

Bailey Doogan (American, b. 1941)

The Hard Place (For Mairead Farrell), 1990

Charcoal, pastel, aluminum dust, and collage

Gift of Mary Ann and Martin Baumrind, 2006.59a–b

This is a monumental elegy for the Irish Republican Army member and long-term prisoner Mairead Farrell, who, along with two unarmed male companions, was shot to death at close range in 1988, in Gibraltar, by the British Security Service. The ghostly text in the upper right—“Your mind is your strongest weapon because they can’t control your mind they can’t get inside and that’s their failure”—was taken from one of Farrell’s last interviews. Doogan’s concentration on the female martyr is in keeping with her long-standing interest in depicting the female body with a clear-eyed realism and care worthy of Renaissance masters such as Albrecht Dürer, evident in the sensuous drapery that shrouds the martyr and the blood that seeps from her ear into the water below.

Miriam Schapiro (American, b. 1923)

Agony in the Garden, 1991

Acrylic on canvas with glitter

Purchase gift of Harry Kahn, 1991.112

This large-scale painting is one in an ongoing *Collaboration* series begun in the mid-1970s, in which Schapiro dialogues with and pays homage to famous women artists, in this instance Frida Kahlo, whose self-portrait *The Broken Column*, 1944, is reproduced in the center. Schapiro is a pioneering feminist artist who, with Judy Chicago, founded the Feminist Art Program at the California Institute of the Arts in 1971, the first program of its kind to encourage women to make art from their personal experiences. A leader in the Pattern and Decoration movement, Schapiro is known for her “femmages,” or collage paintings, which aim to reclaim traditional handicrafts associated with women’s work, such as embroidery and sewing. Stylistically this painting mimics the look of a collage, recalling Schapiro’s long-standing commitment to the belief that decorative elements and women’s work are viable artistic means to express female experience, having both political and subversive potential.

Jaune Quick-to-See Smith (American, b. 1940)

Ghost Dance Dress, 2000

Oil collage and mixed media on canvas

Gift of Dorothee Peiper-Riegraf in honor of Jaune Quick-to-See Smith and Arlene LewAllen, 2006.79

This work by the Salish, French-Cree, and Shoshone artist Jaune Quick-to-See Smith explores the challenges of Native American coexistence with American culture. The Plains woman's dress featured prominently in the painting is worn by those in the Ghost Dance Religion to recall the vision of John Wilson (better known as Wovoka), who prophesied that white people would vanish and Native Americans would return to take back the land that was once theirs. The religious movement offered hope to many homeless, ill, and hungry Native Americans, and its message and surrounding tensions are, according to the artist, conveyed through various elements in this work: the eagle appears as a messenger of the prophecy; bingo cards are meant to represent the Catholic Church's introduction of gambling to reservations; and written texts convey the "Queen of Hearts" children's rhyme, a reference to power.

Hannah Wilke (American, 1940–1993)

Through the Large Glass, 1976

16mm film on video, color, silent, 10 min.

Frank Sherman Benson Fund, 2008.38

Through the Large Glass documents one of Wilke's most effective and well-known performances, in which she executed a languid striptease behind the cracked transparent surface of Marcel Duchamp's famous work *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915–23, at the Philadelphia Museum of Art in 1976. Dressed in a fedora and a man's white satin suit, she strikes a series of poses evoking the style of 1970s fashion photography and then strips, cleverly suggesting bride and bachelor simultaneously. In her self-conscious affectation of a fashion model, Wilke willfully uses her own image and her sexuality to confront the erotic representation of women in art history and popular culture.

Cindy Sherman (American, b. 1954)

Untitled, 1975/2004

Chromogenic photograph

Gift of Linda S. Ferber, 2005.10

This photograph from early in Cindy Sherman's artistic career indicates a burgeoning interest in what has become a lifelong investigation into using herself as subject. Produced in 1975, during her time as an art student at the State University of New York, Buffalo, the work prefigures her famous *Untitled Film Stills* series by two years. In it, the artist references Claude Cahun, an early Surrealist photographer whose androgynous self-portraits inspired a later generation of feminist theorists to think about gender as a social role that is performed rather than innate—ideas that would become central to Sherman's oeuvre from the mid-1970s onward.

Mary Coble (American, b. 1978)

Untitled 2, from *Note to Self*, 2005

Ink-jet print, edition 2 of 5

Gift of the artist, 2008.10

In 2005, Mary Coble staged a twelve-hour endurance performance titled *Note to Self*, in which she had the first names of 438 lesbian, gay, bisexual, and transgender victims of hate-crime murders tattooed over her entire body without ink. Vivid evidence of Coble's harrowing artistic process appears in this photograph. As the fresh needle punctures imprinted names on her lower leg, the artist's blood mingled with an older ink tattoo, a rainbow-hued chain of figures emblematic of a diverse community. This documentary photograph shows Coble's body as a locus for reflection on both the physical nature of assaults inflicted on hate-crime victims and the reporting of their deaths. The artist's preparatory research revealed that anti-gay words were carved into some of the victims' skin. She also discovered that no centralized database exists for hate-crime statistics, since individual states are not required to report hate-crime deaths to the FBI or any other federal agency.

