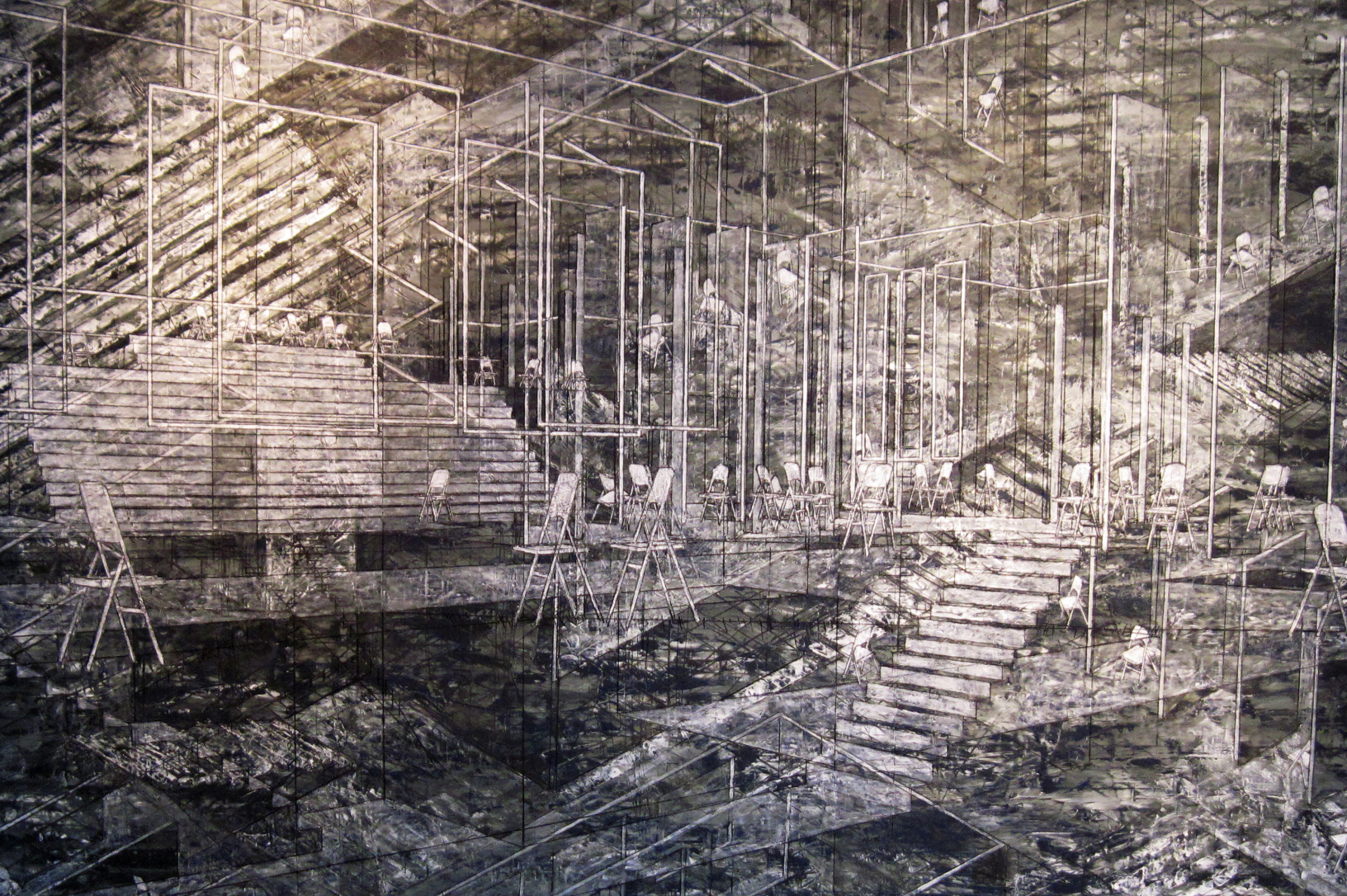




(Re)discovering S(h)elves

Selections from the Permanent Collection



Scale: Interior Central Section by Cheryl Goldsleger (American, b. 1951), 1988
Oil, wax pigment on linen, 58 x 72 inches
Gift of Class of 1976. In the Art on Campus Collection, University Museums,
Iowa State University, Ames, Iowa. U89.63

“An oft-quoted saying is that there is no elevator to success; you have to take the stairs. In this painting, we see many staircases, but where do they lead? Is the staircase you take different based on your gender? Your race? Your sexual orientation?”

—Dr. Amy Popillion, Senior Lecturer, Human Development and Family Studies, on *Scale: Interior Central Section* by Cheryl Goldsleger

(Re)discovering S(h)elves

Selections from the Permanent Collection

Exhibition Dates: August 24 – December 18, 2015

Location: Campbell Gallery, Christian Petersen Art Museum, 1017 Morrill Hall, Iowa State University

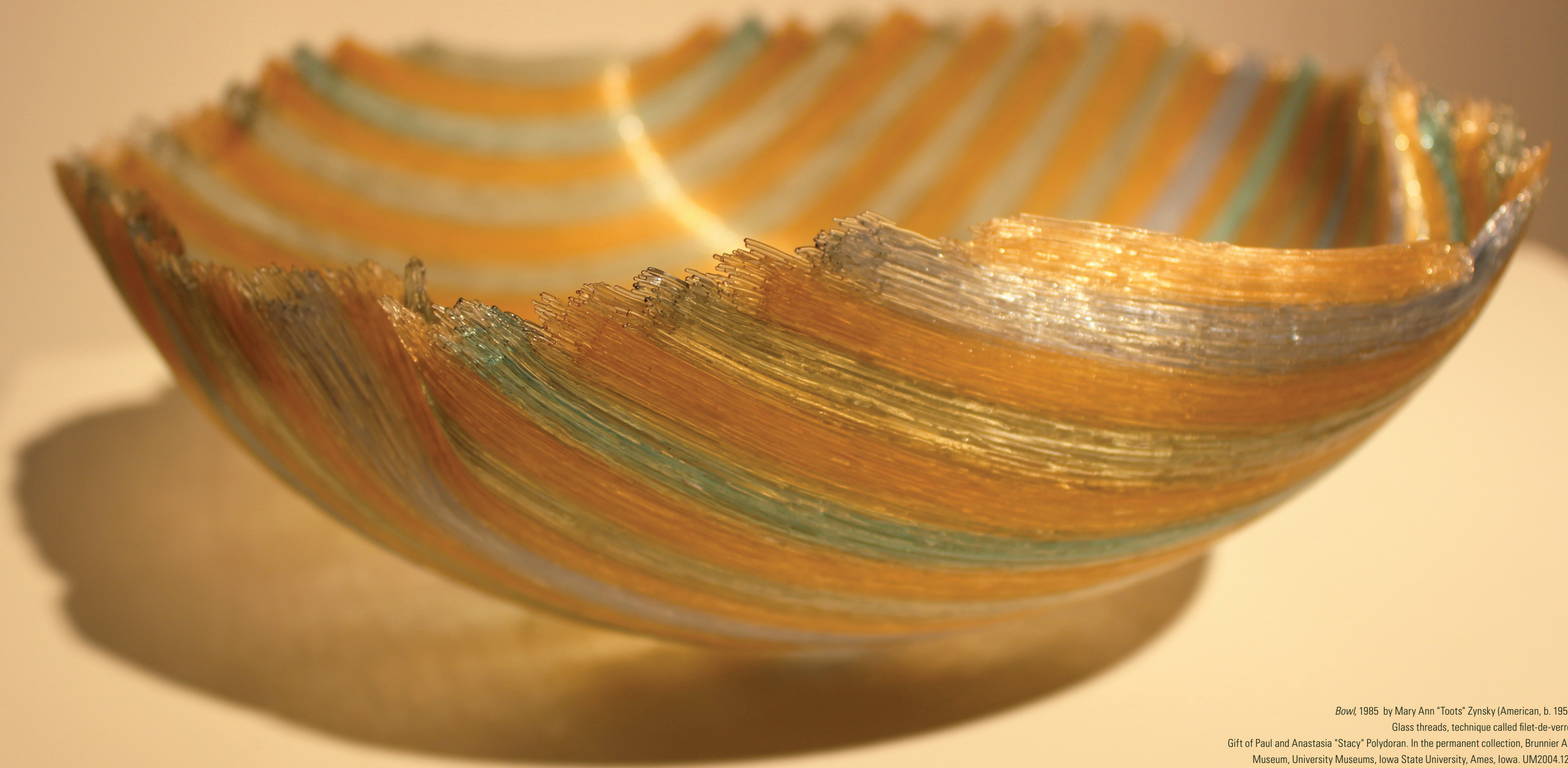
How does society define identity? How do you? How do pieces of the identity puzzle such as gender, color, social class or spirituality influence our experiences? Through a diverse selection of artists and media, this exhibition explores some of the many ways in which identity can be empowered or marginalized, multidimensional or stereotyped. The works of art presented offer different lenses through which to view society. The paintings, sculptures, crafts, and other objects in this exhibition embody and connect to a wide variety of social issues and perspectives to inspire visitor discussion and develop critical thinking skills through visual literacy.

