EMMA AMOS (AMERICAN, B. 1938)

Painter, printmaker, and weaver, Emma Amos grew up in Atlanta, Georgia. She attended segregated public schools before entering Antioch University in Ohio and studying abroad at the London Central School of Art. In 1960, Amos moved to New York where she taught school and continued to make prints. She was invited to join the collective Spiral, a group of black artists who sought to promote social justice.

After getting married in 1965, Amos received her MA in Art Education in 1966 and had two children. In the 1970s, Amos did illustrations for Sesame Street magazine and co-hosted a crafts show for an educational channel in Boston. In 1980, she became a professor at the Mason Gross School of Art, Rutgers University, where she eventually received tenure. During this time, she joined feminist art collectives, including the magazines Heresies and M/E/A/N/I/N/G. Since retiring in 2008, she produces art in New York City. Amos’ work often confronts and examines political issues, gender, race, identity, and cultural history through a combination of printmaking, painting, textiles, photography, and collage.

Amos’ work is included in public collections at MoMA, Library of Congress, and the Schomburg Center for Research in Black Culture in New York.
LYNDA BENGLIS (B. 1941)

Lynda Benglis emerged in the Minimalist-centered New York art scene in the 1960s despite her Louisiana roots. After receiving her BFA, over the years, she has created different types of media, including ceramics, floor paintings, polyurethane foam pours, beeswax sculptures, blown-glass masks, and casts in bronze, lead, and aluminum. At the time Benglis made the Untitled print currently on display, she had been producing sculptural works in gold leaf. Earlier in the 1970s, she produced photography and video works reflecting issues of gender and sexuality.

In 1974, Benglis’ iconic Centrefold, a full-page advertisement in Artforum where she posed nude with cat-eye sunglasses and a large plastic dildo, made her famous. It was a controversial statement about the male-dominated art world, behaviors conventionally assigned to gender, and the self-empowerment of women. Although Benglis never openly associated herself with the feminist movement, she was interested in “showing that an artist can be both masculine and feminine, but most importantly, [that] an artist is an artist.” –www.anothermag.com.

Benglis’ work is also in museums such as the Guggenheim, San Francisco Museum of Modern Art, MoMA, Corcoran Gallery of Art, Whitney Museum of American Art, and the Walker Art Center, among many others.

COLLEEN BROWNING (1929-2003)

Born in Ireland, Colleen Browning was a trained figurative artist who immigrated to New York in 1949 and married English novelist Geoffrey Wagner. Previously, she was an art student at London’s Slade School of Fine Art, which she attended from 1946-1948. She drew maps for the Royal Air Force and then became a set decorator at the J. Arthur Rank Film Corporation. In New York, as a leading Realist painter, she was accepted into several annual exhibitions at the Whitney Museum of American Art, but she exhibited her works in many other museums. Browning taught at Pratt Institute, City College of New York, and the National Academy of Design.

Having won several awards, including the National Academy electing her academician in 1966, Browning’s works have been the subject of articles in Time, Newsweek, Glamour, The New York Times, Arts Magazine, Art International, and American Artist. Her works are included in many collections, including the Detroit Institute of Arts, the New York State Art Museum, the St. Louis Art Museum, the National Academy Museum, the Southern Alleghenies Museum of Art, and the National Museum of Women in the Arts.
ELIZABETH CATLETT (1915-2012)

Born and raised in Washington, DC, Elizabeth Catlett’s parents were children of freed slaves. Her best-known works are of strong, maternal black women. She received her degree from Howard University in 1935 and was the first African-American woman to receive an MA at the University of Iowa, where she studied with Grant Wood. Later in life, she donated money to support African-American and Latino students studying printmaking.

In 1947, she worked in Mexico, met her second husband, and had three children. With her 1949 protest arrest and her connections with artist friends in the Communist Party, she denounced her American citizenship, but the United States eventually allowed her re-entry. In the 1960s and 1970s, her work began to show regularly due to the Black Power and feminist movements. In her lifetime, she met many writers and artists, such as W.E.B. DuBois, Langston Hughes, Diego Rivera, and Frida Kahlo. She was active until her death at 96.

