

50

CONTEMPORARY  
WOMEN ARTISTS

JOHN GOSSLEE & HEATHER ZISES, EDITORS  
FOREWORD BY ELIZABETH SACKLER

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# FOREWORD

by Elizabeth Sackler, PhD

In a world that now embraces gender neutrality—and with a significant percentage of the current population identifying as gender free, gender fluid, or no gender—discourse on what it means to be feminist, or woman as opposed to female, feels slightly old-fashioned. But, of course, all perspectives do exist at this same moment and so require a shift in consciousness and new nimbleness in thinking. As we learn in John Gosslee’s “Preface 1,” the editors of *50 Contemporary Women Artists* (50 CWA) faced the challenge of winnowing hundreds of artists to a format inclusive of only fifty. And Heather Zises’s “Preface 2” addresses the time-honored attributes: woman/women, female/feminist.

In 2017, the Brooklyn Museum celebrated an institution-wide “Year of Yes: Reimagining Feminism at the Brooklyn Museum” in honor of the tenth anniversary of the Elizabeth A. Sackler Center for Feminist Art. The Sackler Center opened in 2007 with a groundbreaking show: *Global Feminisms*. Works by 188 women artists from forty-nine countries, all of whom were born after 1960, heralded *Global Feminisms* as the first major museum exhibition to examine feminist art internationally and at the turn of the twenty-first century. Many of the women included in this volume exhibited in *Global Feminisms* or since at the Sackler Center or in the museum’s galleries. During 2018 Brooklyn Museum audiences experienced, for the first time, an encyclopedic museum’s exhibitions through a feminist lens. The Sackler Center has shifted the artistic and cultural landscape: since its opening, sales of feminist and women’s art has increased worldwide, New York City museums have stepped up solo shows by women artists, and their group shows now include higher percentages of women artists, as do most of the biennials.

Parity is still a distant goal, however. The international art market continues to be a bastion of patriar-

chy. To those who claim that women’s art is not on a par with men’s, I remind you that we have been taught to see art, as well as life, through a male gaze—effectively prejudicing our qualitative judgment.

Birthered in the 1970s, the feminist art genre was women artists’ contribution to the second-wave women’s movement, which addressed women’s suppression, misogyny, and the fight for justice—de facto feminist content. The fifty women artists in this volume carry forward our awareness of these inequities. Artists from Seattle to South Africa, from Brooklyn to Bangladesh, and from Montréal to Mexico have faced cultural blockades, familial obstacles, antifemale institutional policies, art-historical omissions, teacher’s ridicules, galleries’ prejudices, museums’ paternalistic systems, and/or collectors’ blind spots. In addition, today, the art world turns creativity into a commodity, simultaneously demeaning women’s art in the process.

Nevertheless, the artists included herein share brilliance (along with five MacArthur Awards), and embrace morally sound social and political values with fearlessness against patriarchal authority, sexual violence, and the homogenization of the female body. All are taking on high risk with a vengeance! Going back many hundreds of years, women’s art has transformed art and architecture—50 CWA provides potent pieces from the past sixty years.

At this particular moment, one final point needs to be added: this book may ultimately stand an important test of time as a historic (I prefer “herstoric”) marker referencing women’s artistic response to the current onslaught of national and global oppression, racism, and abuse. Our turbulent times and the complicity of silence in so many sectors make this book a vitally important statement. These women’s voices can be heard through their images—and through the ages.

## PREFACE 2

by Heather Zises

In the summer of 1996, seeking a greater understanding of feminist practices, I interned at Feminist Majority, a women's rights organization founded by Gloria Steinem. Located just outside Washington, DC, the focus of my internship was making Mifepristone (also known as RU-486, an emergency contraception pill) available to American women. In addition to conducting team research on the pill's safety and efficacy, I attended several conferences that featured visible leaders such as Gloria Steinem, Eleanor Smeal, and Kate Michelman from women's liberation groups such as National Organization for Women (NOW), National Abortion Rights Action League (NARAL), and National Women's Political Caucus (NWPC). After my internship, I received a copy of *Feminist Chronicles: 1953–1993* with a personalized note written on the title page from Eleanor Smeal, president of Feminist Majority: "To Heather, Thanks for an excellent internship in making available Mifepristone to American women and encouraging women in sports. But most of all, thanks to your dedication and commitment to Women's Equality. For Feminism, Ellie Smeal." Buoyed by my internship experience and the powerful role models I met, I journeyed through the 1990s and first decade of the twenty-first century as a woman whose consciousness had been seeded by the feminist movement.