This exhibition reflects a multi-disciplinary curatorial approach to reexamining the permanent collection in conjunction with the 40th Anniversary celebration of University Museums. These collaborative interpretations, juxtaposed with the works of art, aim at encouraging viewers to examine themselves and varying perceptions of identity.

The curatorial team includes Amy Bix, History; April Eisman, Art History; Nancy Gebhart, University Museums; Christiana Langenberg, English; Sara Marcketti, Apparel, Events, and Hospitality Management; Amy Popillion, Human Development and Family Studies; Michèle Schaal, Women’s Studies and English; Jodi Sterle, Animal Science; and Gloria Jones-Johnson, Sociology-LAS.

This exhibition is supported by the ISU Women’s and Diversity Grant Program, Michèle Schaal and Jean-Philippe Tessonier, Sara Marcketti, the Department of Apparel Events and Hospitality Management, the Department of History, the Department of English, the Department of Women’s Studies, and the University Museums Membership.

Cover image: *Untitled 3 (Last Supper)* by Stephanie Brunia (American, b. 1984), 2009, Archival Inkjet Print, 10 x 30 inches. Purchased with funds from the ISU Women’s and Diversity Grant Program. In the Permanent Art on Campus Collection, University Museums, Iowa State University, Ames, IA.



Bowl, 1985 by Mary Ann "Toots" Zynsky (American, b. 1951)
Glass threads, technique called filet-de-verre.
Gift of Paul and Anastasia "Stacy" Polydorán. In the permanent collection, Brunnier Art
Museum, University Museums, Iowa State University, Ames, Iowa. UM2004.127

Exhibition Checklist

Annie Ainalik (Canadian, b. 1961)

Untitled Etching, 1999

6 x 4 ¾ inches

Gift of John L. and Ethel Margaret Gillmor Bohan. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, IA.

UM2014.48

Pitseolak Ashoona (Inuit, 1904-1983)

Eve and the Serpent, 1968

Stonecut

Gift of John L. and Ethel Margaret Gillmor Bohan. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, IA.

UM2014.122

Isabel Bloom (American, 1908-2001)

Scrub Woman, 1936

Ceramic with brown glaze

4 ½ x 3 x 2 inches

Purchased from the estate of the artist, Isabel Bloom. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2005.307

Stephanie Brunia (American, b. 1984)

Untitled 3 (Last Supper), 2009

Archival Inkjet Print

10 x 30 inches

Purchased with funds from the ISU Women's and Diversity Grant Program. In the Permanent Art on Campus Collection, University Museums, Iowa State University, Ames, IA.

Untitled 4 (Secrets), 2009

Archival Inkjet Print

10 x 30 inches

Purchased with funds from the ISU Women's and Diversity Grant Program. In the Permanent Art on Campus Collection, University Museums, Iowa State University, Ames, IA.

Untitled 5 (Ophelia), 2008

Archival Inkjet Print

10 x 30 inches

Purchased with funds from the ISU Women's and Diversity Grant Program. In the Permanent Art on Campus Collection, University Museums, Iowa State University, Ames, IA.

Untitled 8 (Time), 2009

Archival Inkjet Print

10 x 30 inches

Purchased with funds from the ISU Women's and Diversity Grant Program. In the Permanent Art on Campus Collection, University Museums, Iowa State University, Ames, IA.

Charles Eames (American, 1907-1988) and

Bernice Alexandra "Ray" Eames (American, 1912-1988)

DCW Chair, 1950-1969

Natural Ash Plywood

Gift of Geitel Winakor. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2007.80

Sheryl Ellinwood (American, 1959-2015)

In Our Bones, 2002

Glass, Steel, Mixed Media

34 x 6 x 13 inches

Funded by the Art in State Buildings Program for the ISU Family Resource Center. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.

U2003.221

Cheryl Goldsleger (American, b. 1951)

Scale: Interior Central Section, 1988

Oil, wax pigment on linen

58 x 72 inches

Gift of Class of 1976. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.

U89.63

Minnetta Good (American, 1895-1946)

Pouring Steel, 1935

Lithograph

12 ¼ x 15 inches

Gift of the Art and Design Department. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM82.225

Threshing, 1930s

Lithograph

10 x 13 ¾ inches

In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM82.226



Sarah Grant (American, b. 1953)

Three-Way Tie, 1991

Oil on paper

22 ¾ x 22 ¼ inches

Gift of the Jan Shotwell Estate. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2007.52

Mary Kline-Misol (American, b. 1952)

21 Iris, 2000

Oil on canvas

Gift of Barbra and Robert Eddy. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

U2001.243

Phantomwise (Alice Cycle), 1990-1995

Oil on canvas

70 x 50 inches

Gift of Dr. Marshall and Judy Flapan. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2008.551

Hung Liu (Chinese, b. 1948)

Sisters, 2000

Lithograph

22 x 30 inches

Gift of Diane Greenlee for Carrie Chapman Catt Center for Women in Politics. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.

U2003.32

Flora C. Mace (American, b. 1949) and

Joey Kirkpatrick (American, b. 1952)

Pear, 1992

Blown Glass

23 ½ x 14 x 14 inches

Purchased with funds from Ruth Swenson. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM93.24



Beverly Pepper (American, works in Italy, b. 1922)
Maquette of Janus Agri Altar, 1986
 Bronze
 15 ¾ x 8 ¾ inches
 Commissioned from the artist by University Museums, Iowa Art in State Buildings Project. In the Art on Campus Preparatory Studies and Maquette Collection, Christian Petersen Art Museum, University Museums, Iowa State University, Ames, Iowa.
 U87.307

Jaune Quick-to-See Smith (Native American, b. 1940)
Ghost Dancer, 1981
 Pastel on paper
 29 ½ x 41 ½ inches
 Gift of the artist, Jaune Quick-to-See Smith, in honor of Helen Schuster and John Weinkein, faculty members at Iowa State University. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
 UM82.8

Anita Rodriguez (Hispanic American, b. 1941)
Homenaje a Selena (Homage to Selena), 2000
 Lithograph
 30 x 22 inches
 Gift of Diane Greenlee for the Carrie Chapman Catt Center for Women in Politics. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
 U2003.33

Favianna Rodriguez (American, b. 1978)
Transnational, 2010
 Fine Art Digital Print
 24 x 24 inches
 On loan from a private collection.

Jeanine Coupe Ryding (American, b. 1948)
Off the Streets, 1980
 Print on paper
 30 ¼ x 28 ¼ inches
 Purchased in 1985 by the Iowa State Center. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
 U85.60

Allison Saar (African American, b. 1956)
Washtub Blues, 2000
 Woodcut on unbleached Thai mulberry paper
 30 x 22 inches
 Gift of Diane Greenlee for the Carrie Chapman Catt Center for Women in Politics. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
 U2003.34

Priscilla Kepner Sage (American, b. 1936)
9th Avenue, 1959
 Fabric, yarn, and found objects. Machine and hand stitched fabric and threads.
 28 x 32 inches
 Gift of the artist and Charles Sage. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
 U2012.358

Footed Red, 1971
 Fabric. Machine and hand stitched.
 96 x 40 x 40 inches
 Gift of the artist and Charles Sage. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
 U2012.363

Silver Mylar, 1969
 Silver Mylar fabric, fiber, and metal
 94 x 18 x 18 inches
 Gift of the artist and Charles Sage. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
 U2012.362

Pitaloosie Saila (Inuit, b. 1942)
Mother & Child, 1972
 Stonecut
 Gift of John L. and Ethel Margaret Gillmor Bohan. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, IA.
 UM2014.136

Jan Shotwell (American, 1923-2006)
Big Red, 1975
 Acrylic and charcoal on canvas
 49 ¼ x 61 ¼ inches
 Gift of the Jan Shotwell Estate. In the Permanent Collection, University Museums, Iowa State University, Ames, Iowa.
 UM2007.55

Tiffany & Company
Daffodil Lamp
 Glass and patinated bronze
 Shade: 8 x 20 ¼ inches
 Base: 26 x 9 inches
 Gift of the Helen and Rex Cook Estate. In the Helen and Rex Cook Glass Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
 UM2012.184a-c



Unknown Artist
Crazy Quilt, 1881
 Fabric
 65 x 65 inches
 Gift of Margaret Johnson. In the Farm House Museum Collection, Farm House Museum, University Museums, Iowa State University, Ames, Iowa.
 FHM 86.4.1

Beth Van Hoesen (American, 1926-2010)

Jezebel

14 x 22 inches

Gift of the estate of Beth Van Hoesen and Mark Adams. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2011.42

Mirror, 1961

Etching and aquatint

14 7/8 x 21 7/8 inches

Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust in honor of Lynette Pohlman. In the Art on Campus Collection, University Museums Iowa State University, Ames, Iowa.