Museums such as MoMA, the Metropolitan Museum of Art in NY, the High Museum, Museum of Modern Art in Mexico City, National Museum of Prague, Library of Congress, and the Minneapolis Institute of Art hold many of her artworks.

YREINA CERVANTEZ (B. 1952)

An American artist and Chicana activist, Yreina Cervantez creates multimedia paintings, murals, and prints. Her most famous large-scale public mural, La Ofrenda, is about labor leader Dolores Huerta and the strength of women and is located under a bridge in downtown Los Angeles. Cervantez’s work is politically and culturally engaging, often drawing from pre-Columbian and Chicana history and language, Chicana feminism, the female body, and the role of women and family in her culture through self-portraiture and portraits of other female figures such as her grandmother and Frida Kahlo. She states that her work asserts the agency of Chicana women by connecting to the past.

Born in Kansas, Cervantez studied at the University of California, Santa Cruz and graduated from UCLA with an MFA in 1989. She is currently a professor of Chicano Studies at California State University, Northridge and is a founding member of Self Help Graphics, a Los Angeles art collective that supports community artwork.

Having exhibited nationally and internationally, museums such as the Smithsonian American Art Museum, The Mexican Museum, the Los Angeles County Museum, and the Los Angeles Museum of Contemporary Art have collected Cervantez’s work.
JUDY CHICAGO (B. 1939)

Judy Chicago co-founded the first feminist art program in the 1970s with artist Miriam Schapiro, which began at Fresno State College and found a home at the California Institute of Arts in the form of Womanhouse. Her most critically-acclaimed work was The Dinner Party, installed permanently in the Elizabeth A. Sackler Center for Feminist Art-Brooklyn Museum, although many other famous works exist.

Born in Chicago to a father in the Communist party and a mother who loved the arts, Judy Chicago took classes at the Art Institute of Chicago beginning at age three. She went on to UCLA where she designed posters for the NAACP. In 1964, Chicago received her MA in Fine Arts. Since then, she has had a prolific teaching career, and she has written many books and won several grants and awards. Throughout the 1970s, she co-founded the LA Women’s Building, the Feminist Studio Workshop, and Through the Flower, a non-profit feminist organization. In 2018, Time magazine named her among the 100 Most Influential People.

Numerous leading museums, such as the National Museum of Women in the Arts, National Gallery in DC, the British Museum, and the Getty Trust, have exhibited and collected her works.

SUE COE (B. 1951)


Her other major projects include 9-11 and a publication entitled Bully: Master of the Global Merry-Go-Round in 1994 about the Bush administration. In 2013, she taught social awareness issues at Parsons School of Design.

Coe lives in upstate New York where she continues to teach and exhibit her works in such prominent museums as MoMA, the San Francisco Museum of Art, and the Art Institute of Chicago, among many others.
LESLEY DILL (B. 1950)

Lesley Dill is a painter, printmaker, sculptor, photographer, and performance artist who lives in Brooklyn, New York. She typically addresses the power of language in her work, which often comprises a number of different media including natural materials, such as horsehair, tea, and charcoal. Dill often uses poetry and excerpts in her work from writers such as Emily Dickinson and Franz Kafka. Dill’s travels abroad have motivated the exploration of faith and spirituality from different world religions such as Buddhism, which is evident in her work.

Dill’s roots are in Maine where her parents, who were both high school teachers, raised her. She earned a BA in English in 1972 from Trinity College and went on to receive an MA in Teaching from Smith College in 1974. After she taught for a few years, she earned her MFA from the Maryland Institute College of Art in 1980.

In addition to numerous exhibitions, Dill has participated in community-based public art and music projects. In 2008, she created and directed a full-scale opera based on the language of Emily Dickinson. Her work can be found in collections including the Cleveland Museum of Art, the Metropolitan Museum of Art, MoMA, and the Whitney Museum of American Art.