Today, my curatorial studies and projects continue to maintain a feminist bent. Historically, the art world—its infrastructure, institutions, marketplace, and so forth—has been an agora in which white, Western male viewpoints are dominant. To level the hierarchy and reform traditional histories of art, *50 CWA* looks away from this androcentric lens by focusing on those artists who have been marginalized, silenced, under-

represented, or omitted altogether in the history of contemporary art. By providing a visual platform where alternative histories can be examined, this book promotes outstanding achievements in contemporary art and architecture by women. And despite the limited number of artist slots, it also advocates intersectional feminism by showcasing a diverse range of differences among women, such as nationality, religion, culture, language, and economic status.

Throughout my research for *50 CWA*, several themes kept surfacing; the predominant one being the book's namesake. I finally gave the matter greater thought after an editor at the *New York Times* wanted to know why the book wasn't called *50 Contemporary Female Artists*. I challenged this inquiry by stating that even though the term "woman artist" may not be grammatically correct, I believe "woman" is a term that rises beyond a scientific gender classification, such as "female," while also being more gender fluid. Looking at today's social landscape, the term "woman" has become increasingly accepted and positively inserted into modern vernacular. We have come a long way from using demeaning terms such as "women's work" in the 1960s, to employing more-empowered terms such as "women's equality," "women's march," "women of color," "women's movement," and, most recently, "nasty woman."

Another theme that repeatedly entered conversation during the making of this book was whether to include the term "woman" in the title. Unfortunately, at this stage in history, when the word "artist" is read or spoken, it typically implies "male artist." Instead of denying statistics, or ignoring the subjects of gender, race, and sexuality, we felt it was best to address some

of these imbalances by creating a book specifically focused on contemporary women artists. While some may view this as a categorization, we believe that this choice did not collapse or compromise any of the work featured in *50 CWA*, since gender plays no role in the capacity to create a great work of art. If anything, the decision brought forth notions of how art gets consumed and to what degree all of us maintain a bias. Ultimately, *50 CWA* looks to contemporary art practices that are less polarizing and more focused on identity and gender equality.

The book title also addresses issues on how to name women artists. Given that many historians designate women artists by their surnames or patronyms, we chose to go in the other direction for this book. As such, the title offers a key to how we arranged the order of the artists in the book: alphabetically by first name, a foundational block on which everything else will be built. When we shared this road map with one of the artists in this book, Page Turner, she joyously noted that it was the ultimate nod toward feminism.

By these ideas, the title *50 Contemporary Women Artists* reflects the progress made for and by women in the last few generations. It is my hope that *50 CWA* will be cross-generational in its appeal and contribute to the ongoing dialogue and agency of women in the arts.

In contemplating my formative experiences as a young woman at Feminist Majority, it is exciting to think that we were championing the minority over the majority, and these efforts have not diminished over the last twenty years. Undoubtedly, these persuasions have groomed my post as tireless steward of curatorial activism.

For Feminism.

Art isn't gendered. It's whether you have a vision or not.

—MARILYN MINTER

# BARBARA SEGAL

Barbara Segal is a sculptor and master stone carver with an eye schooled in the forms, patterns, and textures of Renaissance and baroque masterpieces. Segal creates pop and fashion icons in rare and exquisite stones. As an ongoing part of her practice, Segal explores ways to merge new technologies with the ancient tradition of stone carving, design, nostalgia, and pop culture. Works such as her *Designer Handbags* series explore society's long-standing obsession with status symbols and their cultural impact, while her *Little Girl's Dresses* turns translucent stones into delicate layers of fabric and lace.

Segal studied at Pratt Institute, New York City, and L'École des Beaux-Arts, Paris. She has worked in some of the finest Italian marble studios and foundries and is represented by multiple US galleries, including Gallery Biba, Palm Beach, Florida; Markowicz Fine Art, Miami, Florida; Krause Gallery, New York City; Vickers Collection, Aspen, Colorado; and Art Angels LA Gallery, Los Angeles. Segal's works are in numerous public and private collections, including MTA Arts for Transit; New York City Department of Parks & Recreation; the White House; Neuberger Museum of Art; Leslie Wexler; Limited; and Malcolm Forbes. Segal's work has been published internationally, including in the *New York Times*, *Sculpture*, the *New York Post*, *Marie Claire*, and *L'Officiel Italia*. She has received an America for the Arts Award, as well as New York State Assembly and Senate citations. Segal teaches stone carving at the School of Visual Arts and the New York Academy of Art in New York City.



