

# **INFLUENTIAL WOMEN ARTISTS OF THE AMERICAN WEST IN THE 20<sup>TH</sup> CENTURY**

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## Introduction

It is a well-known fact among art historians that the documentation detailing the lives and works of male artists across time and around the world far exceeds that of their female counterparts. The absence of women artists in mainstream historical narratives is not because they did not exist; rather, many women artists were largely denied the opportunity to create or to receive the recognition and success that they rightfully deserved. The American artistic canon appears to be composed primarily of men, and among them, primarily of those from the East Coast, and especially those from New York.

Addressing this problem head-on, Linda Nochlin stated in her celebrated essay *Women Artists in the Millennium*, “women and their situation in the arts, as in other realms of endeavor, are not a ‘problem’ to be viewed through the eyes of the dominant male power elite. Instead, women must conceive of themselves as potentially, if not actually, equal subjects, and must be willing to look the facts of their situation full in the face, without self-pity, or cop-outs.” Indeed, the reality of the American artistic and cultural landscape is—undeniably so—far more diverse, colorful, and most importantly female than what is usually assumed by art observers.

This document details the lives and careers of 34 prominent and remarkable woman visual artists, specifically those who hail from, call home, were educated, or spent their professional careers producing art in the American West. From Skagway to Taos, Honolulu to Bozeman, these women created for the modern art world something indispensable that transcended gender.

This list of extraordinary 20th Century woman artists was compiled in honor of an event, called *Women Who Transformed Art in the West*, co-sponsored by Stanford University and the Minnesota Street Project for the ArtsWest Series. The list is not meant to be exhaustive but rather representative of notable female talent that shaped an era in modern art. It demonstrates not only the actual existence of a wide and very real feminist artistic presence in the American West, but moreover, the rich legacy upon which contemporary women artists working in the West today can stand.

Respectfully submitted,

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**Laura Aguilar**  
(1959—)



Laura Aguilar is a self-taught American photographer born and raised in the San Gabriel Valley, California, to a Mexican American father and a mother of Mexican and Irish descent. Aguilar has studied at East Los Angeles Community College for more than thirty years. As an overweight, lesbian Latina, the artist has attempted in the past three+ decades to confront with her pictures general social patriarchal constructions surrounding beauty ideals in the art world. Centering her photography on the human form, Aguilar makes pictures that fuse landscapes to renderings of the nude body. She uses the medium of self-portrait extensively, an act which allows her to both accept her own self-image and further her artistic goals as a photographer by challenging long-standing beauty constructs. As an artist immersed within the LGBTQ community in the Los Angeles region, Aguilar seeks to promote the vibrant and inherently beautiful nature of the people that surround her. Her pictures prompt ideas on race, class, gender and sexuality—a testament that her two images featured below, *Three Eagles Flying* (1990) and *Nature Self-Portrait #2* (1996), attest to.

In the period between 1993 and 2005, Laura Aguilar has participated in Santa Fe photographic workshops and has been included in more than fifty exhibitions. Prominently noted among these are: La Biennale di Venezia, Aperto 93, the Smithsonian Institution's International Gallery in Washington D.C., and the International Center of Photography in New York City. Currently, the Vincent Price Art Museum is showing *Laura Aguilar: Show and Tell* (September 18<sup>th</sup>, 107- February 10<sup>th</sup>, 2018), a fully comprehensive retrospective that includes three decades worth of the artist's work, in the form of one hundred and thirty pictures.

*Three Eagles Flying*. 1990.



**Ruth Aiko Asawa**  
(1926-2013)



Ruth Asawa was born to two Japanese immigrants, Umakichi and Haru Asawa, in Norwalk, California. The fourth of seven children, Asawa grew up poor. Her parents were truck farmers and faced regular discrimination due to their Japanese descent. At age 6, Asawa began to work on the farm, an experience she later recalled as influential to her artistic work. As a teenager, Asawa was sent to two Japanese internment camps from 1942-1946, Santa Anita Race Track (where she spent time drawing with Disney Studio artists who were also interned), and a permanent camp in Rower, Arkansas. Upon her departure, Asawa ended up at Black Mountain College in North Carolina, where she met her future husband, architect Albert Lanier. The pair moved to San Francisco together and had six children as Asawa became more prominently recognized in the American art scene during the 1950's and 60's. Beginning around 1966, Asawa became a vocal public figure, winning public art commissions in San Francisco, being appointed to the San Francisco Arts Commission, and founding the Alvarado Workshop. An advocate for social change, the artist focused after 1982 on building an arts public high school in the SF Civic Center, now known as the Ruth Asawa San Francisco School of the Arts. In 2013, the artist died at home, aged 86.

Throughout her artistic career, Ruth Asawa had her work exhibited in places including the San Francisco Museum of Art, the Peridot Gallery in New York, the Museum of Modern Art in New York, the Whitney Museum of American Art, the Oakland Art Museum, and the M.H. de Young Memorial Museum. Asawa won several public commissions in San Francisco, among them the commission to create her 1966 sculpture in Ghirardelli Square and *Garden of Remembrance* at San Francisco State University. Notably, her work was on display in the Fine Arts Museum of San Francisco's 2006 retrospective of Asawa, entitled *Contours in the Air*. Asawa's work remains on display in a permanent sculpture exhibit in the Education Tower of the de Young Memorial Museum.

*Untitled* (S.065), 1962. Copper and brass wire.



**Judith Francisca Baca**  
(1946—)



Judy Baca was born a second-generation Chicana in South Central Los Angeles on September 20<sup>th</sup>, 1946. Growing up in a female-dominated household, Baca spent most of her childhood speaking primarily Spanish with her mother, two aunts, and grandmother. She never had a strong connection to her father, Ortensia Baca. At age six, Baca moved to a new town, Pacoima, CA, where she attended school, eventually graduating from Bishop Alemany High School in 1964. After a brief marriage and divorce, in 1969 she earned a B.A. in Art at

California State University, Northridge and returned to Bishop Alemany to teach. Baca quickly became actively engaged in anti-Vietnam War protests, actions that led to her losing her job as a teacher. Undeterred, Baca began to focus primarily on her art. In 1974, the artist founded the first City of Los Angeles Mural Program, which later developed into the Social and Political Art Resource Center (SPARC) in 1976. In that same year, Baca began her celebrated 2,400ft mural *The Great Wall of Los Angeles* along the flood control channel of the San Fernando Valley —a project that is still ongoing, with four decades of work planned on it for the future. Focusing largely on mural painting and public art, the artist continues to serve as the artistic director of SPARC today. Her art aims to reflect the lives of disenfranchised peoples, including women; the working poor; and the elderly, immigrant, and LGBTQ communities. A painter, muralist, and monument builder, the artist has continued her work as a teacher in the UC system since 1984.

Notably, in 2010 she completed the Cesar Chavez Memorial at San Jose University, as well as the Robert F. Kennedy Monument at the Ambassador hotel site. Currently, the artist is creating an interactive digital mural for the Miguel Contreras Learning Complex in downtown LA. She is also in the midst of constructing a 60ft digitally painted mural for the Richmond Civic Center in Northern California.



*The Great Wall of Los Angeles. 1976-present.*



## Bernice Bing (1936-1998)



Bernice Bing was born on April 10<sup>th</sup> in Chinatown, San Francisco, into a family of southern Chinese descent. In 1941, her mother passed away, pushing both Bing and her sister into the foster care system, though they also spent some time with their grandmother. Split between a middle-class white school experience and the Chinese heritage her grandmother represented, Bing struggled with her identity as an Asian American. In 1957, the young artist attended the California College of Arts and Crafts in Oakland, CA, for one semester, where she was deeply influenced by her teacher Saburo Hasegawa, a Zen painter. She then transferred to the California School of Fine Arts (now the San Francisco Art Institute), where she earned her BFA in 1959 and her MFA in 1961. From 1963-1966, Bing moved to Mayacamas Vineyards for three years, and was shown in several exhibitions around the Bay Area. In 1967, the artist was one of twelve to participate in the first residential program at the New Age philosophy and psychology center Esalen in Big Sur. Following this, Bing served on a panel in 1968 at the National Endowment for the Arts Expansion Program in Washington D.C, and began work with the Neighborhood Arts Program from 1969-1971. In 1975, she began SCRAP: the Scrounger Center for the Reusable Art Parts. In 1980, Bing was named the Director, Program Director and Building Manager of South of Market Cultural Center (SOMAR), run under the San Francisco Arts Commission. After visiting China, Korea and Japan, in 1985 Bing moved to Philo, in Mendocino, CA, where she kept a small painting studio next to her house. In 1989, Bing joined the Asian American Women Artists Association. During this period, until her death in 1998, Bing continued to exhibit around San Francisco and the Bay, with shows in Mendocino, at the Southern Exposure Gallery, and at the SOMAR gallery. In 1996, Bing was selected by the National Women Caucus for its Visual Arts Honor Award.

During her prolific career, Bing was featured in the *San Francisco Annual Exhibition* at the San Francisco Museum of Modern Art in 1960 and 1966. In 1961, Bing had a one-person show at the Batman Gallery, followed by a 1963 two-person exhibition with Margo Campbell at the Berkeley Gallery. Notably, in 1976 she was exhibited in *Other Sources: An American Essay*, at the San Francisco Art Institute, as well as in a two-woman show at the Winona Gallery, Mendocino in 1988. In 1991, she had a large one-person exhibition at the SOMAR gallery in SF.

*Burney Falls*. 1980. Oil on Canvas.