AUDREY FLACK (B. 1931)

Born in New York, NY, Audrey Flack studied at Cooper Union, earned her BFA from Yale University in 1952, and then attended NYU Institute of Fine Arts. In 1977, she received an honorary doctorate from Cooper Union. Beginning with Abstract Expressionism early on, Flack became a realist painter until in the 1960s she became one of the first pioneers of Photorealism to popularize the genre. She was the first photorealist painter to have work purchased by MoMA. This claim to fame often overshadows her work as a sculptor for which she has received several public commissions.

Throughout the years, Flack’s work has been featured in a number of traveling exhibitions throughout the country, and numerous books exist about her work, such as 1992’s Breaking the Rules: Audrey Flack, A Retrospective, 1950-1990, edited by Thalia Gouma Peterson. Over the years, Flack has been producing art and teaching, and she is a member of a band. She now lives in New York City.

Major museums such as MoMA, the Metropolitan Museum of Art, Whitney Museum of Modern Art, the Solomon R. Guggenheim Museum, and the National Museum of Art in Canberra, Australia, among many others, display her work.
COLETTE GAITER (B. 1955)

Colette Gaiter received her BFA in Graphic Design in 1976 and worked as a graphic designer for ten years before obtaining her MA in Liberal Studies from Hamline University in St. Paul, Minnesota in 1999. She became an artist, educator, and writer and is currently an Associate Professor at the University of Delaware in Newark. Since 1982, she has been a “pioneer in new media art,” with work ranging from digital prints and artist books to mixed media sculptural objects, websites, interactive installations, and textiles, all of which include digital imagery.

Gaiter has written books, including *Black Panther: The Revolutionary Art of Emory Douglas* and contributed to *West of Center: Art and the Counterculture Experiment in America, 1965-1977*. Since 2004, she continues to write about Douglas’ work, focusing on his current international human rights activism. Gaiter has written several other articles, including an essay on Cuban artists. She initiated two community projects in Wilmington, Delaware—Urban Garden Cinema and The Beauty Shop Project.

The display of Gaiter’s work has included venues such as the Studio Museum in Harlem, the Pennsylvania Academy of Fine Arts, and the Contemporary Art Museum in Houston.

SISTER MARY CORITA KENT (1918-1986)

Born in Iowa as Frances Elizabeth Kent, Sister Mary Corita became a Roman Catholic nun in 1936 at the Sisters of the Immaculate Heart of Mary where she earned a BA in 1941. She then received her MA in Art History in 1951 at the University of Southern California. She lived and taught art in the Immaculate Heart Community until 1968. Working mostly with silkscreen printmaking, aka serigraphy, Kent created artworks expressing messages of faith, peace, and love. The Vietnam War and other social and political upheavals of the era deeply affected her, and she eventually left the order due to her increasingly political artwork advocating for social justice.

Since the late 60s, Kent created numerous designs for prints, posters, book covers, and murals. In 1974, she was diagnosed with cancer. After, she mainly worked with watercolors and reduced her printmaking activity. In 1985, her “Love” design became a popular US Postal Service stamp.

Kent’s legacy endures with several publications and exhibitions of her work in recent years. Museums such as MoMA, the Whitney, Metropolitan Museum of Art, and Museum of Fine Arts, Boston hold her works in their collections. The Corita Art Center ensures her artwork and spirit continue.
ELIZABETH “GRANDMA” LAYTON
(1909-1993)

From Kansas, Elizabeth Layton went to college but dropped out to get married. She and her husband had five children, then divorced. After Layton’s father died in 1946, she became managing editor of the *Wellsville Globe* for 15 years. Grandma Layton did not pursue an interest in art until 1976 when she was 68 years old. It was a way of coping with depression and bipolar illness after her son’s death.

Grandma Layton’s work draws from her experiences of hospitalization for severe depression, and she even experienced electroconvulsive therapy. Her work entails “blind contour” in which an artist draws an object without looking at the drawing itself. She chose subject matter about aging, marriage, being a grandmother, mental illness, and political commentary on issues such as nuclear war, hunger, capital punishment, racism, sexism, women’s rights, and environmental destruction. The Elizabeth Layton Center for Hope and Guidance is a mental health clinic in Kansas. Grandma Layton never sold her work, but instead donated it to various fundraisers such as the AIDS Quilt Project.