U2010.221

The Nude Man Portfolio, 1965

12 1/8 x 16 x 1 1/4 inches

Gift of Mark Adams and the artist, Beth Van Hoesen. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2010.16a-z

Wedgwood (English)

Jug, c. 1815

Caneware with brown applied decoration

6 x 5 1/4 x 4 1/2 inches

Gift of M. Burton Drexler. In the M. Burton Drexler Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2006.141

Bowl, c. 1920

Lustreware

2 1/4 x 4 inches

Gift of Ann and Henry Brunnier. In the Ann and Henry Brunnier Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

2.8.132

Amy Namowitz Worthen (American, b. 1946)

The Department of Agriculture, 1977-1978

17 1/2 x 13 3/4 inches

Gift of Fred Kammeier. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM86.566

The Supreme Court, 1977-1978

13 7/8 x 16 3/4 inches

Gift of Fred Kammeier. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM86.565

Mary Ann "Toots" Zynsky (American, b. 1951)

Bowl, 1985

Glass threads, technique called filet-de-verre.

10 1/2 x 10 1/2 x 3 3/4 inches

Gift of Paul and Anastasia "Stacy" Polydorou. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

UM2004.127



Curatorial Interpretations

Stephanie Brunia (American, b. 1984)
Untitled 3 (Last Supper), 2009
Untitled 4 (Secrets), 2009
Untitled 5 (Ophelia), 2008
Untitled 8 (Time), 2009

Dr. Michèle Schaal, Assistant Professor, English and Women's Studies

Whether as scientists, activists, or artists, women have grappled with the notion of identity in their work. Among other questions, they have asked how they, as human beings, and society define or shape identities. As a result of their explorations, they have demonstrated that identities can be stereotyped, marginalized, yet also empowered and multi-dimensional. The exhibition *(Re)discovering S(h)elves* aims at showcasing how women artists and multicultural women artists from the University Museums permanent collection have tackled the above questions in artistic productions as varied as paintings, sculptures, prints, quilting, or ceramics. Yet, the title also alludes to the fact that women's contributions to history, the arts, or the sciences have often been marginalized, forgotten, if not erased. Stemming from this social and artistic marginalization, the question of how to transmit one's legacy, one's culture and to diffuse a community-based knowledge has been crucial to women artists and women of color artists in particular. In line with the ISU Strategic plan to partake in a "global effort characterized by a profound respect for the diversity of people and ideas," the purpose of the exhibition is also to allow the public to (re)discover the contributions of these artists to the ISU collection and art in general.

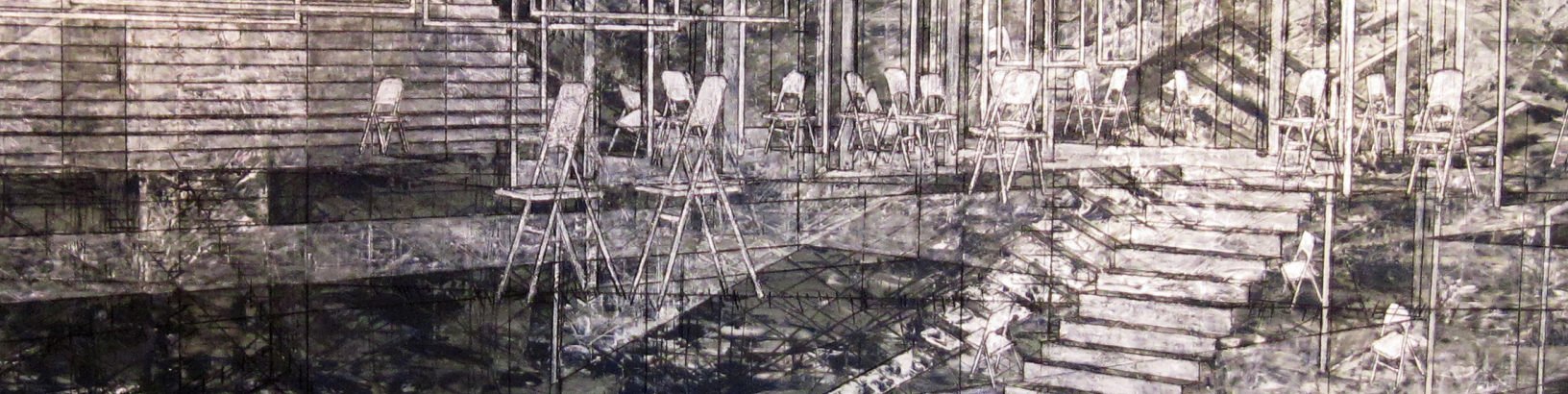
As the exhibition is part of the 40th anniversary of the ISU University Museums, our curatorial team also wanted to celebrate this occasion by newly acquiring original art to *(Re)discovering S(h)elves*. Early on in the discussions, the name of Stephanie Brunia, a photographer originally from Ames, was suggested. Her work not only shows how dynamic young women artists are, but also how they both engage with contemporary technologies--namely digital photography--and aesthetics from the past. Upon seeing her art, the team quickly decided on her *Untitled* series, although we found it difficult to choose only four

of the nine breathtaking pictures that made the series.* This addition to the University Museums collection and *(Re)discovering S(h)elves* testifies to our goal to impact positively women and minorities on campus but also to foster an interest and dialog with local communities since Brunia is an Iowa native. Crucial to us too was for the art to remain on display beyond the exhibition. As a result, the photographs will be part of the Art on Campus Collection once *(Re)discovering S(h)elves* closes in December. They will be installed and permanently displayed in the Women's Studies Program building. The Art on Campus Collection can actually pride itself in its inclusiveness since forty percent of the artists in the collection are women. This means that, unlike some major museums, ISU students, faculty, staff, and the public at large, have regular access to a variety of artists and perspectives. Our curatorial team is proud and delighted that *Untitled* will contribute to this effort by the University Museums.

If the questions of identity and legacy are at the heart of many works of art in *(Re)discovering S(h)elves*, Brunia's photographs definitely echo these core themes of our exhibition. Her series is called *Untitled*, yet, anyone familiar with the history of Western art cannot help but recall the imagery of the Pre-Raphaelites or the dramatic gestures featured in Renaissance and Classical paintings. Ophelia, the Last Supper, the fleeting nature of human life, and the ineluctability of Death are, indeed, among the themes that we find in Brunia's photographs. Shot for an undergraduate project and featured in national exhibitions, the artist recognizes that she wished to pay tribute to Classical masterpieces before moving on to a more personal mode of expression in her later projects, such as *The Space Inbetween*. With *Untitled*, Brunia invites us to reflect both on how Western Classical art still influences us but also how we can make it our own. The artist undeniably ponders how certain archetypes, transmitted through art, have stood for and even shaped women's identities historically: the (required) frailty or plumpness of the bodies, hysteria and mental illness, gendered violence, rivalry, but also solidarity as the "river rescue" photograph shows. Since Brunia transposes these archetypes in contemporary settings--namely through the clothes and body diversity--we realize how they persist but also how they may be contradicted. If some of the women characters featured in the photographs still seem to have fallen prey to an unknown violence, most of them do not appear as victims or mere objects on display. Some even exude a sense of power and determination, especially in the supper image. With *Untitled*, Brunia demonstrates how classics may be acknowledged, transmitted, questioned and eventually transformed.

*Additional photographs from the series may be found on the artist's website: <http://www.stephaniebrunia.com/stephaniebrunia/untitled.html>





Cheryl Goldsleger (American, b. 1951)
Scale: Interior Central Section, 1988

Dr. Amy Popillion, Senior Lecturer, Human Development and Family Studies

According to artist, Cheryl Goldsleger, “the places people gather and interact are filled with invisible history and tension.” A basic premise of Goldsleger’s work is “the idea that a society’s public space reveals aspects of how it is organized, its needs and its collective thinking.” In this painting, *Scale: Interior Central Section* the viewer is pulled into a world of complex architectural design. An oft-quoted saying is that *there is no elevator to success; you have to take the stairs*. In this painting, we see many staircases, but where do they lead? Is the staircase you take different based on your gender? Your race? Your sexual orientation? Most have heard of the glass ceiling in regard to career advancement. There have since been other metaphors to describe obstacles that perpetuate the existing disparities related to gender and race within our society. Glass ceilings, glass cliffs, glass doors, glass walls. For women, complexities of navigating the world of career advancement intersect with the complexities of what it means to be a woman. In 1979, Nancy Russo described an aspect of this tension as the “motherhood mandate,” an idea deeply engrained in society that places motherhood at the center of a woman’s identity. Research informs us that for many women, the climb to the top is not simply about choosing the right ladder. It is about climbing and stopping; climbing and stopping; climbing and stopping. Women typically have more career interruptions, including having children, caring for sick family members, and postponing their own careers for their partners, which can subsequently impact their career trajectories. Following on the heels of the 1970s Women’s Lib movement, a famous perfume commercial in 1980 declared that women “can bring home the bacon; fry it up in a pan; and never let you forget you’re a man!” How would that jingle change to fit in the 21st century?

*Cheryl Goldsleger, Artist Statement. Retrieved on 05/15/2015 from www.cherylgoldsleger.com

*Jerry Cullum, Art in America, New York, New York, *Designing Women*, pgs. 116-119, March 2004.

*Russo, N. F. (1979). Overview: Sex roles, fertility and the motherhood mandate. *Psychology of Women Quarterly*, 4(1), pp. 7-15.

