

Invisible/Visible: The Development of Women's Art in America- 1950's to the 1990's

Leanne Padmore
P149928

Submitted in partial fulfilment of the requirements for the degree of BA
(Hons) University of Wales Trinity Saint David

Word Count: 5500

Tutor: Catrin Webster

Contents

Illustrations	2
Introduction-The History Of Women	3
Chapter One: The Men Of Abstract Expressionism	5
Chapter Two: The Voice Of Women	12
Chapter Three: The Aftermath	19
Conclusion	23
Bibliography	25

Illustrations

Advertisement poster published in 1954, see page 6

Photograph titled *The Irascibles* by Nina Leen, see page 7

Photograph of Lee Krasner, Clement Greenberg and Jackson Pollock in 1982, see page 9

Painting titled *No. 5* by Jackson Pollock in 1948, see page 10

Painting titled *untitled* by Lee Krasner in 1948, see page 10

Photograph of women's liberation movement in Washington DC on August 26 1970, see page 13

Sculpture titled *In My Mother's House* by Judy Chicago in 1962-64, see page 15

Painting titled *Emblem* by Judy Chicago in 1962-64, see page 15

Painting titled *Rejection Quintet* by Judy Chicago in 1974, see page 16

Photograph of *S.O.S Starification Object Series* by Hannah Wilke in 1974-82, see page 18

Photograph of *Untitled Film Still #60* by Cindy Sherman in 1980, see page 20

Photograph of *Untitled Film Still #61* by Cindy Sherman in 1979, see page 21

Photograph of *untitled* by Barbara Kruger in 1982, see page 22

Introduction- The History Of Women

Through this proposal I will be focusing on the treatment of the struggling American female Abstract Expressionist painters of the 1950s to the history making female performing artists of the 1970s, addressing the techniques and actions they contrived to attempt to receive the same recognition and reputation as the American male artists. Concluding to question whether gender inequivalence is still an issue for artists of 21st century and if it affects the creational life of American artist to date. In my view, gender roles have been inherited down from generation to generation, imbedded into culture that women are obligated to become mothers and men have an authority over women because they're seen as the stronger sex.

"Power is associated firmly with the male and masculinity." (Hartsock in Nicholson:1990:157)

From what I can observe here, women were perceived as fragile figures that need to be possessed by men and young women were educated to believe life depends on having a man to provide for them resulting in the rationalization of the only role in a women's life is to be a servant to a husband and child.

"when a woman was married, she became, in a sense, her husband's property" (Library Of Congress:2018)

However, between 1890 and 1920 best known as the '*women's era*' Women fought to have an active role in the American economy by working as seamstresses, typists, teachers and nurses. (Crash Course:2013) However they were be payed conceivably less than the male equals; one result of this inequality was it led to women protesting and thus becoming more involved in the politics of America. This politicization started with demanding the right to vote and the right to own their own property. Women in certain states in America including the birthplace of Abstract Expressionism - New York, only gained the right to vote in August 1920. However, it wasn't until 1984 that the whole of Americas women had the right to vote, the southern parts being the last. (Crash Course:2013) Even though women fought for the right to be a part of their countries political agenda it didn't mean that they gained equality, women were still being valued secondary throughout the working society. It

wasn't until 1963 with the equal pay act, it was "enforced by the EEOC, prohibits sex-based wage discrimination between men and women in the same establishment who perform jobs that require substantially equal skill, effort and responsibility under similar working conditions." (U.S. Equal Employment Opportunity Commission:1963) From the legislation it appears to enforce companies to pay all employees of the same station the equal amount making it possible for women to gain more independence in living for themselves and not have to depend on a male income. On the bases of my research it has come into sight that it wasn't just the political and employed women of the 1950s to 70s that had to endeavor to be a part of their community; women who wanted to be artists had to withstand the male history of art, as stated by a highly respected art historian W.H. Janson; "I have not been able to find a women artist who clearly belongs in a one volume history of art" (N.Broube, M.D.Garrard: 1994:16)

How have female artists been underestimated and unaccepted in art history? From my research I got the impression, female artists have been inherently dispossessed in the art community since the pre-feminist movement of the 1950s and 60s. It seems difficult to seek out influence from the female's gaze as it would appear female artists have virtually been written out of the history of art. The art history professor W.H. Janson did just as suspected, though his highly influential art textbook, *History Of Art*, first published in 1962, whose context purposely disregards female art and artists, "implicit in Janson's omissions, that women never has made nor could make art that was aesthetically or historically significant." (N. Broube, M.D. Garrard:1994:16)

I've observed that Janson believed females lack the capability to create monumental art as profound as male artists can. Despite his best efforts to neglect female art, in 1986 the first women was profiled in Jason's *History Of Art* as a result of the protest of the feminists movement throughout the two decades; nonetheless he wasn't the only authority figure to presume women were incapable of creating good art in the mid-1950s, the whole of society diminished woman and their abilities to exceed men as read in *The Power Of Feminist Art*, female artists, "Were still limited by societal assumptions about cultural superiority of male experience and the male point of view

as the appropriate foundations for the making of art.”(N.Broube, M.D.Garrard:1994:13)

