tubes of paint, a sketchbook, and a towel. The tipped-over can is likely either primer, used to smooth the canvas before painting, or varnish, which protects the end product from environmental damage as time goes on.³ Missing from Sallick's work is any gendered determinant of the woman artist's work environment; the artist's experience is not exclusive to men and womanhood does not inherently affect the process of creation.⁴

¹ Marlene Manoff, "Theories of the Archive from Across the Disciplines," *Libraries and the Academy* vol. 4, no. 1 (2004): 20.

² Whitney Chadwick, *Women, Art, and Society* (Thames & Hudson, 2007), 215.

³ Dennis E. McGuinness, *Painting: Materials, Technique, Styles, and Practice*, (New York: Britannica Education Publishing, 2017), 64.

⁴ Lynda Benglis, "Artists Transgress all Boundaries," in *Art and Sexual Politics: Women's Liberation, Women Artists, and Art History*, ed. by Thomas C. Hess and Elizabeth C. Baker (New York: Macmillan, 1973): 96.

However, many artists do create work which deeply reflects their gender identity and gendered experiences through feminine (or masculine) coded themes and symbols. One such example is Miriam Schapiro, one of the foremost feminist artists of the '60s and '70s. Her oil painting *Shrine* (1962) (Cat. 36, p. 26) reflects the centrality of female identity, motherhood, and domesticity to her art across her career. Schapiro was one of many feminist artists to initiate a vocabulary for feminist art by creating symbols which are now universal within the genre. Designed in the shape of a house, made to look like windows the viewer peers into, her series of paintings called *Shrines* use the same style of imagery throughout. At the very top is a geometric gold shape meant to portray aspiration, followed by a canonical work of art, then an egg, and lastly the silver mirror through which Schapiro examines herself. Art historian Thalia Gouma-Peterson argues, "The symbolic contents of the *Shrines*' apertures-windows and mirrors became a means to visualize fragments and contradictions of desires and lived experiences. The *Shrines*, with their personal imagery, revealed the artist's deeply felt need to place herself within a context, both symbolic and historical."⁵ Fragmentation and introspection are believed to be major themes within women's art from the feminist perspective, and Schapiro's work exemplifies this belief.

Collage

Later in her career, Schapiro began experimenting with various media and landed on collage as a particularly effective way of communicating the fragmentation felt so strongly by women artists. She coined the term *femmages* as the, "... strategy, developed in traditional women's art activities of handiwork and crafts, which in the past had provided a felicitous method for women with limited access to the means and materials of the "fine arts" to create beautiful and useful art."⁶ Scribner Ames' collage *Fantastic Attractions* (Cat. 1, p. 29) qualifies as a *femmeage* both in its feminist messaging and as a multi-media collage. Directly under the text "Fantastic Attractions" is a nude woman posed submissively, face turned away from the viewer towards a handheld mirror with which she examines her hairdo. To the top right of this image is a cutout of a woman getting her hair done, the top of her head covered by a large hair-dryer. This work explicitly references the idea that women are always on display for their male counterparts, forcing them to engage in beautification processes they may otherwise be unconcerned with.⁷

5 Thalia Gouma-Peterson, "Miriam Schapiro: An Art of Becoming," *American Art* vol. 11, no. 1 (Spring 1997): 15.

6 Gwen Raaberg, "Beyond Fragmentation: Collage as Feminist Strategy in the Arts," *Mosaic: An Interdisciplinary Critical Journal* vol. 31, no. 3 (September 1998): 157.

7 Harriet Bradley, *Gender* (Cambridge, MA: Polity Press, 2007), 22.

In comparison, Ruby Sky Stiler's collage (*No Title*) *Pink and Peach Shapes* (2020) (Cat. 45, right) is totally abstract, leaving greater room for interpretation beyond the concept of *femmages*. It would be incorrect to say that Stiler's work is not a *femmeage*, though, as her exploration of media and use of traditionally feminine colors inspires contemplation of the limitations, or lack thereof, of what is understood as women's art. Writing about Stiler's collages, art historian Jared Quinton calls her work, "... the collapse of subject and content into form and expression; a mode in which the meaning of a work inheres in the material itself and how it is used by the artist, as opposed to one in which material is subservient to expression."⁸ The combination of industrial materials such as acrylic resin and graphite combined with more traditional materials such as paper, glue, and acrylic paint push the boundaries of traditional conceptions of what constitutes women's art.