**Barbara Segal.** *Persian Candy*, 2017. Persian Travertine marble with red and white marble mosaics: 24 × 23 × 10 inches. *Courtesy of the artist*

# CHITRA GANESH

Chitra Ganesh's drawing-based practice of the past twenty years brings to light narrative representations of femininity, sexuality, and power typically absent from canons of literature and art. Her wall installations, comics, charcoal drawings, and mixed-media works on paper often take historical and mythic texts as inspiration and points of departure. Her vocabulary draws from surrealism, expressionism, Hindu and Buddhist iconography, and forms such as Kalighat and Madhubani painting, to connect these tropes with mass-mediated imagery such as comics, science fiction, news photography, and illustration. By layering disparate materials and visual languages, Ganesh seeks and considers new narratives of sexuality and power. Since 2004, she has collaborated with Mariam Ghani on *Index of the Disappeared*, an experimental archive responding to human erasures in a post-9/11 geopolitical climate.

Ganesh holds an MFA in visual arts from Columbia University, New York City (2002), and a BA from Brown University, Providence, Rhode Island (1996). Solo exhibitions include *On Site: Her Silhouette Returns*, PS1/MoMA (2009–10); *Word of Goddess*, at the Andy Warhol Museum, Pittsburgh, Pennsylvania (2011); *She the Question*, Göteborg Kunsthalle, Göteborg, Sweden (2012); *Eyes of Time*, at the Brooklyn Museum (2014–15); *The Scorpion Gesture* at Rubin Museum, New York (2017); and *The Kitchen*, New York (2018).

Ganesh is the recipient of a John Simon Guggenheim Memorial Fellowship in Creative Arts (2012), a Juncture Fellowship for Art and Human Rights at Yale University Law School, and a Hodder Fellowship from Princeton University (2017).





**Chitra Ganesh.** *Pussy Riot*, 2015. Acrylic, faux flower petals, textiles, tinted plastic, rope, broken mirror, faux fur, leather, glitter, and glass on canvas: 60 × 72 inches.  
*Courtesy of the artist and Gallery Wendi Norris, San Francisco*

# FIRELEI BÁEZ

Mining overlooked Caribbean, African American, and female histories, Firelei Báez's work masks confrontational narratives behind luscious, color-rich, and intricate paintings on paper and canvas, as well as large-scale installations. Through a convergence of interest in history, black female subjectivity, and women's work, her art often explores folklore involved in self-making within diasporic societies.

Báez has been included in numerous solo museum exhibitions, including *Bloodlines*, which opened at the Pérez Art Museum Miami, Miami, Florida, in 2015, accompanied by a 120-page publication, and traveled to the Andy Warhol Museum, Pittsburgh, Pennsylvania, in 2016. *Vessels of Genealogies* opened at the Tarble Arts Center, Eastern Illinois University, Charleston, Illinois, in 2016 and traveled to the DePaul Art Museum, Chicago, in 2017. Also in 2017, Báez was included as a finalist in the Pinchuk Foundation's distinguished Future Generation Art Prize exhibition, staged in Kiev, Ukraine, and at the 2017 Venice Biennale as an official collateral exhibition. In early 2018, she was included in *Joy Out of Fire* at the Schomburg Center for the Studio Museum's *inharlem* initiative and *To See Beyond* at the Contemporary Arts Center in Cincinnati. She was also commissioned to produce new work for the 16th International Venice Biennale as well as for the Metropolitan Transportation Authority in New York, later in 2018. This same year, Báez was the recipient of the 2018 CAA Artist Award for Distinguished Body of Work.

Báez received her BFA from the Cooper Union's School of Art, New York City, and studied at the Skowhegan School of Painting and Sculpture, New York City. She also received her MFA from Hunter College, New York City. Firelei Báez was born in Santiago de los Caballeros, Dominican Republic, and lives and works in New York City.