I’ve concluded that female art was being isolated and ignored in the art world but even society casted their creations aside on a cultural level, imposing a male dominated environment positioning present and previous female art a result of their amusement not their own creation, suggesting women were to be represented as simply the object and subject of art. Other than being excluded from the art history books female artists struggled to achieve any kind of education in the arts as “art required patronage, (which women artists were unlikely to win) and academic training, (from which women were barred)”. (C.Freeland:2001:128) It seemed the opportunity to engage with art was controlled, as women were encouraged into practicing “crafts” such as pottery and needle work yet isolated away from gallery excepted art such as painting and sculpture. (Parker,Pollock:2013:70) This accumulated through the documentation of female art displayed in galleries and exhibitions, by positioning the female artists as the organizer of her own art and labelling the male artists who accompanied her the innovator, instead of bestowing her the recognition and credit of her own creation. This made it increasingly difficult for women to make their art an established profession. “It was difficult to transform from amateur to a professional status, as they didn’t receive the same attention opportunities as the male artist.” (N.Broube,M.D.Garrard:1994:13) Nonetheless the evidence of art I have found by Lee Krasner (1908-1984), Grace Hartigan (1922-2008) and Joan Mitchell (1925-1992) shows that women never stopped creating their art striving to be as respected as the male artists established in the Abstract Expressionist art movement. With my thesis, I aim to explore how a seemingly one-sided perspective has been challenged by the repressed viewpoint of the woman with the attempt to equally divide our cultural expectations. “It’s not the history of art, it’s the history of power.” (Guerilla Girls:2016)

Chapter One: The Men Of Abstract Expressionism

Abstract Expressionism emerged from San Francisco and New York post world war two in the 1940s and continued until the 1960s. Replacing Paris, New York become the focus of western art making Abstract Expressionism the first American movement to accomplish international influence. (The Art Story Modern Art Insight:2018)

The movement started to arise from the result of the Post-World War 2 American conservative propaganda, as it precipitated in generating paranoia towards communism bring to light the disagreeable beliefs of communism causing political hostility and social animosity.(Khan Academy:2018)



(Humboldt State University's Department of History:2014)

This led to the artists of the 1940s extracting their art from politics, giving leeway for individualism to rise into focus, as the well-known painter Willem De Kooning (1904-1997) once stated, Abstract Expressionism “implies that every artist can do what he thinks ought to-“ (Gibson:1997:xxiii) This allowed artists the flexibility to make creative decisions for their own accord resulting in the two techniques of Abstract Expressionism; the actions painters such as Jackson Pollock (1912-1956)

and Lee Krasner (1908-1984) whose approach to painting was purely the emotional gesture of mark making and the second being colour field paintings of Mark Rothko (1903-1970) and Helen Frankenthaler (1928-2011) who explored the emotional characteristics of colour. (Gibson:1997)

The Expressionist artists were highly educated on all aspects of art history especially influenced by automatism and gestural movement of surrealism and the form of colour used by cubism but wanted to avoid the security of realist imagery such as still form or portraiture. (Clyfford Still Museum:2015) The artist disregarded “the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting.”(Gibson:1997:xxiii) Stated from a highly influence colourist painter, Barnett Newman (1905-1970) whom like most painters of the 1950s to 60s excluded social function and historical elements from art however, this allowed artists the freedom to incorporate meaning of their own intentions and history through questioning the existence of humanity and nature by transferring the raw emotion and essence of the experience of life in a psychological yet spiritual way. (MOCA:2015)



(by Nina Leen for Life Magazine in 1951)

Abstract Expressionist painters officially established themselves in an article in *Life Magazine*, published with a photograph by Nina Leen (1909-1995) titled *The Irascibles* feathering fourteen of the most influential male painters of that time; Jackson Pollock (1912-1955), William De Kooning (1912-1956), Mark Rothko (1903-1970), Clyfford Still (1904-1980), Barnett Newman (1905-1970) just to name a few, but only one unfamiliar woman, Hedda Sterne (1910-2011). Sterne is not well known for her artistic ability, her name would have been hidden in history if it wasn't for Leen's photograph. As demonstrated, she is positioned hovering above but behind the men isolating her from the tight clique of men below her portraying Sterne as merely a female muse;

"from whom she is thus emphatically distinguished and to whose group she is clearly not meant to belong." (N.Broube, M.D.Garrard: 1994:16)

This Photograph gives the impression that it laid the foundation of the perception of Abstract Expressionism, clearly declaring that it was strictly for white heterosexual men and Hedda Sterne (1910-2011) was for appearance, as Clement Greenberg (1909-1994), an influential art critic, characterized Sterne as "a piece of femininity." (N.Broube, M.D.Garrard: 1994:16)

How did white heterosexual men become the foundation of abstract expressionism? When the subject of Abstract Expressionism emulates, it's apparent that the first artists that come to the surface are male painters, darlings of art associations and academies. So how is it that a male genre gained such reserved recognition in the first place? Let's take one of the most influential Abstract Expressionist critic, Clement Greenberg (1909-1994), in his essay "*American-Type*" *Painting* published in *Partisan Review* in 1955, he only publicize the male painters of Abstract Expressionism referring to them as "the important incentive for Americans like Gorky, de Kooning and Pollock, all three of whom set out to catch, and to some extent did catch (or at least Pollock did) some of the uncaught hares that Picasso had started." (C.Greenberg:1955:212)

From my observation this cast a black shadow over female artists such as Lee Krasner (1908-1984), Grace Hartigan (1922-2008) and Joan Mitchell (1925-1992)

isolating them away from the movement itself, demeaning the concepts or accomplishment of their art by correlating the male painters to Picasso.

