

# *Riflemaker*

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 14<sup>th</sup> 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 17<sup>th</sup> September will be Tate Modern's Frieze period exhibition 'The World Goes Pop' featuring Judy Chicago's car hood sculptures.

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[www.riflemaker.org](http://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](http://pacificstandardtime.org)) and featured work across various media by Judy Chicago. The artist is widely represented in museums and public collections worldwide.

79 Beak Street, Regent Street, London W1F 9SU +44 (0) 207 439 0000

[www.riflemaker.org](http://www.riflemaker.org)

## EARLY SCULPTURAL WORKS BY JUDY CHICAGO



**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**



**JUDY CHICAGO** *Flight Hood* (1965/2011)

sprayed automotive lacquer on 1965 corvair car hood

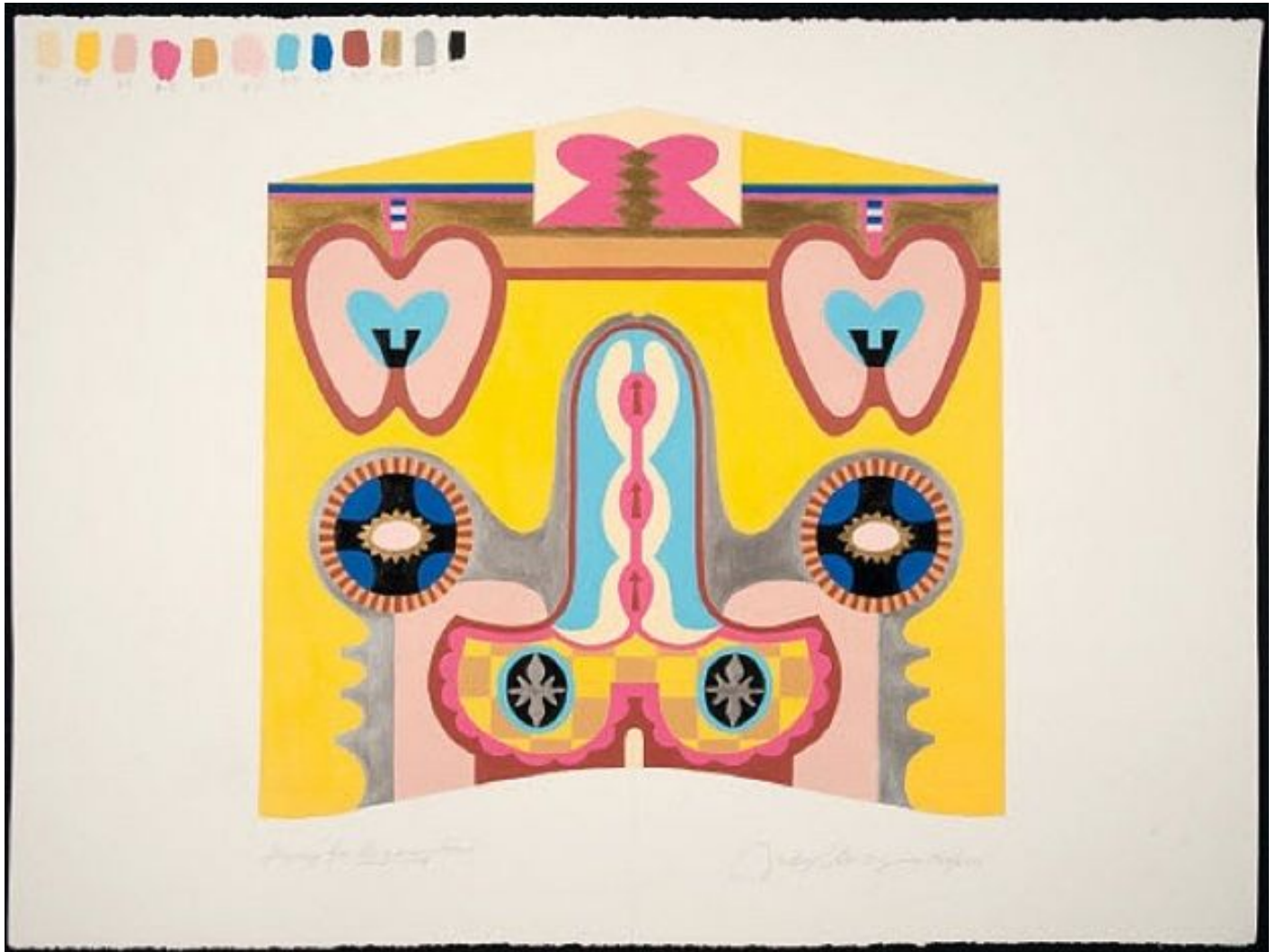
42 9/10 × 42 9/10 × 4 3/10 in.