**Firelei Báez.** *To See beyond It and to Access the Places That We Know Lie outside Its Walls*, 2015. Gouache and ink on paper: 84.5 × 50 inches. *Courtesy of the artist and Gallery Wendi Norris, San Francisco*

# JUDY CHICAGO

Judy Chicago is an American artist, writer, and art educator. She coined the term “feminist art” in 1970 and was the founder of the first American feminist art program. Many of her pieces examine stereotypes surrounding skills taught to women and men, such as needlework versus welding. Her most well-known works include, *The Birth Project*, *PowerPlay*, *The Holocaust Project*, and *The Dinner Party*, which is a centerpiece of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum.

Chicago taught art at Fresno State College, Fresno, California, in 1970 and taught the first women’s art class that fall. This class became the Feminist Art Program in 1971, the first of its kind in the United States, and was later reestablished at the California Institute of the Arts, Valencia, California. Her first book, *Through the Flower*, was published in 1975 and told of her struggles with identity and being a female artist. Chicago has permanent collections in many museums around the world, including the British Museum, London; the Brooklyn Museum, Brooklyn, New York; the J. Paul Getty Trust, Los Angeles; the Los Angeles County Museum of Art, Los Angeles; the Museum of Fine Arts, Boston; the National Gallery of Art, Washington, DC; the National Museum of Women in the Arts, Washington, DC; the Pennsylvania Academy of the Fine Arts, Philadelphia; and the San Francisco Museum of Modern Art, San Francisco. Chicago continues to work and still receives awards for her monumental projects. She is regularly recognized for her commitment to art as a vehicle for intellectual transformation and social change, and to women’s rights to engage in the highest levels of art production.

**Judy Chicago.** *Home Sweet Home*, from *Resolutions: A Stitch in Time*, 2000. Counted cross-stitch and embroidery on cotton: 37 × 25.5 inches. Needlework by Pamella Nesbit. ©Judy Chicago/Artists Rights Society (ARS) New York; photo ©Donald Woodman/ARS NY. *Courtesy of the artist and Salon94, New York*





The image shows a book cover with a light-colored fabric background. It features several horizontal decorative borders in teal, blue, purple, red, orange, and gold. The text is centered and reads:

# RESOLUTIONS

## A Stitch in Time

FAMILY

RESPONSIBILITY

CONSERVATION

TOLERANCE

HUMAN RIGHTS

HOPE

CHANGE

# KARA WALKER

Kara Walker is a New York–based artist best known for her candid investigation of race, gender, sexuality, and violence through silhouetted figures that have appeared in numerous exhibitions worldwide. Born in Stockton, California, in 1969, Walker was raised in Atlanta, Georgia, from the age of thirteen. She studied at the Atlanta College of Art, in Atlanta (BFA, 1991), and the Rhode Island School of Design, Providence (MFA, 1994). She is the recipient of many awards, notably the John D. and Catherine T. MacArthur Foundation Achievement Award in 1997 and the United States Artists, Eileen Harris Norton Fellowship, in 2008. In 2012 Walker became a member of the American Academy of Arts and Letters.

A survey exhibition of Walker’s work, *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, was organized by the Walker Art Center in Minneapolis, Minnesota, where it premiered in February 2007 before traveling to ARC / Musée d’Art Moderne de la Ville de Paris, the Whitney Museum of American Art in New York City, the Hammer Museum in Los Angeles, and the Museum of Modern Art in Fort Worth, Texas. During the spring of 2014, Walker’s first large-scale public project, a monumental installation titled *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*, was on view at the abandoned Domino Sugar Refinery in Williamsburg, Brooklyn, New York. Commissioned and presented by Creative Time, the project—a massive, sugar-covered, sphinx-like sculpture—responded to and reflected on the troubled history of sugar. The installation was seen by over 130,000 visitors over the course of the nine weekends that it was open to the public, and received an overwhelming critical response.