**Anne Brigman**  
(1869-1950)



Anne Brigman (originally Anne Wardrope Nott) was born in Honolulu, Hawaii in 1869. At age 16, Brigman moved to Los Gatos, California, where she underwent early training as a painter. In 1894, Brigman married Martin Brigman, and moved to Oakland with him. Despite her training as a painter, in 1902 Brigman switched to photography. She enjoyed early success as a Pictorialist, and was a member of the Camera Club of San Francisco. In 1903, Brigman became one of two Californian members of the prominent art photography group Photo-Secession, led by Alfred Stieglitz—a man with whom she maintained a longstanding correspondence via the Postal Service. By 1906, she became a formal Fellow of the group, the only Western photographer to have done so. In 1909, *Camera Work* published five of her photographs, among them one of her most famous, *Dying Cedar* (1906). Unhappy in her marriage, in 1910 Brigman divorced her husband, but kept his name. Independent by nature and an adamant feminist, Brigman then became deeply entrenched in the San Francisco art scene. Outside the Bay, she traveled around California, going often on trips to the Sierra Nevada Mountains. She never, however, went farther than the Grand Canyon for her work. Around 1929, she moved to Long Beach in Southern California, where she continued to photograph, focusing on a series of sand erosions. Featured prominently in her work is the nude female form in symmetry with drastic landscapes. Her photography focused mainly on developing these two bodies—that of the woman and that of the land—in such a way as to produce a beautifully harmonious, sometimes chaotic conclusion. Consistently interested in the pictorial image, Brigman strove with her work to discover new modes of expression for the female form that went against the grain of contemporary culture.

Anne Brigman's photographs were featured in *Camera Work* three times. While a Fellow of Photo-Secession, she was also elected as a member of the British Linked Ring society of photographers. Also an author, in 1950 she published *Sons of a Pagan*, a book of her poems and photographs.

*Soul of the Blasted Pine. 1908.*





## Joan Brown (1938-1990)



Joan Brown, originally Joan Vivien Beatty, was born on February 13<sup>th</sup>, 1938 in San Francisco. Brown graduated from Presentation High School in 1955. By 1956, she had married William H. Brown, and the two lived on Filbert Street in North Beach together. In 1957, she had her first show, a two-person exhibit at 6 Gallery in San Francisco. Quickly following, in 1958 Brown had her first solo show at Cellar Foyer Gallery. Brown went on to attend the California School of Fine Arts, earning her BFA in 1959 and her MFA in 1960. During this period, the artist taught at Raymond Wilkins High School and separated from her husband, William. By 1961, she had her first solo exhibition in both New York and Los Angeles, at the Staempfli Gallery and the David Stuart Gallery, respectively. A year later, Brown received the Senator James D. Phelan Award for Painting, remarried to Manuel Neri, and had her first child, Noel Neri. From 1964-1970, the artist exhibited at the Carnegie Museum of Art, the University Art Museum at Berkeley, the Hansen Fuller Gallery, and the Charles Campbell Gallery. During this period, Brown divorced Neri, married Gordon Cook, and moved to Snug Harbor, in the Sacramento Delta. Between 1970 and 1980, Brown taught extensively at the Academy of Art College, SF; Mills College, Oakland; and the University of California, Berkeley. She completed the Alcatraz swim and divorced Gordon Cook. She visited Egypt, the Amazon, India and China. In the last ten years of her life, she continued to travel widely, exhibiting around California and the USA. In 1990, Brown died while working on commission at the Eternal Heritage Museum in Prasanthi Nilayam, India.

In her enormously prolific career, Joan Brown notably exhibited in *Young America 1960 (Thirty American Painters Under Thirty-Six)* at the Whitney Museum of American Art in 1961. In 1965, she won the Louis Comfort Tiffany Award. In 1972, the artist exhibited in the *1972 Annual Exhibition: Contemporary American Painting* at the Whitney Museum of American Art, and in 1977, she was part of the Whitney Biennial. In 1982, she exhibited in *74th Annual American Exhibition*, Art Institute of Chicago. In 1990, she was in the San Francisco Museum of Modern Art's *Bay Area Figurative Paintings: 1950-1965*.



*Girl in Chair*. 1962. Oil on Canvas.

## Deborah Kay Butterfield

(1949—)



Deborah Butterfield was born on May 7<sup>th</sup>, 1949, in San Diego, CA. Growing up, the artist cultivated a lasting love for horses—a theme that would influence her life's work. Centering her studies in California, in the 1960s Butterfield received both her BA in 1972 and her MFA in 1973 from the University of California, Davis. While in school, she was influenced by her tutor, Manuel Neri, who encouraged experimentation in form. Joining a larger fight for gender equality in the 60s, Butterfield focused her work on new forms of experimentation and a continued love for representing the figure of the horse. In 1973, the artist completed her first sculpture of a horse, using plaster over a steel frame. Teaching sculpture, she worked at both the University of Madison and Montana State University in Bozeman from 1974-1977. From 1976 on, the artist has retained solo shows at, among others, the Seattle Art Museum, over Lowe Art Museum, and The Metropolitan Museum of Art, New York. In 1977, the artist moved to a ranch in Montana and began to pursue avidly her love for horses in the form of sculpture. By 1979, she had begun to work with scrap metal and found steel, eventually moving on to work on larger cast bronze sculptures. A prominent name in public collections, Butterfield now has work in the Art Institute of Chicago; The Brooklyn Museum; Chrysler Museum, Norfolk, VA; Cincinnati Museum; Dallas Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; The Metropolitan Museum of Art, New York; Nelson-Atkins Museum of Art, Kansas City, MO; San Francisco Museum of Modern Art; Walker Sculpture Garden, Minneapolis, MN; and the Whitney Museum of American Art, New York. In 1980, she received a Guggenheim fellowship, and traveled to Israel. Consequently, in 1981, she was featured in the Israel Museum's exhibition *Jerusalem Horses*.

Notably, since 1976, Deborah Butterfield has exhibited at the Seattle Art Museum; Dallas Museum of Fine Arts; The Israel Museum, Jerusalem; Lowe Art Museum, University of Miami, Coral Gables; Madison Art Center, WI; San Diego Museum of Art, CA; Yellowstone Art Museum, Billings, MT; The Contemporary Art Museum, Honolulu, HI; Neuberger Museum of Art, Purchase, NY; Norton Museum of Art, West Palm Beach, FL; Tucson Museum of Art, NM; and the Grounds for Sculpture, Hamilton, NJ. In 1977 and 1980, Butterfield received grants from the National Endowment for the Arts and was included in the 1979 Whitney Biennial.



*Inogmar*. 2017. Unique Cast Bronze with Patina.

## Emily Carr (1871-1945)



Emily Carr was born on December 13<sup>th</sup>, 1871 in Victoria, British Columbia. Following the death of her parents, in 1890 Carr moved to San Francisco to study art. Continuing her education, in 1899 she traveled to England to study in Cornwall, Bushey, Hertfordshire, and at the Westminster School of Art in London. In 1908, the artist visited Skagway, and, inspired by the coastal Kwakwaka'wakw, Haida, Tsimshian, Tlingit and other communities, began to paint totem poles. In 1910, Carr spent a year at the Académie Colarossi in Paris. By 1911, the artist moved back to

Vancouver in British Columbia. Due to financial difficulties, in 1913 Carr returned to her hometown of Victoria permanently. Following this, in the period between 1913 and the 1920's, Carr struggled as an artist, and worked as a dog breeder, boarding house landlady, and potter to supplement her income. However, in the 1920s Carr was introduced to the Group of Seven (a cohort of artists) after being invited by the National Gallery of Canada to show in the exhibition *Canadian West Coast Art, Native and Modern*. In 1927, she met the Group while in Ontario for the show, and was introduced to Lawren Harris, a Canadian painter whose support was influential in her career. Following the introduction, Carr received an invitation to submit her works to be shown in a Group of Seven Exhibition. The relationship between the Group and Carr grew continuously. About five years later, the Group named Carr "the Mother of Modern Arts." Throughout the 1930's, Carr specialized in painting scenes from Native American life and culture, as well as the trees of British Columbia. Deeply influenced by her connection to nature, Carr spent a large part of her life as a painter focusing on capturing the essence of the trees in the forests that surrounded her, returning to them again and again. Further, as a result of her longstanding interest and support of Native populations, the Nuu-chah-nulth (of Vancouver Island's west coast) nicknamed her Klee Wyck, "the laughing one." An author as well, Carr made this the title of her 1941 book about her experiences with native populations—the first of a great many written works she produced. The artist died on March 2<sup>nd</sup>, 1945, and is interred in the Ross Bay Cemetery in Victoria.

Emily Carr was inspired by styles such as postimpressionism and Fauvism. She exhibited in the 1920's in the show *Canadian West Coast Art, Native and Modern*. Her 1941 book, *Klee Wyck*, won the Governor General's Award that year. A prolific author, her other titles included *The Book of Small* (1942), *The House of All Sorts* (1944), *Growing Pains* (1946), *Pause and The Heart of a Peacock* (1953), and in *Hundreds and Thousands* (1966).

*Totem Walk at Sitka. 1907. Watercolor on paper.*



## Judy Chicago (1939—)



Judy Chicago (originally Judy Cohen) was born on July 20<sup>th</sup>, 1939 in Chicago, Illinois to two intellectual Jewish parents in a liberal environment. In 1947, Chicago began taking classes at the Art Institute of Chicago, where she studied throughout her teenage years. In 1950, Chicago's father died. Chicago married, but in 1961, her husband also died in a car accident. Chicago went on to study at UCLA, earning her MFA in 1964. After making a switch from painting to sculpture, the artist gained recognition in the 1960s for her Minimalist work. She showed in her first solo exhibit in 1965, which was largely Minimalist. Yet, through the 1960's and 70's, the artist's work became increasingly centered on overtly feminist themes. In 1969, Chicago remarried, but rejected her husband's name and chose the surname Chicago instead. In 1970, she conducted a women-only art course at California State University in Fresno, alongside artist Miriam Schapiro. The course was later moved to the California Institute of Arts in Valencia. By 1973, building on growing interest in producing explicitly feminist art, Chicago founded the Feminist Studio workshop, *Womanhouse*. The very successful workshop grew to become the Woman's Building, and helped to cement the female arts community in Los Angeles. In 1974, the artist began work on her most well-known piece, *The Dinner Party*, a piece which acts as a symbolic history of women in Western civilization. It was completed in 1979. From 1980-1985, Chicago worked on the *Birth Project*, which was shown at more than 100 venues. A feminist, educator, author and artist, Chicago's work has and continues to be displayed on the international stage, across Canada, Europe, Asia, Australia, and New Zealand.