Cat. 45

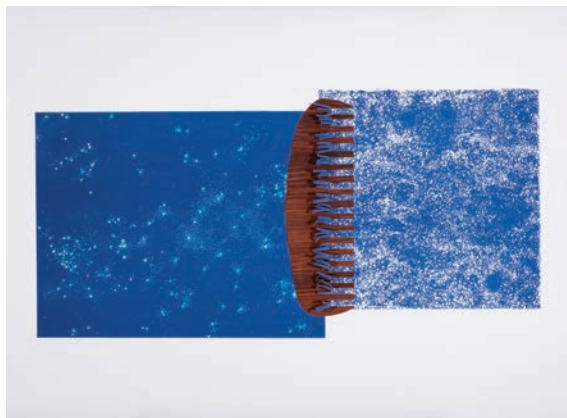
Lithographic Prints

The most popular art form in this exhibition is lithographic prints, some of which are offset lithographs. The lithographic print is created by drawing on specially-prepared limestone with greasy crayon, which is absorbed into the stone and "fixed." The stone is dampened with water and greasy ink applied to its entire surface; thanks to the mutual repulsion of water and oil, the water sinks into the area around the drawing, while the greasy ink picks up the drawing alone.⁹ The development of the offset lithography process by the end of the 19th century – which used rubber stamping, typically in a cylindrical shape that could be spun mechanically – made the process significantly faster and cheaper, but offset lithography's association with commercial reproduction made artists avoid it for a long time. In recent decades it has been once again embraced as an accessible form of printmaking, including at the Brandywine Workshop. Sonya Clark's *Afro Blue Matter* (2017) (Cat. 9, next page), produced at Brandywine, exemplifies the way in

8 Jared Quinton, "Ruby Sky Stiler: New Patterns," *The Brooklyn Rail* (March 2022): 95.

9 John Ross and Clare Romano, *The Complete Printmaker*, (New York: Free Press, 1972), 194.

which color is applied to lithographs using different rubber “stamps” to layer different colors onto the paper. The deep, thick royal blue to the left of the composition is separated from the thinner application of blue ink on the right by a copper-colored comb at the center. The three layers of color are clearly visible, starting with the lighter square of blue to the right, followed by the thicker square to the left, and finally the copper comb atop both squares.



Cat. 9

For years Sonya Clark has used hair as both subject and medium in her art as she explores the power of African history, ancestry, and diaspora through biological products of the Black body. Hair became important to Clark at a young age when her neighbors, daughters of the ambassador of Benin,

taught her the relevance of hair to their Yoruban culture.¹⁰ Of her use of hair Clark explains, “What I do in the work is use human hair as a stand in, a synecdoche, for people. It is our DNA after all. All our ancestry is encoded in each strand.”¹¹ *Afro Blue Matter* emphasizes the material process behind African hair, presenting the comb as a central aspect of that artistry. Styling hair in the African tradition is a collaborative process important to women’s communities and relationships; thus the two squares may be visualized as a representation of the collaborative nature of hairstyling.

The power and politics of Black women’s hair is one of many political images present in the lithographs on display. Valerie Maynard another contemporary Black artist, plays with political themes through a complex combination of symbols in her work *Send the Message Clearly* (1992) (Cat. 27).¹² Her offset lithograph layers colors and images symmetrically across the paper, enabling the viewer to make sense of the various symbols she uses such as condoms, starved Black bodies, and US banknotes. The condoms reference the impact of the AIDS epidemic on Black communities, exacerbated by extreme wealth inequalities perpetuated by industrialism and globalization through the ’80s and ’90s. Arts

¹⁰ Sophie Sanders, “Sonya Clark: Constellation of a New American Canon,” *Journal of Contemporary African Art* vol. 50 (May 2022): 150.

¹¹ C.H. Rowell, “Sonya Clark,” *Callaloo* vol. 38, no. 4 (2015): 813.

¹² Leslie King-Hammond, *Gumbo Ya Ya: Anthology of Contemporary African-American Women Artists* (Midmarch Arts Press, 1995), 155.

consultant and museum studies specialist Opal K.C. Baker writes, “To stand before Maynard’s art is to be riveted before a mirror that will not lie.”¹³ It is as a result of the offset process that such impactful art as Maynard’s reaches wider audiences, spreading messaging against racial inequality created by an artist with firsthand experience of such violence.

Like Valerie Maynard, artist Ester Hernandez uses her work to explore her dual identity as a Mexican woman with Indigenous heritage. Having attended college in the midst of the 1970s social revolutions, Hernandez developed her sense of self as a sociopolitical artist dedicated to activism. She learned the value of sisterhood across minority identities in the struggle for equity in the U.S., reflecting her values in her art.¹⁴ Her offset lithograph *Indigena* (1996) (Cat. 22) is as complex in color and pattern as Maynard’s, but represents a very different cultural history. About her Mexican and Indigenous sisters, Hernandez writes, “We were all invisible, not respected, exploited. We found we were running from common demons.”¹⁵ As a work of art, *Indigena* makes visible the cultural identity of her and her sisters, insisting on a pair of similar, but not identical, geometric swirls reminiscent of *mestizaje* (mixed Chicana and Indigenous) visual aesthetics. The layering of color in offset lithography makes possible the printing of these fantastic patterns, affirming the ability of art to convey personhood, and in this case, womanhood.