Kara Walker (American, b. 1969)

Keys to the Coop, 1997

Linoleum cut

Robert A. Levinson Fund, 1997.152

Kara Walker has succeeded in developing a signature visual vocabulary that is instantly recognizable for its engagement with both nineteenth-century imaging techniques and the historical period of the American antebellum South. In *Keys to the Coop*, Walker depicts a young African American girl in bold silhouette, holding the decapitated head of a chicken in one hand, while in the other she nonchalantly twirls a large key. Walker portrays a self-empowered anti-heroine who possesses the key to her own salvation, in stark black-and-white. This image also provocatively alludes to food, gender, and racial mythologies, subjects that Walker often foregrounds in her work.

Ana Mendieta (American, b. Cuba, 1948–1985)

Untitled [Guanaroca (First Woman)], 1981/1994

Gelatin silver photograph, edition 1 of 3

Gift of Stephanie Ingrassia, 2007.15

Ana Mendieta depicted goddess figures throughout her oeuvre in a variety of media, including leaves, fire, earth and, as in this piece, a rock wall carving that has been photographed. Like many artists in the 1970s, Mendieta was interested in the feminist reclamation of goddess imagery and the idea of a prepatriarchal society in which women's social role was celebrated. Like those created by her feminist counterparts, Mendieta's goddess has exaggerated sexual features that emphasize fertility, including large thighs. This particular limestone carving was made in Jaruco, Cuba, about an hour outside of Havana, and refers to a Taíno goddess from an ancestral heritage that the artist identified as her own.

Joyce Kozloff (American, b. 1942)

Sing-Along American History: War and Race, 2004

Mixed-media collage

Gift of Rudolph DeMasi, by exchange, 2006.71

This powerful commentary on the history of war and race in America is from a series of nine mixed-media collages that the artist Joyce Kozloff calls “a kind of personal, quirky history of America.” The current invasion of Iraq was the emotional catalyst for this work, which portrays a trail of geopolitical conflicts. This piece, the fifth in the series, is composed of appropriated imagery, including musical notes and song lyrics taken from 1920s game boards given to the artist by her mother. It depicts laboring slaves as well as Civil War soldiers, languid antebellum women, cotton fields, steamships, trains, churches, and other period structures. Words from slave songs and Bible hymns, and texts about “The War of Independence,” the Mason and Dixon Line, and Gettysburg are dispersed throughout the work.

Dotty Attie (American, b. 1938)

Barred from the Studio, 1987

Oil on canvas

Gift of Mr. and Mrs. Henry Welt, 88.165a–f

Dotty Attie often appropriates historical works of art by male artists to demonstrate gender inequalities within the art world. *Barred from the Studio* is part of her late 1980s series *Episodes from the Lives of the Masters*. Here Attie adapts two famous works by the American painter Thomas Eakins, *Max Schmitt in a Single Scull*, 1871, and *The Gross Clinic*, 1875. Her text documents the uproar caused when Eakins, a professor at the Pennsylvania Academy of the Fine Arts, allowed female students to attend life classes with nude male models. She points out the hypocrisy of Victorian society, which took offense at not only the frank representation of a surgeon's bloodied hands, but also the idea of women observing and understanding male anatomy.

Berni Searle (South African, b. 1964)

Red, Yellow, Brown, from the *Colour Me* series, 1999

Ink-jet prints

Lent by the Arthur M. Sackler Collections, L2007.8.9a–c

Berni Searle's *Colour Me* series, 1998–2000, focuses on the colonial history of the artist's native Cape Town, South Africa, established in the seventeenth century as a refreshment station on the Dutch East India Company's spice trade route with Indonesia. A large population of indentured Indian slaves were sent to the Cape to work for the Dutch settlers, and they became an integral part of the city's population and culture. In *Red, Yellow, Brown*, Searle employs the language of ethnography and anthropology to address and challenge racism in South African politics, history, and visual culture. Transforming her body into a fetishized object for display, she is covered with three different spices: paprika (*Red*), turmeric (*Yellow*), and cloves (*Brown*). The work speaks to the hybridity created by indentured servitude and the cultural and racial mixing of natives, colonizers, and colonized (Indian, Dutch, and African). The larger *Colour Me* series also functions as a direct reference to apartheid and the South African government's creation of a third racial category for mixed ethnicities, called "coloured," of which Searle is a part.