photos © Donald Woodman

**P.O.A**



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**

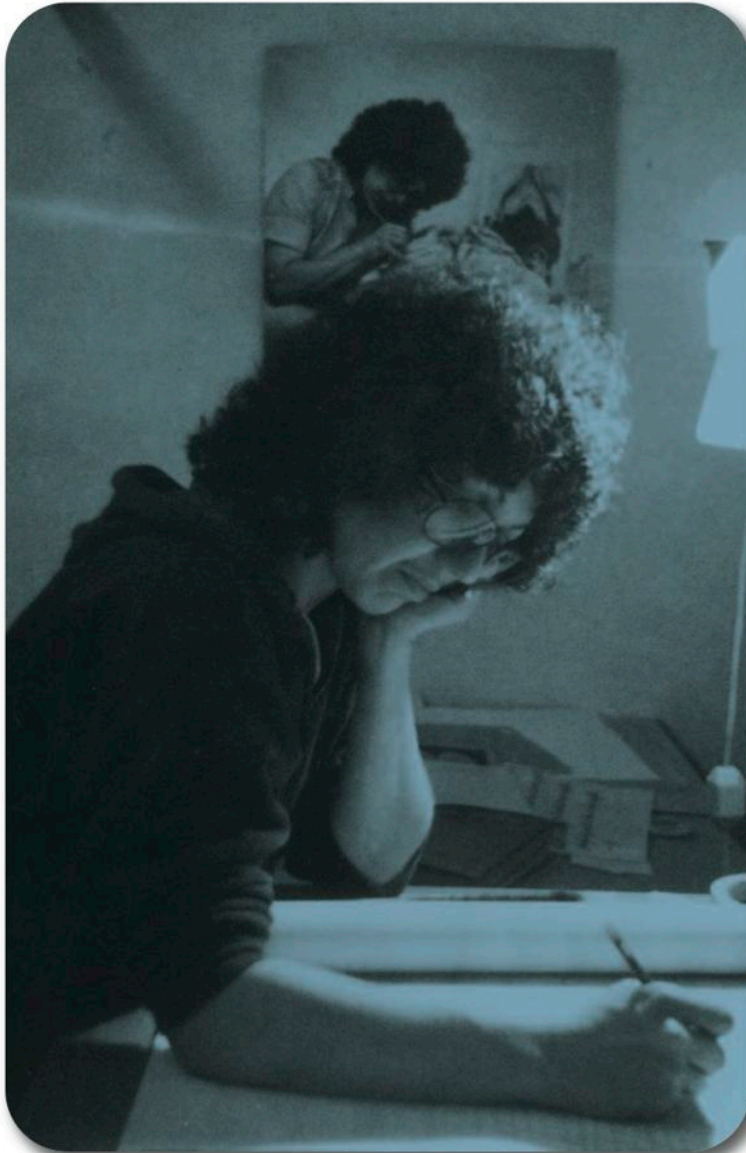


**JUDY CHICAGO** *Study for Birth Hood* (2011)

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

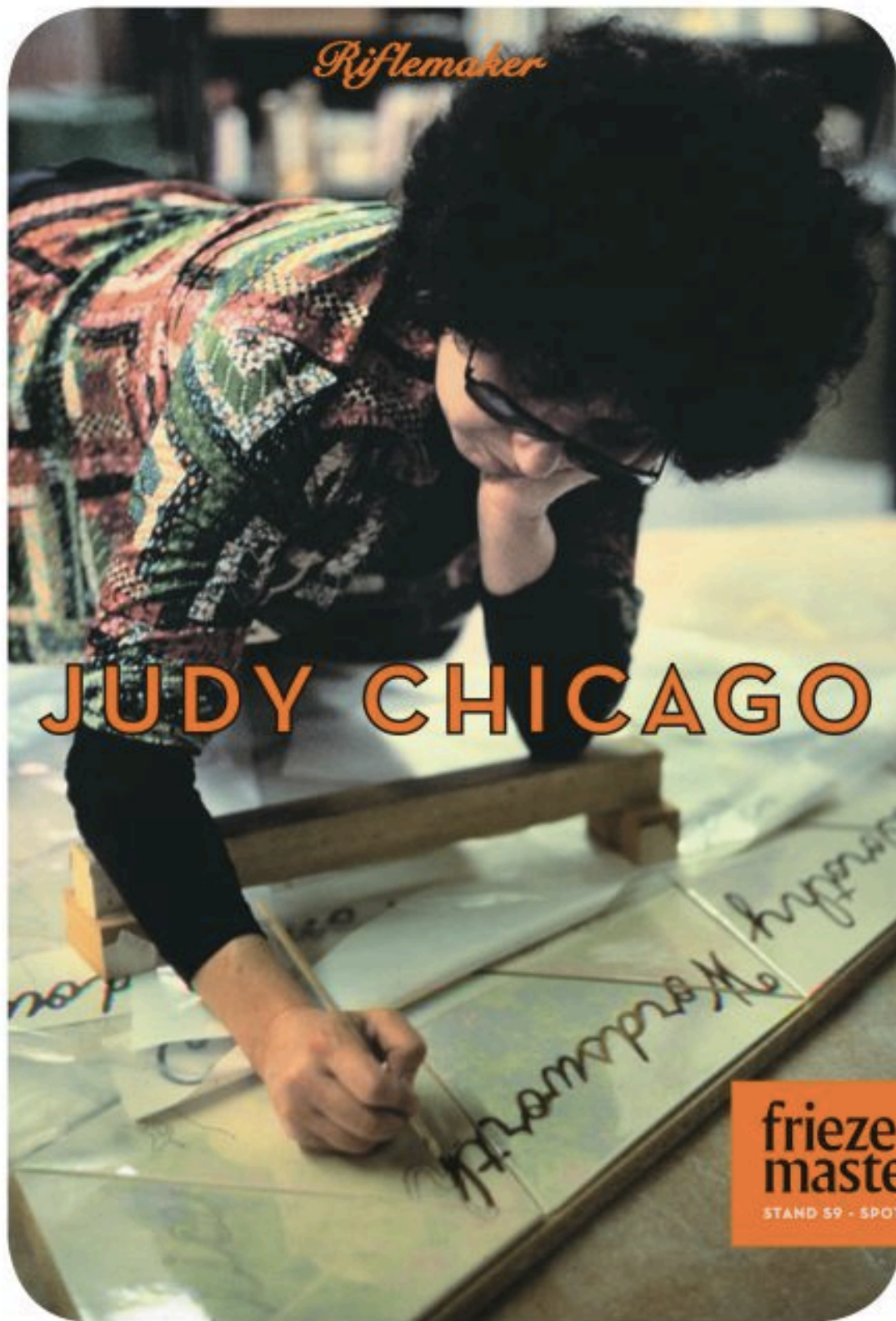
t: 020 7439 0000 m: 07794 629188

[www.riflemaker.org](http://www.riflemaker.org)

JUDY CHICAGO AT HER DESK Photo courtesy Schlesinger Library for the History of Women in America, Harvard (1978)



WORKS FROM THE DINNER PARTY 1970 – 1978



[WWW.RIFLEMAKER.ORG](http://WWW.RIFLEMAKER.ORG)

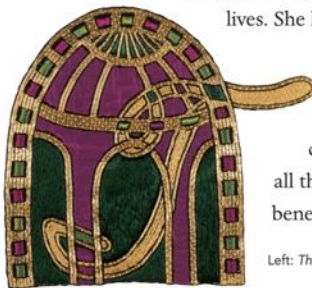
# Theodora

CIRCA 500–548; BYZANTIUM

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.



Left: Theodora illuminated capital letter



Theodora place setting

The iconography of the *Theodora* place setting draws upon the colors and techniques of Byzantine art, specifically the mosaic tableaux 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 silken 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.

From *The Dinner Party: From Creation to Preservation*, Judy Chicago, 2007, Merrell Publishers, New York & London

Chicago, Judy. *The Dinner Party from Creation to Preservation*. London: Merrell Publishers, 2007  
photos © Donald Woodman





**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**

# Hatshepsut

1512–1482 BC

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."



Hatshepsut runner



Hatshepsut place setting

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 connoting 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.

From *The Dinner Party: From Creation to Preservation*, Judy Chicago, 2007, Merrell Publishers, New York & London

Chicago, Judy. *The Dinner Party from Creation to Preservation*. London: Merrell Publishers, 2007  
photos © Donald Woodman





**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)

gouche on paper, 26 x 34 x 2 in.