Greenberg's opinion and observations were so highly influential in the art world, artist themselves held the highest of respect for his critics and knowledge; as Robert Motherwell (1915-1991), an Abstract Expressionist painter, said that he “disagreed with him about many things, but he had a painter’s eye. And none of the other critics did, not one. So as a direct intuition, he got it right off the bat.” (VOX:2018)

Greenberg had the power in the art world to determine which painter became successful, he particularly favored Jackson Pollock (1912-1995) writing extensive essays and publishing articles in magazines such as *Life* and *Vogue Fashion* to fixate the public eye on Pollock and the male artists that surrounding him. (Vox:2018)



(smithsonian:1952)

This is a photograph taken of Clement Greenberg (1909-1994), Jackson Pollock (1912-1995) and his wife Lee Krasner (1908-1984) whom is an Abstract Expressionist painter working alongside Pollock. The image gives the response that Greenberg was conscious of Krasner's work and artistic ability but omitted her from any of his published critics, even though it resembles the similar characteristics and technique that Pollock used but he perceived her as a wife and not an artist.



No. 5, 1948 By Jackson Pollock (Highbrow:2018)



Untitled, 1948 by Lee Krasner (The Met:2018)

These paintings were produced in the late 1940s after Krasner and Pollock got married, in 1945, as you can see above the similarities in the visualization of the painting and in the technique the paintings were created however there are striking differences. Pollock's work is described in *Abstract Expressionism, Other Politics* as "diverse, rhythmic, revolutionary, strong, disturbing, endless and shining." (Gibson:1997:1) and in Pollock's painting above *No. 5*, I preserve the paint as flicked violently over the canvas making the piece look chaotic and frustrating, I portray the wide gesture the paint makes on the canvas as Pollock having no control over the movement or gesture the paint made; fueling the spontaneity of the piece as a whole however this emotional process allows the eye to separate each layer Pollock has put on the canvas. Whilst I view Krasner's *Untitled* piece is more patient, as there are many layers of different colours and gestures creating an obscure emotion that weighs heavy on your eyes constructing the whole piece the focus. I admire how the application of thin width paint through the layers creates a static of intricate movement concentrating the abundant emotions amplified through each layer. Unfortunately complements Krasner would receive would be "This is so good that you would not know it was done by a women." (N.Broube, M.D.Garrard: 1994:13) which was once said by her tutor Hans Hofmann (1880-1966) in the late 1930s; because of the backhanded compliments and the unfair way female art was compared to male art, a number of females artists including Lee Krasner (1908-1984) in the 1940s to 50s were skewed into taking the role of wife and letting their careers dissolve. (C. Freeland:2001:128)

It's too bad that women's liberation didn't occur 30 years earlier in my life," the Abstract Expressionist painter Lee Krasner told Artform in 1973 I couldn't run out and do a one-women job on the sexist aspects of the art world, continue my painting, and stay in the role I was in as Mrs. Pollock. (Mendelsohn:2017)

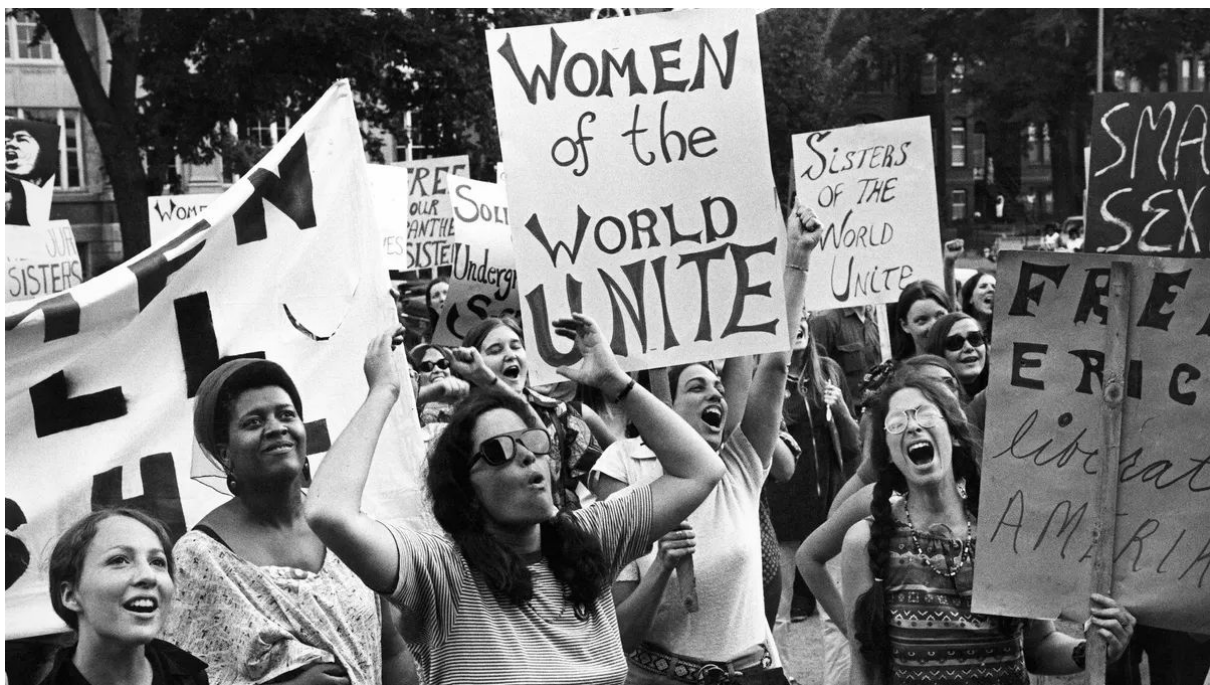
The expectations of women in the 1940s to 50s made it almost impossible for females to be accepted as artists in the art community, "with the emergence of the critical apparatus that supported the abstract expressionist movement and its macho mystique- to which women artists were automatically denied access." (N. Broube,