A prolific artist, Judy Chicago produced many famous works, among them *The Dinner Party* (1974-79). The piece was further examined in the 1996 exhibition, *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*, curated by Dr. Amelia Jones at the UCLA Armand Hammer Museum. In 1993, she showed the *Holocaust Project: From Darkness Into Light* at the Spertus Museum in Chicago. In 2014, for Chicago's 75th birthday, the Palmer Museum at Penn State University held a series of exhibitions and events in her honor. Also an author, Chicago published several prominent books documenting female artist's work, among them *Women and Art: Contested Territory* and *Through the Flower: My Struggle as a Woman Artist*.

*The Dinner Party*. 1974-79. Ceramic, porcelain  
textile.





## Imogen Cunningham (1883-1976)



Imogen Cunningham was born on April 12<sup>th</sup>, 1883 in Portland, Oregon to Isaac and Susan Elizabeth Cunningham. The family resettled several times, moving from Port Angeles, Washington to Seattle in 1889. The favorite child out of ten, Cunningham was educated by her father and given art lessons. In 1901, at age 18, she bought her first camera and decided to take up photography seriously. After finishing at Broadway High School in Seattle, she entered the University of Washington in 1903, where she studied Chemistry as the school lacked an art department. In 1907, Cunningham graduated after completing her senior thesis, "The Scientific Development of Photography," which examined the photographer Edward Curtis' work. From 1907 to 1909, the artist worked as a professional photo-technician for Curtis himself. Following this, Cunningham received a grant and studied photography and chemistry in Dresden, Germany for a year. On her way home, she stopped in New York and met Alfred Stieglitz and Gertrude Kasebier. Bolstered by their praise, upon her return to Seattle Cunningham began her own photo studio in 1910. By 1914, she held her first solo exhibition at the Brooklyn Institute of Arts and Sciences. The artist married Roi Partidge, another photographer, in 1915. The pair had three children: Gryffyd, Rondal, and Padraic. In 1917, the family moved to San Francisco. Entering the most creative period of her life, in the 1920s and 30s, Cunningham experimented with portraiture, nature as an object and double exposures, and also became involved with the prominent photo group f./64. In 1931, the artist began to work with *Vanity Fair* Magazine and landed a formal position in New York by 1934, after which her husband divorced her. After over 10 years with the magazine, in 1946 she returned to San Francisco and taught at the California School of Fine Arts. From this point on, Cunningham enjoyed a successful career, and was featured in numerous exhibitions. She traveled to Europe often, and in the 1960's experimented with Polaroid cameras. In 1970, she was given a Guggenheim Fellowship. In 1975, Cunningham created a trust to protect her work. At 92, she was in the process of writing her last book, *After Ninety*, when she died on June 23<sup>rd</sup>, 1976.

Notably, Imogen Cunningham was part of the Seattle Fine Arts Society and the photo group f./64. In 1937, she was included in an exhibition at the Museum of Modern Art, *Photography, 1839-1937*. In 1956, she was in an exhibition at the Limelight gallery. She published her first monograph in the 1964 issue of *Aperture*. In 1967, the artist published her first book and was elected to the American Academy of Arts and Sciences. Her work has been featured in the Metropolitan Museum of Art in New York, the San Francisco Museum of Art, and the Art Institute of Chicago.

*Magnolia Blossom. 1925.*





**Jay Defeo**  
(1929-1989)



Jay Defeo (originally Mary Joan Defeo) was born in Hanover, New Hampshire, on March 31<sup>st</sup>, 1929. Despite her East Coast origins, Defeo's family soon moved to San Francisco, and she grew up in the Bay Area and Colorado. After her parents' divorce in 1939, Defeo moved to San Jose, CA, and was primarily raised by her mother. In 1950, she received her BA and in 1951, her MA, both in painting, from the University of California, Berkeley. From 1951 to 1952, Defeo received the Sigmund Martin Heller Traveling Fellowship from the University, and traveled around Europe and North Africa. Returning to San Francisco in 1953, the artist became a fixture in the Bay Area art scene, focusing largely on creating art centered around ideas of abstraction, organic rhythms and geometric form, and expressionism. In 1954, she had her first solo exhibition. In 1958, Defeo began work on her most famous piece, *The Rose*, which was completed formally in 1966. In 1959, the artist had her first major solo show at the Dilexi Gallery in San Francisco, and was also featured in Dorothy Miller's show *Sixteen Americans* at the Museum of Modern Art in New York. Her next solo exhibit was mounted in Los Angeles at the Ferus Gallery. Following the completion of her oeuvre, in 1966 Defeo moved to Marin County and took a break from painting until 1969, when *The Rose* was first exhibited at the Pasadena Art Museum. The artist spent much of the 70s expanding her art practice, exploring new mediums such as photography. In 1981, she took up teaching art, and joined the faculty at Mills College in Oakland, CA. Defeo remained a teacher there until her death from lung cancer at age 60 on November 11<sup>th</sup>, 1989.

Jay Defeo is best known for her piece *The Rose* (1959-1966). Among other prominent distinctions, she was given the National Endowment for the Arts' Individual Artist Fellowship in 1973 and again in 1985-1986. She received an Honorary Doctorate from the San Francisco Art Institute in 1982, and the Adaline Kent Award from San Francisco Art Institute in 1984-1985. In 2013, the Whitney Museum organized *Jay Defeo: A Retrospective*, re-introducing her to the public and putting on display her contributions to Abstract Expressionism.



*The Rose*. 1958-1966. Oil on wood.

**Claire Falkenstein**  
(1908-1997)



Claire Falkenstein was born in July 22<sup>nd</sup>, 1908 in Coos Bay, Oregon. By 1920, the family had relocated to Berkeley, California. Staying in the area through high school and beyond, Falkenstein received her BA from the University of California, Berkeley while studying art, anthropology and philosophy in 1930. The artist had her first solo exhibition at the East-West Gallery in San Francisco in the same year. In 1933, she received her only formal sculpture training, studying with Alexander Archipenko at Mills College, Oakland. Experimenting mainly with clay, the artist

developed an interest in industrial processes and technology, as well as in the Russian avant-garde. Between 1941 and 1944, she produced her *Set Structures*, a body of wood sculptures that led to her first New York solo show at the Bonestall Gallery in 1944. A few years later, in 1947, Falkenstein joined the faculty at the California School of Fine Arts. After working with new materials such as aluminum, glass, plastic and wire, in 1950 the artist moved her studio to Paris and focused her sculpture work around the idea of negative space. While in Europe, Falkenstein won and completed several public commissions, among them one in Venice, Italy and another in Rome. Returning to America, she relocated to Venice, CA in 1963, and completed a sculpture for the fountain of the California Federal Savings corporate headquarters in Los Angeles in 1965. Turning to painting in her later years, the artist shifted away from large, difficult sculpture work. The artist died at age eighty-nine on October 23<sup>rd</sup>, 1997, in Venice, CA.

Claire Falkenstein completed many prominent commissions, among them the railing of the Galleria Spazio, Rome in 1958, and the gates of the eighteenth-century Palazzo Venier de Leoni, Venice in 1961. Among others, Falkenstein was involved with radical groups such as the Gutai Group in Japan and art autre in Paris, where she secured a lasting position in the vanguard until her death.



*Untitled*. 1972. Welded and patinated copper, fused glass.

**Viola Frey**  
(1933-2004)



Viola Frey was born in Lodi, California on August 5, 1933. She attended Lodi High School, graduating in 1951. Between 1952 and 1953, she attended Stockton Delta College in Stockton, CA. After receiving a scholarship, Frey spent 1953-1955 at California College of Arts and Crafts (CCAC) in Oakland and in 1955 received her BA in painting. Following, she attended Tulane University in New Orleans, Louisiana, until 1957. In 1960, Frey re-settled in San Francisco. In 1963, the Crocker Art Gallery in Sacramento was the first museum to begin to collect Frey's work, after receiving a gift of her *Noah's Ark* stoneware. In 1964, she became a part-time Artist Potter in Residence with the CCAC. By 1965, Frey had converted her home basement into her first studio, and began to formally teach in the Painting Department for the CCAC. In 1970, she began an artist residency at San Joaquin Delta College in Stockton and by 1971 she became a full-time assistant professor in the Ceramics Department for the CCAC. In 1975, the artist moved to Oakland and began to explore creating larger ceramic outdoor sculptures. In 1978, Frey began another artist residency, this one at the CA 5 Ceramic Studio at Purdue University in West Lafayette, Indiana. In 1979, she was a panelist for *The Ceramics Symposium 1979* at the Institute for Ceramic History in Los Angeles, and in 1980, was a panelist at the National Council for the Ceramic Arts in Ann Arbor, Michigan. In 1981, the Creative League of Sacramento hosted Frey's first solo exhibition. In 1984, the Whitney Museum of American Art held another solo exhibition of Frey's work. In 1986, Frey was part of the NCECA 1989 exhibition and underwent another artist residency at Manufacture de Sevres in France. During the 1990s, Frey traveled, studied and was featured in France, Japan, Sweden, the Netherlands, Philadelphia, and Washington. In 1994, she was named a Fellow with the American Craft Council. In 1999, the artist was named Professor Emerita in Ceramics at the CCAC.

Frey has had a successful and long career as an artist. In 1961, she received the *California Crafts II* award, given by the Creative Arts League of Sacramento, CA. In 1963, she won the James D. Phelan Award for *Landscape #2* oil on canvas (1967), the *Ceramic Statement 1971* from the Association of San Francisco Potters at the de Young Memorial Museum for *Flying Duck* (1971), the Honor for Sculpture award from Arts Commission of San Francisco (1986), the *Distinguished Women Artist Award and Exhibition* award at the Fresno Art Museum in California (1991). Further, she received the Craftsmen's Fellowship Grant from the National Endowment for the Arts (1978), and received her Honorary Doctorate from the CCAC (2000). In 2003, the Viola Frey Distinguished Visiting Professorship was created at the CCAC.