Photography

Photography was used by women since its very conception; unlike painting, there was little formal training necessary to create photographs, thus many more women were able to use this media as a way to show their visions to the world.¹⁶ Modern and contemporary women photographers have found ways to use the intimacy of photography to further explore gender identity in relation to time and space. Photojournalist photographer Donna Ferrato used photographic technology to document the experiences of battered women in major U.S. cities, creating testimonial to the experiences of women writ large. Sometimes her images depict women who have been violently



Cat. 11

¹³ Opal K.C. Baker, “Speaking in Tongues: The Folk Voices of Painter Valerie Maynard,” *The Crisis* vol. 106, no. 2 (1999): 30.

¹⁴ Ester Hernandez, “(Re)Forming America’s Libertad,” from *Born of Resistance: Cara a Cara Encounters with Chicana/o Visual Culture* (University of Arizona Press, 2015), 37.

¹⁵ Hernandez, “(Re)Forming America’s Libertad,” 39.

¹⁶ Jeff Perrone, “Women of Photography: History and Taste,” *Artforum* (March 1976): 31.

attacked while others show more hopeful images of women who have made it to safety. Her photograph *1st Safe Night Philadelphia Shelter Women Against Abuse* (1986) (Cat. 11, previous page) is a classic example of the black and white photographs Ferrato uses to tell the story of women who have been silenced by their abusers. This intimate image conveys the fragility of victims who, while



Cat. 32

sleeping, look helpless. At the same time, the title tells viewers that this woman has already endured abuse and found a way out, affirming her strength as an individual and as a mother. These photographs portray real women who have experienced the worst symptom of patriarchal culture, domestic violence. Women viewers are invited to share in these stories and healing processes through the intimacy of each image.

One of the markers of postmodernist photography is *détournement*, or the appropriation of popular images in advertising and consumer media to play with and subvert their original meaning.¹⁷ Laurie Simmons does precisely this in her *Lying Objects* series (1992) (Cats. 38-41); using a figure from a Japanese modeling kit, Simmons poses legs alongside everyday objects to comment on the objectification of women and stereotypes of womanhood. According to writers Laurie and Kevin Hillstrom, "A feminist perspective is evident throughout the series, which touches on

issues such as misogyny (both in popular culture and everyday life) and stereotypical portrayals of women (as femme fatale, as domestic beauty queen, etc.)."¹⁸ Though there is a sense of humor in the images, they also provoke an introspective sadness, a mourning for the reality of these very unrealistic images. Women will relate to the objectification of their selves by patriarchal social structures, identifying with the legs as they struggle to separate themselves from, or even move within the confines of, each object.

Another feminist photographer, Bea Nettles, uses her own body rather than a figurine as the center-point of her work. Many feminists incorporate their own bodies into their work for the intimacy and emphasis on femininity that it contributes to the artwork. In her photograph *Interior Moonlight* (1976) (Cat. 11, facing page) Nettles photographs herself from the waist up looking directly out at the viewer with a serious gaze. She is dressed in only underwear, accentuating her hips, and a cropped t-shirt with the smiling face of a moon on the front. The viewer is confronted not only with Nettles' gaze but also with the gaze of the moon stemming from where her breasts would be were she naked. Nettles' own femininity is demonstrated by her bare hips and the soft pinks and lavender colors of the image, but her gaze stands firm, forcing the viewer to see Nettle not as a submissive female figure but rather as an active player in the affirmation of her own womanhood.



Cat. 6

Contemporary photographer Patty Carroll also explores feminist themes in a style reminiscent of painting, doing so by photographing real-life models completely covered by drapery. Her series *Anonymous Woman* (2016-2019) consists of photographs of posed figures under various drapery surrounded by thematically chosen objects. For example, in *Anonymous Woman "Chopping"* (Cat. 5, cover image) the figure is holding two knives posed in front of chopped fruits, the colors of which complement the drapery of the background. Of her series, Carroll states, "There's this mythology

¹⁸ Laurie Collier Hillstrom and Kevin Hillstrom, "Simmons, Laurie," in *Contemporary Women Artists* (Detroit, MI: St. James Press, 1999), 613.

¹⁷ Bull, *Photography*, 138.

to women in the home: It's either something you identify with as a place of power or it's confining if you're not domestic."¹⁹ The positive tones of "*Chopping*" reflect her belief that a domestic space is not necessarily a prison, but rather one which can be joyful and productive for women. Combining the staged aspects of Simmons' photographs with the human figure found in Nettles' work, Carroll's art may be seen as the current iteration of feminist photography.