**Kara Walker.** *A Subtlety: 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. Powdered sugar, granulated sugar, corn syrup, molasses, foam blocks, steel, resin: dimensions variable. Installation view, a project of Creative Time at Domino Sugar Refinery, Brooklyn, New York. Image ©Jason Wyche. Courtesy of the artist and Sikkema Jenkins & Co., New York

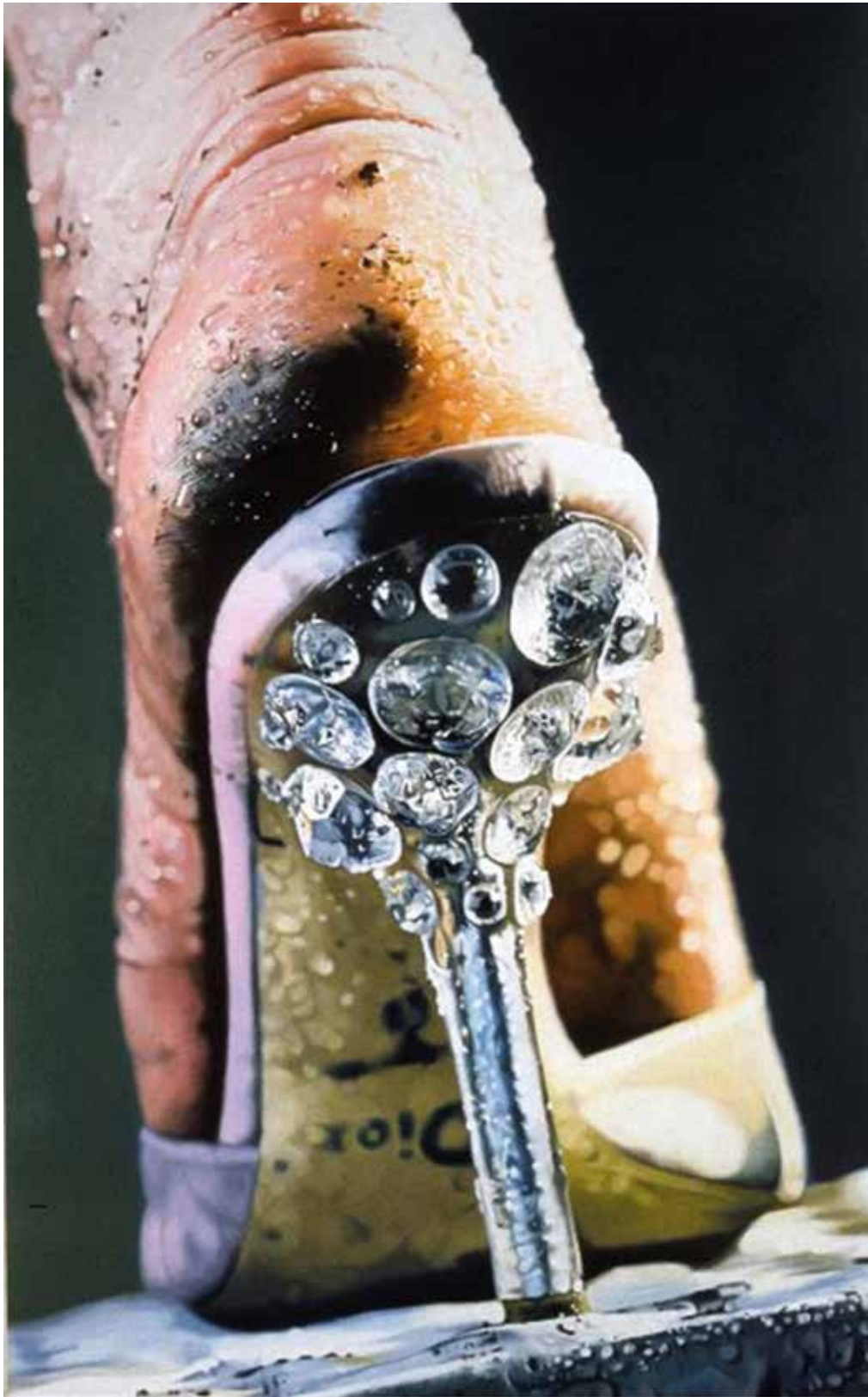


# MARILYN MINTER

Marilyn Minter is an American painter and photographer who works with representations of women, sexuality, and erotica. Using borrowed imagery from advertising and the porn industry, her work is a bold combination of glamour, desire, and grit. Minter begins her process using original photographs as a starting point for references for her paintings. By cobbling together several images in Photoshop she arrives at an image that does not exist in a single still but it is a composite. Minter then works from this newly created image, applying layer after layer of enamel paint to create complex colors, depth, and texture. Applying the last layers of paint with fingertips eliminates any visible marks or brushstrokes.