Beth Van Hoesen (American, 1926-2010)
Mirror, 1961

Dr. Amy Popillion

Mull...to study, ruminate, ponder. How many of us have mulled over our existence? Who am I? What is my purpose? Do I matter? In this work of art aptly titled *Mirror*, Beth Van Hoesen has beautifully captured the essence of the multidimensional nature of identity. Mirrors provide a reflection of how we look, but how do our beliefs about ourselves influence what we see? Mirrors are associated with beauty and for women who are often judged by appearance, the truth that beauty is in the eye of the beholder can seem like a lie. The real truth is that women are fed a daily dose of lies by what they see or don’t see in the media. The pressure to conform to unrealistic standards of beauty can result in low self-esteem, eating and body image disorders, depression, anxiety, extreme self-hatred and even suicide. While eating disorders have traditionally been associated with women, at least 10% of those affected are men and when it comes to body dysmorphic disorders, equal numbers of men and women are affected. As we step back and consider how multiple perspectives are influencing the mirror’s reflection of ourselves, we can examine how the messages we receive about gender, race, sexual orientation, age, and ability shape what we see. Are we answering the questions of ‘who am I’ and ‘do I matter’ based on merely reflections of ourselves or who we really are?

Jeanine Coupe Ryding (American, b. 1948)
Off the Streets, 1980

Dr. Amy Popillion

J. C. Ryding is an artist featured in the exhibit who is originally from Ames, Iowa. Ryding is especially known for expertise in printmaking and not only passes on a legacy through works of art, but also through teaching as an adjunct associate professor at the School of the Art Institute in Chicago, IL. This print, *Off the Streets*, offers an opportunity to reflect on our understanding of gender and identity. Close your eyes and imagine a person enters the room... Do you notice what they are wearing? Their hair? Their eyes? The gait of their walk? The shape of their body? These are all clues people use to help them “know” a person’s gender. What happens when a person’s assumed gender does not match their preferred gender identity? More often than not, people go with their assumption and the person on the receiving end is left to correct them or simply smile politely while feeling misunderstood, marginalized, or out-of-place. Many systems of language were built on the foundation of masculine and feminine references. For cis-gendered individuals (those whose biological sex and gender identity align), the use of the masculine and feminine within language creates few, if any, problems. For those with identities, such as gender neutral, gender queer, or transgender, these distinctions create dilemmas, further assaults to living in a society fraught with gender stereotypes and heteronormative expectations. How are your interactions with others shaped by assumptions about gender?

*Notice that no gender pronouns were used to describe the artist or their artwork.



Beth Van Hoesen (American, 1926-2010)
The Nude Man Portfolio, 1965

Dr. Amy Popillion

The *Nude Man Portfolio* by Beth Van Hoesen was published in 1965. It includes 25 images that represent a diversity of shapes, ages, and ethnicities. In keeping with the simple, yet precise, style of the artist, the work represents an exemplary model of figure drawings. A selection of the 25 images is displayed in this exhibit, each highlighting a unique aspect of the male form. For many people, viewing images of the naked body, especially in a public setting, brings to surface a variety of undesirable feelings. For some, those may be feelings of embarrassment and general discomfort. For others, there may be feelings of shame, guilt, and disdain. Yet for others, it may be feelings of judgment, concern, or disbelief. These drawings were not intended as erotic or sensual; however, it is common for nudity to be immediately associated with sex. Sexual anatomy is a natural and important part of our bodies. Just as the hands, legs, mouth and nose serve crucial functions for our well-being, the physical aspects of our sexuality contribute to overall health and well-being. When sexuality remains taboo, it hinders growth and development. Individuals may avoid becoming familiar with their own bodies, an important aspect of detecting early health problems; they may be too embarrassed to seek medical care. Partners may avoid conversations that could enrich their relationship and parents may fail to pass on crucial sexual knowledge to help children navigate sexuality in informed and healthy ways. How do our discussions about sexuality change when images of the body are viewed with wonder, curiosity, and openness?

Beth Van Hoesen (American, 1926-2010)

Jezebel

Dr. Amy Popillion

In my Human Sexuality course (HD FS 276), students are challenged to think critically, reflectively, and creatively about the concepts and topics presented. They are encouraged to uncover potential assumptions and biases that influence their thinking. We analyze how words are used, the multiple meanings attached to those words, and how this influences our understanding of sexuality. *Jezebel*, by Beth Van Hoesen offers opportunities to reflect on language, sexuality and gender. The title, *Jezebel*, carries the weight of moral judgment. Jezebel has her roots in stories told in the Hebrew Bible, a wife of Ahab, king of northern Israel. She is credited with leading her husband astray to worship false gods, ultimately receiving her “just” punishment through a gruesome death. The infamous Jezebel has gone down in history associated not only with idolatry, but also tied to sexual immorality. A jezebel – a slut, a hussy, a whore; a shameless, promiscuous, evil woman. The image of the fox also entices critical analysis. A woman is called a fox when she possesses a certain blend of beauty and assertiveness – on one hand praised for her self-confidence; on the other hand, not to be trusted. Synonyms for the term “foxy” include: beguiling, cunning, devious, scheming, sly, and tricky. In essence, a “foxy” lady becomes someone to watch out for, while at the same time an object of desire. Women’s sexuality has historically been framed within the context of a good girl/bad girl dichotomy, defined by their relationship to men, and separated from their own experiences of sexual pleasure and desire. Van Hoesen’s rendering of the fox with acute detail and depth of character invite the viewer to consider the nature of this creature bearing the name Jezebel.

Dr. Sara B. Marcketti, Associate Professor, Apparel Events and Hospitality Management

Fur has been part of the human experience since earliest recorded history. The first humans wore clothing made from natural elements: animal skin and furs, grasses and leaves, and bones and shells. As time went on and weaving and knitting technologies were perfected, fur became less of a necessity, and more of a luxury item. During the 1960’s and 1970s in the United States the environmentalism movement as well as the Endangered Species Act greatly impacted the use and acceptance of fur. Consumer activism against the use of fur grew and the invention of faux fur and other inexpensive synthetic textiles for insulating clothing led to fur largely losing its appeal. PETA or People for the Ethical Treatment of Animals, founded in 1980, are one of the most vocal groups against the use of fur. They contend that fur whether from an animal on a fur farm or one who was trapped in the wild “caused an animal tremendous suffering—and took away a life.” However, fur continues to be worn around the world due to its superior warmth, durability, and beauty. The Inuit peoples of the Arctic rely on fur for most of their clothing, and it also forms a part of traditional Russian and Scandinavian clothing.

Hung Liu (Chinese, b. 1948)

Sisters, 2000

Dr. Amy Popillion

In the future, when our present has become our past, what will our legacy be? This painting hangs in Catt Hall, home to the Carrie Chapman Catt Center for Women and Politics. From the moment I saw it, I was captivated. I was mesmerized by the history and narrative that begs to be told; at the same time struck by the depth of my emotional connection to the untold story of these sisters. Perhaps this deep connection stemmed from a personal untold story of sisters. My sister and I did not grow up together. While we missed out on the inevitable sisterly spats, we also missed out on sharing secrets of our childhood hopes and dreams. Fortunately for us, the story did not remain untold. We connected as adults and have since been making up for lost time. Much of Hung Liu’s work relates to women’s relationships with themselves and those around them. In her own reflection on this print, Liu states, “It made me think that that’s the kind of woman’s relationship that we lean on each other, carrying each other, teaching each other.” Liu’s method of superimposing elements of culture and the dripping technique she uses to create layering gives her subjects a rich story. There is always more to tell. When we peel back the layers, we find the beauty in the stories that make us who we are. Stories unknown to casual acquaintances;

stories shared within our most intimate circles. What are the stories of your life? Share them with those you love. Share them for the world to know the legacy that is yours.

*Dr. Popillion wishes to acknowledge her sister, Beth Morris. Thank you for your love and friendship.

Dr. April Eisman, Associate Professor, Art and Visual Culture

According to Hung Liu, “Chinese history has always been the essence of my work.” Born a year before the People’s Republic of China was founded, she grew up in Beijing under her mother’s and grandmother’s care. Her father, who had been an officer in Chiang Kai-shek’s Nationalist Army, had been condemned as an “enemy of the people” and imprisoned when she was just an infant. She explains that she “grew up singing the Internationale” and “truly believed in Communism, in a socialist utopian dream, and in heroism.” Although that utopia was never realized, “some fundamental values and ideology from my thirty-six years in China stay with me. I was never interested in being a victim struggling in an authoritarian society. I admired heroes and wanted to be a tough soldier.” Propaganda films in Communist China often portrayed women as strong figures, and Hung Liu sometimes uses images from these films as the starting point for her own work. As she explains, “Almost all of my work refers to women—women at work, mothers and daughters, women tied together generationally.”