Plaster, Ceramic, Clay

The oldest depiction of a woman identified by art historians is the 30,000 year old *Venus of Willendorf*, a carved figurine of a woman's body; from the very beginning, in other words the female figure has been one of the most prevalent subjects of artistic study.²⁰ Linda Stein's *Evolving 623* (2007) (Cat. 42, right) may be understood as a development of that tradition, growing from what is believed to be a fertility symbol to Stein's current exploration of the materiality of women's bodies. The glazed ceramic figure is imperfect, somewhat lumpy, without arms or a head, and varied in coloring. By just the use of the artist's hands, without the aid of tools, this imperfection represents a natural working of clay which has been used for centuries across the world. As rough as the ceramic figure may look, its size and the glossy appearance, created by the glazing, reminds the viewer of its fragility. The female body is typically portrayed by artists as soft and fragile, yet Stein's imperfectly rugged sculpture represents a more realistic view of the materiality of womanhood. Stein's work asserts that there is no unmediated truth of the female body, there are unique flaws across humanity which are, in their own way, beautiful.



Cat. 42

The plaster and ink artwork by Alison Veit, titled *Alicia* (2014) (Cat. 49), makes an interesting comparison to Stein's depiction of a woman's body. Plaster has historically been used primarily by men in industrial processes as well as for the creation of sculptural art. Similarly, ink is strongly associated with the practice of writing, which was historically dominated by men until the 17th

and 18th century in the West when women began publishing.²¹

Veit appropriates both of these materials to create a whimsical figure of a woman who looks as though she is dancing across the composition. She (*Alicia*) is similar to Stein's figure in that she does not have an identifiable face and the ink is splashed in a splotchy pattern across the work of art. The feminine figure contrasts greatly with the rough background of the work, resulting in the same ambivalence of Stein's piece. From Veit's work the viewer intuits that womanhood is an interconnection of masculine and feminine energies, constantly fighting for some type of balance. Whether or not that balance is achievable is left to the viewer.

In a truly abstract manner, Australian artist Hilary Harnischfeger uses plaster and ink (like Veit) along with paper and kyanite in *Kingsville* (2010) (Cat. 21) to represent the suburb of Kingsville in Melbourne. Museum director Paola Morsiani refers to Harnischfeger's work as "reminiscent of geological residues..."²² which helps to elucidate meaning from the total abstraction in her three-dimensional constructions. Incorporating artificial material such as plaster and paper with more natural materials such as pigmented ink and kyanite, Harnischfeger captures the industrial development of the natural environment into the neighborhoods we live in today. In some ways, the soft blues and greens of the sculpture are more reminiscent of the sky than the land, encouraging a holistic view of the natural world and the space that humans occupy in it.

Women's Materials: Cosmetic Pigment, Tissue Paper and Shoe

What, exactly, constitutes women's materials? The purpose of referring to these media as "women's materials" is not to claim that these materials belong only to women artists, but rather to suggest that the use of these mediums has some particular connection, historically or culturally, to women's artistic traditions. The work of Maya Freelon (Cat. 18) is not intensely feminist in nature, but her use of tissue paper, a fragile material associated with present wrapping or clothing (traditionally associated with women), is truly unique. In order to create her offset lithographic prints, she wets tissue paper so that the colored ink can be absorbed by the heavy weight paper onto which a photograph is copied. Freelon explains that:

My artwork provides a platform for exploring the dichotomy between the ownership and appropriation of found imagery. Shrouded in the vivid, intricate stains of the monoprint, the photograph remains an unidentified relic, the imperfections textured memories of what once was. Anonymous photographs elicit a desire to find relevance in the subject. Still seeking an honored space in history, African American imagery is particularly striking to me as I try and make sense

¹⁹ Patty Carroll, "Pretty in Pink," *Popular Photography* (February 2014): 96.

²⁰ Jarrett A. Lobell, "The Birth of Venus," *Archaeology* (January/February 2023): 27.

²¹ Isobel Grundy, "Women and Print: Readers, Writers, and the Market," in *The Cambridge History of the*

Book in Britain Vol. 5 (Cambridge: Cambridge University Press, 2009), 148.

²² Paola Morsiani, *Pertaining to Painting* (Houston, TX: Contemporary Arts Museum, 2002), 10.

of my own existence in a vast Diaspora. Feeling a kinship through archival photos comes from a disjointed history and desire to connect to ancestral icons.²³

Rather than physically shrouding the image with the tissue paper, she releases the ink from one material to another, incorporating both pieces into one. Having been originally inspired by old tissue paper found in her grandmother's home, Freelon now uses the fragile material to imbue her prints with greater historical import from the point of view of a contemporary Black woman artist.