Minter received her MFA from Syracuse University in 1971. She has been featured in many solo exhibitions, including the San Francisco Museum of Modern Art in 2005; the Center for Contemporary Art, Cincinnati, Ohio, in 2009; La Conservera, Centro de Arte Contemporáneo, in Ceutí/Murcia, Spain, in 2009; the Museum of Contemporary Art, Cleveland, Ohio, in 2010; and the Deichtorhallen in Hamburg, Germany, in 2011. Her video, *Green Pink Caviar*, was exhibited in the lobby of the Museum of Modern Art, New York City, for over a year and was also displayed on digital billboards on Sunset Boulevard in Los Angeles, and on the Creative Time MTV billboard in Times Square, New York City. In 2015, Minter's retrospective *Pretty/Dirty* opened at the Contemporary Arts Museum, Houston, Texas. *Pretty/Dirty* then traveled to the Museum of Contemporary Art Denver, the Orange County Museum of Art, and the Brooklyn Museum in 2016. Minter is represented by Salon94, New York; Regen Projects, Los Angeles; and Baldwin Gallery, Aspen, Colorado. Minter currently teaches in the MFA department at the School of Visual Arts in New York City.





**Marilyn Minter.** *Strut*, 2005. Enamel on metal: 96 × 60 inches. *Courtesy of the artist and Salon94, New York*

# MAYA LIN

Maya Lin's work encompasses large-scale environmental installations, intimate studio artworks, architectural works, and memorials. She redefined the idea of monument with her very first work, the Vietnam Veteran's Memorial, and has since gone on to pursue a remarkable career both in art and architecture, while still being committed to the exploration of time, memory, history, and language. Her artwork interprets the world through a twenty-first-century lens, utilizing technological methods to study and visualize the natural environment. Lin has been the subject of solo exhibitions at museums worldwide and has also created permanent outdoor installations for public and private collections from New York to New Zealand.

Lin's architectural projects are largely undertaken at the request of nonprofit institutions and include the Museum for Chinese in America in New York City and the Riggio-Lynch Interfaith Chapel. Her designs create a close dialogue between the landscape and built environment, and she is committed to advocating sustainable design solutions in all her works. Lin is at work on her final memorial, *What Is Missing?*, a project that raises awareness about the crisis surrounding biodiversity and habitat loss. *Maya Lin: Topologies*, a new monograph covering the past thirty years of her career, has recently been published by Skira Rizzoli. Maya Lin received both her BA and M.Arch. from Yale University, New Haven, Connecticut, in 1981 and 1986, respectively, and has maintained a professional studio in New York City since then. She currently serves on the boards of the What Is Missing? Foundation and the Bloomberg Foundation. Lin is a former member of the Museum of Chinese in America, the Yale Corporation, the Natural Resources Defense Council (NRDC), and the Energy Foundation. She lives in New York City with her husband, Daniel Wolf, and their two children. Lin is represented by the Pace Gallery.



**Maya Lin.** *Vietnam Veterans Memorial*, 1989.  
 Black granite: 86,000 sq. feet. Photographer:  
 Victoria Sambunaris, Image ©Maya Lin.  
 Courtesy of Maya Lin Studio, New York

# MICHELE PRED

Michele Pred is a Swedish American conceptual artist whose practice includes sculpture, assemblage, and performance. Her work uncovers the cultural and political meaning behind everyday objects, with a concentration on feminist themes such as equal pay, reproductive rights, and personal security. Pred's projects also contain social components that drive the conversation into public spaces. Examples include her exploration of the intersection of personal space and security by using airport-confiscated items after 9/11, the cultural background of the fight for reproductive rights, using thousands of expired birth control pills, and the continuing economic and political struggle for women's rights, represented by her modified vintage handbag editions.

Since Donald Trump took office in 2017, Pred has participated in thirteen group exhibitions throughout the United States in response to the current administration. In December 2017, she organized *Parade Against Patriarchy* in Miami during Art Basel. In November 2018, Pred will lead *Nevertheless We Vote*, an art and social justice parade in New York City, to coincide with the midterm elections. *Nevertheless We Vote* will take place during her solo exhibition *Feminist Vote* at Nancy Hoffman Gallery. Pred has been represented by the Nancy Hoffman Gallery in New York since 2004. Her work is part of the permanent collection at the Berkeley Art Museum, the 21st C Museum, the Fashion Institute of Technology (FIT) in New York, the Contemporary Museum in Honolulu, and the 9/11 Memorial Museum in New York. Pred received a Pro-Choice Leadership Award from Personal PAC, Chicago, and has shown at Jack Shainman Gallery as an original member of the first artist-run super PAC, *For Freedoms*. Pred has exhibited both nationally and internationally at the Neuberger Museum, White Plains, New York; Bild Museet and Kulturhuset in Sweden; University of Westminster, London, Museum of Craft and Folk Art, San Francisco; University of Technology, Sydney, Australia; Omi International Art Center, Ghent, New York; ASU Museum, Tempe, Arizona; the Honolulu Museum of Art; and the Museum of Design Atlanta, among others. Pred received her BFA from California College of the Arts, Oakland, California.



