Available works by

JUDY CHICAGO

JUDY CHICAGO: works exhibited by Riflemaker and also at Tate Modern (included in The World Goes Pop) September 2015.

From Monday 14th September 2015, Riflemaker will present a new exhibition by feminist pioneer JUDY CHICAGO including works from her installation The Dinner Party. This pdf lists works from the exhibition available for sale. Opening on Thursday 17th September will be Tate Modern’s Frieze period exhibition 'The World Goes Pop' featuring Judy Chicago’s car hood sculptures.

For further details contact:

Virginia Damtsa: virginia@riflemaker.org
(+44) 07719-745-766

or

Tot Taylor: tot@riflemaker.org
(+44) 07794-629-188

www.riflemaker.org

Judy Chicago is an artist, writer and activist whose work has set the agenda for women's art over the past five decades. A pioneering force who came to prominence during the late 1960's and early 1970's, she helped re-shape the male-dominated art landscape by creating innovative work from a woman's perspective - reacting to social and political injustice during revolutionary times.

Her art and her ideas continue to exert a palpable influence on generations of women artists who came after her. In 2011, her contribution was recognised and in some ways rediscovered during Pacific Standard Time, the California-wide celebration of the history of the L.A. Art Scene which saw sixty cultural institutions collaborate in one six-month long initiative (pacificstandardtime.org) and featured work across various media by Judy Chicago. The artist is widely represented in museums and public collections worldwide.
JUDY CHICAGO Birth Hood (1965/2011)
sprayed automotive lacquer on 1965 corvair car hood

42 9/10 × 42 9/10 × 4 3/10 in.

photos © Donald Woodman

P.O.A

"My images are impaled on the hoods (or bonnets) of cars, which have always been a venerable icon of masculinity. They are a perfect symbol for my lifelong efforts to fuse masculine forms with feminine values"

JUDY CHICAGO: New Mexico, 2013
JUDY CHICAGO *Bigamy Hood* (1965/2011)
sprayed automotive lacquer on 1965 corvair car hood

42 9/10 × 42 9/10 × 4 3/10 in.

photos © Donald Woodman

P.O.A
sprayed automotive lacquer on 1965 corvair car hood

42 9/10 × 42 9/10 × 4 3/10 in.

photos © Donald Woodman

P.O.A
EARLY WORKS ON PAPER BY JUDY CHICAGO

JUDY CHICAGO  *Study for Bigamy Hood* (2011)
acrylic on rag paper, 22 x 30 inches
photos © Donald Woodman

P.O.A
JUDY CHICAGO  Study for Flight Hood (2011)
acrylic on rag paper, 22 x 30 inches
photos © Donald Woodman
P.O.A
JUDY CHICAGO  *Study for Birth Hood* (2011)
acrylic on rag paper, 22 x 30 inches
photos © Donald Woodman
P.O.A
SAVE THE DATE

JUDY CHICAGO

Private View: Monday 14 September 6-9pm
Exhibition: Monday 14 September - Saturday 31 October

Judy Chicago is an artist, writer and educator whose work has helped shape the agenda for women’s art over the past five decades. She came to prominence during the late 1960s and early 1970s when she challenged the male-dominated art landscape by creating innovative work from a women’s perspective, thereby helping to change the course of art history.

Riflemaker, 79 Beak Street, London W1F 9SU
 t: 020 7459 0000  m: 07794 629188
 www.riflemaker.org

JUDY CHICAGO AT HER DESK. Photo courtesy Schlesinger Library for the History of Women in America, Harvard (1976)

JUDY CHICAGO

WWW.RIFLEMAKER.ORG
MOST OF WHAT WE KNOW of Theodora, the Byzantine empress, derives from the misogynistic writings of the historian Procopius (c. 490–c. 562). According to him, she lived a dissolute life as an actress, which was a despised profession in Byzantine society. At some point, however, she became religious, establishing a simple life in Constantinople and supporting herself by spinning. Shortly thereafter she met Justinian, the Emperor Justin’s nephew and heir. They were married as soon as Justinian was able to convince his uncle to change the laws prohibiting marriage between a royal and a woman of such humble origins as Theodora.