Her drawings and writings have been exhibited at the Smithsonian’s National Museum of American Art and in more than 200 art museums throughout the US.

CECELIA LIEDER (B. 1942)

Cecilia Lieder, originally from Minneapolis, received her BA from St. Catherine University in St. Paul in 1964. She and her family settled in Duluth in 1970. She earned her MA in Fine Art in sculpture and printmaking from UMD. In 1983, they moved to Cambridge, Massachusetts. Since 1993, she has lived in Duluth’s East Hillside neighborhood.

Lieder has been an artist printmaker for many years. In 1999, she helped organize an alliance of printmakers, who were first comprised of a group of six who wanted to educate the region about their art. The group now numbers 36 active printmakers. In 2003, Lieder founded the Northern Prints Gallery located in the lower floor of her home.

Lieder has won area awards, including the Arrowhead Regional Arts Commission George Morrison Award for Lifetime Achievement in the Arts and the Depot Foundation Artist Award for significant contributions to the development of arts in the region. She has previously served on the Duluth Public Arts Commission, was Director of the Talley Gallery at Bemidji State University, and taught at UMD. Lieder continues to be active in the local artist community. Lieder’s Northern Prints Gallery is located at 318 North 14th Avenue East in Duluth.
Hung Liu (b. 1948)

Born in China, Hung Liu grew up during Mao’s Cultural Revolution. After the Chinese government sent her away for re-education, she did hard physical labor for four years beginning in 1968. In 1972, she entered the Beijing Teachers College to study art. After teaching art from 1975-1979, she finished a graduate program at China’s Central Academy of Fine Arts before immigrating to the US in 1984 to enter the MFA program at the University of California, San Diego.

Hung Liu is known for her paintings, mixed media, and site-specific installations with themes relating to her life experience in China. She blends history, gender, identity, Chinese politics and culture with a focus on Chinese women, refugees, migrant workers, children, street performers, Maoist soldiers, prisoners, and prostitutes. Many have regarded her as the “greatest Chinese painter in the United States,” having been a two-time recipient of the National Endowment of the Arts Fellowship, among other awards.

Museums such as the Metropolitan Museum of Art, the National Gallery of Art, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, and the Los Angeles County Museum of Art have collected her work.

Marisol (Escobar) (1930-2016)

Marisol Escobar was born in France to Venezuelan parents. At 16, she took art classes in Los Angeles and then studied in Paris and New York. She became popular in the New York art scene in the 1960s with her human-sized wooden sculptures depicting celebrities, politicians, family groups, friends, and herself.

Marisol’s carved and painted sculptures reflect a combination of pop and folk art incorporating a combination of materials such as plastic, glass, and found objects. Often included within the pop art circle because of her friendship with Andy Warhol, she did not categorize herself. Marisol’s work focused on social commentary with her satirical works, and some art critics have evaluated her work as feminist, arguing she used mimicry to oppose the prescribed roles of women and female oppression. Marisol continued to work in the 1970s, having become a prolific printmaker during this time. She also worked in the 1980s into the 2000s.

Marisol did not reestablish her fame until the early 2000s with an exhibition at the Neuberger Museum of Art and the inclusion of her work in an exhibition at MoMA. In 2014, the Memphis Brooks Museum of Art organized a Marisol retrospective.
SUZANNE MCCLELLAND (B. 1959)

Suzanne McClelland was born in Jacksonville, Florida. She received her BFA in 1981 from the University of Michigan and her MFA in 1989 from the School of Visual Arts. She is known for her large-scale paintings and works on paper, which contain numbers and fragmented excerpts of political and cultural text along with abstract imagery, and at times, symbolic references. McClelland has been teaching at the School of Visual Arts since 1997 and has been a member of the Board of Governors at the Skowhegan School of Painting and Sculpture since 1999. She currently lives in New York where Team Gallery, Inc. represents her.