photos © Donald Woodman

**P.O.A**

**CERAMIC GODDESSES FROM THE DINNER PARTY (1970-1977)**



**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**



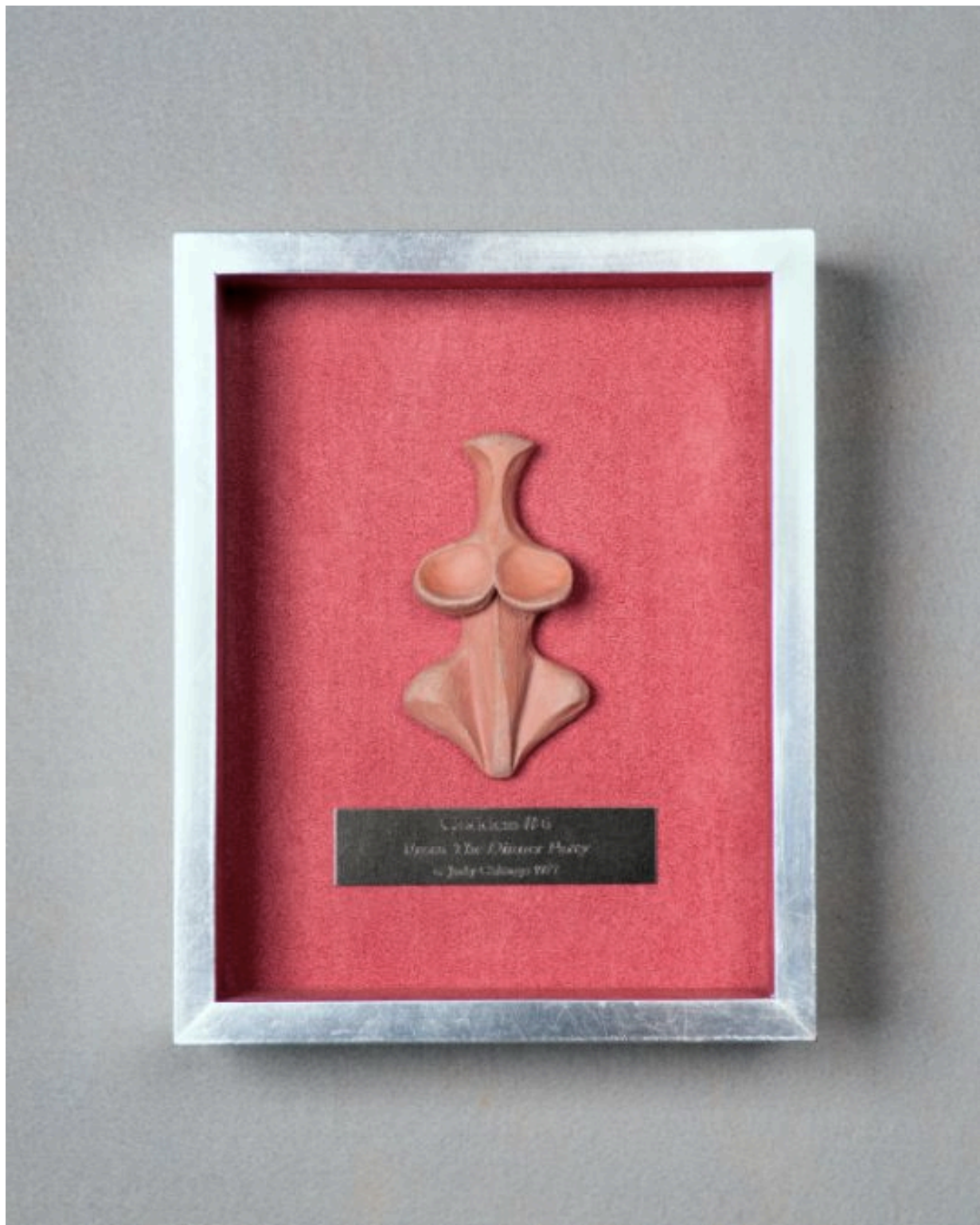


**JUDY CHICAGO** *Ceramic Goddess #5 from The Dinner Party (1977)*

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**



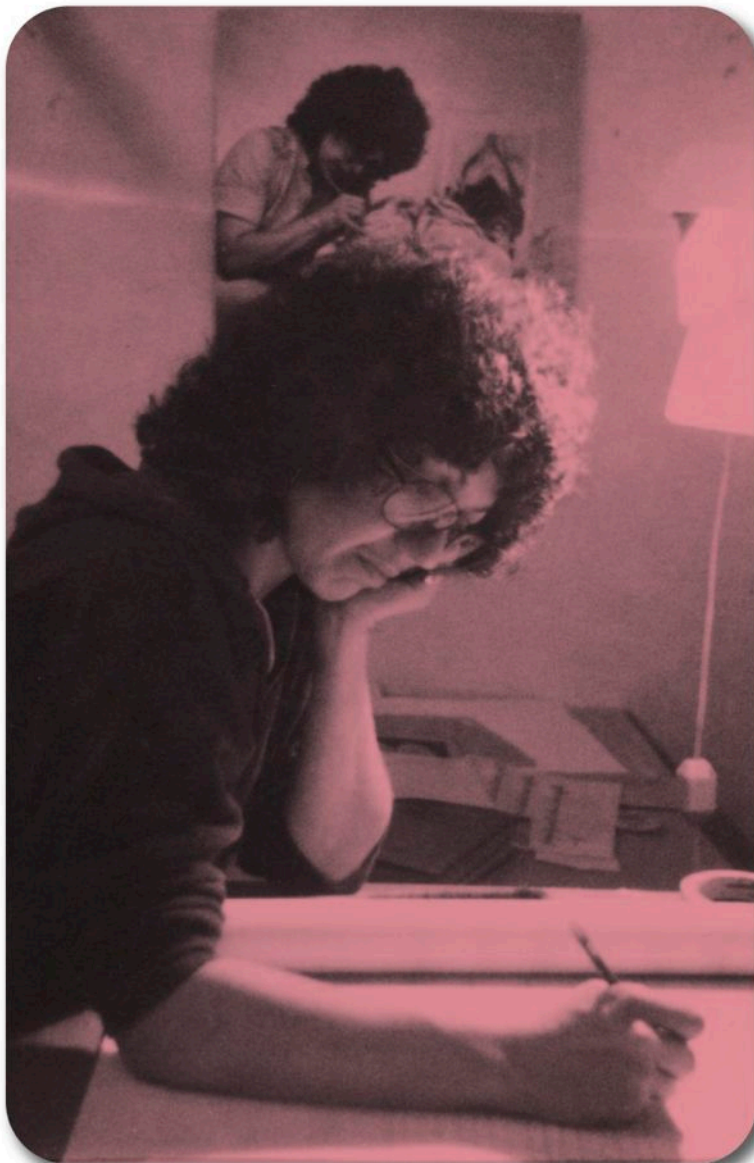
**JUDY CHICAGO** *Ceramic Goddess #11 from The Dinner Party* (1977)

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.fondazione nicola trussardi.com](http://www.fondazione nicola trussardi.com)

[www.riflemaker.org](http://www.riflemaker.org)

JUDY CHICAGO AT HER DESK. Photo courtesy Schlesinger Library for the History of Women in America, Harvard (1978)

## STAR CUNTS AND OTHER ATTRACTIONS



**JUDY CHICAGO** *Star Cunts #2* (1968)

prismacolour on paper, 15.25 in. x 15.25 in.