Sisters, part of a larger series titled, *Expanded Visions*, is a multi-layered lithographic print based on an anonymous black-and-white photograph taken around the time the artist was born. The image shows a teenage woman carrying a younger girl on her back. Both meet the photographer’s gaze with a small smile, having been captured in a moment of play. The artist has added color, in the blue of the older girl’s dress and the (Communist) red in the delicate ribbons in her hair and the clothes worn by the toddler she carries. Splashes of light blue paint animate the background and tie it to the older girl’s dress; the drip marks are characteristic of the artist’s work. A grid of gray calligraphy visible atop the image suggests a deeper story between the two figures. The handwriting actually belongs to Hung Liu’s son, taken from an exercise book he completed as a little boy; the teacher’s corrections are visible as red checkmarks and numbers. The artist explains that “The writing is from children’s stories, simple stories about tadpoles and a camel and little bees. Those are the kind of stories all cultures tell children. We think children are so close to nature, so that’s the kind of stories we tell. And so I’ve also placed birds and insects in the image.” A big red bird stands in the lower middle of the image, looking at the red bug seeming to crawl on the little girl’s arm. A grasshopper on the older girl’s shoulder completes a triangle made by the three creatures, while the bird sits at the base of another triangle made between it and the two girls’ faces. Four Chinese stamps appear across the image, showing dragons, deer and people, and recalling earlier traditions. For the artist, *Sisters* is an image that shows the relationship between women, “that we lean on each other, carrying each other, teaching each other. I think the image shows kinship; that’s why I call it *Sisters*.”

*Quotes taken from the artist’s website, <http://www.hungliu.com/> Last Accessed: May 30, 2015



Sheryl Ellinwood (American, 1959-2015)
In Our Bones, 2002

Dr. Amy Popillion

A Crazy Girl
by William Butler Yeats

That crazed girl improvising her music.
Her poetry, dancing upon the shore,
Her soul in division from itself
Climbing, falling She knew not where,
Hiding amid the cargo of a steamship,
Her knee-cap broken, that girl I declare
A beautiful lofty thing, or a thing
Heroically lost, heroically found.
No matter what disaster occurred
She stood in desperate music wound,
Wound, wound, and she made in her triumph
Where the bales and the baskets lay
No common intelligible sound
But sang, 'O sea-starved, hungry sea.'

In the field of Human Development and Family Studies, researchers are interested in understanding how individuals and families develop across the life span. There is also an interest in concepts of attachment, separation and individuation. How are relational bonds maintained? Beyond relationships with others, what is one's relationship with self? Researchers seek to understand how diverse factors impact individual development and family functioning. The nature of understanding the environment, self and others is exemplified in much of what artist, Sheryl Ellinwood, creates. She wants her viewers to look beyond the surface to "examine these concepts in the light of differing worldviews." She states that her "sculptures are more about looking into rather than looking at." When observing this sculpture, I am reminded of one of my favorite poems by William Butler Yeats, "A Crazy Girl," which for me resonates as a narrative of individual development, identity, and resiliency.

*Iowa Women Artists, Oral History Project, Jane Robinette (Project Director), Interview with the artist, 08/28/1998. Retrieved on 05/19/2015 from www.lucidplanet.com.



Favianna Rodriguez (American, b. 1978)
Transnational, 2010

Dr. Michèle Schaal

Favianna Rodriguez designed *Transnational* as a tribute to migration, a historical and cross-cultural reality on many continents according to the artist. Just as many pieces by multicultural artists in this exhibit, Rodriguez demonstrates the meaning of being in-between or belonging to various cultures simultaneously. Indeed, in *Transnational*, she openly borrows animal imagery from Inca and Aztec cultures so as to reflect her own experience with migration and her cross-cultural heritage. She also claims that "the bird is facing forward, which serves as a

metaphor for the people that migrate to improve their lives." Beyond migration and its implications though, *Transnational* also begs the question of what identity means in an increasingly globalized world. Whether documented or undocumented, people circulate on the planet, start conversations over the Internet with a variety of people, something already possible in the past but facilitated through modern technologies of all kinds. In the end, all of us leave pieces of our personal histories and identities everywhere. This also means that, as in Rodriguez's piece, we all become more intermingled: the patterns of our lives and personalities become influenced and shaped by these transnational physical or virtual encounters. Some view this experience as a loss, others as a way to make ourselves more complex and exciting puzzles. A definite answer cannot be provided to the question of identity within globalization as it will depend on both political factors and personal experiences. Yet, Rodriguez still highlights the possibilities and mutual influences such transnational encounters generate.

*Favianna Rodriguez. "Transnational." Favianna.com. 2010. Web. 26 May 2015.

Jan Shotwell (American, 1923-2006)
Big Red, 1975

Dr. Michèle Schaal

In 1985, feminist activists created a protest group called the Guerilla Girls. Since then, their purpose has been to underline and expose major issues women artists face, including their glaring absence from major international museums. In particular, the Guerilla Girls have investigated the number of women artists displayed in the Metropolitan Museum of Art in New York City, in conjunction with how many nudes are featured. In 2012, they found out that "less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female." Hence, for a contemporary woman painter, portraying a naked woman—or man—is never a trivial gesture. Of particular significance with Jan Shotwell's "Big Red," is its deceptive nature. Few onlookers realize, at first glance—or through its title—that the painting is actually a nude. Shotwell purposefully hijacks and honors the tradition of female nudes in Western art: audiences first notice the bird that stands in the middle of the artwork and somehow hides the naked woman. Shotwell's deception is also further stressed as, for the female figure, she has chosen a more abstract means of representation that contrasts with how the bird and background are drawn. "Big Red" becomes a political statement on the objectification of women in art or media, as well as echoing the Guerilla Girls' investigations.

*The Guerilla Girls. "Do Women STILL Have to be Naked to Get Into the Met. Museum?" GuerillaGirls.com. 2012. Web. 26 May 2015.



Jaune Quick-to-See Smith (Native American, b. 1940)
Ghost Dancer, 1981

Dr. Michèle Schaal

Historically, for minorities at large, passing on one's legacy has been a main concern and challenge. This has been especially true when people and groups of individuals were legally or culturally banned from acquiring the most basic skills required for knowledge: writing and reading. Or when these people were colonized and, as a result, their cultures nearly destroyed. The question of transmitting, as well as the meaning of one's cultural legacy, transpires in Jaune Quick-to-See Smith's *Ghost Dancer*. In this complex composition, Smith draws both on Native American and European symbols to interrogate the long term consequences of the colonization of Native American Nations: these symbols include the buffalo, horse, Ghost Dancers, and the Christian cross. Smith demonstrates that cultures necessarily always influence each other in complex and paradoxical ways. Indeed, the Ghost Dance, as a spiritual practice, emerged in the 19th century through Wovoka, a Northern Paiute man. As Smith's artwork reveals, the practice relied on Native American and Christian spirituality: the dancers believed Jesus Christ would come back to remove white settlers and return the land back to Native Nations. Yet, Smith also shows the influence of Native American cultures on other nations too. For Paula Gunn Allen, a Sioux poet and critic, Native Nations undeniably played a key role in shaping more tolerant philosophies and politics in America and the Western world at large. Thus, Smith, with *Ghost Dancer*, both transmits and reflects on the notion of cultural legacy.

*Dr. Schaal would like to thank ISU undergraduate student Brenda Blackhawk for her assistance in writing this interpretation.

Dr. April Eisman

Ghost Dance Series refers to an intertribal Native American religious movement that emerged in the late 19th century at a time of particularly violent conflict with settler society. Based on the teachings of the northern Paiute spiritual leader Wovoka, the Ghost Dance, if performed properly, was believed by some practitioners to be able to reanimate the spirits of dead Indians, who would join together with the living to force out white settlers and reassert native peoples' way of life. It was partly in response to the Lakota performing this dance in 1890 that the cavalry was called in, resulting in the Wounded Knee Massacre in which more than 200 Lakota men, women, and children were killed.

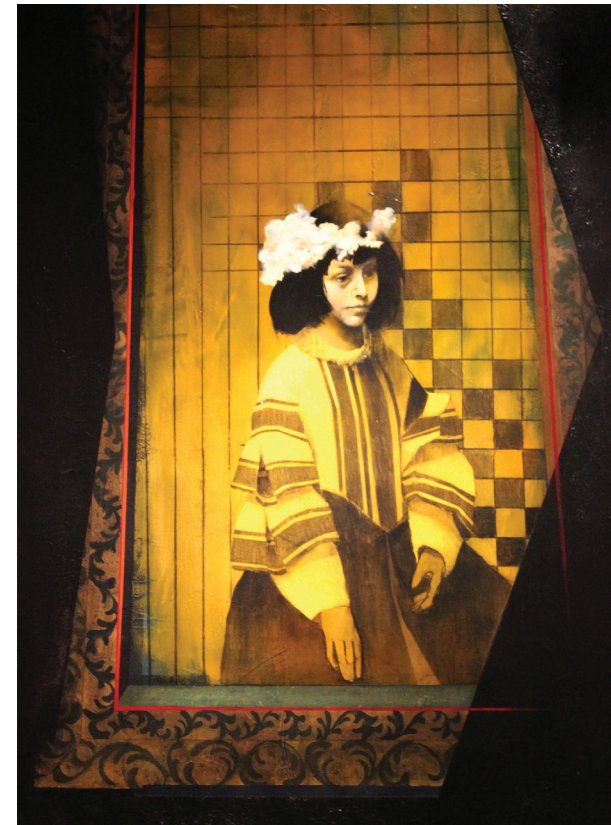
In this artwork, Smith incorporates a number of symbols from Native American cultures, including a buffalo and horse along the bottom, which may refer to Sitting Bull and Crazy Horse, two important Lakota leaders of the late 19th century. The red teepee at the right has marks that can be read as the letter W, perhaps in reference to Wounded Knee. The dark pink figure at the top left appears to be dancing; the yellow figure before her, perhaps another dancer, a woman in mourning, or a spirit rising from the ground; the black cross and markings behind the dancer suggest they are in a cemetery. The buffalo and horse below may further symbolize past spirits being called, or perhaps the reassertion of an indigenous lifestyle after white settlers are removed. Smith combines these images with abstract swathes of color that recall the Color Field paintings of Mark Rothko and thus encourage contemplation. Smith explains that she uses her "work as a platform for my beliefs. . . can I tell a story, can I make it a good story, can I add some humor to it, can I get your attention, those are all things that I try to do with my artwork."