*Family Portrait. 1995.*



## Ann Hamilton

(1956—)



Ann Hamilton was born in Lima, Ohio in 1956. From 1974-1976, she attended St. Lawrence University in Canton, NY. In 1979, she received her BFA in textiles from the University of Kansas. Following this, she attended the Yale School of Art, earning her MFA in sculpture in 1985. Post-graduation, her first piece was *Toothpick Suit*, a suit made of toothpicks which Hamilton photographed. In 1988, she had a solo show at the Museum of Contemporary Art in Los Angeles, followed by another at the San Diego Museum of Contemporary Art in La Jolla, CA in 1990. The artist taught at UC Santa Barbara, remaining there until 1991. In that same year, she was chosen to represent the United States at the São Paulo Biennale, and also had an exhibition at the Carnegie International in Pittsburgh, Pennsylvania. In 1992, she returned to her native Ohio. In 1993, Hamilton was the recipient of the MacArthur Fellowship, and was also featured in two exhibitions: one at Sonsbeek 93, in Arnhem, and another at the Dia Center for the Arts in New York. In 1994, she had a solo show at the Tate Gallery Liverpool and Museum of Modern Art in New York, followed by a 1995 exhibition entitled *Longing and Belonging: From the Faraway Nearby* at SITE in Santa Fe, New Mexico. In 1998, the artist had a solo show at the Miami Art Museum, as well as one at the Musée d'Art Contemporain de Montréal. A year later, in 1999, she was again asked to represent the United States, this time at the 48<sup>th</sup> Venice Biennale. In 2001, she became an art professor at Ohio State University. In 2008, the artist was the winner of the 14th Annual Heinz Award for Arts and Humanities. That same year, she also had a solo show, *Soundings*, at the Robischon Gallery in Denver, CO.

Ann Hamilton is best known as a sensory artist who works with sculpture, textiles, large-scale installation, videos and photographs. In 1989, Hamilton was the recipient of the Guggenheim Memorial Fellowship. In 1990, she won the Louis Comfort Tiffany Award. In 1993, she received the John D. and Catherine T. MacArthur Foundation Grant. In 2007, she won a fellowship from the Agnes Gund Foundation, and the United States Artists public charity awarded her a \$50,000 grant. Further, Hamilton has had installations in museums such as the Museum of Contemporary Art in Los Angeles (1988), the Art Institute of Chicago (1995), the Wanas Foundation in Knislinge, Sweden (2002), and at the Contemporary Art Museum in Kunamoto, Japan (2006). Recently, her work was exhibited in *Ann Hamilton at Hand* at the Irish Museum of Modern Art in Dublin.

*The Event of a Thread.* 2013.





**Edith Ann Hamlin**  
(1902-1992)



Edith Hamlin was born on June 23<sup>rd</sup>, 1902 in Oakland, California. Her parents were Californian natives and Hamlin was exposed to art at an early age by her father as she would accompany him on sketching trips. She attended the California of Fine Arts, as well as the Teachers College at Columbia University. Beginning in the 1920s, Hamlin kept a studio in San Diego. She was featured in many exhibitions during this time, at the San Francisco Art Association (1924, 1925), the Fine Arts Gallery in San Diego (1926), the San Francisco Society of Women Artists (1926) and the El Prado Gallery in San Diego (1928). In 1934, Hamlin married Albert Barrows, a marriage that would only last until 1936. During the 1930's Hamlin traveled around the West, visiting New Mexico and Arizona. She was also selected to complete various murals in California, notably for the Public Works of Art Project, centered at Coit Tower, as well as a mural for Mission High School in San Francisco. While working on the Mission mural, she met her second husband, Maynard Dixon, and married him in 1937. In 1939, the pair moved to Tucson together, and had a summer home in Mt. Carmel, Utah. Following Dixon's death in 1946, Hamlin returned to San Francisco. Throughout the late 40's and 50's, the artist completed several murals in Arizona, among them the *Grand Canyon Pueblo & Taos Pueblo* (1947) in Tucson, *The Legend of Sun and Earth* (1949) in Phoenix and *Tucson in the '70s' Old Pueblo Club* (1952) in Tucson. The artist died in San Francisco at age 90 in 1992.

Edith Hamlin was a part of the California Society of Mural Artists, as well as the San Francisco Art Center. She worked on multiple WPA projects, including *Sporting and Hunting in California* at Coit Tower and the Post Office Murals in Tracy, CA. Notably, she completed *Christ and the Children*, at the St. Ambrose Catholic Church in Tucson, Arizona (1950); *Fray Marcos de Niza on an Exploration Trip to Arizona* at Jacome's Department Store in Tucson, Arizona (1951); *Civilization Through the Arts and Crafts as Taught to the Neophyte Indians* (painted with Betty Willey) at Mission High School Library, San Francisco; and *Days of the First Railroad* and *Overland Pioneers* at the Tracy Post Office in Tracy.



Detail from *Sporting and Hunting in California* in the Coit Tower (1934).



## Judithe Hernández (1948—)



Judithe Hernández was born in 1948 in Los Angeles. She grew up in and studied in LA, receiving both her BFA and her MFA from the Otis Art Institute during the period of socio-political mobilization referred to as the Chicano Movement.

The only female member of the East Los Angeles artist collective *Los Four*, Hernández quickly became a prominent voice in her artistic community, finding inspiration in urban vernacular aesthetics, poetry, feminism, and biblical narratives. Indeed, Hernández

was instrumental in launching the Chicano Art and Los Angeles Mural Movements of the 1960's and 70's. In 1983, Hernández had a solo exhibition at the Cayman Gallery in New York City, a show that made her the first Chicana artist to extend her work beyond the West Coast. In 1990, she was included in the first contemporary Chicano exhibition, *Le Démon des Anges*, which gave Hernández international recognition. In it, Hernández was one of sixteen artists chosen for this traveling exhibition and went through France, Belgium, Sweden, and Spain. In 2011, Hernández's impact on the Los Angeles art scene were recognized in the exhibition, *Pacific Standard Time: Los Angeles Art 1945-1980*, as well as in a public television documentary and in installation on the murals of Los Angeles in LACMA. In 2017, she showed in *OUR AMERICA: The Latino Presence in American Art* at the Hunter Museum of American Art in Chattanooga, TN; *Miradas: Ancient Roots in Modern and Contemporary Mexican Art* at the Nevada Museum of Art in Reno, NV; and *EXHIBITIONS: Latino Art in Los Angeles*.

Judithe Hernández remains a prominent figure in the Los Angeles Chicana art scene. Upcoming in 2018, the artist will be featured in *ONE PATH Two Journeys* at the Millard Sheets Art Center in Pomona, CA, as well as *Found in Translation: Design in California and Mexico 1915-1985* at the Los Angeles County Museum of Art. Notably, she has had work in the Smithsonian American Art Museum in Washington D.C., the Pennsylvania Academy of Fine Art in Philadelphia, the Bank of America Collection at the Crocker Art Museum in Sacramento, the National Museum of Mexican Art in Chicago, the Museum of Latin American Art in Long Beach and the El Paso Museum of Art in Texas. She also has work at the University of California at Los Angeles and at UC Santa Barbara, the two major public receptacles for Chicano art.

*Homenaje a Las Mujeres de Aztlán. 1976.*



**Mary Heilmann**  
(1940-)



Mary Heilmann was born in San Francisco, California in 1940. Studying literature, she earned her BA at the UC Santa Barbara in 1962. Following this, she studied ceramics and poetry at San Francisco State University in 1963. Continuing her studies, she focused on ceramics and sculpture work at UC Berkeley, earning her MA in 1967. In 1968, Heilmann left the west coast and moved to New York City, where she became interested in pop culture and minimalism. Her first solo exhibition, *Mary Heilmann*, was held two years later at the Whitney Museum Resource Center. She had solo exhibitions almost annually after that with shows around the world. Throughout the 1980's and 90's, Heilmann's work was featured extensively both domestically and internationally, appearing in Atlanta, Chicago, Boston, Cologne and Bochum, Germany, Antwerp, Tokyo, Zurich, and Los Angeles, among others. In 1996, the Museo Nacional Centro de Arte Reina Sofia held an exhibition of the artist, entitled *nuevas abstracciones*, in Madrid, Spain. In 2003, *Secession* was exhibited in Vienna, Austria. In 2007, the Contemporary Arts Museum in Houston held *Mary Heilmann: To Be Someone*, a retrospective of the artist, followed by another retrospective at the New Museum of Contemporary Art in New York in 2008. Most recently, in 2017, the Whitney Museum of American Art in New York showed *Fast Forward: Painting from the 80s*. Continuing to create and exhibit today, Heilmann finds inspiration in the bright colors of cartoons like *The Simpsons*.

A truly prolific artist, Mary Heilmann has shown her work around the world several times. Her work has appeared in the Whitney Biennial three times: in 1972, 1989 and 2008. The artist has been featured in many major exhibitions, recently including at the Orange County Museum of Art in Newport Beach, CA (2007); the Wexner Center for the Arts in Columbus, Ohio (2008); the New Museum of Contemporary Art (2008); and the Parish Art Museum in Southampton (2009). In 2006, Heilmann was the recipient of the Anonymous Was a Woman Foundation Award, as well as various grants from the Guggenheim Foundation and the National Endowment for the Arts. Her art can be found in the collections of the Museum of Modern Art; the Whitney Museum of American Art; the Orange County Museum of Art; the Hammer Museum, Los Angeles; and the Museum Ludwig, Cologne, Germany.

*Go Ask Alice*. 2006.



## Frida Kahlo (1907-1954)



Frida Kahlo was born on July 6<sup>th</sup>, 1907 in Coyoacan, Mexico City, Mexico to a father of German descent and a half-Spanish, half-Amerindian mother. A sickly child, Kahlo contracted polio at age 6, retaining a life-long limp as a result. She spent her childhood in what she called the “Blue House,” a symbol that later held importance to the artist. In 1922, she attended the Preparatory School in Mexico City as one of only 35 female students. She first met her future husband, Diego Rivera, there, while he was on commission to paint a mural. That same year, Kahlo was in a bus accident, which left her with chronic pain.