McClelland’s work can be found in collections such as MoMA, the Walker Art Center, the Metropolitan Museum of Art, the Whitney Museum, and Saatchi Gallery in London, among many others.

SISTER MARY CHARLES MCGOUGH (1925-2007)

Sister Mary Charles was born in Cloquet. At Duluth Cathedral High School, peers knew her for her giving spirit; she spent her summers helping the poor in Alabama. She joined the St. Scholastica Monastery in 1944 where she received a BA. She then taught secondary school before chairing the College of St. Scholastica’s Art Department while attending graduate school at the Art Institute of Chicago in 1950. She earned her MFA at Notre Dame in 1964.

In 1967, Sister Mary Charles moved to the Duluth “Barn” where she offered summer programs aimed at promoting children’s creativity. The Barn ran for 15 years and attracted many community members and visitors. She produced many woodcuts of children, who were her main inspiration. She then focused on Christian and Jewish religious icons. Before her death, she estimated having created more than 80 icons between 1990 and 2006. She was a well-loved artist and teacher for many decades.

Sister Mary Charles was an active member of Pax Christi, an international peace organization. She was dedicated to other organizations helping poor and marginalized people. In 2014, the Tweed Museum featured a well-deserved exhibition of her works with a catalog published by St. Scholastica.
FRANCES MYERS (1936-2014)

Frances Myers grew up in Racine, Wisconsin. After attending UW-Madison, where she studied printmaking with well-known artist Alfred Sessler, Myers went on to the San Francisco Art Institute where her studies focused on etching. She then returned to UW Madison for her MFA in 1965 before teaching printmaking in England. She then taught at the University of California-Berkeley and Mills College in California before working in New York at the printmaking studio of Robert Blackburn. At the request of artist Warrington Colescott, Myers returned to Madison. They then married in the early 1970s. Myers began teaching at UW-Madison in 1975 where she was an art professor for 25 years.

During her career, Myers’ work has consisted of experimenting with a wide variety of printmaking techniques not limited to relief, photo-etching, and mixed media processes. Early in her career, she made architectural aquatints and complex relief prints. Many of her works have made their way into the collections of institutions such as the MoMA; the Art Institute of Chicago; the Museum of Fine Arts, Boston; the Philadelphia Museum of Art; the Smithsonian American Art Museum; and the Musée des Arts Décoratifs, Paris.

FAITH RINGGOLD (B. 1930)

Faith Ringgold was born to working-class parents in Harlem after the Harlem Renaissance. In the 1950s, she earned a BA and an MA while raising two daughters. She divorced and remarried in 1962. Her trips to West Africa in the late 1970s inspired her artistically.

Ringgold began her career with painting in the 1960s. She painted about race, the Civil Rights Movement, and the historical legacy of West African and African-American men and women. In the 1970s, she worked on story quilts chronicling the joys and struggles of historical and contemporary African Americans with subjects such as enslaved African women and Aunt Jemima. During the 70s and 80s, she explored sculpture and created masks used in combination with other media in her performance art. Ringgold has been integral to several feminist and anti-racist organizations since the 70s, including the Ad Hoc Women’s Art Committee she co-founded in 1968 and the National Black Feminist Organization. Ringgold has authored 17 children’s books since the 1990s. In 1995, she published her first autobiography.

Ringgold’s work is displayed in several national and international museums, including the Metropolitan Museum of Art, National Museum of American Art, MoMA, and the Solomon R. Guggenheim Museum.
ELLEN ROTHENBERG (B. 1949)

Based in Chicago, artist Ellen Rothenberg received her BFA from Cornell University in 1971 and her MFA from the Massachusetts College of Art in 1979. Her work consists of architecturally-scaled installations, public projects, performance, collaborations, and writing, focusing on political engagement and creating social dialogue about such issues as feminism and labor.

Many museums throughout North America and Europe have presented her work in several exhibitions. Some of the more prestigious are the Museum of Contemporary Art in Chicago; the Contemporary Jewish Museum in San Francisco; the Museum of London, Ontario; the Royal Festival Hall in London; the Neues Museum Weserburg; and the National Museum of Contemporary Art, Bucharest.