*Quotes from an interview with the artist, <https://www.youtube.com/watch?v=1BtEJqvhosw>, and from the Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=73858>, Last Accessed: May 30, 2015.

Mary Kline-Misol (American, b. 1952)
Phantomwise (Alice Cycle), 1990-1995

Dr. Michèle Schaal

Some stories manage to transcend time and geographical borders. Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, and *What Alice Found There* are two of these tales that stand the test of time and speak to a variety of people around the globe. Ever since their initial publication in 1865 and 1871, these books have, indeed, inspired countless illustrators, filmmakers, playwrights, advertisers, cartoonists, choreographers and even an electronic, interactive book, "Alice for iPad," has been developed. Mary Kline-Misol's painting *Phantomwise* – itself part of her *Alice Cycle* – reprises one of the lines featured in the poem that closes *Through the Looking-Glass*: "Still she haunts me, phantomwise." Kline-Misol, therefore, inscribes herself within these tributes or re-workings of Carroll's books: she too is haunted by them. Yet, if one considers the conventional or historical illustrations, the artist proposes a twist on this iconic heroine. Kline-Misol purposefully portrays Alice as a South American child. Does she wish to show us that Alice stands for childhood and childish imagination universally? Is this why Alice is crowned with clouds? Perhaps she wants us to reflect on how, if considering identity, Alice has also shaped little girls' imaginations throughout time. Whatever one's interpretation might be, Kline-Misol demonstrates how art, regardless of its medium, is never static. On the contrary, because each can make it their own, it is essentially dynamic.



Flora C. Mace (American, b. 1949) and Joey Kirkpatrick (American, b. 1952)
Pear, 1992

Dr. Michèle Schaal

Food, beauty, body, nature. These are four words that may come to mind when considering Joey Kirkpatrick and Flora Mace's glass sculpture "Pear." Yet, to quote feminist philosopher Monique Wittig, these four items also bear "the mark of gender." The actual pear itself has been used as a metaphor for a feminine, curvy body and is, in many societies, a symbol of sensuality and eroticism. The pear shape was even a beauty and erotic ideal that women attempted to achieve in the past. To this day, there are food restrictions linked to gendered identity: for women, the contemporary beauty ideal clashes with this former pear-shaped body as women must be thin, if not skinny. Nature too has often been symbolized as a feminine figure yet it has also been used against women: it was believed that their "nature" could not make them equal citizens; that they were naturally meant for certain tasks; or that they were so close to nature that they were incapable of reasoning. Simultaneously, however, the sculpture invites us to consider the positive aspects of food, beauty, body, and nature. The realistic effect Kirkpatrick and Mace wanted to achieve reminds us of the pleasures of taste and savory fruits. It could also be a celebration of curvy, sensual bodies that defy contemporary restrictive norms. Finally, it is a celebration of the many treasures Mother Nature has offered us as humans. In short, this "Pear" constitutes an invitation to a savory, sensual experience that also provides a reflection on gender identity.

*Monique Wittig. "The Mark of Gender." *The Straight Mind and Other Essays*. 1985. Boston: Beach Press, 1992. 76-89. Print.

Isabel Bloom (American, 1908-2001)
Scrub Woman, 1936

Dr. Michèle Schaal

Isabel Bloom never provided an explanation for *Scrub Woman*. Therefore we, as an audience, will necessarily project on this sculpture our own understanding of the world—and of gender. If one considers that Bloom aspired to represent the realities of rural life, one might perceive this stooped figure as merely performing a daily chore. But as 21st-century individuals, we might see things differently. First, we might consider ourselves lucky: thanks to modern technologies we have devices that, in some instances, scrub the floors for us. But then, we might also consider what the feminist movements have helped us understand: that domestic work has been, historically and globally, gendered. Still today, taking care of these chores is perceived as women's duty—including by women themselves—and women may spend up to 12 hours more per week than men performing them. Similarly, people who perform paid service work are mostly women and women of color especially. *Scrub Woman* can, thus, also be interpreted as a reflection on the gendering of domestic work. Strikingly too, Bloom chose to make this woman faceless. Again, the interpretation of this facelessness lies in the eyes of the beholder. One possibility is to read the figure as a symbol, an archetype almost, of rural women of her time and their daily lives. Or, again as 21st-century people, as an allegory of the weight of gendered expectations on all women.

Dr. Sara B. Marcketti, Associate Professor, Apparel Events and Hospitality Management

The apparel industry is a billion dollar, global complex most often associated with the bright lights of fashion shows, brand name marketing, and quickly changing aesthetics. However, since its inception, the industry has been built on the backs of low-wage workers. The scrub woman by Isabel Bloom reminds me that every article of clothing produced, sold, and worn had a past life – from fiber to consumer, we must be cognizant of the conditions in which our garments were created.

Allison Saar (African American, b. 1956)
Washtub Blues, 2000

Dr. Michèle Schaal

(Re)discovering S(h)elves features four works of art that were featured in the 1999 exhibit *Expanded Visions: Women Artists Print the American West* curated by the Women of the West Museum. *Washtub Blues* by Allison Saar was one of the four prints dealing with multicultural women's identities. For psychoanalyst Jacques Lacan, the "mirror stage" is a crucial step when establishing one's identity and the mirror itself has been considered, by many cultures, as a passage between worlds. Since the past and spirituality are two notions that Saar explores in her art at large, it is not surprising that she has chosen to feature a character looking at herself in a basin. Yet, this reflection bears a political meaning too. Saar examines here what one's identity means when one is part of a minority group. In particular, the artist interrogates what Angela Y. Davis calls the "legacy of slavery": African American women are, to this, day overrepresented in the fields of paid—or unpaid—care, service and domestic work. As Saar chose to use the word "blues" in her title but also as the main color in her print, this could lead to a pessimistic interpretation of this artwork: inequality keeps on repeating itself. Yet, in her own description of her print, Saar insists that, in spite of the lack of consideration for service work at large, the women—and especially women of color—performing this



work are essential to society. Saar wishes to fight against this invisibilization and stigmatization of care or domestic work. *Washtub Blues* constitutes both a reflection on history and its influence on one's identity, but also a celebration of work that has been traditionally gendered and racialized and, therefore, deemed menial.

*"Prints - Expanded Visions: Four Women Artists Print the American West." *The Autry.org* n.d. Web. 26 May 2015 <<http://theautry.org/explore/exhibits/drawn/prints.html>>

*"Women of the West Museum: WOW Programs: Commissioned Art Project [Expanded Visions: Women Artists Print the American West: Washtub Blues Alison Saar]." *The Autry.org* n.d. Web. 26 May 2015 <<http://theautry.org/explore/exhibits/expanded/washtub.html>>

*Angela Y. Davis. *Women, Race and Class*. New York: Random House, 1982. Print.

*Jacques Lacan. "Le Stade du miroir comme formateur de la fonction du Je telle qu'elle nous est révélée dans l'expérience psychanalytique." *Écrits I*. 1966. Points Essais n°5. Paris: Éditions du Seuil, 1999. 92-99. Print.

Priscilla Kepner Sage (American, b. 1936)
Silver Mylar, 1969

Dr. Amy Bix, Associate Professor, History

Mylar is the brand name for a type of strong polyester film, invented by chemists at the DuPont Corporation during the 1950s, to reflect light and heat and thus provide insulation against sun damage for NASA spacecraft. As with so many advanced technologies initially developed for the Cold War military-industrial complex, Mylar has since been adapted for widespread civilian uses. Today, Mylar is used to manufacture warming blankets for emergency survival kits and marathon runners, electronics and electrical insulation, magnetic video-tapes, food and pharmaceutical packages, musical drum-heads, clothing sequins and mirror-type decoration. Its eye-catching metal coating makes Mylar evocative and symbolic; silver is often (though not universally across cultures) associated with feminine energy, coolness, elegance, and the moon. Silver has served to display wealth for centuries, from ancient Latin American craft items and jewelry, to elaborate Baroque and Victorian table-settings. With the twentieth-century, however, silver acquired powerful new associations with the high-tech world, representing modernization, precision, and sophistication.