Even more apparent is the connection between the art of makeup and women's history, as it was women who created and have dominated this art form since its conception. Artist Rachel Lachowitz encases pigments and cosmetic compounds into a sculptural work, entitled *Independent Cell* (2013) (Cat. 26), using plexiglass, a popular industrial material. The effect of these media is twofold: first, viewers are likely to change their perception of the artwork greatly when they discover that it is composed of makeup rather than something more traditional like paint pigments. Art critic Roberta Smith writes in a 1992 article, "Lachowitz and other women are taking imagery identified with and created by men, some of it sexist, and turning it on its head. Although their efforts are rarely up to the level of the art they parody, they are reshaping the 80's device of appropriation - the use of existing images or artworks - into a new kind of esthetic backtalk."²⁴ The use of makeup may be perceived as something that is less respectable than the tradition of painting or ceramic sculptures dominated by male artists. Secondly, viewers may make the connection between plexiglass as a contemporary material used in many consumer products and the consumerist roots of makeup products. The consumer sphere has long been a distinctly gendered space, and women are typically understood to be the "buyers" of the household; Lachowitz uses these materials to examine concepts of beauty and womanhood within the consumer society in which we live.²⁵

Local artist Nina Bentley makes similar use of a commodity product in her assemblage *Crows Over Wheatfields "Homage to Van Gogh"* (1999) (Cat. 2 and facing page) by using a shoe as the primary media. What appears to be a man's dress shoe is painted after Van Gogh's original *Crows Over Wheatfields*, and Bentley adds fake wheat and crows designed from clay to produce a three-dimensional re-imagination of Van Gogh's work. Unlike the vision which Roberta Smith attributes to Lachowitz, Bentley is celebrating art history and, more specifically, a famous male artist by expanding upon his work

to create something entirely new. Her work marks a growth within art history as women appropriate from their male counterparts, and vice versa, to interpret different visions and emotions using a variety of media.

Each of the artworks discussed in this essay contribute to an exhibition which relates women artists and their chosen media to the greater art historical canon, simultaneously celebrating and critiquing art history as it has become more diverse and inclusive. This shift in study of the history of art has been long awaited by marginalized artists who have been working for years to earn public recognition of their art. Women artists have a vast historical canon from which art historians and feminist scholars have drawn conclusions about the relationship between the creative process and women's experiences. *In Their Element(s): Women Artists Across Media* reflects the excitement Fairfield University Art Museum has felt through the process of collecting and displaying the work of these accomplished women artists.



Cat. 2

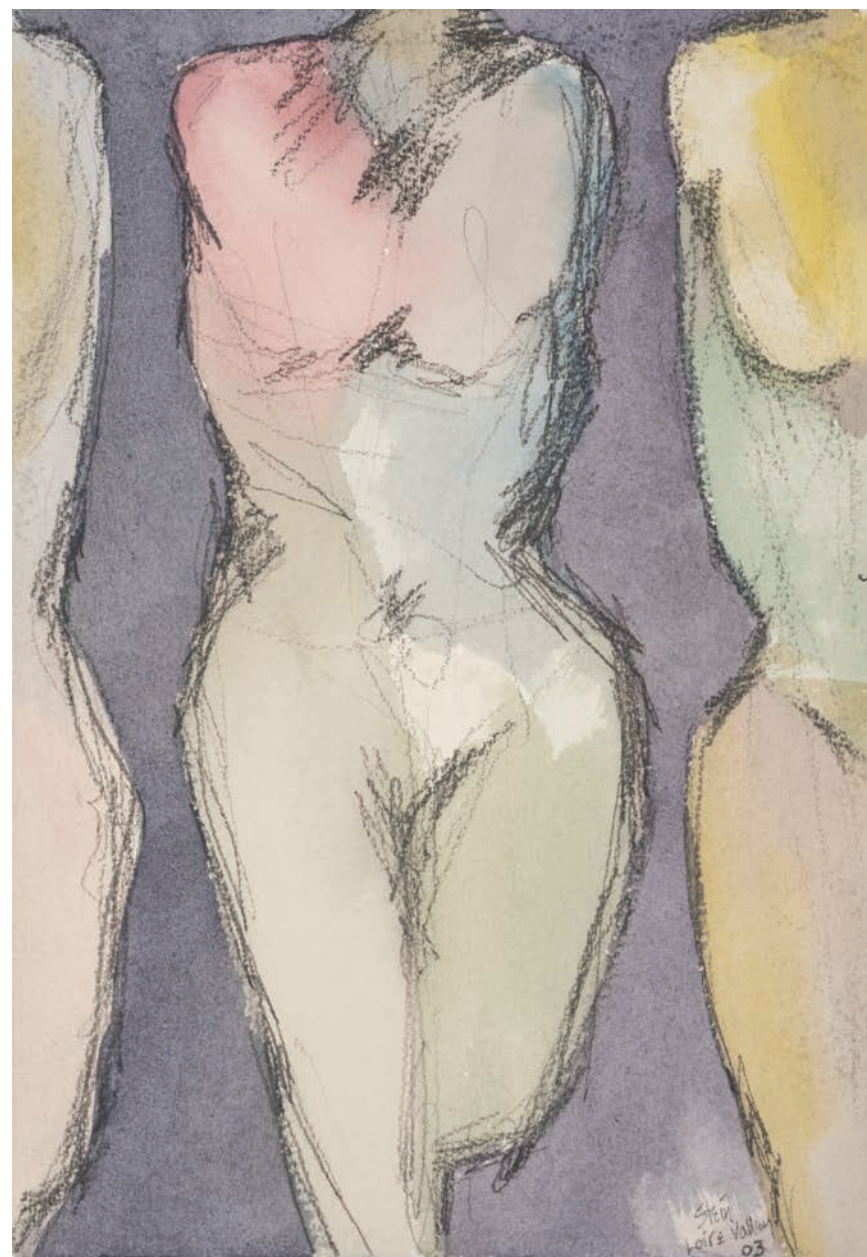
²³ C.H. Rowell, "Maya Freelon Asante," *Callaloo* vol. 38, no. 4 (2105): 802.