In 527, Justin died and Justinian inherited the throne. He treated Theodora as a partner and, from the beginning of what would be their joint reign, she was deeply concerned about the position of women. She never forgot the suffering and humiliation she had seen women endure when she was in the theater. Actresses were often forced to sign lifelong contracts against their will. It was not only actresses who were held captive; many women were forced into prostitution through seduction or rape, or through the efforts of procurers who traveled around the empire seducing poor women with clothes, jewelry, and money. Once women were brought to a brothel, they were virtually prisoners. Even if they escaped, there was nowhere to go, for, like actresses, they were considered moral outcasts.

Theodora passed laws nullifying theater contracts constraining actresses’ freedom and broke down the barriers that kept them in a socially inferior role. She issued an imperial decree making it illegal and punishable by death to entice a woman into prostitution, turning one of her palaces into an institution where ex-prostitutes could go to start new lives. She helped raise the low status of women in marriage, improved divorce laws in their favor, instituted legislation protecting women from mistreatment by their husbands, saw to it that women could inherit property, and instituted the death penalty for rape. Moreover, Theodora’s insistence that all these legal changes be enforced created a legacy that benefited the lives of Byzantine women for many centuries.

The iconography of the Theodora place setting draws upon the colors and techniques of Byzantine art, specifically the mosaic tableau in the church of San Vitale in Ravenna, which was built by the empress and her husband, Justinian. On facing walls of the cathedral, these glittering mosaics depict the joint rule of the royal couple. The plate is painted in red, purple, and gold, the colors associated with royalty. Like Theodora’s head in the mosaic portrait, the plate is surrounded by an embroidered gold halo. The royal colors are repeated in the runner, which is covered with a golden silk fabric. Shell motifs, historically related to both the Moon and women, are stitched on to the runner back in a technique called Italian shading. The capital letter is illuminated with a tiny embroidered image of the Hagia Sophia, the great basilica of Constantinople, erected in 532-37 in honor of the Virgin Mary, a construction project overseen by Theodora.
JUDY CHICAGO *Theodora Test Plate #7* from *The Dinner Party* (1975-1978)

china paint on porcelain 14 inches diameter

photo © Donald Woodman

P.O.A
IN ANCIENT EGYPT, women and men were considered equal under the law. They often worked side by side and were paid in proportion to their work. Divorce was easily obtained, and affection and consideration for the women of the family was a common motif in tomb art, where husbands and wives are frequently seen embracing and sharing activities together. New Kingdom pharaohs prided themselves on keeping such good order in their societies that women could travel anywhere without fear of being molested.

Although the position of women in Egypt later underwent dramatic changes, certain features remained constant. The throne was always passed down through the female line; therefore, the principles of matrilineal descent and matrimonial inheritance rights remained firmly established. Four women are known to have ruled as pharaohs, although little is known of any except Hatshepsut, the mighty ruler of the 18th Dynasty, who was the daughter of a great warrior king, Thutmose I.

Hatshepsut continued her father’s policies of strengthening the country’s defenses, leading many military expeditions to achieve this end. She initiated numerous construction projects, including the building and refurbishing of temples. She bolstered Egypt’s economy through trade, creating peace and prosperity during her reign. Her own words speak to us across the ages, revealing the pride she felt in her accomplishments: “My command stands firm like the mountains and the sun’s disk shines and spreads rays over the titulary of my august person, and my falcon rises high above the kingly banner unto all eternity.”

The motifs in the Hatshepsut place setting are based upon the colors and designs of Egyptian tomb paintings, including stylized profiles, headdresses, and hairdos. Three elements that are combined in the plate image. These motifs are repeated in the runner, which is bordered by a series of embroidered hieroglyphic characters praising Hatshepsut’s reign. They were stitched on to fine, closely woven white linen strips, which were then appliquéd on to the edges of the runner. References to pharaonic costumes, various signs and symbols connote authority, and numerous visual elements found in frescoes from Hatshepsut’s tomb are also incorporated into the iconography of the runner. The embroidered roundels on the runner back repeat the colors of the plate, particularly the blue, which was a sacred and royal color. Along the back edge of the runner is a decorative strip woven in a manner typical of Egyptian patterns and techniques.
JUDY CHICAGO  *Hatshepsut Test Plate #3* from *The Dinner Party* (1973-1974)
china paint on porcelain 13.75 inches diameter

photo © Donald Woodman

P.O.A
JUDY CHICAGO *Ethel Smith Test Plate* from The Dinner Party (1973-1974)

china paint on porcelain, 4 x 12 x 14 inches

photos © Donald Woodman

P.O.A
JUDY CHICAGO  *Ethel Smith Illuminated Capital Letter Study* from The Dinner Party (1973-1974)