Dr. Sara B. Marcketti

The 1950s were an incredibly important time for the introduction of new fibers such as spandex, olefin, and polyester. Dupont's research into polyester led to the creation of Mylar, an extraordinarily strong polyester (PET) film. NASA's first communication satellite, Echo, was a giant mylar balloon, 100 feet in diameter, that could "bounce" radio signals from one ground station to another. These new fibers allowed for the outrageous and incredible – communication from space, but also the necessary and almost equally incredible - wash and wear fabrics that needed little care ensuring wrinkle free looks for space (or wherever) travel.





Mary Kline-Misol (American, b. 1952)
21 Iris, 2000

Dr. April Eisman

Mary Kline-Misol's paintings focus primarily on portraiture and images of nature. *21 Iris* belongs to a series of works titled, "Botanicals," which focus on "the indigenous flora and fauna that grow and thrive in my woods," including gladiolas, irises, magnolia, poppies, sunflowers, thistles, tulips, and zinnias. In each, the backgrounds tend to be plain, placing primacy on the flowers and yet also drawing attention to themselves as negative space.

Based on the artist's own garden, *21 Iris* depicts twenty-one red-and-white flowers—not including the buds yet to open—each with a dash of yellow and placed against a textured golden background. Asymmetrically arranged, the majority of flowers and their green leaves and stalks appear on the left-hand side of the canvas. A solitary iris pokes up in the lower right-hand side, a focal point for the image and a counter balance for the composition. Although realistically portrayed, the image does not deny that it is a painting: with visible brushwork, a textured background, and forms that are ever-so-slightly simplified and blurred, the painting is characteristic of the artist's overall style. The painting, like her work in general, can also be read as a reflection of the artist herself. As she explains it, "In the quiet seclusion of my studio I have become familiar with aspects of myself that I cannot reach in any other way . . . [I] create images particular to my personal experience."

*Quote from the artist's website, <http://www.maryklinemisol.com/> Last Accessed: May 30, 2015

Unknown Artist
Crazy Quilt, 1881

Dr. Amy Bix

Quilting represents one of the world's oldest textile arts, dating back to the ancient world and frequently (though not exclusively) associated with women creators working in their own homes. Since the scraps often came from worn-out clothes, quilts could represent tangible records of family heritage. Female neighbors and friends shared community "quilting bee" time as a cherished social activity. Quilts could be practical and portable necessities, family treasures, and/or luxury folk art. A quilt's layers provided warmth and padding, while the broad scope of possible compositions allowed the maker to demonstrate her needlework skill and express a personalized flair. Many American quilt patterns involved piecing together blocks of squares, rectangles, triangles, diamonds, or other regular shapes, to form logical, regular designs. By contrast, crazy quilts displayed a riot of hues, mixed fabric types, and unpredictable shapes. During the Victorian era, some women showed off their wealth, leisure, and artistic skill by transforming fine silk or velvet pieces, delicate lace, beads, ribbons, and other costly materials into extravagant crazy quilts meant for decoration, rather than everyday utility. The word "crazy" has many connotations, linking not only to the dense wildness of these designs, but also to the word form "crazed," referring to the web of fine surface cracks that cover certain types of Japanese pottery and other objects. In its casual sense, the word "crazy" conveys a sense of insanity, and historically, "crazy" women were often victims of medical mistreatment and social abuse. But the crazy quilt is far from insane; though the initial impression may be one of randomness and disorder, arranging odd shapes, bright colors, decorative stitching, and complex fabric patterns for maximally-effective visual impact actually required intense thought and care. In an era before the United States granted women the right to vote or many other opportunities, crazy quilts allowed women to defy the rules of rigid symmetry and experiment with sophisticated novelty, while keeping within the "safe" space of female craftwork. In planning and producing crazy quilts, female masters revealed an impressive sense of color, geometry, playfulness, improvisation, and imagination.

Dr. Sara B. Marckett

Crazy quilts broke the rules of traditional quilting in that oddly shaped pieces, embroidered stitches in brightly colored yarns and threads, and embellishments in lace, paint, ribbons, beads, and sequins are presented in a seemingly random fashion. These quilts took careful planning, however, as much creativity and experimentation was needed in both construction and design. Crazy quilts were at the height of popularity from the 1880s to early 1900s, often attributed to the interest in art and needlework exhibits in the Japanese pavilions at the 1876 Centennial Exposition in Philadelphia. Dress historian Beverly Gordon comments making these quilts was one way women could escape the rapid and unsettling changes that accompanied the industrialization and urbanization of the end of the 19th century.

Anita Rodriguez (Hispanic American, b. 1941)
Homenaje a Selena (Homage to Selena), 2000

Dr. Michèle Schaal

(Re)discovering S(h)elves features four works of art that were featured in the 1999 exhibit *Expanded Visions: Women Artists Print the American West* curated by the Women of the West Museum. Anita Rodriguez's *Homenaje a Selena* was one of the four prints dealing with multicultural women's identities. While the skeleton is an almost universal symbol of Death, its significance and meaning varies from one culture to another. As Rodriguez explains in the original description for her print, Death is not as fearful an event in Latin American cultures as compared to Western white cultures. On the contrary, it is the object of many celebrations, including *homenajes* or altars to the deceased. Rodriguez's print is a tribute to Selena, a Tejana singer who was killed by the president of her fan club when she was at the height of her fame in the mid-1990s. More importantly, before her death, Selena was on the verge of bridging Anglo- and Mexican-American cultures through her music. Rodriguez wanted to pay tribute to the singer by using the Latin American tradition of the skeleton and by representing the singer as the dynamic artist she was. Dynamic is also a word that may be attributed to art at large. Indeed, *Homenaje*

a *Selena* may also be read through a European lens as it mirrors the tradition of the *memento mori*: skeletons were featured dancing around or with laypeople and prominent figures such as kings. These illustrations, prints, or intaglios were reminders that death did not spare anyone, regardless of their gender, age, or social class. Rodriguez, thus, pays tribute to Selena yet also reminds us that, even if it should not be dreaded, Death remains a universal experience, something that awaits us all.

*"Prints - Expanded Visions: Four Women Artists Print the American West." *The Autry.org* n.d. Web. 26 May 2015 <<http://theautry.org/explore/exhibits/drawn/prints.html>>

*"Women of the West Museum: WOW Programs: Commissioned Art Project [Expanded Visions: Women Artists Print the American West: Homenaje a Selena Anita Rodriguez]." *The Autry.org* n.d. Web. 26 May 2015 <<http://theautry.org/explore/exhibits/expanded/selena.html>>



Beverly Pepper (American, works in Italy, b. 1922)
Maquette of *Janus Agri Altar*, 1986

Dr. April Eisman

Beverly Pepper created Maquette of *Janus Agri Altar* in 1986 as a model for the 14' tall bronze sculpture installed in 1986-87 in the courtyard of Iowa State's Agronomy Building. Intended to resemble two spades connected by a shared handle, the sculpture emphasizes the importance of agronomy, both to Iowa State, where it was a founding discipline in the 19th century, and to civilization as a whole. The abstract nature of the diamond-shaped sculpture, however, allows for a variety of interpretations. The title refers to Janus, the Roman god of beginnings and endings. Worshipped at the start of harvest time and planting, as well as other important beginnings, such as marriages and births, Janus is traditionally depicted as two faces shown back to back and thus facing both forwards toward the future and backwards toward the past. The bottom corners of the upper quadrants of the sculpture can be seen as the god's noses; the bottom quadrants, his beards (compare to the Roman sculpture below). When seen from the narrow side, however, the rounded slit appears to be an open mouth calling into the heavens. At the same time, the sculpture also resembles a single person, the back of a head, slender neck, and angular shoulders of someone who is looking away from us, like the man in Caspar David Friedrich's painting, *Wanderer Above the Sea of Fog* (1818). The suggestion is thus one of contemplation, of the future and the past and of the role of agronomy—and perhaps of Iowa State—in both.

*Quotes taken from Kate Salter, "The Brilliant Artist You've Never Heard Of: Interview with Sculptor Beverly Pepper," in *The Telegraph*, June 29, 2014.

Maria Poveka Martinez (Native American, 1887-1980)

Marie and Julian Pot, 1930s

Marie and Santana Plate, c. 1943-1956

Dr. April Eisman

Marie Montoya Martinez was born with the indigenous name Povi-Ka, meaning Flower Leaf, near Santa Fe, New Mexico, in 1887. She grew up in the San Ildefonso Pueblo, where she learned how to make pottery from her aunt and is said to have surpassed all other potters in the pueblo by 1915, able to make three beautiful pots in the time it took others to create just one. Today she is known around the world for her black-matte pottery. Working with her husband Julian, Martinez rediscovered the black-matte technique in the 1920s—through trial and error—after being given a recently excavated pieces of ancient black pottery. In 1954, she was awarded the Palmes Académique by the French government for her contributions to arts and crafts. She passed away in 1981 at the age of ninety-three. Her family and others at San Ildefonso continue creating pottery in the black-matte tradition that she pioneered.