To distract from this pain, she began to paint, completing her first self-portrait in 1923. In 1928, Kahlo re-connected with Rivera, and the two married soon after in 1929. The pair traveled for Rivera’s work, moving to San Francisco in 1930 and later to New York City and Detroit. Painting all the while, in 1932 Kahlo began to experiment, adding both surrealistic and realistic components to her self-portrait pictures. In 1933, Rivera was kicked off a commission in New York City, and the couple moved back to Mexico, living in San Angel. While there, Kahlo kept a studio and a house separate from her husband. In 1937, the couple helped Leon Trotsky and his wife, letting them stay at Kahlo’s childhood home, the Blue House. In 1938, Kahlo met the leader of the Surrealist movement, André Breton, though she denied being a Surrealist painter herself. Further, she had a major exhibition in New York City, and received two commissions as a result of the show. In 1939, Kahlo moved to Paris at Breton’s invitation, and exhibited her work in France. She also divorced Rivera, but the pair remarried in 1940. In 1941, Kahlo the Mexican government offered Kahlo a commission to compete five portraits of prominent Mexican women. However, the artist was unable to finish the project, due to her father’s death and her own poor health. In the 1950s, Kahlo’s health increasingly worsened. In 1953, Kahlo had her first solo show in Mexico while bedridden. The artist died a week after turning 47, on July 13<sup>th</sup>, 1954 at the Blue House.

Frida Kahlo is regarded by many as one of Mexico’s greatest artists, as well as an icon of female creativity. Among her prolific body of work, some of her most famous pictures include: *Frieda and Diego Rivera* (1931), *Henry Ford Hospital* (1932), *The Suicide of Dorothy Hale* (1939), *The Two Fridas* (1939), and *The Broken Column* (1944). In 1958, her Blue House was opened as a museum. The 70s produced a renewed interest in Kahlo’s work. In 1983, the book *A Biography of Frida Kahlo* was published, followed by the 2002 film: *Frida*.

*The Two Fridas. 1939.*





## Margaret Kilgallen (1967-2001)



Margaret Kilgallen was born October 28, 1967, in Washington, D.C. After moving, she grew up in Kensington, Maryland, where she encountered folk traditions. In 1989, she received her BA and studio art and print making from Colorado College. Following this, she moved to San Francisco. In 1990, she met the painter Barry McGee, who would become her husband. During her time in San Francisco, she painted hundreds of murals, produced a good amount of graffiti, and was among a group of artists associated with the Mission School. Until 1997, she worked as a book conservator at the San Francisco Public Library. In 1997, she had her first solo exhibition at the Drawing Center in New York City. In 1998, she had her second solo show at the John Berggruen Gallery in San Francisco. In 1999, she had another solo show in New York, at Deitch Projects, entitled *To Friend and Foe*, and married Barry McGee. In 2000, she had a solo exhibition at the UCLA Hammer Museum. In that same year, she created *Hand Painted Train*. In 2001, Kilgallen gave birth to her daughter, Asha McGee, and received her MFA from Stanford University in the same year. In her art, Kilgallen used a cartoon-like style that contained aspects of folk art and mural painting. Kilgallen died from complications of breast cancer in San Francisco in June 2001 at the age of 33.

Margaret Kilgallen had a brief, but important life. Her work has been featured in several exhibitions, among them *Made in California: Art Image and Identity 1900-2000* at the Los Angeles County Museum of Art in Los Angeles (2000), *First Impressions: Paulson Press* at the San Jose Museum of Art (2001), *Widely Unknown* at Deitch Projects in New York City (2001), *East Meets West* at the Institute of Contemporary Art at the University of Pennsylvania (2001) and *Untitled 2001* in Tokyo, Japan (2001). After her death, she was also featured in group exhibitions such as one at the Deste Foundation Centre for Contemporary Art in Athens, Greece (2002), the Whitney Biennial (2002), *The Armory Show 2002* in New York City (2002), and *Bay Area Now III* at the Yerba Buena Center for the Arts in San Francisco (2002-2003). Her work has also been shown at the Forum for Contemporary Art in Saint Louis, as well as at the Institute of Contemporary Art in Boston and the Luggage Store in San Francisco. In 2005, almost 100 of Kilgallen's paintings and drawings were exhibited in 2005 at a solo show at REDCAT in Los Angeles. The documentary *Beautiful Losers* (2009) focuses on Kilgallen and her life.

Excerpt, *To Friend and Foe*. 1999.



## Barbara Kruger (1945-)



Barbara Kruger was born an only child in Newark, New Jersey on January 26, 1945. After attending Weequahic High School in Newark, she spent a year at Syracuse University and in 1966 transferred to the Parsons School of Design. After leaving Parsons, Kruger did design work for several publications in Manhattan, among them *House and Garden*, *Aperture*, and *Mademoiselle*, where she became the lead designer within a year of her hiring. In 1973, Kruger's work featured in the Whitney Biennial. During the 1970's, Kruger experimented not only with painting, but also with writing and poetry. Making a return to photography, combined with her interest in words, Kruger produced her 1978 series, *Pictures/Readings*. By the 1980's, Kruger had stopped using her own images in favor of found images, and was creating art that included text juxtaposed with the selected image. This method became Kruger's signature style. In 1988, she became the first female artist signed to the Mary Boone Gallery, and in 1991, the artist had a solo exhibition there. During the 90's, Kruger returned to magazine design, working for magazines like *The New Republic*, *Ms.*, *Newsweek*, and *Esquire*. Her work also expanded to include large installations, like her 1995 piece, *Picture This*, a sculpture at the North Carolina Museum of Art. Kruger has taught at the California Institute of the Arts, the School of the Art Institute of Chicago, UC Berkeley, and currently is on the faculty at UCLA. In 2005, she was part of *The Experience of Art*, the 51st Venice Biennale.

Barbara Kruger's evocative work holds an important place in feminist and postmodern art. Among others, some of her most important pieces are: *Untitled (You invest in the divinity of the masterpiece)* (1982), *We don't need another hero* (1986), *Untitled (Your body is a battleground)* (1989), *Picture This* (1994-1997), *Power Pleasure Desire Disgust* (1997), and *It's all about me, I mean you, I mean me* (2010). Kruger's work is included in the permanent collections of museums like the Whitney Museum of American Art and the Museum of Modern Art in New York City.

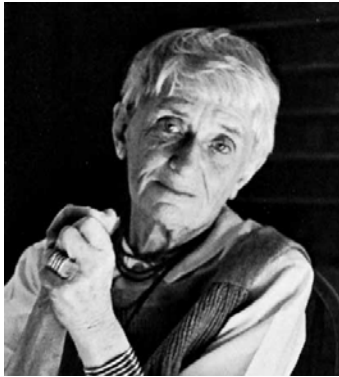
*Untitled (Your body is a battleground)*. 1989.





## Dorothea Lange

(1895-1965)



Dorothea Lange (first Dorothea Nutzhorn) was born on May 26<sup>th</sup>, 1895 in Hoboken, New Jersey into a middle-class family. She contracted polio at age seven, which left her with a weak right leg and foot. Five years later, her parents got divorced and Lange took her mother's surname, Lange, blaming her father for the separation. Not interested in academics, Lange pursued photography directly after high school. She was hired by the famous photographer Arnold Genthe as a receptionist, and also studied photography with Clarence White at Columbia University. In 1918, Lange began to travel, eventually moving to San Francisco, where she quickly opened her own photography studio, shooting primarily portraits. She married the muralist Maynard Dixon, and had two sons with him. However, as the United States entered the Great Depression, Lange became unsatisfied with her work and took to the streets of San Francisco to document the plight of those around her. During this time, the artist made one of her most acclaimed pictures, *The White Angel Breadline* (1932). Her pictures received rapid acclaim from groups such as Group f.64. In 1934, she had her first exhibition. In 1935, Lange was asked to help with an economic research study led by Paul Taylor (who would become her second husband). Impressed, Taylor recruited her to work for the Farm Security Administration (FSA) to document American farmers and people of color. Pursuing this project, Lange shot extensively on the West Coast, in the South, and in the Midwest, exploring in depth the results of Dust Bowl migration. In 1940, Lange was the first female photographer to receive a Guggenheim fellowship. In 1942, she took time to document the mass evacuations of Japanese Americans to detention camps. In 1953–54 Lange worked with Edward Steichen on *The Family of Man*, an exhibition organized by the Museum of Modern Art in New York. After extensive world travels, in 1965 Lange spent time working on her own retrospective to be held at the Museum of Modern Art in New York City. She died on October 11<sup>th</sup>, 1965 in San Francisco, before the exhibit opened.

Dorothea Lange is considered one of the most important American photographers of the 20<sup>th</sup> century. Among others, some of her most famous pictures include: *The White Angel Breadline* (1932), *Migrant Mother*, *Nipomo, California* (1936), *Ditched, Stalled and Stranded*, *San Joaquin Valley, California* (1936), and *Argument in a Trailer Camp* (1944). In 1939, Lange published a photo collection, *An American Exodus: A Record of Human Erosion*. In 2006, her work on the evacuation of Japanese Americans was recognized with the publication of *Impounded: Dorothea Lange and the Censored Images of Japanese American Internment*.

*Migrant Mother* (1936)



## Annie Leibovitz

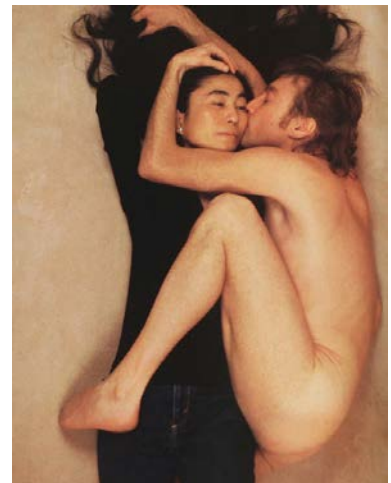
(1949—)



Annie Leibovitz (originally Anna-Lou Leibovitz) was born on October 2<sup>nd</sup>, 1949 in Waterbury, Connecticut to a Jewish family. Her mother was a dancer and her father had a military career. In 1967, while her family was living in the Philippines, Leibovitz enrolled in the San Francisco Art Institute with the intention of becoming a painter. However, after a trip to Japan, Leibovitz discovered photography. In 1970, she approached the founding editor of *Rolling Stone* magazine, Jann Wenner, and he issued her first commercial assignment: to photograph John Lennon, which resulted in the magazine's cover for the January 21<sup>st</sup> issue. The following year, in 1971, she received her BFA from the SF Art Institute. Continuing her work with *Rolling Stone*, in 1973, Leibovitz was named the magazine's chief photographer. In 1976, she captured the Rolling Stones' six-month concert tour across North America. In 1980, she made one of her most famous pictures, a portrait of John Lennon and Yoko Ono, which was on the January 1981 cover of *Rolling Stone*. In 1983, the artist produced a 60-print show that toured Europe and the US, alongside a book, *Annie Leibovitz: Photographs*. The same year, Leibovitz joined the staff of *Vanity Fair*. In 1986, she started working as an advertising photographer, for clients such as Honda, American Express and the Gap. She also was a part of the California Milk Processor Board's *Got Milk?* Campaign. In 1991, Leibovitz had her first museum show. Following this, she became the first female and second living photographer to be exhibited at the National Portrait Gallery in Washington, D.C. In 1996, she photographed athletes at 1996 Olympic Summer Games in Atlanta, Georgia. In 1999, she published *Women*, a collection of photos alongside an essay by Susan Sontag (her lover). In 2000, Leibovitz was included in first group of Americans to be named Library of Congress Living Legends. In 2009, she took the official portrait of the first family: Barack, Michelle, Sasha and Malia Obama.