Lorna Simpson (American, b. 1960)

Counting, 1991

Photogravure and silkscreen

Gift of Ellen and Daniel Shapiro, 2002.58

Counting is comprised of three images: a fragment of a woman's body, a small brick hut, and a large braid of hair. The anonymous figure wears a white shift, Simpson's preferred costume for her models, and one that she believes indicates "femaleness" without bringing up issues of fashion. The times to the right of the figure might indicate work shifts, but the schedules are unrealistic if considered closely. The central image shows a smoke-house in South Carolina that was also used as a slave hut, referencing the previous status of African American women in this country, where slavery was first acknowledged about 310 years ago (as indicated by the number on the left).

Kiki Smith (American, b. Germany, 1954)

Born, 2002

Lithograph, edition 4 of 28

Emily Winthrop Miles Fund, 2003.17

Carrie Mae Weems (American, b. 1953)

Untitled (Man Smoking, Malcolm X), from the *Kitchen Table* series, 1990

Gelatin silver photograph, edition 5 of 5

Caroline A. L. Pratt Fund, 1991.168

One of Weems's best-known bodies of work, *The Kitchen Table* series explores human experience not only from the vantage point of female subject and viewer, but also from an African American point of view. The series revolves around a woman played by the artist. Each setting includes the same table with an interrogation light overhead. An individual generally appears with the artist in each frame; there is also a place for the viewer at the near end of the table. In this instance, Weems sits—perhaps wearing her “poker face”—in front of a Malcolm X photograph as she plays a game of cards with her male companion over cigarettes and alcohol.

Mariette Pathy Allen (American, b. 1940)

Felicity, Then and Now, 1984

Silver dye bleach photograph

Gift of the artist, 1989.117

Ida Applebroog (American, b. 1929)

Sweet Smell of Sage Enters the Room, 1979

Ink on vellum paper

Gift of Monique Knowlton, New York, 2005.72a–f

Cass Bird (American, b. 1974)

I Look Just Like My Mommy, 2004

Chromogenic photograph

Gift of the Prints and Photographs Council and the
Robert A. Levinson Fund, 2005.40.2

Nayland Blake (American, b. 1960)

Untitled, 2003

Cotton

Gift of the artist, 2008.40

Tracey Emin (British, b. 1963)

Blinding, 2000

Neon

Lent by the Arthur M. Sackler Collections, L2007.8.5a–d

Guerrilla Girls

The Advantages of Being a Woman Artist, 1988

Offset lithograph

Gift of the artists, 2008.41

Tracey Moffatt (Australian, b. 1960)

Lip, 1999

Single-channel DVD, color, 10 min.

Lent by the Arthur M. Sackler Collections , L2007.8.14

Elizabeth Murray (American, 1940–2007)

Shack, 1994

Lithograph

Alfred T. White Fund, 1996.94

Suzanne Opton (American, b. 1950)

Soldier: Claxton—120 Days in Afghanistan, Fort Drum, NY, 2005

Ink-jet print, edition 1 of 5

Gift of Rudolph DeMasi, by exchange, 2007.24

Suzanne Opton (American, b. 1950)

Soldier: Mickelson—Length of Service Unknown, Fort Drum, NY, 2005

Ink-jet print, edition 1 of 5

Gift of the artist, 2007.26

Edwina Sandys (British, b. 1938)

Marriage Bed, 2001

Mixed media

Gift of Henry Luce III and Leila Hadley Luce, 2004.29

Tomoko Sawada (Japanese, b. 1977)

Untitled, from the *OMIA/♥* series, 2001

Chromogenic photographs

Lent by the Arthur M. Sackler Collections, L2007.8.6.2, .3,
.7, .11, .12, .16, .17, .20–.22

Carolee Schneemann (American, b. 1939)

Interior Scroll, 1975/2004

Photograph

Gift of Marc Routh by arrangement with the Remy-Toledo
Gallery, 2005.35.1

Ward Shelley (American, b. 1950)

Carolee Schneemann Chart, Version 1, 2005

Oil paint and toner on frosted Mylar

Anonymous gift and gift of Donald T. Johnson,
by exchange, 2006.21

Stephen Sollins (American, b. 1967)

Elegy (Holly), 2003

Thread and fabric

Gifts of Samuel Sumner Goldberg, by exchange and Mrs.
Dorothy R. Kidder, by exchange, 2004.88

Polly Apfelbaum (American, b. 1955)

The Dwarves without Snow White, 1992

Eight boxes and lids, stretched crushed velvet, and dye
Gift of the Contemporary Art Council, 1992.113.1a–c–
.8a–c

Adrian Piper (American, b. 1948)

What It's Like, What It Is #1, 1990

Mixed-media installation

Courtesy of Adrian Piper Research Archive,
Berlin, Germany

Barbara Kruger (American, b. 1945)

Untitled (We Are Notifying You of a Change of Address),
1986

Photomechanical print

Helen Babbott Sanders Fund, Caroline A. L. Pratt Fund,
and the Charles Stewart Smith Memorial Fund, 87.56

Hannah Wilke (American, 1940–1993)

Rosebud, 1976

Latex, Liquitex, and metal snaps

Lent by The Arthur M. Sackler Collections, L2007.8.1