Mixed media on paper 7.3 x 11.5 inches

photos © Donald Woodman

P.O.A
JUDY CHICAGO  *Hrosvitha Test Plate* from The Dinner Party (1973-1974)

china paint on porcelain 14 inches diameter

photos © Donald Woodman

P.O.A
JUDY CHICAGO *Butterfly Test Plates (set of 5)* from *The Dinner Party* (1973-1974)
china paint on porcelain, 15.5 x 82.88 x 19 in.

photos © Donald Woodman

P.O.A
JUDY CHICAGO Study for Hrosvitha Runner Back from The Dinner Party (1973-1974)
gouache on paper, 26 x 34 x 2 in.
photos © Donald Woodman

P.O.A
JUDY CHICAGO Ceramic Goddess #3 from The Dinner Party (1977)

glazed porcelain 10.5 x 9 x 3 in.

photo © Donald Woodman

P.O.A
JUDY CHICAGO Ceramic Goddess #4 from The Dinner Party (1977)

bisque clay, 10.5 x 9 x 3 in.

photo © Donald Woodman

P.O.A
JUDY CHICAGO  *Ceramic Goddess #5* from The Dinner Party (1977)

bisque clay, 9 x 10.5 x 3 in.

photo © Donald Woodman

P.O.A
JUDY CHICAGO  *Ceramic Goddess #6* from *The Dinner Party* (1977)

bisque clay, 9.5 x 7.5 x 3 in.

photo © Donald Woodman

P.O.A
JUDY CHICAGO Ceramic Goddess #7 from The Dinner Party (1977)
bisque clay, 9.5 x 7.5 x 3 in.
photo © Donald Woodman
P.O.A
JUDY CHICAGO  *Ceramic Goddess #11* from The Dinner Party (1977)

bisque clay, 9.5 x 7.5 x 3 in.

photo © Donald Woodman

P.O.A
Riflemaker

is pleased to announce the participation of

JUDY CHICAGO

in

THE WORLD GOES POP

Tate Modern, London

curated by Jessica Morgan and Flavia Frigeri

from 17 September 2015

and also in

THE GREAT MOTHER

Fondazione Nicola Trussardi, Milan

curated by Massimiliano Gioni

from 26 August 2015

www.fondazionenicolatrussardi.com
www.riflemaker.org
JUDY CHICAGO  *Star Cunts #2* (1968)

prismacolour on paper, 15.25 in. x 15.25 in.

P.O.A
JUDY CHICAGO  *Whirling Donuts* (1968-1969)

prismacolour on paper, 18 x 24 in.

P.O.A
JUDY CHICAGO *Green Blue Star Cunts* (1969)
sprayed acrylic lacquer on acrylic, 27.5 x 27.5 in.

P.O.A
JUDY CHICAGO *Optical Shapes #3* (1969)
acrylic on mat board, 11 x 11 in.

P.O.A
JUDY CHICAGO *Optical Shapes #4* (1969)
acrylic on mat board, 11 x 11 in.
P.O.A
JUDY CHICAGO *Click Cunts #1-5* (1969)

prismacolour on muslin, 15.3 x 15.3 in.

P.O.A
JUDY CHICAGO  *Model for Fresno Fan #5* (1971)

sprayed acrylic lacquer on acrylic, 15 x 30 in.

P.O.A
JUDY CHICAGO *Silver Doorways Proof I* (1972)
hand-colored lithograph with collage, 22 x 22 in.
P.O.A
JUDY CHICAGO Through the Flower 3 (1972)
prismacolour on paper, 23 x 23 in.
P.O.A
JUDY CHICAGO

AT THE BROOKLYN MUSEUM

CONTINUES UNTIL SEPTEMBER 28, 2014
ELIZABETH A. SACKLER CENTER FOR FEMINIST ART

Before making her widely known and iconic feminist work of the 1970s, 1980s, and beyond, Judy Chicago explored painting, sculpture, and environmental performance, often using innovative industrial techniques and materials, including auto body painting and pyrotechnics.