M.D. Garrard: 1994:13). To all appearances Abstract Expressionism was a movement that highlighted the power men had over women especially in the art world as during that time being a professional artist was stereotypically a male role and it was preposterous for women to attempt to break the glass ceiling however, “women of Abstract Expressionist were well aware of the operations of sexual difference within artistic practise.” (Thames & Hudson, Chadwick:2002:323)

Female painters of the 1950s fought against the view that women didn’t have the creative capacity to paint by producing large scale paintings alongside men and integrating themselves into art schools and the community of art; this resulted in women artists become art critics of the late 1950s protesting against the unfair treatment of women in art and society, continuing throughout the early 1970s to 1980s embracing the Feminist movement. Through my observations into the politically questionable world of Abstract Expressionism, I have found that with much reluctance- the female perspective in the movement had to fight its way for acceptance in more ways than practice. Through my next chapter, I aim to explore how the female perspective may have found that voice and thus a position both socially and culturally.

Chapter Two- The Voice Of Women

Feminism is a discussion that many different cultures and societies have various interpretations and stigmas surrounding. To some it celebrates the empowerment that Feminism gives to the female perspective and various other social groups such as ethnic communities, but to other social communities it’s an organization of a personal attack on the male gender which preaches animosity towards all men; however, the *Oxford dictionary* defines Feminism as ‘the advocacy of women's rights on the ground of the equality of the sexes’. Feminism to me is every living being treated as a sacred life, I believe we should be judged on our actions and achievements rather than disregarded because of gender, ethnicity or the visual presentation of a person; feminism is not solely about the equalization of genders but of the unity of environmentalism, anti- racism and socialism.



(Women's liberation movement in Washington, DC, August 26, 1970. (vox:2018))

When I look towards the era of suffragette movement of the of the 1890s to 1920s, I find it was considered the first-wave of feminism in America fighting for the right to vote and own property. The second-wave of feminism in the Western world including America was from the 1960s to 80s confronted a broader range of issues in western society such as the taboo of sexuality, the consumption of the contraception pill and over forms of reproductive rights, the treatment of women in the workplace, domestic and societal expectations such as dress codes; it also highlight the legal inequalities, for instance the dismissal of domestic abuse and rape victims and supporting the development of women's shelters and rape-crisis centers.(NBC News:2016) In America to advocate the feminist movement and try to achieve societal change; Fifty thousand women and men protested down the streets of New York in March 1970 to attract the attention from society and the media about the social change of feminism (vox:2018), Feminist activist Betty Friedan (1921-2006) conducted interviews with the media encouraging not just women but men to be a part of the revolution by going against the societal expectations of being a man to be free to express emotions, as she stated in an interview for CBC; “these boys who are wearing their hair long are saying no I don’t want to be all that crew-cut and tight-lipped, I don’t

have to be dominant or superior to anyone.”(CBC:2010). Writers and critics used their status in the media to give women a voice by publicize women's work and contributions to the economy stories of abuse and unacceptable political treatment; for example one of the most influential feminist writers and activist of the 1960 and 70s Gloria Steinem (b1934) states,

I'm an entrepreneur of social change. I raise money. I talk. I write. I tell stories. I want to do justice to the women I meet, to tell their stories. There was one young woman who asked me, 'How do you stand up for yourself when you have no right to stand up for yourself?' No one had ever told her that she had that right. The first time she tried, her husband had said no, she had no rights. I want to reach women like her. (The New Yorker:2015)

This social equality empowered female artists to compose a new wave of art that didn't have the weight of centuries of male superiority; cumulating the boundless freedom to create through the mediums of installations, performance, video, photography, knitting and pottery.

Feminism is still the tool through which women empower themselves, assume the right to name and describe their perspectives and take part in self-reflexive, developing, open-ended set of debates about what it means to be a women (plural) in a patriarchal culture. (Deepwell:1995:5)

Artist expressed the repression and discrimination that females face in everyday life in various explorations, Judy Chicago (b1939) was one of those many artists. Born in the 1939, Chicago is a highly celebrated American Feminist artist, writer and art educator, she originated the first Feminist art program in the United States, the program was birthed in 1971 at the Fresno State College. (Judy Chicago:2018) The program was to educate women on building “their art making out of their experience as women.” (Rosen: 1988:122) this discussed gender identity, sexuality and the experiences of being a female such as menstruation, childhood, marriage, housework etc., how that consequence their art.

In My Mother's House
1962-1964
Judy Chicago
(Artsy:2018)