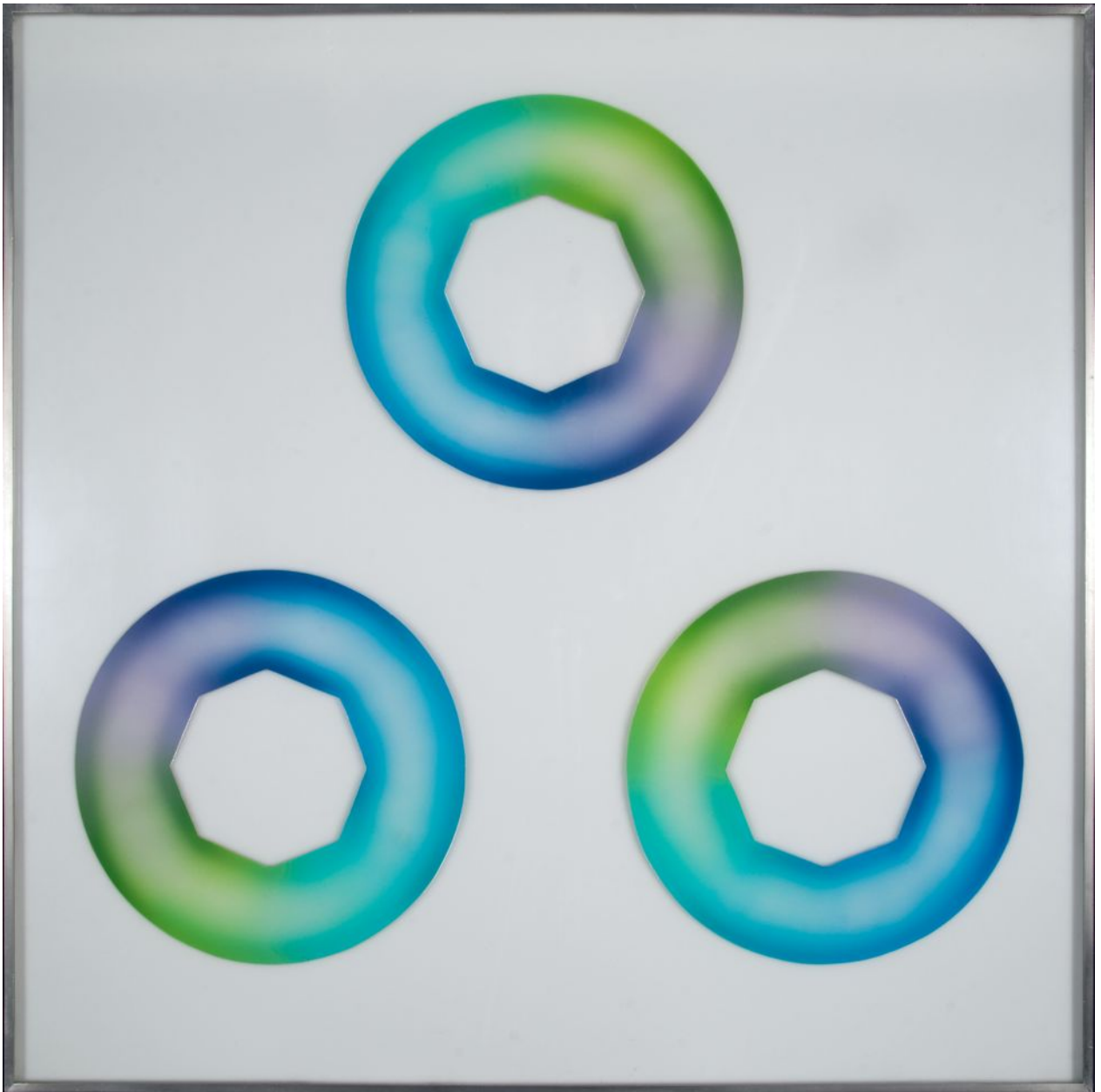
**P.O.A**



**JUDY CHICAGO** *Whirling Donuts* (1968-1969)

prismacolor on paper, 18 x 24 in.