Chicago in L.A. surveys this significant early work, produced when Chicago lived in Los Angeles and was a participant in the Finish Fetish school. The continues the reappraisal of the artist’s importance as a pioneer in the California art scene. Sixty paintings, sculptures, drawings, prints, photographs, and videos spanning 1963 to 1974. On view are important early sculptures which blend minimalist forms and bold color choices, and a range of vibrant paintings and sculptures made with sprayed acrylic lacquer, a material typically used for decorating cars.

Chicago in L.A.: Judy Chicago’s Early Work, 1963–74 is organized by Catherine J. Morris, Sackler Family Curator, with Sasha Grayson, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art.

THIS EXHIBITION HAS BEEN MADE POSSIBLE BY THE ELIZABETH A. SACKLER FOUNDATION
JUDY CHICAGO is an artist, writer, and activist whose work set the agenda for women's art over the past five decades. A pioneering force who came to prominence in the late 1960s and early 1970s, she helped reshape the male-dominated art landscape by creating innovative work from a woman’s perspective – reacting to social and political injustice during revolutionary times.

Her art and ideas continue to exert a palpable influence on generations of women artists who came after her. In partnership with Marian Goodman, she co-founded the Woman's Building, fostering a generation of women artists and championing a range of critical issues in society. The building was designated a National Historic Landmark in 1987, and is now the core of the Petersen Institute for Urban Studies.

In 1979, JUDY CHICAGO won the Guggenheim International Award and was granted a solo exhibition at the Museum of Modern Art, New York. Her work has been the subject of numerous solo and group exhibitions, and she is the recipient of numerous awards and honors, including the National Medal of Arts from the President of the United States.

She has also published numerous books, including 'The Dinner Party', 'The Birth Project', and 'The Weaving Project', among others. JUDY CHICAGO’s work has been the subject of numerous exhibitions and publications around the world, and she continues to be a leading voice in the art world today.

For more information, visit www.judychicago.com.
Woman hood

Judy Chicago talks to Rachel Spence about her battle against sexism

Born in Chicago in 1939, Judy Chicago is an artist, teacher and writer. A legendary figure among the feminist artists who emerged during the 1960s, her most famous work is "The Dinner Party" (1979). From the late 1960s through the 1980s, the installation permanently featured more than 390 women from history, 39 of which were unfortu ned by her. The Dinner Party was designed as a series of twelve place settings, with each setting representing a woman's life. The installation was intended to challenge the traditional representation of women in art and to promote a reevaluation of women's contributions to society.

A graduate student in the 1960s, Chicago became a leader in the feminist art movement. She co-founded the first women's art collective, the Liberation Art Troupe, in 1968. In 1970, she became the first woman to head the art department at the California Institute of the Arts, where she served as the head of the fine arts department until 1987. In 1975, she was commissioned to create "The Dinner Party," which was exhibited at the Brooklyn Museum of Art and traveled to twenty-three cities in the United States.

Q: How did you first realize that women's creativity was being suppressed?

A: It was in college. When I was a graduate student at the California Institute of the Arts, I was initially frustrated by the lack of female artists represented in the art world. I began to research the history of women in art and found that women had been systematically excluded from the art world for centuries.

Q: When did you start to feel that you were on the right path to creating a women's art movement?

A: In the mid-1960s, I began to explore the idea of creating a women's art movement. I realized that if women were to have a voice in art, they would have to create their own spaces.

Q: What were some of the challenges you faced as a woman artist in the 1970s and 1980s?

A: As a woman artist in the 1970s and 1980s, I faced many challenges. I was often expected to be petite, pretty and nurturing. I was also often expected to be a docile wife and mother. I had to work hard to be taken seriously as an artist.

Q: What do you think is the most important message you want to convey through your art?

A: My art is about empowerment and the importance of women's voices. It is about challenging the traditional roles of women in society and promoting a more equal and just world for all.

Judy Chicago with 'The Dinner Party', top right. Birth hood

For more information on "The Dinner Party," please visit www.riflemaker.org
JUDY CHICAGO
*Menses I* (1972)
prismacolour on rag paper,
15 x 15 in.
P.O.A

JUDY CHICAGO
*Optical Shapes #10* (1969)
acrylic on mat board,
11 x 11 in.
P.O.A

JUDY CHICAGO
*Childhood’s Ends #2* (1972)
prismacolour on rag paper,
23.25 x 23.25 in.
P.O.A

JUDY CHICAGO
*Large Dome Drawing #1* (1968-1969)
prismacolour,
137.2 x 137.2 in.
P.O.A