²⁴ Roberta Smith, "Women Artists Engage the 'Enemy'," *New York Times* (August 1996), 1.

²⁵ Rosalind Gill, "Postfeminist Media Culture: Elements of a Sensibility," *European Journal of Cultural Studies* vol. 10, no. 2 (2007): 162.



Cat. 3



Cat. 43

Exhibition Checklist

All works are from the collection of the Fairfield University Art Museum unless otherwise noted.

1. Scribner Ames
(American, 1908-1993)
Fantastic Attractions, n.d.
Collage on paper
11 x 10 inches
Gift of James M. Reed, 2021
(2021.11.10)
2. Nina Bentley
(American, b. 1939)
Crows Over Wheatfields
"Homage to Van Gogh,"
ca. 1999
Mixed media
10 x 16 x 8 inches
Lent by Westport Public Art
Collections, 934
3. Elaine Cameron-Weir
(American, b. 1985)
Untitled (Plate-69), 2013
Aluminum
20 x 12 x ¾ inches
Gift of Avo Samuelian and
Hector Manuel Gonzalez,
2022 (2022.31.01)
4. Suzanne Caporael
(American, b. 1940)
Trees Reflected, 1990
Oil on canvas
72 x 60 inches
Gift of Lindy and Richard
Barnett, 2022 (2022.01.01)
5. Patty Carroll
(American, b. 1946)
Anonymous Woman
"Chopping,"
2016-2019
Color photograph
32 x 24 inches
6. Patty Carroll
(American, b. 1946)
Anonymous Woman "Royal,"
2016-2019
Color photograph
33 x 25 inches
Gift of Susan and Rodney
Lubeznik (2022.11.01)
7. Ann Chernow
(American, b. 1936)
Belle, Bird, and Candle, 1971
Colored pencil on
heavy paper
22 x 15 inches
Gift of Benjamin Ortiz
and Victor P. Torchia Jr.
Collection, 2021 (2021.06.04)
8. Ann Chernow
(American, b. 1936)
Then, and Now, 2006
Lithograph on paper
Edition: 8
8 x 6 inches
Gift of James M. Reed, 2019
(2019.03.287)
9. Sonya Clark
(American, b. 1967)
Afro Blue Matter, 2017
Offset lithograph on paper
Edition: 38/70
21 ½ x 30 ½ inches
Partial gift of the Brandywine
Workshop and Archives,
and Museum Purchase with
funds from the Black Art
Fund, 2022 (2022.17.10)
10. Ruth M. Kobler Dyer
(American, 1923-2001)
Rising City, ca. 1960-1965
Oil on masonite
30 ¾ x 23 inches
Lent by Westport Public Art
Collections, 219
11. Donna Ferrato
(American, b. 1949)
1st Safe Night Philadelphia
Shelter Women Against
Abuse, 1986
Archival pigment print
20 x 24 inches
Gift of Robert Francesco
P'23, 2020 (2020.07.22)
12. Donna Ferrato
(American, b. 1949)
Dianne Living with the
Enemy Minneapolis, 1987
Archival pigment print
20 x 24 inches
Gift of Robert Francesco
P'23, 2020 (2020.07.24)
13. Donna Ferrato
(American, b. 1949)
Lisa and Garth, 1982
Archival pigment print
20 x 24 inches
Gift of Robert Francesco
P'23, 2020 (2020.07.13)
14. Donna Ferrato
(American, b. 1949)
Philadelphia Battered
women + police, 1985
Archival pigment print
20 x 24 inches
Gift of Robert Francesco
P'23, 2020 (2020.07.20)
15. Ethel Fisher
(American, 1923-2017)
Room on East 89th Street,
1965
Oil on linen
46 x 46 inches
Gift of Margaret Fisher, 2022
(2022.09.02)
16. Ethel Fisher
(American, 1923-2017)
Self Portrait in New York
by Window with Profile
Painting, 1968
Oil on canvas
72 x 68 inches
Gift of Margaret Fisher, 2022
(2022.09.03)
17. Christa Forrest (American)
Don't Judge Me, 2021
Acrylic and collage
on canvas
30 x 24 inches
Lent by Westport Public Art
Collections, 1962. Gift of
Friends of WestPAC, 2021
18. Maya Freelon
(American, b. 1982)
Look Down On War, 2009
Offset lithograph on
tissue paper
Edition: 26/40
37 x 24 ½ inches
Partial gift of the
Brandywine
Workshop and Archives
and Museum Purchase with
funds from the Black Art
Fund, 2022 (2022.17.15)
19. Marion Greenwood
(American, 1909-1970)
8th Street Odalisque, 1967
Published by the Associated
American Artists
Lithograph on paper
Edition: 80/100
12 x 18 inches
Lent by Westport Public Art
Collections, 1290