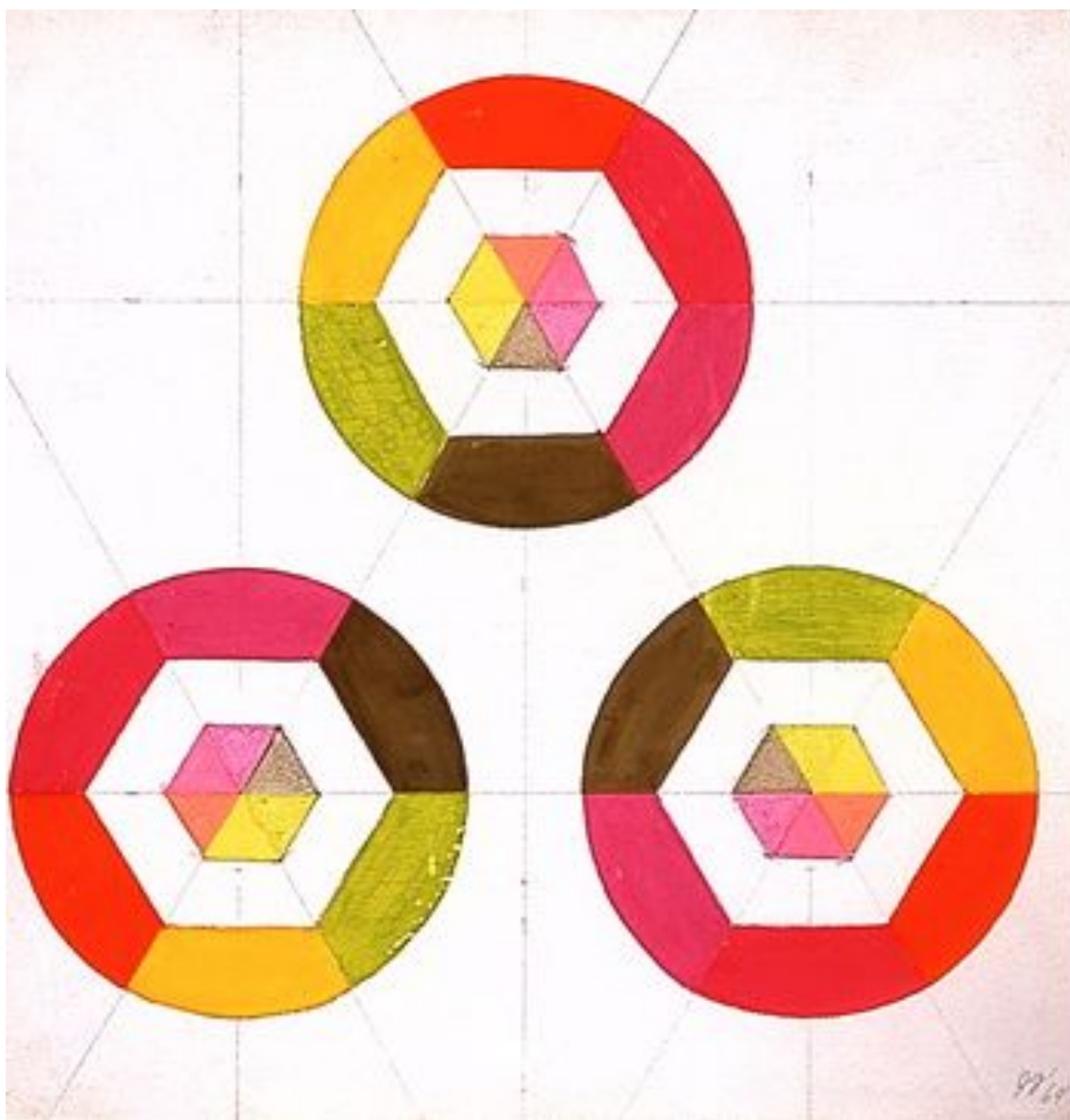
**P.O.A**



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

**P.O.A**

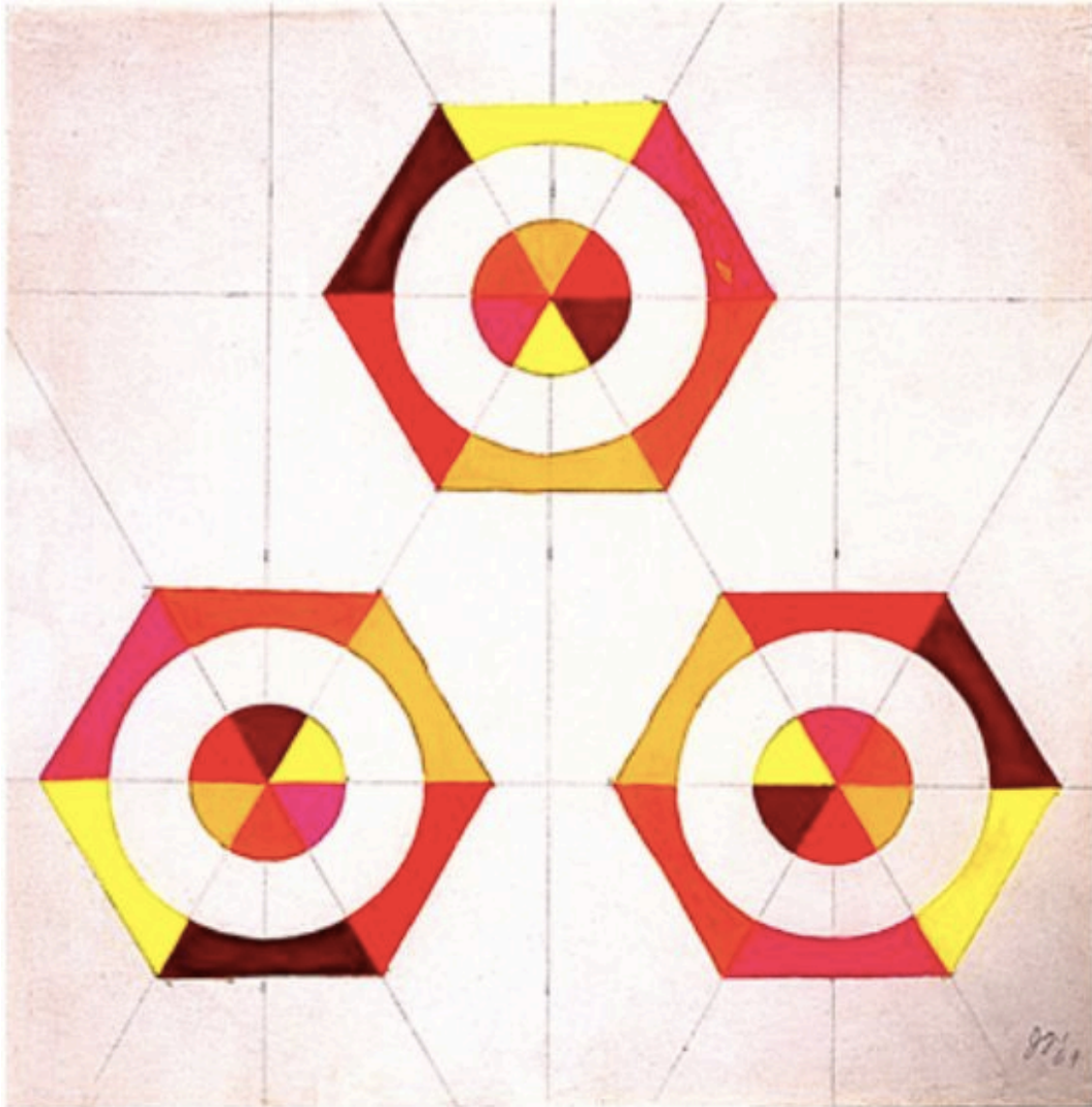




**JUDY CHICAGO** *Optical Shapes #3* (1969)

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**