Making the black-matte pottery is a multi-step process. The first step involves gathering clay, which is generally done only once each year and stored. Martinez would then take a piece of the brownish-orange clay from storage, as needed, and mold it into the desired shape using a coil technique before applying the liquid clay, called slip, and polishing, or burnishing, it to a high sheen. This latter step was the most time consuming. Thereafter, a decorative layer of slip, this time left matte, would be applied before the vessel was fired. Early on, her husband Julian did the decorative patterns in matte; after he died, their daughter-in-law Santana, then later their son Popovi, took over this part of the process. The vessels are thus often signed with two names, Marie, the potter, above Julian (1934-43), Santana (1943-56), or Popov (1956-71), the decorator, a line separating the two names. The firing process and, specifically, smothering the fire with manure carbonized the clay, turned it black.

The pot displayed here was created in the first phase of Martinez' work, when her husband Julian painted the designs. The small plate was created in the second phase and was painted by their daughter-in-law Santana. In both works, the shiny feathers that ring the vessels are the negative spaces, the areas left untouched when Julian or Santana painted on the final layer of slip. On the small plate, thirty-six feathers appear with slightly differing heights and widths, intentionally emphasizing the hand-made aspect of the work. Together with the disk in the middle, the plate also resembles a sun.

Tiffany & Company

Daffodil Lamp

Dr. Amy Bix

Louis Comfort Tiffany's name became synonymous in the late 1800s and early 1900s with material luxury. Wealthy and prestigious clients snapped up his company's Art Nouveau textiles, furniture, pottery, jewelry, vases, and especially stained-glass windows, chandeliers, and lampshades. However, Tiffany himself was not the sole source of innovation and beauty for the products that made his reputation. In an era when female paid employment was still often controversial, Tiffany respected women's craft skills and hired dozens to work in his Women's Glass Cutting Department. It was those "Tiffany girls" who actually chose the subtly-shaded colors, who hand-cut and assembled the thousands of intricately-shaped pieces that went into his internationally-admired windows and glass mosaics, as recent scholarship has emphasized. It was the Department director, Clara Pierce Wolcott Driscoll, who actually designed many Tiffany decorative objects and about thirty lamps, including some of the most well-known versions featuring dragonflies,



wisteria vines, and daffodils. Those richly luminous pieces reflected close observation of nature and a love of light's varied effects. Tiffany gave Driscoll the artistic freedom to polish her design visions and privately praised her talent, but rarely acknowledged in public the creative centrality of women behind his fame.



Charles (American, 1907-1988) and Bernice Alexandra "Ray" (American, 1912-1988) Eames
DCW Chair, 1950-1969

Dr. Amy Bix

Ray Kaiser Eames exemplifies the ideals of innovation in mid-twentieth-century design. Initially trained as a painter, Ray and her husband Charles Eames embraced the philosophy that good modern design should be widely accessible and that mass-production was not incompatible with high-quality. Their California studio promoted collaboration between artists and industry to yield thoughtfully-crafted objects, intended to enhance people's everyday lives. During the post-World War II period, the Ray-Charles partnership became famous for producing home architecture plans, textile patterns, toys, films, graphics, and especially furniture items that were strikingly novel, but also affordable and easy to live with. In dramatic contrast to nineteenth-century furniture with a classically-influenced heavy appearance, made from mahogany and similarly expensive woods, Eames furniture both reflected and extended the twentieth-century's fascination with affordable, strong but lightweight new materials – aluminum, wire mesh, plastics and fiberglass. By 1946, Ray and Charles developed molded plywood chairs with curved shells to accommodate a sitter's body naturally, without relying on plush upholstery that had defined Victorian-era comfort. In particular, their "DCW [Dining Chair Wood]" model combined functionality with appealing sculptural liveliness. Its sleek shape made the DCW chair iconic; today, museums around the world display it as a classic, yet ordinary consumers can buy their own copies still being manufactured almost seventy years later.

Wedgwood (English)
Jug, c. 1815
Bowl, c. 1920

Dr. Amy Bix

During the 1800s, pottery-making and ceramics grew into large industries in both the U.S. and Europe, reliant on female workers who specialized in hand-painting pieces one at a time. The Victorians praised what they considered women's innately superior focus on detail, awareness of color, and love of ornamentation. Susannah Margareta Makeig-Jones (1881-1945) was among a number of talented women who attended art school and advanced into the commercial realm of creative design. Working at the renowned Wedgwood factory, "Daisy" Makeig-Jones became known for designing



"Fairyland Lustre," a specialty line produced from 1915 to 1929 that wealthy collectors adored. Her vases, bowls, boxes, and other decorative objects showed off the company's innovative iridescent glazing techniques, with gold-painted sprites and other creatures dancing across intense scarlet, purple, orange, blue, and green backgrounds. The "Fairyland" theme derived from Makeig-Jones's youthful interest in fairy tales, which in turn both reflected and catered to a wider fascination with the fantasy and supernatural in Victorian Britain.

The popular spiritualist movement encouraged experiments with séances to communicate with dead friends. In an era when telephones and radio seemingly brought voices out of thin air, when electricity and X-rays appeared to capture the invisible, many embraced the possibility of wider worlds beyond the material mundane. In industrial Britain, a sense of nostalgia for supposedly-pure rural lifestyles combined with a political-cultural Celtic revival to fan interest in traditional Irish, Scottish, and Welsh belief in fairies, elves, brownies, dwarves, leprechauns, pixies, and gnomes. Taking stories of fairy sightings seriously and linking them to new archaeological investigations, some nineteenth-century folklorists suggested that "little people" really had lived and possibly still existed. Victorian artists painted fairy pictures that sometimes added hints of eroticism and danger to innocent beauty. Respected authors wrote books and essays on fairies, and children's writers translated and created new fairy tales, lavishly illustrated. In 1917, two British girls cut out some of those illustrations to stage five photographs of themselves playing with fairies in their garden. Despite the obvious fakery, many observers endorsed the photos as authentic, including Sir Arthur Conan Doyle. The creator of the ultra-rational Sherlock Holmes was in real life a devotee of the paranormal, and he wrote several books and articles declaring that the "Cottingley Fairy" photos proved spirits' reality. In an era embittered by the horrors of World War I, such 1920s observers embraced a belief in something pure and light-hearted, before the Depression destroyed the market for Makeig-Jones's Fairyland Lustre.



Women for Women

Female Fashion Designers

Exhibition Dates: August 24 – December 18, 2015

Location: Mary Alice Gallery, 1015 Morrill Hall, Iowa State University

The Textiles and Clothing Museum

Located adjacent to the Christian Petersen Art Museum, the Mary Alice Gallery exhibits historic and ethnographic material culture from the Textiles and Clothing Museum (TCM) collection. Maintained by the Department of Apparel, Events, and Hospitality Management in the College of Human Sciences, the mission of the TCM is to promote the scholarship and appreciation of historic and ethnic textiles and clothing, with an emphasis on visual and active learning. Founded in 1923, the collection became a Museum in 2007 upon the establishment of permanent exhibit, research, and storage facilities in the newly renovated Morrill Hall. The TCM presents two exhibits each year emphasizing historic and cultural dress and textiles, along with a summer exhibit featuring winning garments from the student-produced and promoted fashion show.

Women for Women: Female fashion designers

Vera Wang. Stella McCartney. Laura Ashley. Diane Von Furstenberg. Garments from celebrity and lesser-known female fashion designers are on display in the Mary Alice Gallery in conjunction with the *(Re)discovering S(h)elves* exhibition. Similar to the way women artists work in paint, paper, fiber, clay, and glass, female fashion designers define themselves using cloth. Women designers express their aesthetic sensibilities through the selection of the colors, lines, shapes, and textures incorporated into the silhouettes they create. In addition to the visual and textural appeal, designers consider the needs and desires of their consumers in order to provide benefits that satisfy physical requirements and societal expectations. These benefits include protection from inclement weather, practical designs for the workplace, structural components allowing for comfort and fit in active and leisure wear, as well as the glitz and glamour desired for formal occasions. Apparel designed by women for women reflects the economic, political, and cultural values of their times.

Do female fashion designers understand what is required of women's apparel better than men? Women designers do have the advantage of acting as their own fit models and critics, but that's not always enough to ensure success. While many women designers built recognizable brands around their names, other designers haven't always received the same recognition as their male counterparts. Female designers, patternmakers, stylists, and merchandisers were instrumental in building the ready-to-wear industry, but often remained unknown. Employed by large apparel manufacturers, these women labored without receiving individual credit for their work. While designers like Vera Wang achieved celebrity status due to their fashion lines, other equally important designers including Jo Copeland, Claire McCardell, Tina Leser, and Pauline Trigère are lesser-known to the public. In an attempt to bring these and other names to the forefront, the work of many of the female fashion designers represented in the TCM collection is celebrated in this exhibit.



Dress by Jo Copeland (American, 1899-1982), 1943
Rayon
In the Textiles and Clothing Museum Collection. 1998.19.4



Dress by Tina Leser (American, 1910-1986), 1955
Cotton
In the Textiles and Clothing Museum Collection. 2008.24.19

"Nature too has often been symbolized as a feminine figure yet it has also been used against women: it was believed that their "nature" could not make them equal citizens; that they were naturally meant for certain tasks; or that they were so close to nature that they were incapable of reasoning."

—Dr. Michèle Schaal, Assistant Professor, English and Women's Studies, on *Pear* by Joey Kirkpatrick and Flora Mace

IOWA STATE UNIVERSITY

Christian Petersen Art Museum

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