SUSAN ROTHENBERG (B. 1945)

Susan Rothenberg was born in Buffalo, NY and graduated with a BFA from Cornell University in 1966. She then studied at George Washington University and the Corcoran Museum School. She moved to New York in 1969 until her migration to New Mexico in 1990.

In 1975, Rothenberg had her first solo exhibition of large-scale paintings of horses combining minimalism, abstract expressionism, color field painting, and figural representation. In addition to her iconic horses of the 1970s, Rothenberg also painted other subjects, such as birds and animals as well as landscapes and human figures. She is known for ambiguity of subjects, well-known brushstrokes, use of vivid color, and the effects of light. Later on in life, she ventured into drawing, although many know her more for her paintings.

Former President Obama displayed Rothenberg’s 1976 Butterfly, a 6x7 foot canvas of burnt sienna and black slashes of a galloping horse in the Treaty Room of the White House. The National Gallery of Art had acquired it 15 years earlier. Her work is also at the Hirshhorn Museum and Sculpture Garden, Metropolitan Museum of Art, MoMA, Tate Modern, London, the Whitney Museum of American Art, and the Walker Art Center.
ALISON SAAR (B. 1956)

Alison Saar’s mother is Betye Saar. She received her BA from Scripps College. Beginning in high school, she assisted her father, a conservator and art restorer, for 11 years while in graduate school at Otis Art Institute. Saar had several artist-in-residencies throughout the 1980s before she began her teaching career at School of Visual Arts, Banff Art Center, the State University of New York at Purchase, and at Yale. She lives in Los Angeles with her family.

Saar is a sculptor, painter, and a mixed media, collage and installation artist whose subject matter examines spirituality, the African diaspora, the environment, gender, heritage, and racial and cultural identity as a biracial woman, which informs her exploration of duality in her work. She has tended to focus on a single image, a character type, or a figure, usually female. Like her mother, Saar has collected and recycled found items she has used in her artwork of combined media, including metal and wood sculpture, woodblock print, and assemblage.

Her work is included in such collections as the Metropolitan Museum of Art, MoMA, Hirshhorn Museum and Sculpture Garden, and the National Museum of African American History and Culture.

BETYE SAAR (B. 1926)

Betye Saar was born in Los Angeles to mixed-race parents. Her father died when she was five, so her mother moved the three children to Pasadena where Saar attended a local college, then UCLA where she majored in design. After graduation, she had her greeting card line and collaborated to form Brown and Tann, a company that sold jewelry and other decorative objects. In 1952, she married Richard Saar and raised three girls. She attended graduate school later on. In the late 1960s with the rise of the Civil Rights Movement, she ensured that her work became more politically aware, reflecting her interest in transforming negative imagery into empowerment.

Saar’s fans best know her for her exploration and mastery of several techniques such as assemblage, collage, printmaking, and installation work about themes including the African-American historical experience and memory, spirituality, racial imagery and stereotypes, gender, and sexism. In 1998, she returned to a 1972 piece about Aunt Jemima with the series Workers + Warriors.

Her artworks reside in the permanent collections of over 60 museums, including MoMA, the Corcoran Gallery of Art, Smithsonian Institution, the Metropolitan Museum of Art, and the Museum of Contemporary Art in Los Angeles.
MIRIAM SCHAPIRO (1923-2015)

In the 1970s, Miriam Schapiro became a leading figure of feminist art. She co-founded the first feminist art program at the California Institute of Arts and Womanhouse with Judy Chicago. She was also a founding member of the Heresies collective and co-founder of the NY Feminist Art Institute. Launching the Pattern and Decoration movement, she coined the term “femmage,” which combined textile arts and paintings, and incorporated items and traditions commonly associated with femininity and domesticity. Examples include needlework, sewing, applique, floral fabrics, lace, doilies, sequins, beads, silks, and hand fans.