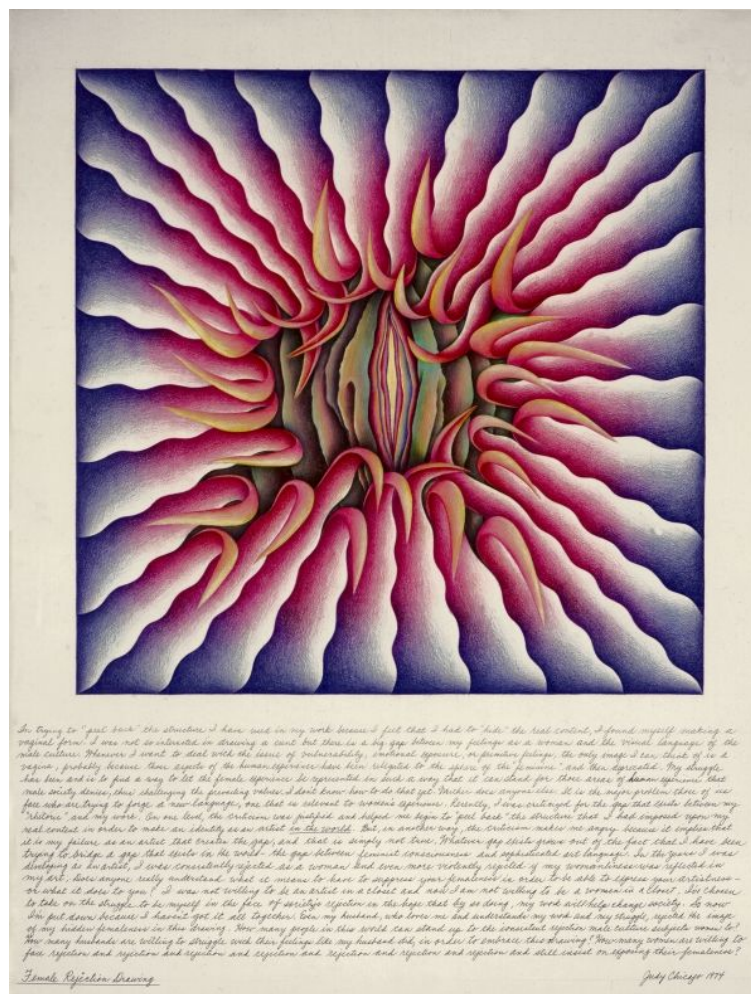


Emblem
1962-1964
Judy Chicago
(Artsy:2018)



Judy Chicago's distinctively vivid art work is a variety of different artistic skills such as needlework, ceramics, welding, performance, paintings and many more; she wanted to establish every element of art to try to discover her own identity as a female. The Pieces above *In my mother house* and *Emblem* are from her studying years, she was curious about phallic forms and illustrated in none feminine colours and shapes but in 1963 the loss of her husband cultivated and identity crisis moving on from the block colour of reproductive organs, with the encouragement of her distraught tutors to discard femininity advising her to focus on forms of colour in sculptures creating pieces like *Rainbow Pickett* in 1965. (Judy Chicago:2018)

The repression of her interest in minimalistic colour as sculptures didn't last for long as she explored her own identity without her husband. Embracing her gender has a female by started exploring the meaning and representation of feminine as seen in her paintings in the 1970s; Chicago achieves this by exposing the depth of words with soft feminine colours and vulva anatomy in a hypnotic way as presented in *Rejection Quintet* in 1974.



Judy Chicago *Rejection Quintet* 1974 (Artsy:2018)

These images are what i've been dealing all along in my work and hiding behind a formalised structure. Not only was I afraid to reveal the real subject matter of my work, but I didn't know how to draw these images before- I could only draw a vaginal form as symbolise that form. In this drawing, the cunt transmutes into a cave and then into a metamorphosing butterfly, waiting to be born and wiggle out of its own skin. (Artsy:2018)

This was written by Chicago herself under her study, *Rejection Breakthrough Drawing, from the Rejection Quintet*, 1974; I perceive Chicago's painting in 1973-75 as the rebirth of herself into the empowered feminist artist that she is celebrated for to this day, as I believe the arts module she was a part of tried to put a cap on her creative ability "The professor of Cohen's (Chicago's) Intellectual History of Europe class stated that women have made no contributions to history" (Judy Chicago:2018) Throughout her life Chicago, like many other women in America born in the 1930s to 40s, struggled with the identification of self as the men in power of art education taught them to be bashful of the female form as it's only seen as an object. Chicago saw the importance of the teaching of female art history through the scrutinize of knew mediums, as Chicago was aware of "the deliberate failure to invite well-known and critically acclaimed women in to teach but also in the failure to appoint them jobs or to promote them to positions where they might influence decision-making". (Deepwell:1995:5) In 1972 Chicago and Miriam Schapiro (1923-2015), a Canadian feminist artist, fraught against the education system by constructed *Womanhouse* in California, Hollywood an exhibition space just for women, they collaborated many different contemporary female artists to learn of the females in art, (Thames & Hudson, Chadwick:2002:357) inspired more artists to branch out into other areas of art such as ceramic, needle work, welding, photography and encouraged the liberation of the femininity.

Body art is a form of performance that appropriates nudity as a tool for art, using the female form as a canvas to utilize the historical correlations by the empowering nudity and directing it towards the body not being represented as a sex object but of art.



S.O.S- Starification Object Series, 1974-82 (MoMA:2018)

This Picture is of a well-known American artist Hannah Wilke (1940-1993) throughout her performance *Starification Object Series*, this entails a top half naked Wilke using various props to inhabit differing roles of gender whilst ingeniously displaying “dainty vuvals sculptured from morsels of chewing gum.” (Rosen:1989:135) The object of Wilke’s performance is to explore the sexual preferences of the female form in different gender counterparts and by speculating her body it emulates the notion that “femininity is formed in part from the reflective or mirror images against which women are taught to measure themselves.” (Thames & Hudson, Chadwick:2002:362)

From the start the revolution of the political and artist Feminist movement of the 1970s, female artist such as Carolee Schneemann (b1939), Lynn Hershman Leeson (b1941), Judith Bernstein (b1942), Cindy Sherman (b1954) and Suzanne Lacy (b1945) have cultivated around applying the imagery of their bodies and the power of language into their art to rework the “biological determinism and a restrictive attempt to redefine the femaleness.” (Thames & Hudson, Chadwick:2002:358) The

expression of the female body was to seek the celebration of sexual differences of the genders and make the female form less sacred or a taboo, exhibiting the form as an expression of acceptance and pride. Nonetheless galleries, Museums exhibitions and private galleries didn't approve of the 'sexual' content of the feminist work of the 1970s as it declared in *New Feminist Art Criticism* "'sexual' content of the work which underlies the removal of works from sale to exhibitions" (Deepwell:1994:4) this is because the analyzation of the audiences and media's reaction to the is heavily close minded exclaiming how obscene the content was and not focusing on the context of the artwork or the "debates which the exhibition aimed to initiate." (Deepwell: 1995:3)