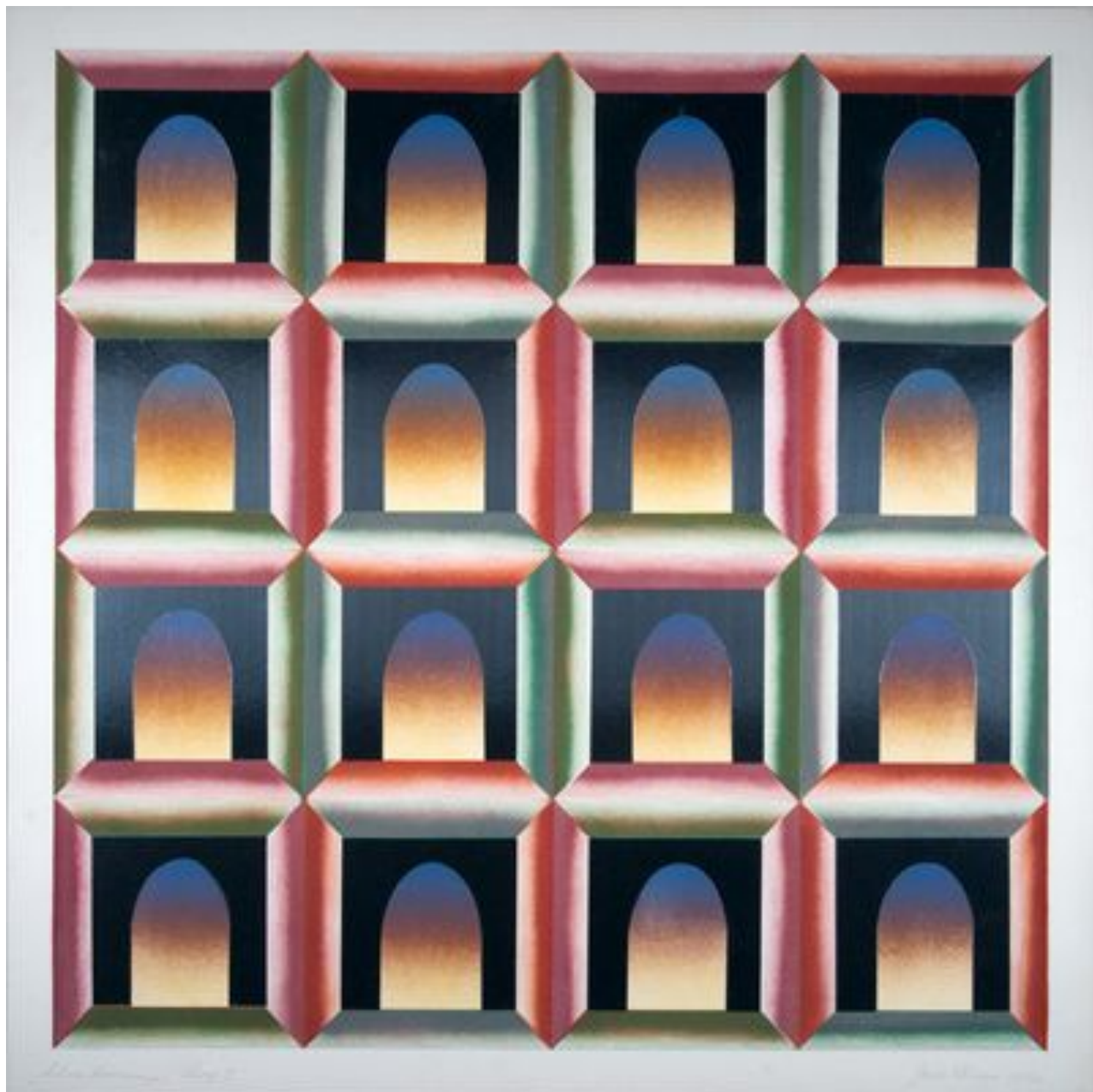


**JUDY CHICAGO** *Model for Fresno Fan #5* (1971)

sprayed acrylic lacquer on acrylic, 15 x 30 in.

**P.O.A**

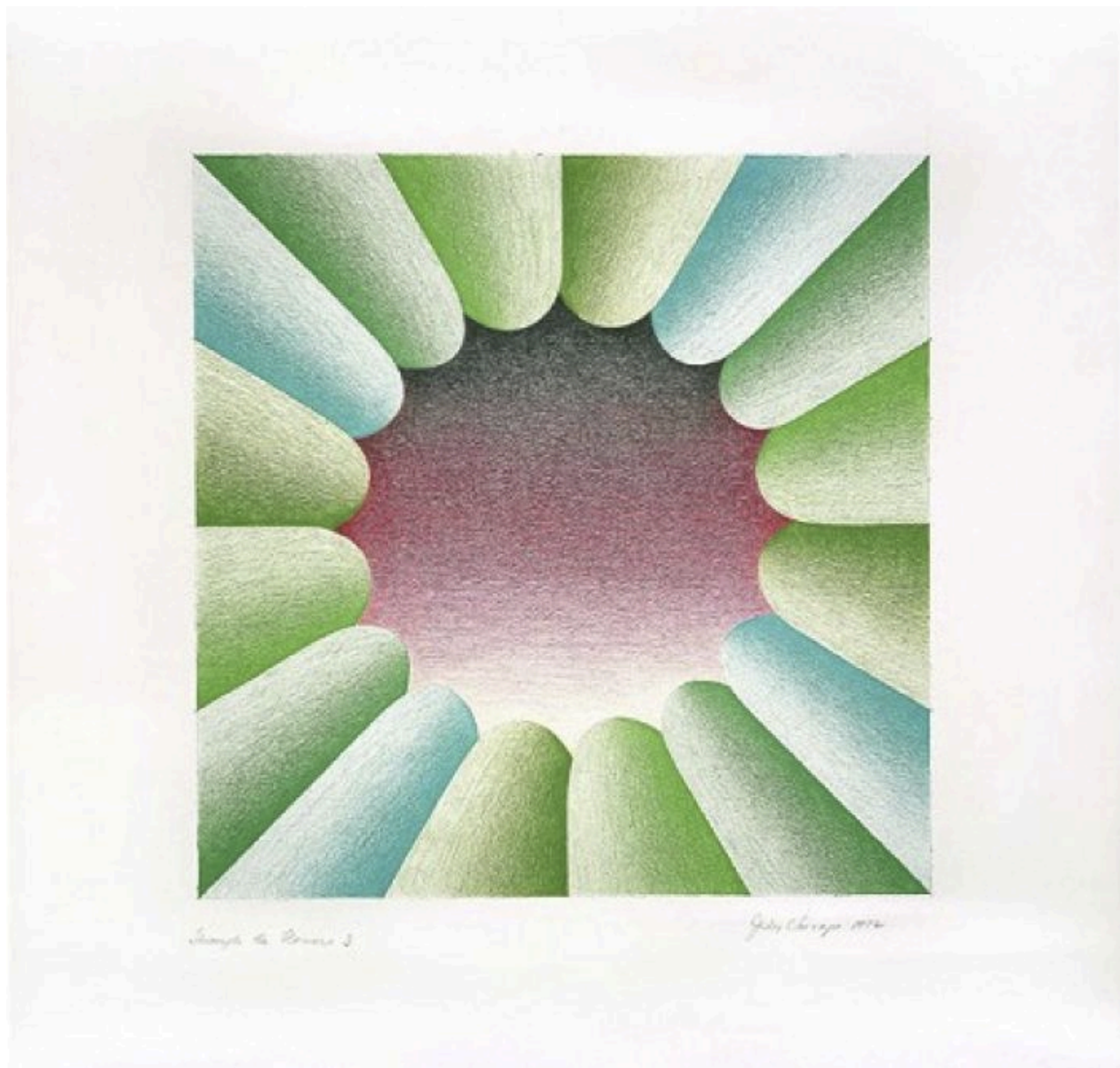




**JUDY CHICAGO** *Silver Doorways Proof I* (1972)

hand-colored lithograph with collage, 22 x 22 in.