Schapiro was born in Toronto. While a teenager in Brooklyn, she studied at MoMA until she went to the University of Iowa where she received her BA in 1945, her MA in 1946, and then her MFA in 1949. She and her husband moved to NYC in 1952 and had one son in 1955. In 1965, her family moved to California where she taught at UCSD.

Schapiro has won numerous awards, and her works are held in many museums, including the Jewish Museum of NY, the National Gallery of Art, Metropolitan Museum of Art, Whitney Museum, the Hirshhorn Museum and Sculpture Garden, Smithsonian American Art Museum, and the Israeli Museum, Tel Aviv.

HOLLIS SIGLER (1948-2001)

Born in Indiana, Hollis Sigler grew up in New Jersey. She studied art at Moore College of Art in Philadelphia and received her BA in 1970 before earning her MFA in 1973 at the School of the Art Institute of Chicago. Later Sigler created Photorealist paintings until, as a feminist, she desired to make art that offered a more woman-centered, autobiographical approach. In 1978, she joined the faculty of the Art and Design Department at Columbia College in Chicago.

In 1985, Sigler developed breast cancer, and she had a mastectomy and went through chemotherapy. By 1993, the cancer had spread to her bones. In response to her illness, she began to create deeply personal works that included imagery of fragmented bodies along with texts and statistics. Her work typically would show women’s clothing with a cut-out portion on the breast; furniture, such as a mirror or vanity; or antique sculptures. In 1999, her book The Breast Cancer Journal was published.

Sigler’s work is in the collections of the American Academy of Arts and Letters, the Art Institute of Chicago, the National Gallery of Art, the Seattle Art Museum, and the National Museum of Women in the Arts.
JAUNE QUICK-TO-SEE SMITH (B. 1940)

Jaune Quick-to-See Smith, Salish/Cree/Shoshone, was born at St. Ignatius, Indian Mission Flathead Reservation in Montana where she is a member of the Confederated Salish and Kootenai Tribes. She received her BA in Art Education from Framingham State College, Massachusetts in 1976 and her MA in Art from the University of New Mexico in 1980. For several decades, she has been an artist, curator, lecturer, and political activist for the rights of Native people and artists and has won several awards and distinctions, including four honorary doctorates.

Quick-to-See Smith incorporates symbolism using pictographs, sign language, text, and collage in her multi-media painting, drawings and prints, which address issues such as Native sovereignty, spirituality, land and the environment, consumerism, racism, sexism, as well as cultural appropriation, stereotypes, history and survival, and the contemporary lives of Native people, most often with both humor and satire. She has also created public art with collaborators and has had several commissions throughout the years. Quick-to-See Smith lives and works in Albuquerque, New Mexico.

MoMA, the Smithsonian American Art Museum, the Brooklyn Museum, the Metropolitan Museum of Art, the Museum of Mankind in Vienna, Austria, and the Whitney Museum hold her works in their collections.

KIKI SMITH (B. 1954)

Born in Germany, Kiki Smith grew up in New Jersey. She attended art school in 1974-75 before moving to New York City in 1976 when she joined Collaborative Projects (Colab). In the early 80s, she studied to be an EMT and began sculpting body parts. In 1988, her sister died of AIDS, which fueled her exploration of human mortality. She then began focusing on sculptures of human organs and works investigating bodily fluids until the 90s when she constructed full human figures. During this time, she examined the “feminine” body.

Smith also experimented with an array of printmaking processes, such as screen-printing and aquatint beginning in the late 1990s. Since then, she has had a number of commissions and participated in numerous collaborations and exhibitions. Over the years, she has received many awards and honors, such as one of Time magazine’s TIME 100: The People Who Shape Our World and the 2013 U.S. Department of State Medal of Arts conferred by Hillary Clinton. She is an adjunct professor at NYU and Columbia University.

Among many other museums, MoMA, Whitney Museum of American Art, the Metropolitan Museum of Art, and the Walker Art Center have Smith’s works in their collections.
NANCY SPERO (1926-2009)

Artist and feminist Nancy Spero was born in Cleveland. She studied at the School of the Art Institute of Chicago where she met her husband, painter Leon Golub. The family moved to Paris in 1959 for five years before settling in New York City. Profoundly affected by the Vietnam War, Spero’s artwork turned more political; she created her famous *The War Series* from 1966-1970.