**Michele Pred.** *Me Too*, 2017.  
Electroluminescent wire on vintage purse:  
11.5 × 9.5 × 2.5 inches, AP. *Courtesy of the  
artist and Nancy Hoffman Gallery, New York*

# MICKALENE THOMAS

Mickalene Thomas is a 2015 United States Artists Francie Bishop Good & David Horvitz Fellow, distinguished visual artist, filmmaker and curator who has exhibited extensively both nationally and internationally. She is known for paintings that combine art-historical, political, and popcultural references. Her work introduces complex notions of femininity and challenges common definitions of beauty and aesthetic representations of women.

Thomas holds an MFA from Yale University and a BFA from Pratt Institute. Her upcoming solo museum exhibitions include *I Can't See You Without Me* at Wexner Center for the Arts, Columbus, Ohio (2018) and *Mentors, Muses, and Celebrities* at Art Gallery of Ontario, Toronto (2018). Recent solo exhibitions include *Mickalene Thomas: Do I Look Like a Lady?* at Museum of Contemporary Art, Los Angeles and *Muse: Mickalene Thomas Photographs* at Aperture Foundation, which features her notably curated exhibition *tête-à-tête* and is scheduled to travel to several venues across the United States in 2019. Previous solo museum exhibitions include *Waiting on a Prime-Time Star* at Moody Center for the Arts (2017); *Waiting on a Prime-Time Star* at Newcomb Art Museum of Tulane (2017); the Aspen Art Museum (2016); *L'École des Beaux Arts*, Monaco (2014); and the Brooklyn Museum (2012-2013). Recent group shows include *Figuring History* at Seattle Art Museum and *You Are Here* at North Carolina Museum of Art. Thomas's work is in the permanent collections of Museum of Modern Art, New York; the Brooklyn Museum, Brooklyn; the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; the Hammer Museum, Los Angeles; and the Smithsonian American Art Museum, Washington, DC, among others. Thomas is represented by Lehmann Maupin, New York and Hong Kong; Kavi Gupta Gallery, Chicago; and Galerie Nathalie Obadia, Paris and Brussels. She lives and works in New York.





**Mickalene Thomas.** *La leçon d'amour*, 2008.  
C-print: 30 × 30 inches. Courtesy of the artist  
and Artists Rights Society (ARS), New York

# SHIRIN NESHAT

Shirin Neshat is an Iranian visual artist who works in film, video, and photography. Central narratives in her work explore antipodal themes such as cultural dynamics between Islam and the West, femininity and masculinity, public life and private life, and antiquity and modernity. Her work also analyzes the female experience in Islamic societies and how identity for Muslim women is shaped through social, political, and psychological aspects.

Neshat moved to the United States in 1975, where she studied at the University of California, Berkeley, and received her BA, MA, and MFA. Afterward, she moved to New York City, where she began her artistic career in photography. Notable early photographic series are *Unveiling* and *Woman of Allah*. In 2006, she was awarded the Dorothy and Lillian Gish Prize and was named Artist of the Decade by the *Huffington Post* in 2010. Neshat has had featured solo exhibitions around the world, such as at the Museo de Arte Moderno in Mexico City; the Contemporary Arts Museum in Houston, Texas; the Walker Art Center in Minneapolis; Castello di Rivoli in Turin, Italy; the Dallas Museum of Art, Dallas, Texas; the Wexner Center for the Arts in Columbus, Ohio; the Art Institute of Chicago; the Serpentine Gallery, London; Museo de Arte Contemporáneo de Castilla y León in León, Spain; and the Hamburger Bahnhof in Berlin, Germany. Neshat has also participated in film festivals, including the Telluride Film Festival (2000), the Chicago International Film Festival (2001), the San Francisco International Film Festival (2001), the Locarno International Film Festival (2002), the Tribeca Film Festival (2003), the Sundance Film Festival (2003), and the Cannes Film Festival (2008). Notable video works by Neshat are *Zarin*, a short video, and *Logic of the Birds*, a longer film. Her most recent exhibition, *Dreamers*, will include her two films *Roja* and *Sara* along with a series of photos called *Dreamer*. Neshat lives and works in New York City.