20. Dolores Guerrero-Cruz (American, b. 1948)
El veso, 1990
Offset lithograph on paper
Edition: 14/100
29 $\frac{7}{8}$ x 21 $\frac{1}{4}$ inches
Partial gift of the Brandywine Workshop and Archives and Museum Purchase, 2022 (2022.17.17)
21. Hilary Harnischfeger (Australian, b. 1972)
Kingsville, 2010
Plaster, ink, paper, kyanite, and chromogenic dye coupler paper
17 $\frac{1}{2}$ x 21 x 3 inches
Gift of Diane and Craig Solomon, 2021 (2021.17.01)
22. Ester Hernandez (American, b. 1944)
Indigena, 1996
Offset lithograph on paper
Edition: 30/80
30 x 21 $\frac{3}{4}$ inches
Partial gift of the Brandywine Workshop and Archives and Museum Purchase, 2022 (2022.17.19)
23. Niki Ketchman (American, b. 1942)
Drawn, 1995
Aluminum and steel wire sculpture
36 x 15 x 7 inches (installed)
Lent by Westport Public Art Collections, 735
24. Kumi Korf (Japanese, b. 1937)
Wire Face, n.d.
Lithograph on paper
16 $\frac{13}{16}$ x 20 $\frac{1}{16}$ inches
- Gift of James M. Reed, 2019 (2019.03.140)
25. Kumi Korf (Japanese, b. 1937)
Venus II, 1997
Lithograph on paper
19 $\frac{1}{2}$ x 15 $\frac{1}{4}$ inches
Gift of James M. Reed, 2019 (2019.03.111)
26. Rachel Lachowicz (American, b. 1964)
Independent Cell, 2013
Pigment, cosmetic compound, and plexiglass
36 x 42 inches
Gift of Katie and Amnon Rodan, 2022 (2022.35.01)
27. Valerie Maynard (American, 1937-2022)
Send the Message Clearly, 1992
Offset lithograph on paper
Edition: 56/100
30 x 21 $\frac{5}{8}$ inches
Partial gift of the Brandywine Workshop and Archives and Museum Purchase with funds from the Black Art Fund, 2022 (2022.17.28)
28. Norma Minkowitz (American, b. 1937)
Frozen in Time, 2021
Fiber over book, toothbrush, comb, and hairbrushes, covered in modeling paste and paint
15 x 11 inches (total elements as displayed)
Lent by the artist
29. Althea Murphy-Price (American, b. 1979)
Unicorn, 2019
Lithograph, two-color runs on gampi surface paper
Edition: 2/5
19 x 24 inches
Museum Purchase, purchased with funds from the Black Art Fund, 2022 (2022.38.01)
30. Althea Murphy-Price (American, b. 1979)
Deep Wave, 2019
Color lithograph on paper
Edition: 3/5
19 x 24 inches
Museum Purchase, purchased with funds from the Black Art Fund, 2022 (2022.38.02)
31. Bea Nettles (American, b. 1946)
Two Doves, 1999
Silver gelatin print
14 x 10 inches
Gift of the artist, 2022 (2022.41.01)
32. Bea Nettles (American, b. 1946)
Interior Moonlight, 1976
Kwik Print (gum bichromate on vinyl substrate)
20 x 26 inches
Gift of the artist, 2022 (2022.49.01)
33. Alice Harvey Ramsey (American, 1894-1983)
"Dear Fellow Globetrotter...", ca. 1930
Graphite and charcoal on paper
21 $\frac{1}{4}$ x 22 $\frac{1}{4}$ inches
Lent by Westport Public Art Collections, 298
34. Lucy Sallick (American, b. 1937)
Studio Floor Still Life #4, 1975
Oil on canvas
46 $\frac{1}{4}$ x 56 inches
Lent by Westport Public Art Collections, 530.
Bicentennial Trust for Westport Art, 1976-1978
35. Lucy Sallick (American, b. 1937)
Family History, n.d.
Lithograph on folded paper
Edition: 4
9 $\frac{1}{16}$ x 14 $\frac{1}{8}$ inches
Gift of James M. Reed, 2021 (2021.11.01)
36. Miriam Schapiro (Canadian, 1923-2015)
Shrine, 1962
Oil on canvas
12 x 16 inches
Gift of Charles P. Regensberg, 1991 (2022.36.01)
37. Nomi Silverman (American, b. 1949)
Portrait of a Woman, n.d.
Lithograph on paper
11 $\frac{1}{8}$ x 8 inches
Gift of James M. Reed, 2019 (2019.03.06)
38. Laurie Simmons (American, b. 1949)
Lying Objects (Bending Globe), 1991
Color offset photolithograph on paper
15 x 20 inches
Gift of Laurie Simmons, 2019 (2019.08.02)