During this time, she also joined the group Women Artists in Revolution (WAR) and was a founding member of the feminist A.I.R. Gallery that started in 1972. Throughout the years, her work continued to explore themes of violence, suffering, heroism, female sexuality, and the history of women throughout time in her figurative works on paper. One of her best-known works is 1976’s *Torture of Women*. Later in her career, Spero experimented with textiles and installations. Her work drew from a number of sources from the ancient and classical to the contemporary.

Spero’s work is found in the permanent collections of museums throughout the world including MoMA, the Tate Gallery in London, and Uffizi Gallery in Florence, Italy. A permanent mosaic of hers is located at the 66th Street/Lincoln Center Subway in New York City.

MAY STEVENS (B. 1924)

Considered a leading woman of the Feminist Art Movement of the 1970s and 1980s, May Stevens has been an active political artist, activist, educator, and writer. She grew up in Boston and studied at the Massachusetts College of Art, the Art Students League, and the Académie Julian in Paris. In 1967, Stevens moved to New York where she maintained studios with her artist husband, Rudolf Baranik, and taught at the School of Visual Arts for 35 years until 1996.

In 1964, Stevens supported the Civil Rights Movement with an exhibition called *Freedom Fighters*. Dr. Martin Luther King, Jr. signed the catalog introduction. In 1967-76, in response to the Vietnam War, she created the *Big Daddy* series. In 1977, she and 20 other women, including Miriam Schapiro, helped found the magazine *Heresies: A Feminist Publication on Art and Politics*, which ran from 1977-1992. Her artwork conveys a socio-political consciousness about injustice.

Stevens’ work is a part of collections of major museums, including the Metropolitan Museum of Art, Minneapolis Institute of Art, MoMA, National Museum of Women in the Arts, the New Museum of Contemporary Art, San Francisco Museum of Modern Art, and the Whitney Museum of Art.
RENEE STOUT (B. 1958)

Renee Stout’s family moved from Kansas to Pittsburg when she was a baby. As a child, she took classes at the Carnegie Museum of Art, which she claims heavily influenced her throughout her life. Stout attended Carnegie Mellon University, graduating with a BFA in 1980. In 1984, she had a six-month residency in Boston where she decided to stop painting for the time being after discovering sculpture using found materials.

In 1985, Stout moved to Washington, DC and began to explore many themes relating to her cultural heritage, including African religions, culture, art, as well as African-American identity, urban drug use, guns, and racism. Stout’s oeuvre uses the method of assemblage to create politically powerful works and installations. She also creates vibrant paintings, prints, photographs, and self-portraits, often as her alter-ego Fatima Mayfield, many of which reflect her interest in Congo/Kongo religious practices, Haitian Voodoo/Hoodoo, and the Creole culture of New Orleans.

Major museums such as the National Gallery of Art, San Francisco Museum of Modern Art, Metropolitan Museum of Art, Minneapolis Institute of Art, and the Baltimore Museum of Art include Stout’s works in their collection.

PATTI WARASHINA (B. 1940)

Known mostly for her figurative ceramic sculptures, Patti Warashina grew up in Spokane, Washington. Her father, a first-generation Japanese American, was a dentist, and her mother was a second-generation Japanese American. During World War II, their family was under scrutiny by the federal government and members of the family went to internment camps.

Warashina went to the University of Washington-Seattle first to become a dental hygienist until she changed her mind after taking a drawing class. She earned a BFA in 1962 and an MFA in 1964. Warashina began teaching at UW in 1976 and eventually married ceramicist Robert Sperry. She helped bring the UW ceramics program national recognition. After 25 years of teaching, she retired to spend time with her ailing husband.

She has received several awards, including the Governor’s Award of Special Commendation for the Arts. Her work is featured in both national and international museum collections, including the Museum of Art and Design in New York City, the Seattle Art Museum, the Smithsonian American Art Museum, and the Art Gallery of Western Australia in Perth.