**Shirin Neshat.** *Rebellious Silence*, 1994. RC print and ink: 46.6 × 31.2 inches. Image © Shirin Neshat. Courtesy of the artist and Gladstone Gallery, New York and Brussels

# TERESITA FERNÁNDEZ

Teresita Fernández is best known for her prominent public sculptures and unconventional use of materials. Her work is characterized by an interest in perception and the psychology of looking. Fernández's experiential, large-scale works are often inspired by a rethinking of the meaning of landscape and place, as well as by diverse historical and cultural references. Her sculptures present spectacular illusions that evoke natural phenomena and engage audiences in immersive art experiences and conceptual way-finding.

Fernández is a 2005 MacArthur Foundation Fellow and the recipient of numerous awards, including a Guggenheim Fellowship, an NEA Artist's Grant, and a Louis Comfort Tiffany Biennial Award. Appointed by President Obama, she is the first Latina to serve on the US Commission of Fine Arts. Fernández's works are included in many prominent collections and have been exhibited both nationally and internationally at MASS MoCA, North Adams, Massachusetts; the Museum of Modern Art, New York City; the San Francisco Museum of Modern Art; the Museum of Fine Arts, Boston; the Smithsonian Museum of American Art, Washington, DC; and Castello di Rivoli, Turin, Italy, among others. She was born in Miami, Florida, and lives in Brooklyn, New York.



**Teresita Fernández.** *Fata Morgana*, 2015.  
Steel and gold-plated aluminum: 24,247 sq.  
feet (approximately). Installation view,  
Madison Square Park, New York City.  
*Courtesy of the artist and Lehmann Maupin,  
New York*

# ZOË BUCKMAN

Zoë Buckman is a British multidisciplinary artist who works in sculpture, installation, and photography. Buckman's practice explores themes of feminism, mortality, and equality. Her major solo projects include *Let Her Rave* at Gavlak Gallery, Los Angeles (2018); *Imprison Her Soft Hand* at Project for Empty Space, Newark, New Jersey (2017); *Every Curve* at PAPILLION ART, Los Angeles (2016); and *Present Life* at Garis & Hahn Gallery, New York City (2015). Other notable shows include *Making and Unmaking*, curated by Duro Olowu, Camden Arts Centre, London; *For Freedoms*, Jack Shainman Gallery, New York City; and *To Be Young, Gifted, and Black*, Goodman Gallery, Johannesburg, South Africa. Buckman was a featured artist at Pulse Projects, New York City, in 2014 and Miami, Florida, in 2016, and was included in the curated Soundscape Park at Art Basel Miami Beach, Florida, in 2016. Buckman has exhibited nationally and internationally, including Paul Kasmin Gallery, New York City; Gavlak, Los Angeles; Fort Gansevoort, New York City; Nathan Cummings Foundation, New York City; the Studio Museum in Harlem, New York; Monique Meloche, Chicago; Camden Arts Centre, London; Children's Museum of the Arts, New York City; Gladstone Gallery, New York City; SPRING/BREAK Art Show, New York City (2015); and Leila Heller Gallery, New York City. Public works include a mural, *We Hold These Truths To Be Self-Evident*, in collaboration with Natalie Frank at New York Live Arts, and *Champ*, a kinetic sculpture at the Standard, Hollywood, in Los Angeles, in collaboration with Art Production Fund. Buckman is a part of *For Freedoms*, the first artist-run super PAC. She studied at the International Center of Photography, New York, and lives and works in New York City.

**Zoë Buckman.** *And since a Man* (from *Every Curve* series), 2014. Embroidery on vintage lingerie: dimensions variable. *Courtesy of the artist and Bethanie Brady Artist Management*



**Zoë Buckman.** *Bubblegum Boxing Glove* (from *Mostly It's Just Uncomfortable* series), 2014.  
Blown glass: 13 × 7.5 × 6 inches. *Courtesy of the artist and Bethanie Brady Artist Management*