This led to the activists of the mid 1980s protesting against the system of the art world such as art collages, museums and galleries through the power of facts and female history; resulting in the continuation of Feminist movement to this day. Earning establishment and acceptance in a culturally repressive medium has proved essentially as parallel with the feminine pursuit for equality in a masculine guided society. "Were still limited by societal assumptions about the cultural superiority of male experience and the male point of view as the appropriate foundations for the making of art." (N. Broube, M.D. Garrard: 1994:13)

What I intend to explore next in my last point is what the liberated perspective chose to enlighten with the responsibility of their unsung views.

Chapter Three: The Aftermath

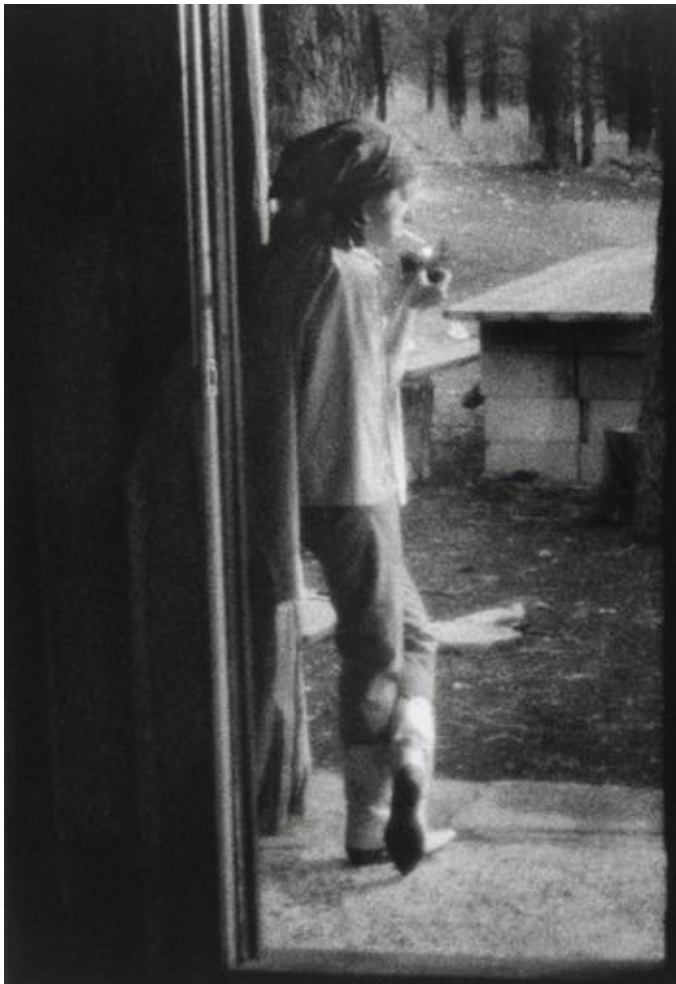
Developing from the Feminist movement, *The Picture Generation* arose in the mid 1970 but was at its peak in the 1980s before slowly evaporating by 1985-86. The movement was the unrestricted accumulation of artists showcasing contemporary photographs and films directing from the mass media for instance advertising and television. (The Art Story:2018) However from my research the mindset feminism art shed on the concept of art encouraged many media feminist artist to continued their creations and projection of female voices under the influence of *The Picture Generation*, as most female photographers at that time were conscious of

the persistence of discrimination against women the marginalization, containment or tokenistic attitude to women artists in gallery programs and the absence of considered published debate on women's art practice in the mainstream press, remain key issues (Deepwell:1995:2)

persuading artists such as Cindy Sherman (b1954) and Barbara Kruger (b1945) to persist on being an advocate for the female perspective.



Cindy Sherman Untitled Film Still #60, 1980 (MoMA:2018)



Cindy Sherman Untitled Film Still #61, 1979 (MoMA:2018)

These two photographs, #60 and #61 were cultivated by the American photographer Cindy Sherman (b1954); taken from her *Film Still* series that included 69 noir portraits of Sherman herself inhabiting the different characters she created that were influenced by 1950 and 60s arthouse films. To achieve her personas Sherman transforms her body using props such as wigs, various different costumes, makeup and prosthetics conceal any essence of herself or any identification of any form; this is further achieved through the entitling of her pieces only being contextualized through the image and the perception of the viewer. (MoMA:2018) I've found that these images have been preserved in many different ways some saying she's diminishing feminists by depicting herself as characters from films that portray women as helpless and victims however I don't perceive her images that way, I view them as distinctive personalities and life experiences of women in a raw noir

perspective, as said by her partner at the Robert Longo “you can fashion the truth or you can tell the truth you know, her stuff tells the truth” (MoMA:2016) I see that in her personas Sherman physically becomes that character and lives the hypothetical life she created then displays it in her emotions and body. I believe she took the female characters out of arthouse movies of the 1950s and 60s and empowered them through her photographs, “they celebrate the female artist’s ability to turn the tables on the men who typically been empowered to show women and make them behave in a socially approved ways.” (Freeland:2001:144)



Barbara Kruger Untitled, 1982 (Art Blart:2016)