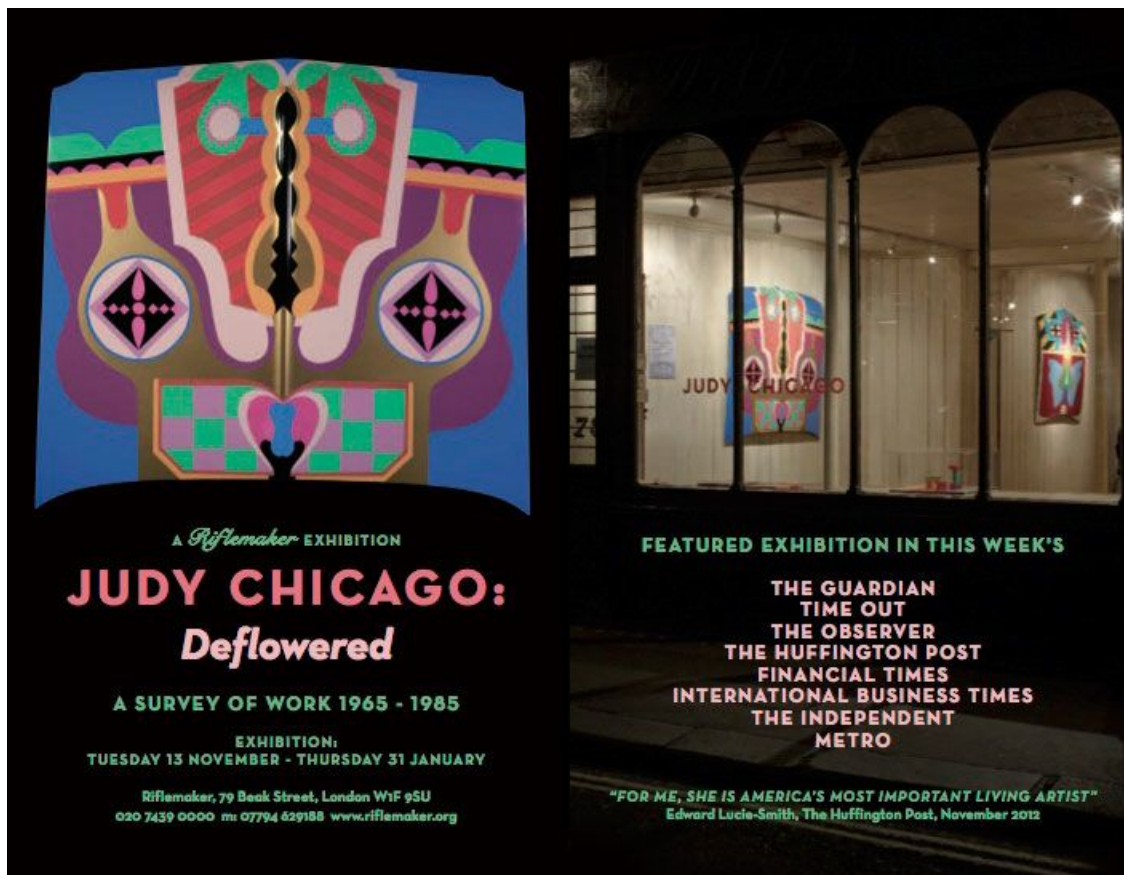
**P.O.A**



**JUDY CHICAGO** *Through the Flower 3* (1972)

prismacolor 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

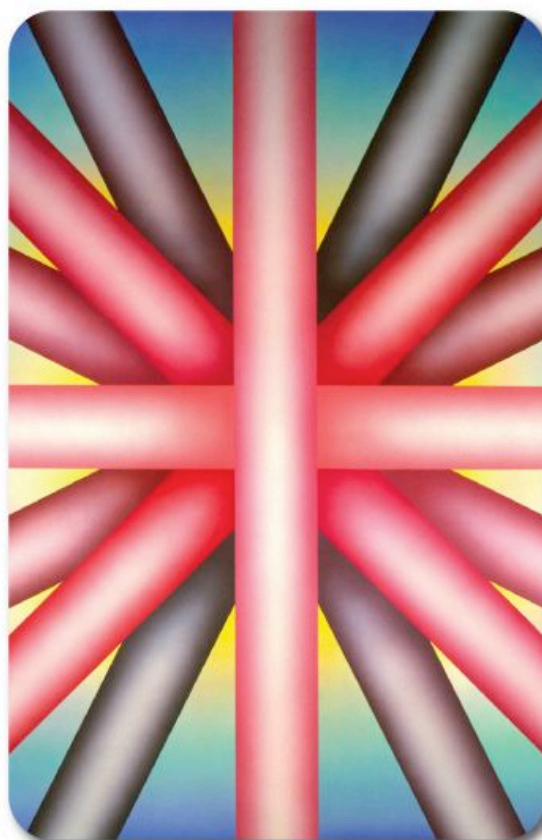
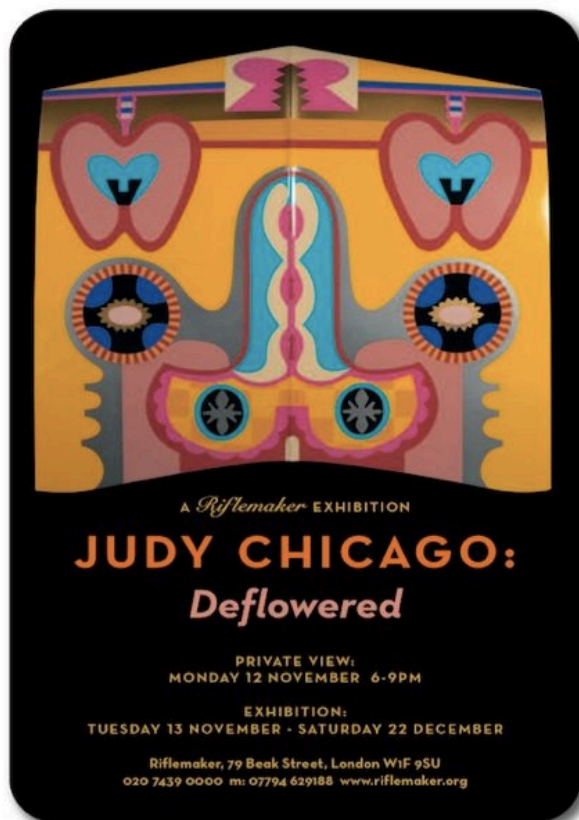
Before making her widely known and iconic feminist work of the 1970s, 1980s, and beyond, Judy Chicago explored painting, sculpture, and environmental performance, often using innovative industrial techniques and materials, including auto body painting and pyrotechnics.

*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 Saisha Grayson, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art.

THIS EXHIBITION HAS BEEN MADE POSSIBLE BY  
THE ELIZABETH A. SACKLER FOUNDATION





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Image: JUDY CHICAGO *Heaven is for White Men Only*  
1973, Sprayed acrylic on canvas, 80' x 80'

*Riflemaker*



# Woman hood

Judy Chicago talks to *Rachel Spence* about her battle against sexism

**B**orn in Chicago in 1939, Judy Chicago is an artist, author and teacher. A legendary figure among the feminist artists who emerged during the 1960s, her most famous work is "The Dinner Party". Made between 1974 and 1979, this installation represents more than 1,000 women from history, 30 of whom are symbolised by place settings inspired by butterfly and vulvar forms. Housed in the Brooklyn Museum since 2007, the fact that it took nearly 30 years to find a permanent home reflects the controversy it provoked. This week, Chicago's 1964 "Car Hood" sculpture will be on display at Riflemaker Gallery in the Spotlight section of *Prize Masters*.

**Q** When did you first realise that women's creativity was being suppressed?  
**A** I didn't see the larger picture at first. Rather I encountered resistance to my female-centred biomorphic imagery from male professors in

graduate school. When I emerged into professional practice in Los Angeles in the 1960s, I was constantly told that I "couldn't be a woman and an artist too". Because I was raised in a family that believed in equal rights for women, I always knew that I was encountering sexism, but it took a while before I understood my experiences in a larger historic context.

