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.

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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
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.

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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.
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.”

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 appliqued on to the edges of the runner. References to pharaonic costumes, various signs and symbols connecting 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
gouche 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 AT HER DECK Photo courtesy Schlesinger Library for the History of Women in America, Harvard (B08)
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 1965 to 1978. 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, 1965-78 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 1960’s and early 1970’s, 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 her ideas continue to exert a palpable influence on generations of women artists who came after her. In posterity, her contribution was recognized 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 (pacificstandartime.org) and featured work across various media by Judy Chicago. The artist is widely represented in museums and public collections worldwide.

*Vollstonecraft* 1974-1976
sprayed polyester tempera on canvas 126 x 48 x 3.8 cm
This side: gilded canvas drawing from *The Dinner Party*, Mary Wollstonecraft (1759-1797)
The other side: a sketch by Lilli Ann 1950s

JUDY CHICAGO: Deflowered
PRIVATE VIEW: MONDAY 13 NOVEMBER 6-9PM
EXHIBITION: TUESDAY 13 NOVEMBER - SATURDAY 22 DECEMBER
Bifflamaker, 70 Bick Street, London W1F 8SU
020 7439 0000  m: 07789 602918  www.bifflamaker.org

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 performative performance, often using innovative industrial techniques and materials, including auto body painting and spray techniques.

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 exhibition renews the appreciation of the artist’s importance as a pioneer in the California art scene. This period saw Chicago’s* The Dinner Party* (1979-1989) and the emergence of a new generation of artists who sought to extend the reach of feminist art. Chicago was a leader in this movement, and her work became a touchstone for artists working in the field.


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

Image: JUDY CHICAGO, Heaven is for White Men Only 1973, Spray paint on canvas, 224 x 224

Aftermath
Woman hood

Judy Chicago talks to Rachel Spence about her battle against sexism

Born in Chicago in 1939, Judy Chicago is an artist, activist and teacher. A legendary figure among the feminist artists who emerged during the 1960s, her most famous work is "The Dinner Party," a large-scale multimedia installation that pays tribute to 39 women from history. In 1972, she moved to Los Angeles to open a school for young women artists. Her installations have been displayed in museums around the world, and she has received numerous awards for her work.

Q: When did you first realise that women’s equality was being undermined?

A: I was living in New York at the time. While I was working on the "Dinner Party," I noticed a trend in the art world towards more and more female artists being forced to work in male-dominated environments. I felt that this was wrong and that women should be able to work in a way that was conducive to their own development.

Q: You have said that, for the late 1960s you felt as if all your art was about women and that traditional female students helped you to explore your own identity. Is it still that way?

A: Yes, I still feel that way. My work is about women and women’s identity. I believe that women should be able to explore their own identity in a way that is not constrained by society’s expectations.

Q: You had an installation in the "Dinner Party" that was received with some controversy. Do you think it’s still relevant today?

A: It’s still relevant today. The issues that I explored in the "Dinner Party" are still pertinent today, and I believe that women should be able to explore their own identity in a way that is not constrained by society’s expectations.

Q: Why did you decide to create "The Dinner Party"?

A: I decided to create "The Dinner Party" because I wanted to create a work that would challenge traditional roles and expectations for women. I wanted to create a work that would show that women had the same potential as men.

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

Judy Chicago's "The Dinner Party" will be on display at Riflemaker Gallery in the Soho area of London.

Judy Chicago: Deflowered

AT RIFLEMAKER IS EXTENDED BY PUBLIC DEMAND UNTIL 31 JANUARY

Special Private Evening View: Monday 14 January 6-9pm

Riflemaker, 79 Beak Street, London W1F 9SU

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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