Where's Cindy Sherman uses her image and absence of words to illustrate sexism, Barbara Kruger; American artists also, uses powerful imagery with direct statements to address the audience. This piece of Kruger is called *Untitled* however it displays a black and white photography of a painted down figure of a little girl with the words *We Have Received Orders To Not Move*; Kruger's work is decorated with political attribute that perceive her prevailing feminist prospects. (Rosen: 1989:139) As shown in the photograph the first word "We" implicates a collective of female voices that are dominated by a "masculine control". (Rosen: 1989:140)

Even Though female artists strived to change the traditional ways of the art worlds system, through the late 1970s European art was slowly developing the Neo-Expressionist movement which hit its peak in late 1980s Germany continuing till the mid 1990s. This art movement exerted in bring back the tradition of expressionist painting which resulted in art diverting back to the exploitation of white heterosexual males. (The Art Story:2018)

Conclusion

In my chapter one American women were striving to be as established as male painters in the Abstract Expressionist movement of the 1950s to 60s, at a time where women were politically seen as house carers or as a stereotypical female job roll; typist, seamstress and teachers. Their artwork became the influence for the female artists of my chapter two where Feminist art of the 1970s highlighted the prejudice concepts of American society, protesting against the oppression of females through the liberation of the female form. This led to my chapter 3, American women artist integrating themselves into photography of the 1980s continuing to keep the focal point of art on female creators but still male superiority endured forming the male dominated movement, Neo- Expressionism of the mid 1980s.

Like every American Abstract Expressionist painter is different, every American Feminist artist is different with a different overview and opinion of what their movement confronts but, referring back to Abstract Expressionism movement in my

chapter one and comparing it to the feminist movement of my chapter two they coincide, as both movements encouraged the projection of the self through the harnessing of emotions and reflecting on the happenings of their own lives, However where's Abstract Expressionism was of a time women were oppressed and men had the freedom to express their spiritual enlightenments and struggles through the research of paint and colour; Feminism empowered women to encounter their oppressed of their sexual, emotional opinions and equal rights through the form of their bodies but on a broader range of mediums.

What could happen next with women's art?

The role of women in art and society has and is changing due to complex cultural and political contexts, especially with the #metoo movement of this year- 2018, sexual assault are shedding light on the subject of consent and protesting the concept that appearance is not a form of consent.

I consider having to referring to women voicing their opinions and presenting the political cracks of our society, as a numbered Feminist wave intransigent. I've come to loathe the term as it gives off the impression Feminists are a different species separating women's voices from being apart of social issues; the first five letters 'femin' instagates that it's a female distribution not a hunaminty issue. I don't agree with the vocabulary that manipulates the separation of gender as it cultivates a demand to put humanity into particular boxes instead of manifesting gender discussions as a global publication.

"Art doesn't have gender," It never has a gender. Marina Abramović (MoMA:2018)

Bibliography

Online Illustrations

Art Blart (2017) *Barbara Kruger We Have Received Orders Not To Move.* (Online Image) Available at <https://artblart.com/tag/barbara-kruger-we-have-received-orders-not-to-move/> (Accessed at 02/12/2018)

Artsy (2018) *Judy Chicago Emblem. 1962-1964.* (Online Image) Available at <https://www.artsy.net/artwork/judy-chicago-emblem> (Accessed 27/11/2018)

Artsy (2018) *Judy Chicago Female Rejection Drawing From The Rejection Quintet. 1974.* (Online Image) Available at <https://www.artsy.net/artwork/judy-chicago-female-rejection-drawing-from-the-rejection-quintet> (Accessed 27/11/2018)

Artsy (2018) *Judy Chicago In My Mother's House. 1962-1964.* (Online Image) Available at <https://www.artsy.net/artwork/judy-chicago-in-my-mothers-house> (Accessed 27/11/2018)

Highbrow (2018) *No. 5, 1948 By Jackson Pollock.* (Online Image) Available at <https://gohighbrow.com/no-5-by-jackson-pollock/> (Accessed 12/10/2018)

Humboldt State University's Department of History (2014) *History 111- Dr. Gayle Olson-Raymer The Cold War And The Domestic Arena.* (Online) Available at <http://users.humboldt.edu/ogayle/hist111/ColdWarDomesticArena.html> (Accessed 28/11/2018)

MoMA (2018) *Cindy Sherman, Untitled Film Still #60. 1980.* (Online Image) Available at <https://www.moma.org/collection/works/57204> (Accessed 01/12/2018)

MoMA (2018) *Cindy Sherman, Untitled Film Still #61. 1979.* (Online Image) Available at <https://www.moma.org/collection/works/89012> (Accessed 02/12/2018)

MoMA (2018) *Hanna Wike: S.O.S. - Starification Object Series. 1974-82.* (Online Image) Available at <https://www.moma.org/collection/works/102432> (Accessed 29/11/2018)

Smithsonian (1952) Lee Krasner, Clement Greenberg and Jackson Pollock. (Online Image) Available at https://www.si.edu/object/AAADCD_item_3873 (Accessed 12/10/2018)

The Met (2018) Untitled. (Online Image) Available at <https://www.metmuseum.org/art/collection/search/484522> (Accessed 12/10/2018)

Vox (2018) Women's Liberation Movement In Washington, DC, August 26, 1970. (Online Image) Available at <https://www.vox.com/2018/3/20/16955588/feminism-waves-explained-first-second-third-fourth> (Accessed 28/11/2018)

Online sources

Artsy (2018) Judy Chicago Rejection Breakthrough Drawing. From The Rejection Quintet. 1974. (Online) Available at <https://www.artsy.net/artwork/judy-chicago-rejection-breakthrough-drawing-from-the-rejection-quintet> (Accessed 27/11/2018)