39. Laurie Simmons
(American, b. 1949)
Lying Objects (Book), 1990
Color photolithograph
on paper
15 x 20 inches
Gift of Laurie Simmons, 2019
(2019.08.01)
40. Laurie Simmons
(American, b. 1949)
Lying Objects (House), 1992
Color offset photolithograph
on paper
15 x 20 inches
Gift of Laurie Simmons, 2019
(2019.08.04)
41. Laurie Simmons
(American, b. 1949)
Lying Objects (Perfume Bottle), 1992
Color offset photolithograph
on paper
15 x 20 inches
Gift of Laurie Simmons, 2019
(2019.08.03)
42. Linda Stein
(American, b. 1943)
Evolving 623, 2007
Glazed ceramic
9 x 3 x 1 inches
Gift of Marcy Syms Eclectic
Art Collection, 2022
(2022.13.01). Courtesy the
artist and Have Art Will
Travel Inc.
43. Linda Stein
(American, b. 1943)
France Knights (Loire Valley),
2003
Watercolor and graphite
on paper
10 ¼ x 7 inches
Gift of Marcy Syms Eclectic
Art Collection, 2022
(2022.13.02). Courtesy the
artist and Have Art Will
Travel Inc.
44. Linda Stein
(American, b. 1943)
Profile Collage, 1976
Collage, graphite, and
colored pencil on paper
6 ½ x 9 7/8 inches
Gift of Marcy Syms Eclectic
Art Collection, 2022
(2022.13.06). Courtesy the
artist and Have Art Will
Travel Inc.
45. Ruby Sky Stiler
(American, b. 1979)
*(No Title) Pink and Peach
Shapes*, 2020
Acrylic paint, acrylic resin,
paper, glue, and graphite
on panel
18 x 15 ½ inches
Museum Purchase, 2020
(2020.02.01)
46. Jane Sutherland
(American, b. 1942)
Modern Women, 2014
Gouache on Arches paper
14 x 9 7/8 inches
Gift of Jane Sutherland,
2023 (2023.04.01)
47. Chaïbia Talal
(Moroccan, 1929-2004)
[Portrait of a Woman],
ca. 1970
Gouache on paper
20 x 16 inches
Private Collector, 2021
(2021.04.02)
48. Janet Taylor-Pickett
(American, b. 1948)
Memory Jacket, 2007
Offset lithograph on paper
Edition: 16/30
29 5/8 x 21 3/8 inches
Partial gift of the Brandywine
Workshop and Archives
and Museum Purchase with
funds from the Black Art
Fund, 2022 (2022.17.36)
49. Alison Veit
(American, b. 1989)
Alicia, 2014
Hydrocal plaster and ink
16 x 12 inches
Gift of Joshua D. Rogers
Collection, 2022 (2022.25.01)



Cat. 24

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Programs

Opening Lecture: *In Their Element(s): Women Artists Across Media*

Thursday, April 20, 5 p.m.

Phoebe Charpentier '23,
curator of the exhibition

Bellarmino Hall, Diffley
Board Room

Opening Reception: *In Their Element(s): Women Artists Across Media*

Thursday, April 20, 6-8 p.m.

Bellarmino Hall Galleries and
Great Hall

Art in Focus: Ethel Fisher, *Room on East 89th Street*, 1965, oil on linen

Thursday, May 4, 11 a.m. (in person) and 12 noon (streaming)

Bellarmino Hall Galleries

Lecture: *Women of the Westport Public Art Collections*

Tuesday, June 6, 5 p.m.

Ive Covaci, PhD and Kathie Bennewitz

Diffley Board Room and streaming on thequicklive.com



Cat. 17



Cat. 37



Cat. 47



Cat. 1

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