**Q** In the 1960s, when you tried to show the curator Walter Hopps, director of the Pasadena Museum of Art, your sculpture "Rainbow Picket", he refused to look at it. Why was that?

**A** At the time I had no idea, but I was devastated. Years later, I saw Walter and he tried to excuse his behaviour by stating that in the 1960s women in the art world were either "artists' wives or groupies" and he didn't know how to deal with the fact that (as he said to me) my work was stronger than a lot of the men's.

**Q** You have said that in the late 1960s you felt as if you had disconnected from yourself as a woman and that teaching female students helped you rediscover yourself. In what way did it help you to do that?

**A** In order to be taken seriously in the LA art scene of the 1960s, I had to excise any hint of my gender from my work. By helping my students learn to be professional artists without having to do that, I helped myself reconnect with my own authentic impulses.



Judy Chicago with 'The Dinner Party'; top right, 'Birth Hood'

**Q** Your installation "The Dinner Party" is famous as a pioneering work. Yet it has also proved enormously controversial, even being debated in the House of Representatives. Why do you think that is?

**A** That's really an art historian's question. I am gratified that my work has proved to be so meaningful to people, even provoking the Queen of Norway to proclaim on National TV that the "Dinner Party" is her favourite work of art. And of course, it draws thousands of people from

all over the world to see it at the Brooklyn Museum where it is permanently installed.

**Q** Certain feminists have objected to your use of the vulva as a symbol of womanhood on the grounds that it reduces a woman to a sexual persona. How do you respond to that?

**A** They have no idea what they are talking about.

**Q** Who are your inspirations?

**A** Goya, Otto Dix and other artists whose work speaks to the human condition. Women artists like Georgia O'Keeffe and Emily Carr, who opened the way for women to be ourselves, and the diarist Anais Nin, who was my mentor in the 1970s and inspired me to write, although I never imagined that I would end up publishing 14 books.

**Q** At *Prize Spotlight*, your "Car Hood" series from the 1960s will be on display. How did

you come to spray-paint cars with images of male and female forms?

**A** "Bipany Hood" deals with the death of my father and my first husband. "Flight Hood" features a butterfly image and deals with the desire to become free. Of course, "Birth Hood" deals with the subject of birth and includes an image of the birth canal.

**Q** What challenges do you think women artists face in the 21st century?

**A** There are still obstacles for women artists at an institutional level and in terms of being able to build a sustained career and not have one's work become a victim of either the market place or current styles.

**Q** In the 1980s, you and your husband Donald Woodman worked for eight years on a work entitled "The Holocaust Project."



**Why was the subject so taboo within the mainstream art world of the late 20th century?**

**A** The Holocaust is one of a number of subjects with which I have dealt that make people uncomfortable. One strategy to avoid dealing with these is to try and kill the messenger, as they say.

**Q** Over the course of your career the market in contemporary art has exploded. Do you think such a strong market might be detrimental to the quality of art?

**A** I find a lot of contemporary art boring because it is overly academic, revisits earlier

ideas, deals with trivial subjects or is merely decorative. Perhaps that is a consequence of the market.

**Q** Do you think women artists are affected in any particular ways by the explosion of the market?

**A** On the plus side, there are many more venues for women to exhibit and that is to be celebrated.

**Q** What advice would you give to a young woman artist today?

**A** Believe in yourself. Pursue your own vision and don't give up. (That is advice I would give to all young artists.) In terms of women, I'd add that it is essential to learn the history of women's art, and particularly feminist art, so that you can build on what women have done rather than repeat it, which is the tragic, historic cycle in which women are still caught. It is that ongoing cycle that "The Dinner Party" is intended to overcome.

**JUDY CHICAGO:  
Deflowered**

AT RIFLEMAKER IS EXTENDED  
BY PUBLIC DEMAND UNTIL 31 JANUARY

SPECIAL PRIVATE EVENING VIEW: MONDAY 14 JANUARY 6-9PM

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020 7439 0000 ms 07794 629188 [www.riflemaker.org](http://www.riflemaker.org)

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# ETWEEK

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World Business Newspaper

**Snapshot  
Judy Chicago, 1970**

The picture above is a 1970 version of an advertisement for an exhibition at California State College and shows Judy Chicago in a boxing ring wearing a lamp encased with the name Judy Chicago.

...a gallery poster's nickname for the artist because of her actions. On a visit to the entrance to the show was a sign: "Judy Garments hereby disavows herself of all names imposed upon her through

male social dominance and freely chooses her own name as Judy Chicago." Then in 1990, she went on to become one of the best-known artists to come out of the feminist movement.

of the 1970s. Work by Judy Chicago is currently on show in London at the *Don't Lie Museum* (until March 20, [www.dontlie.org.uk](http://www.dontlie.org.uk)) and at *Riflemaker* (until Dec 22, [www.riflemaker.org](http://www.riflemaker.org)).

79 Beak Street, Regent Street, London W1F 9SU +44 (0) 207 439 0000

[www.riflemaker.org](http://www.riflemaker.org)



**JUDY CHICAGO**

*Menses I*  
(1972)

prismacolour on rag paper,  
15 x 15 in.

**P.O.A**

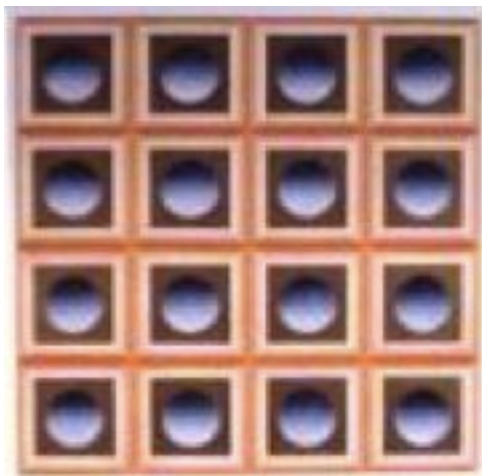


**JUDY CHICAGO**

*Optical Shapes #10*  
(1969)

acrylic on mat board,  
11 x 11 in.

**P.O.A**

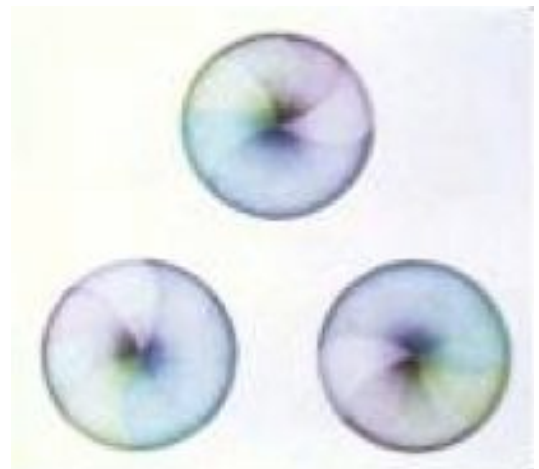


**JUDY CHICAGO**

*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**