Annie Leibovitz is famous for her incredible portraits of celebrities. Capturing the likes of John Lennon, Yoko Ono, Mick Jagger and Keith Richards, she has maintained an in-demand portrait style since her photographic debut. Among other prominent awards, in 1983, she was the recipient of the American Society of Magazine Photographers' photographer of the year award. For her work with American Express, she won a Clio Award for advertising excellence in 1987. In 1991, *Photographs: Annie Leibovitz 1970–1990* was published. In 2011, Leibovitz photographed top female athletes for Nike's *Make Yourself* campaign. She recently produced *American Music* (2003); *A Photographer's Life: 1990–2005* (2006), *Annie Leibovitz at Work* (2008); and *Annie Leibovitz: Portraits 2005–2016* (2017).

*John Lennon and Yoko Ono. 1980.*



## Lynn Hershman Leeson (1941-)



Lynn Hershman Leeson was born in 1941 in Cleveland, Ohio. After moving to San Francisco, she received her MA in art criticism from San Francisco State University. As an innovative filmmaker, Leeson explored technology in digital media and science. Between 1970 and 1979, Leeson created the character *Roberta Bretimore*. From 1990-1993, she made *Lorna*, an interactive environment, as well as *A Room of One's Own*. In 2000, the Feminale Film Festival in Cologne, Germany, hosted a retrospective of her videos and film. Following this, in 2001 the solo exhibition *Lynn Hershman: Media and Identity* was shown at the Sweeney Art Gallery at UC Riverside, as was *Masquerades* at the University of Virginia Art Museum in Charlottesville. In 2002, she made *Teknolust*, a science fiction film. In 2005, the Henry Art Museum in Seattle, Washington hosted a retrospective called *Hershmaland*. The Whitworth Gallery at the University of Manchester exhibited *Autonomous Agents* in 2007. In 2008, the artist was featured in the Floating Museum Archive at New Langton Arts in San Francisco, in *Lynn Hershman Leeson: No Body Special* at the DeYoung Museum in San Francisco and in *CyberActive: The Work of Lynn Hershman Leeson* in the Hesse Collection at the San Francisco Museum of Modern Art. Following, in 2009, the *Complete Roberta Bretimore* was shown at the Whitworth Art Gallery in Manchester. In 2011, Leeson was featured in *Lynn Hershman Leeson: Investigations* at the Katherine E. Nash Gallery at the University of Minnesota. Among other exhibits, in 2012 *Lynn Hershman Leeson: Me as Roberta* was shown at the Museum of Contemporary Art in Krakow, and *The Agent Ruby Files* were displayed at the San Francisco Museum of Modern Art in 2013. The artist taught for a time as a professor at UC Davis, as well as held a chair in the film department at the New School for Public Engagement in New York, where she is currently a Distinguished Artist. She works in San Francisco.

Lynn Hershman Leeson is considered to be one of the pioneers of interactive media art. Her work is currently part of several prominent collections, among them those of the Museum of Modern Art; the Lehmbrock Museum, Duisburg; the ZKM, Karlsruhe; the Los Angeles County Museum of Art; and the Tate Modern, London. In 1999, she was awarded a Golden Nica for her work in Interactive Art. In 2004, her archive was obtained by Stanford University Libraries. In 2006, she was given the Innovation Matters Award. In 2009, SIGGRAPH gave her the Award for Lifetime Achievement in Digital Art. Further, her films have been featured at the Sundance Film Festival, the Toronto Film Festival and the Berlinale.

*CyberRoberta*. 1996.





**Hung Liu**  
(1948—)



Hung Liu was born in 1948 in Changchun, China. Growing up under the Maoist regime, she initially was trained in the Socialist Realist style. A high-achieving child, Liu earned a competitive spot at a prestigious Beijing middle and high school. However, during the Cultural Revolution of the 1960s, Liu was forced to work in the countryside, doing hard labor for four years. Returning to Beijing, she attended Beijing Teachers College, earning her BA in 1975. In 1981, Liu studied mural painting as a graduate student at the Central

Academy of Fine Art in Beijing. In 1984, Liu immigrated to America to study at the University of California, San Diego. In 1986, she received her MFA in painting from UCSD. While there, she met her future husband, art critic Jeff Kelly. In 1990, Liu moved to Oakland with Kelly, and became a teacher at Mills College, where she is now a tenured professor. In 1991, she returned for the first of many visits back to China. Her painting focuses primarily on Chinese subjects, but she also has included work centered on American subjects, such as those affected by the Dust Bowl. Maintaining a successful career, Liu has exhibited her art at the San Francisco Museum of Modern Art; the Whitney Museum of American Art, New York; the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; the Asian Art Museum of San Francisco; and the Los Angeles County Museum.

Hung Liu has won a National Endowment for the Arts Fellowship twice in painting. In 2011, she also received a Lifetime Achievement Award in Printmaking from the Southern Graphics Council International. Following this, a retrospective of the artist, *Summoning Ghosts: The Art and Life of Hung Liu* was put on by the Oakland Museum and toured nationally through 2015. In 2017, the Rena Bransten Gallery hosted Liu's exhibition *The Promised Land*.



*Migrant Mother: Mealtime.* 2016.

## Agnes Bernice Martin (1912-2004)

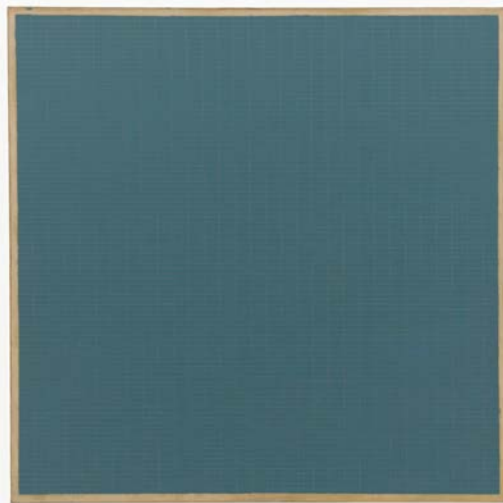


Agnes Bernice Martin was born on an isolated farm on March 22<sup>nd</sup>, 1912 to Scottish Presbyterian settlers in Saskatchewan, Canada. Her father died when she was two. The family moved often, eventually settling in Vancouver. In 1931, Martin immigrated to Washington (but would not gain US citizenship until 1950). She studied at Western Washington State College in Bellingham from 1935-1938. During the 1940s and 1950s, Martin split her time between the Southwest and New

York, teaching in Washington and Delaware before enrolling at Columbia University Teachers College for an arts education program. She graduated in 1942 with a BS. In 1952, she returned to Columbia to earn her MA, after pursuing graduate studies at the University of New Mexico in Albuquerque. In 1957, Betty Parsons convinced Martin to exhibit at the Parsons Gallery and to relocate to New York City to pursue her art career. Following, she spent much of the 1950s on Coenties Slip in Lower Manhattan with other abstract expressionist artists. During this time Martin was also diagnosed with schizophrenia, and received treatment for it several times in the 60s. In 1961, Martin arrived at her signature grid format style. In 1967, she quit painting to travel the West and Canada in a pickup truck. Eventually settling in New Mexico, in 1973 Martin made *On a Clear Day*, a portfolio of serigraphs based on her own drawings. The same year, a major retrospective of her work from 1957-1967 was held at the Institute of Contemporary Art in Philadelphia. In 1974, Martin took up painting again. After a move to Cuba, New Mexico, where she had little human contact, she settled in Galisteo in 1977. By 1992, she had moved into a retirement community in Taos, where she painted habitually every morning. 1995 brought about a downsizing in the scale of her canvases, which previously had been six foot squares. In 2004, Martin passed away in Taos.

Agnes Martin had a prolific, high profile career. Among her most notable works are *Untitled* (1949), *Window* (1957), *Night Sea* (1963), *Leaf* (1965), *Gabriel* (1976), and *Untitled XXI* (1980). Further, she was featured in Solomon R. Guggenheim's *Systemic Paintings* exhibition in 1966, as well as in Virginia Dwan's gallery's 1967 exhibit *10*. In 1976, the artist tried her hand at directing, and made the film *Gabriel*.

*Night Sea*. 1963.





## Maria Martinez

(1887-1980)



Maria Martinez was born a Tewa Native American in 1887 at the San Ildefonso Pueblo in New Mexico. Growing up, Martinez studied under her aunt Nicolasa Montoya, one of the best potters of the San Ildefonso. Around age seven, Martinez began to make pottery herself. In 1904, Martinez accepted an invitation to demonstrate her abilities as a potter at the St. Louis World's Fair. Before leaving for the Fair, Martinez married Julian Pocano Martinez, a talented Pueblo painter. In 1908, the famous archaeologist Edgar Lee Hewitt asked Martinez to construct bowls for the Museum of New Mexico based archeological on the pieces of pottery emerging from an ongoing excavation site. Martinez crafted bowls using a polychrome design technique, and Julian painted her work. Together, the two became known as the best potters in the region. In 1912, Martinez began work on black pottery. By 1919, Martinez and her husband had begun to experiment with black-on-black pottery. In 1920, the Museum of New Mexico began to collect these pieces. By 1921, the artist perfected the technique, and the black-on-black pottery became known as the greatest Pueblo pottery innovation. Starting in 1922, Martinez's work earned top prizes at the Santa Fe Indian Market. Martinez shared her techniques with others at San Ildefonso as early as 1925. Martinez's fame not only brought her family financial security, but also generated success for other potters around her. By the 1930s, Martinez's work gained international recognition. Encouraging both men and women to study pottery, Martinez spent time teaching pottery classes at San Ildefonso and the Santa Fe Indian School. In 1943, Julian Martinez died suddenly. Martinez's oldest son, Adam, and his wife, Santana, took over the work Julian had done. Around 1950, Martinez asked her third son, Popvi Da, to decorate pottery, and by 1956, he became a full partner to his mother. The two collaborated from 1956 to 1970. In 1973, Martinez received a grant from the National Endowment for the Arts, and founded the Martinez pottery workshop.