CBC (2010) One Of America's Greatest Feminists Betty Friedan. Available at <https://www.youtube.com/watch?v=qfgxHKli9CU> (Accessed 28/11/2018)

Clement Greenberg (1958) "American Type" Painting. (Online) Available at https://monoskop.org/images/c/ce/Greenberg_Clement_1955_1961_American-Type_Painting.pdf (Accessed 28/11/2018)

Clyfford Still Museum (2014) What Is Abstract Expressionism?. (Online Video) Available at <https://www.youtube.com/watch?v=C4vujKvNrnY&t=7s> (accessed 16/10/2018)

Crash Course (2013) Women In The 19th Century: Crash Course US History. (Online Video) Available at https://www.youtube.com/watch?v=fM1czS_VYDI (Accessed 19/11/2018)

Guerrilla Girls (2016) Guerrilla Girls Talk The History Of Art vs. The History Of Power (online video) Available at <https://www.guerrillagirls.com/videos-1/2016/4/6/ggs-on-late-night-with-stephen-colbert> (Accessed 27/11/2018)

Judy Chicago (2018) Timeline: 1957-UCLA. (Online) Available at <http://www.judychicago.com/> (Accessed 29/11/2018) (See Pages 14, 16 and 17)

Khan Academy (2018) *Anticommunism in the 1950s*. (Online) Available at <https://www.khanacademy.org/humanities/us-history/postwarera/1950s-america/a/anticommunism-in-the-1950s> (Accessed 26/11/2018)

Library Of Congress (2018) *Marriage And Divorce 19th Century Style*. (Online) Available at <https://blogs.loc.gov/law/2018/02/marriage-and-divorce-19th-century-style/> (Accessed 11/12/2018)

Mendelsohn. M (2017) *The Emotionally Charged Paintings Lee Krasner Created after Pollock's Death* (online) Available at <https://www.artsy.net/article/artsy-editorial-emotionally-charged-paintings-lee-krasner-created-pollocks-death> (Accessed 05/11/2018)

MOCA (2015) *Abstract Expressionism*. (Online Video) Available at <https://www.youtube.com/watch?v=pe4xm2XwSEA> (Accessed 16/10/2018)

MoMa (2018) *Cindy Sherman*. (Online) Available at <https://www.moma.org/calendar/exhibitions/1154> (Accessed 01/12/2018)

NBC News (2016) *The Fight For Women's Rights/ Flashback/ NBC News*. (Online Video) Available at <https://www.youtube.com/watch?v=g2CewziXoDg> (Accessed 01/12/2018)

The Art Story (2018) *Modern Art Movements, Artists And Major Works*. (Online) Available at <https://www.theartstory.org/movement-the-pictures-generation.htm> (Accessed 01/12/2018)

The Art Story (2018) *Neo-Expressionism Movement, Artists And Major Works*. (Online) Available at <https://www.theartstory.org/movement-neo-expressionism.htm> (Accessed 03/12/2018)

The Art Story Modern Art Insight (2018) *Abstract Expressionism*. (Online) Available at <https://www.theartstory.org/movement-abstract-expressionism.htm> (Accessed 28/11/2018)

The Museum Of Modern Art (2016) *Marina Abramović on Cindy Sherman's Untitled #90 (1981)*. (Online Video) Available at https://www.youtube.com/watch?v=tcWKXtEE3Wc&list=PLfYVzk0sNiGH8bKMoQ214i_V4lqzYyH7K&index=2 (Accessed 02/12/2018)

The Museum Of Modern Art (2016) Robert Longo On Cindy Sherman's Untitled Film Still #25 (1978). (Online Video) Available at https://www.youtube.com/watch?list=PLfYVzk0sNiGH8bKMoQ214i_V4lqzYyH7K&v=Z9kL0YmpQDg (Accessed 02/12/2018)

The New Yorker (2015) Road Warrior. (Online) Available at <https://www.newyorker.com/magazine/2015/10/19/road-warrior-profiles-jane-kramer> (Accessed 28/11/2018)

U.S. Equal Employment Opportunity Commission (1963) The Equal Pay Act OF 1963, (Online) Available at <https://www.eeoc.gov/laws/statutes/epa.cfm> (Accessed 27/11/2018)

VOX (2018) How Jackson Pollock became so overrated (Online Video) Available at <https://www.youtube.com/watch?v=gOGDDh1thaQ&t=235s> (Accessed 09/10/2018)

Book Sources

Ann Eden Gibson (1997) Abstract Expressionism Other Politics, Yale University (See Pages 6, 7 and 11)

Cynthia Freeland (2001) But Is It Art. New York: Oxford University Press Inc (See Pages 5, 11 and 22)

Hartsock. N in Nicholson.L.J (1990) Feminism/Postmodernism, London: Routledge, Chapman & Hall

Katy Deepwell (1995) New Feminist Art Criticism. Manchester: University Press (See Pages 14, 17, 19 and 20)

Norma Broube, Mary.D.Garrard (1994) The Power Of Feminist Art: Emergence, Impact And Triumph Of The American Feminist Art Movement. New York: Harry N. Adams, Inc (See Pages 4, 5, 8 and 11)

Parker. R, Pollock. G. (2013) Old Mistress: Women, Art & Ideology, London: I.B.Tauris & Co Ltd

Randy Rosen (1989) Making Their Mark Women Artists Move Into The Mainstream, 1970-85. New York: Maidenform, Inc (See Pages 14, 18 and 23)

Thames & Hudson, Whitney Chadwick (2002) *Women, Art, And Society*. London:
Thames & Hudson Ltd (See Pages 12, 17 and 18)