Maria Martinez is world-renowned for her pottery work. In 1934, Martinez was the first woman to receive the Chicago World's Fair Bronze medal for Indian Achievement by the Indian Fire Council. In 1954, she won the Craftsmanship Medallion from the American Institute of Architects French Palmes Académiques for her contributions to the artistic world. In 1969, she received the Minnesota Museum of Art Symbol of Man Award. In 1974, she won the First Annual Governor's Award from the New Mexico Arts Commission.

*Black-on-black jar with geometric designs. 1920.*



## Georgia O'Keeffe

(1887-1986)



Georgia O'Keeffe was born in 1887 near Sun Prairie, Wisconsin, the second child of seven. Her mother encouraged her from an early age to study art, and she took watercolor lessons from Sara Mann. From 1905 to 1906, she attended the School of the Art Institute of Chicago. In 1907, she moved to New York City, and took classes at the Art Students League. In 1908, she moved to Chicago to work as a commercial artist. In 1912, O'Keeffe returned to her art after taking drawing classes at the University of Virginia summer school. In 1915, O'Keeffe taught at Columbia College in South Carolina. While there, she began to experiment with theories of self-exploration through art, creating a series of expressive, abstract drawings. The series was brought to the attention of Alfred Stieglitz in 1916, whereupon he began a correspondence with O'Keeffe. Without her knowledge, he exhibited ten of her charcoal drawings at Gallery 291 in New York. In 1917, O'Keeffe had her first solo exhibition at the same gallery, arranged again by Stieglitz. During this time, the two began a love affair. In 1918, O'Keeffe moved to New York to pursue her art career and was financially supported by Stieglitz. In 1924, Stieglitz divorced his wife, and O'Keeffe married him. During the 1920s, O'Keeffe became a member of the Stieglitz Circle—the champions of Modernism in the US—and switched from watercolors to oil paints. By the mid-20s, the artist was known as one of the most significant women painters in America. In 1929, O'Keeffe began her interest in the New Mexico landscape began after visiting Taos. From then onwards, she returned to Taos to paint every summer until 1949, when she moved there permanently following the death of Stieglitz three years prior. She continued to paint throughout the 50s, 60s, and 70s. Her work was rediscovered during this era of feminism. A prolific artist, she created over 2,000 paintings in her career working up to her death in 1986.

Georgia O'Keeffe is considered a pivotal figure in the development of American Modernism. Among her most celebrated works are *Blue II* (1916), *Petunia No. 2* (1924), *Abstraction White Rose* (1927), *Cow's Skull: Red, White and Blue* (1931), *Black Place, Grey and Pink* (1949), and *Sky above Clouds, IV* (1965). In 1943, the Art Institute of Chicago hosted a retrospective of the artist. In 1946, the Museum of Modern Art hosted another—their first of work by a female artist. Further, she was a recipient of the Medal of Freedom, and the National Medal of Arts. She also became a member of the American Academy of Arts and Letters. In 1970, the Whitney Museum of American Art hosted another retrospective of O'Keeffe. The Georgia O'Keeffe Museum in Santa Fe is the first US museum dedicated to a female artist.

1. 1932.



## Catherine Opie (1961—)



Catherine Opie was born in Sandusky, Ohio in 1961. After discovering the work of photographer Lewis Hine, Opie asked for a camera for her ninth birthday, and received a Kodak Instamatic. In 1985, she earned a BFA from the San Francisco Art Institute and an MFA from the California Institute of the Arts in Valencia, CA, in 1988. Her thesis project, *Master Plan* (1986-88), focused on the planned aspects of the community around her in Valencia. In 1991, she created the series *Being and Having*. Between 1993 and 1997, she created another, *Portraits*. Both focused on the lesbian and gay communities in Los Angeles. In 1994, the artist compiled *Freeways*, and captured images of the highways around her Los Angeles home. In 1997, she produced *Mini-malls*. In 1995, her work was included in the Whitney Biennial. In 1999, she returned to the LGBTQ community to create her series *Domestic*. Leaving California for a time, in 2001 Opie traveled to New York City, capturing the cityscape in *Wall Street*, and to Minnesota for *Icehouses* and *Skyways*. In 2003 and 2004, Opie produced *Surfers*, which focused on surfing subculture, and *Children*, which was a return to highly technical portraiture. In 2004, the artist continued her exploration of cityscapes, and went to Chicago, producing the black and white series *American Cities*, and was again included in the Whitney Biennial. Following this, in 2004-2005, Opie returned to her Los Angeles home and created *Around the Home*, in which she explored her local community as a microcosm for the larger political/social context in America. In 2013, Opie returned again to portraiture, focusing on creating pictures of people placed in poses of an allegorical nature. She has taught at Yale University and UCLA. The artist is continuing her work in Los Angeles, CA, where she lives today.

Catherine Opie has maintained a highly prolific career, and has been featured extensively in exhibitions around the country. Among others, Opie has had solo shows at the Museum of Contemporary Art Los Angeles (1997); Saint Louis Art Museum (2000); the Photographers' Gallery, London (2000); Walker Art Center, Minneapolis (2002); Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2006); the Museum of Contemporary Art, Chicago (2006); the Solomon R. Guggenheim Museum in New York (2008); the Los Angeles County Museum of Art (2010); and the Wexner Center for the Arts at Ohio State University, Columbus (2015).

*Dyke*. 1993. Chromogenic print.



**Betye Saar**  
(1926—)



Betye Saar (born Betye Irene Brown) was born on July 30, 1926, in Los Angeles, California.

Remaining in the Los Angeles area, she received her BA from UCLA in 1949, studying design. She further studied printmaking and education at California State University, Long Beach. In the 1960s, the artist spent time making etchings and intaglio (a type of printmaking). However, in 1968 she saw a Joseph Cornell show and began to explore three-dimensional objects and work in assemblage. Saar was a member of the Black Arts

Movement in the 1970s, which engaged myths and stereotypes about race and femininity. In 1972, she created one of her most famous works, *The Liberation of Aunt Jemima*, in which she examined aspects of folk culture and advertising. Saar's work during this time was often political and incorporated a diverse spread of found objects, some suggestive of ritual folk cult, others of traditional Christianity. In the late 1970s, the scope of her work grew to include room-size installations. Saar has exhibited across the country and has taught at both the Parsons-Otis Institute and UCLA. Saar's work builds on themes of spirituality, symbolic imagery, folk culture, African tribal mysticism, history, and memory. Her most poignant work has involved issues of race and racism in America. In 2016, the Scottsdale Museum of Contemporary Art hosted a six-decade solo retrospective of Saar, entitled *Still Tickin.'*

Betye Saar has been featured in many exhibitions, notably *Betye Saar: Red Time* (2011); *The Road Ahead* (2012); *Roberts & Tilton at Art Basel Miami Beach 2012* (2012) at Roberts & Tilton in Culver City; *A Constellation* at the Studio Museum in Harlem, New York (2015); *BETYE SAAR: Uneasy Dancer* at the Fondazione Prada in Milan (2016), *Betye Saar: Blend* at Roberts & Tilton (2016); *SIGNIFYING FORM* at the Landing in Los Angeles (2017); and *Women Artists* at the Alpha 137 Gallery (2017).

*A Loss of Innocence*. 1998. Installation view.





## Lorna Simpson

(1960-)



Lorna Simpson was born in Brooklyn, New York, on August 13, 1960. After graduating from the High School of Art and Design in New York, she attended the New York School of Visual Arts. In 1982, she received her BFA in photography. After graduation, Simpson traveled extensively, visiting Europe and Africa. Returning to the US, she explored ways to diversify her photography while studying at UC San Diego. Ultimately, she settled on the techniques of photo-text and multi-media to capture Afro-American women. She received her MFA from UC San Diego in 1985. Using Polaroids

and wooden frames, in 1988 Simpson produced *You're Fine, You're Hired*. In 1990, she exhibited at the Venice Biennale, the first African American woman to do so. In 1992, she had solo exhibitions in Philadelphia, San Francisco, Seattle, Honolulu, Chicago and Detroit. During the 1990s, she became firmly linked with and known for her photo-text technique, and had exhibitions in Denver, Chicago, Paris, Minneapolis, Miami and Tampa. In 2000, she continued with her photography work, but also turned to video installation. In 2001, she was a part of *Imagination in the Public Realm: Art, People and Place* in Manchester, UK. In 2003, she created *Corridor*, a video installation that centers on two African American women in different time periods. In 2005, Simpson was part of *Urban Interventions: A Symposium of Art & the City* in Toronto, Canada. In 2009, the New School and the San Francisco Institute of Art held exhibits entitled, *Lorna Simpson*. Recently, Salon 94 in New York City showed *Lorna Simpson: Lorna Simpson* (2016), and the Modern Art Museum of Fort Worth exhibited *Focus: Lorna Simpson*.

Lorna Simpson is internationally recognized as a photographer who specializes in the technique of combining photo and text. Incredibly prolific, she has had her work featured in hundreds of shows around the globe. In 1985, Simpson won a fellowship from the National Endowment for the Arts. In 2001, she won the Whitney Museum of American Art Award, and in 2003 became a Distinguished Artist-In-Residence for the Christian A. Johnson Endeavor Foundation at Colgate University. In 2006, she won the Joyce Alexander Wein Artist Prize from Studio Museum in Harlem, as well as the Alphonse Fletscher Sr. Fellowship in Cambridge, MA. In 2007, her work was exhibited in a retrospective at the Whitney. In 2010, she was the recipient of the Infinity Award in Art from the ICP in New York. In 2011, She received the Asher B. Durand Award from the Brooklyn Museum.

*Stereo Styles*. 1988.



## Jaune Quick-to-See Smith (1940—)



Jaune Quick-to-See Smith was born in 1940 at the St. Ignatius Indian Mission on the Flathead Reservation in Montana. Growing up, she traveled around the Pacific Northwest and California with her father, a horse trader by profession. She began her studies in 1958 at Olympic College in Bremerton, Washington, earning an Associate of Arts Degree in 1960. Following, she attended the University of Washington in Seattle, and studied at Framingham State College in

Framingham, Massachusetts in 1976, where she received a BA in Art Education. In 1980, she moved to Albuquerque and studied at the University of New Mexico, earning a MA in art. While there, she founded the Grey Canyon group, a collective of contemporary Native American artists. In 1987, she received the Academy of Arts and Letters Purchase Award, NY. In 1996, she earned the Joan Mitchell Foundation Painters Grant, and won the Women's Caucus for the Arts Lifetime Achievement in 1997. In 2002, Smith was the recipient of the Governor's Outstanding New Mexico Woman's Award, and in 2005, the New Mexico Governor's Award for Excellence in the Arts. In 2011, she was elected to the National Academy of Art in New York. Working primarily with paint, appropriated imagery and collage, Smith has had over 100 solo shows, and has organized over thirty Native American exhibitions. She has lectured at nearly 200 museums, universities and conferences, including at five universities in China. Strongly connected to her heritage and her roots, Smith's work revolves around the myths of her ancestors in dialogue with current issues and events facing Native Americans today. Her work is currently included in collections at the Museum of Modern Art in Quito, Ecuador; the Museum of Mankind in Vienna, Austria; the Smithsonian American Art Museum in Washington, DC; the Museum of Modern Art, the Brooklyn Museum, the Metropolitan, and the Whitney Museum in New York; and the Victoria and Albert Museum in London.

Smith is one of several prominent Native American contemporary artists helping to construct a relationship between her traditional culture and modern American life. She has had several retrospective exhibitions, among them: *Jaune Quick-to-See Smith: I See Red, Paintings and Prints 1995-2005*, at the Moore College of Art and Design in Philadelphia (2011) and *Layered Stories: Jaune Quick-to-See Smith* at the Holter Museum of Art in Helena, MT (2016). She has been featured in five exhibitions at the National Museum of Women in the Arts, including *Presswork: The Art of Women Printmakers* (1991), *Preserving the Past, Securing the Future: Donations of Art, 1987-1997* (1997-1998), *Telling Secrets: Codes, Captions, and Conundrums in Contemporary Art* (2009-2010), and *Trove: The Collection in Depth* (2011-2012).

*War Shirt*. 1992. Oil and Mixed Media Collage on Canvas  
Diptych.



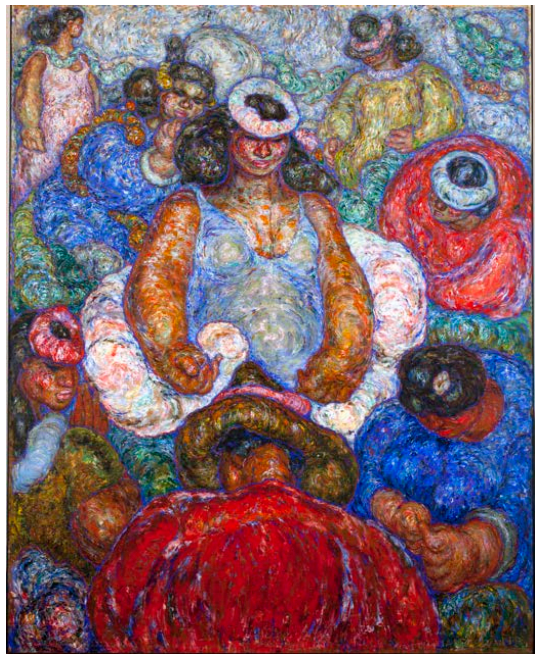
**Madge Tennent**  
(1889-1972)



Madge Tennent (originally Madeline Grace Cook) was born in Dulwich, England, in 1889. At age five, she moved with her family to Cape Town, South Africa. At 12, she began art school there. After recognizing her talent, the family moved to Paris to allow Tennent to study art. In 1915, Tennent married Hugh Cowper Tennent, and the pair settled in New Zealand. By 1917, they had moved to British Samoa, and Tennent was exposed to Polynesian people and their way of life. On a brief leave, Tennent went to Australia and studied under Julian Ashton. In 1923, the Tennents left for England, stopping in Hawaii first. Entranced, they remained in Hawaii where she was an active artist from the 1930s to the 1960s. Totally enamored with Hawaiians, they became her main subject matter. A particularly good example is her picture *Lei Queen Fantasia* (1934), in which Tennent depicts an almost mythic, larger-than-life Hawaiian woman. In 1935, Tennent had an exhibit at the Berheim Jeune Galleries in Paris. In 1935 and 1937, she had shows at the Wertheim Gallery in London. In 1939, she had another exhibit in Chicago. Though her work originated in love and admiration, it was subject to numerous debates, as many people—Hawaiians included—disagreed with her modern portrayals of island people. In 1954, Tennent founded the Tennent Art Foundation with a permanent gallery to ensure the survival of her work. In 1967, the artist stopped painting and a few years later died in 1972 in Honolulu.

Madge Tennent is often called the 20<sup>th</sup> century's most significant contributor to Hawaiian art. Some prominent examples of her work are: *Hawaiian Girl* (1926), *Bathers* (1926), *Girl with Guitar* (1931), *Hawaiian Bride* (1935), *Sunday Afternoon 1822* (1937) and *Hawaiian Three Graces* (1944). In 2005, the Hawaii Preparatory Academy was selected as the caretaker of the Tennent Art Foundation collection, the largest body of Tennent's work.

*Lei Queen Fantasia*. 1934. Oil on canvas.





## Kara Walker (1969—)



Kara Walker was born in 1969 to an academic family in Stockton, California. Her father was a painter, and at age 13 Walker moved to Stone Mountain, Georgia for her father's new job at Georgia State University. She attended high school in Stone Mountain, and adamantly disliked it. Walker attended the Atlanta College of Art, with a focus on painting and printmaking, as well as race-specific issues like American slavery. She then went to the Rhode Island School of Design, where her work began to encompass sexual and racial themes built on renderings of African Americans in art and literature. She quickly settled on the medium that would be the primary basis of her work: cut paper silhouettes reminiscent of Victorian middle-class portraiture and illustration. In 1994, Walker had her first installation at Wooster Gardens, entitled *Gone: An Historical Romance of a Civil War as It Occurred Between the Dusky Thighs of One Young Negress and Her Heart*, which was a massive success. After several more exhibitions, in 1998, the artist received the MacArthur Foundation Achievement Award. However, her work received pushback, and her 1996-1997 series of watercolors, *Negress Notes*, garnered many negative reviews. In 1996, she married Klaus Borge and had a daughter, Octavia. In 2007, *TIME* magazine included Walker on its list of the 100 most influential Americans. In 2008, the Whitney Museum held a solo retrospective of Walker's work, though the artist was only in her thirties. In 2014, she completed her most ambitious project, a large sculpture installation at the derelict Domino Sugar Factory in Brooklyn. From 2001 to 2015, Walker worked as a Professor at Columbia University, and proceeded to become the Chair of the Visual Arts program at Rutgers University. The artist continues to create today, navigating both harsh critiques and acclaimed appraisals of her work.

Kara Walker has achieved success very rapidly. A fan of lengthy titles, Walker has notable works such as: *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven* (1995), *Untitled (John Brown)*, (1996), *No Mere Words Can Adequately Reflect the Remorse This Negress Feels At Having Been Cast Into Such A Lowly State By Her Former Masters And So It Is With A Humble Heart That She Brings About Their Physical Ruin And Earthly Demise* (1999), *Darktown Rebellion* (2001), and *A Subtlety, or the Marvelous Sugar Baby an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant* (2014).

*Gone: An Historical Romance of a Civil War as It Occurred Between the Dusky Thighs of One Young Negress and Her Heart*. 1994.





**Carrie Mae Weems**  
(1953—)



Carrie Mae Weems was born April 20, in 1953 in Portland, Oregon. At age 21, she received her first camera. In her first project, *Environmental Profits* (1978), Weems studied aspects of life in Portland. In the same year, she also began her first major series, *Family Pictures and Stories*, which was completed in 1983. In 1981, she earned a BFA from the California Institute of the Arts in Valencia. In 1984, she received a MFA from UC San Diego, and continued her studies from 1984-1987 at the Graduate Program in Folklore at UC Berkeley. In 1990, she produced the *Kitchen Table Series*. In 1995, she created one of her prominent works, *From Here I Saw What Happened and I Cried*, an installation that combined text and image. In 1997, she produced another series, *Not Manet's Type*, which is a compilation of photographs with text. Throughout the 1990's and beyond, Weems explored video technology, but photography generally remained central to her work as an artist. In 2001, Weems received an honorary degree from the California College of the Arts. In 2006, Weems produced another series, *Roaming*. In 2007, she was the recipient of another honorary degree, this one from Colgate University. As an artist, Weems creates installations that combine photography, text, and often audio that analyze and critique aspects of American life. Carrie Mae Weems continues to work and lives in Syracuse, New York.

Carrie Mae Weems has had a highly accomplished career. She has been a recipient of the Pollack-Krasner Foundation Grant in Photography (2002), the Rome Prize Fellowship (2006), the Skowhegan Medal for Photography (2007), Anonymous Was a Woman Award (2007) and the MacArthur Fellowship (2013). Further, the artist's work has been featured in shows at the Whitney Museum of American Art (1998), Williams College Museum of Art (2000), the W. E. B. Du Bois Institute for African and African American Research at Harvard University (2007), and the Savannah College of Art and Design (2008). In 2012, the documentary *Carrie Mae Weems: Speaking of Art* was produced.

Excerpt, *From Here I Saw What Happened and I Cried*.  
1995.

