(Re)discovering S(h)elves: Selections from the Permanent Collection

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(Re)discovering S(h)elves

Selections from the Permanent Collection
Exhibition Dates: August 24 – December 18, 2015
Location: Campbell Gallery, Christian Petersen Art Museum, 1017 Morrill Hall, Iowa State University

How does society define identity? How do you? How do pieces of the identity puzzle such as gender, color, social class or spirituality influence our experiences? Through a diverse selection of artists and media, this exhibition explores some of the many ways in which identity can be empowered or marginalized, multidimensional or stereotyped. The works of art presented offer different lenses through which to view society. The paintings, sculptures, crafts, and other objects in this exhibition embody and connect to a wide variety of social issues and perspectives to inspire visitor discussion and develop critical thinking skills through visual literacy.

This exhibition reflects a multi-disciplinary curatorial approach to reexamining the permanent collection in conjunction with the 40th Anniversary celebration of University Museums. These collaborative interpretations, juxtaposed with the works of art, aim at encouraging viewers to examine themselves and varying perceptions of identity.

The curatorial team includes Amy Bix, History; April Eisman, Art History; Nancy Gebhart, University Museums; Christiana Langenberg, English; Sara Marcketti, Apparel, Events, and Hospitality Management; Amy Popillion, Human Development and Family Studies; Michèle Schaal, Women’s Studies and English; Jodi Sterle, Animal Science; and Gloria Jones-Johnson, Sociology-LAS.

This exhibition is supported by the ISU Women’s and Diversity Grant Program, Michèle Schaal and Jean-Philippe Tessonnier, Sara Marcketti, the Department of Apparel Events and Hospitality Management, the Department of History, the Department of English, the Department of Women’s Studies, and the University Museums Membership.

“An oft-quoted saying is that there is no elevator to success; you have to take the stairs. In this painting, we see many staircases, but where do they lead? Is the staircase you take different based on your gender? Your race? Your sexual orientation?”

—Dr. Amy Popillion, Senior Lecturer, Human Development and Family Studies, on Scale: Interior Central Section by Cheryl Goldsleger
Bowl, 1985 by Mary Ann "Toots" Zynsky (American, b. 1951)
Glass threads, technique called filet de-verre.
Gift of Paul and Anastasia "Stacy" Polydoran. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa. UM2004.127
Exhibition Checklist

Annie Ainalik (Canadian, b. 1961)
Untitled Etching, 1999
6 × 4 ⅛ inches
Gift of John L. and Ethel Margaret Gillmor Bohan. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, IA.
UM2014.48

Pitseolak Ashoona (Inuit, 1904-1983)
Eve and the Serpent, 1968
Stonecut
Gift of John L. and Ethel Margaret Gillmor Bohan. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, IA.

Isabel Bloom (American, 1908-2001)
Scrub Woman, 1936
Ceramic with brown glaze
4 1 ⅞ x 3 x 2 inches
Purchased from the estate of the artist, Isabel Bloom. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM2005.307

Stephanie Brunia (American, b. 1984)
Untitled 3 (Last Supper), 2009
Archival Inkjet Print
10 x 30 inches
Purchased with funds from the ISU Women’s and Diversity Grant Program. In the Permanent Art on Campus Collection, University Museums, Iowa State University, Ames, IA.

Cheryl Goldsleger (American, b. 1951)
Scale: Interior Central Section, 1988
Oil, wax pigment on linen
58 x 72 inches
Gift of Class of 1976. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
U89.63

Minnetta Good (American, 1895-1946)
Pouring Steel, 1935
Lithograph
12 1⁄4 x 15 inches
Gift of the Art and Design Department. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM82.225

Sarah Grant (American, b. 1953)
Three-Way Tie, 1991
Oil on paper
22 ⅝ x 22 ¼ inches
Gift of the Jan Shotwell Estate. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM2007.52

Mary Kline-Misol (American, b. 1952)
21 Iris, 2000
Oil on canvas
Gift of Barbara and Robert Eddy. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
U2001.243

Hung Liu (Chinese, b. 1948)
Sisters, 2000
Lithograph
22 x 30 inches
Gift of Diane Greenlee for Carrie Chapman Catt Center for Women in Politics. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
U2003.32

Flora C. Mace (American, b. 1949) and Joey Kirkpatrick (American, b. 1952)
Pear, 1992
Blown Glass
23 ⅜ x 14 x 14 inches
Purchased with funds from Ruth Swenson. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM93.24
Maria Poveka Martinez (Native American, 1887-1980)
Black on black ware, feather design
Clay
Gift of Carol Grant. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa. UM2005.292

Jan Shotwell (American, 1923-2006)
Big Red, 1975
Acrylic and charcoal on canvas
49 1/4 x 61 1/4 inches
Gift of the Jan Shotwell Estate. In the Permanent Collection, University Museums, Iowa State University, Ames, Iowa. UM2007.55

Tiffany & Company
Daffodil Lamp
Glass and patinated bronze
Shade: 8 x 20 1/4 inches
Base: 26 x 9 inches
Gift of the Helen and Rex Cook Estate. In the Helen and Rex Cook Glass Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa. UM2012.184a-c

Priscilla Kepner Sage (American, b. 1936)
Footed Red, 1971
96 x 40 x 40 inches
Gift of the artist and Charles Sage. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa. U2012.362

Unknown Artist
Crazy Quilt, 1881
Fabric
65 x 65 inches
Gift of Margaret Johnson. In the Farm House Museum Collection, Farm House Museum, University Museums, Iowa State University, Ames, Iowa. FHMM 86.4.1
Beth Van Hoesen (American, 1926–2010)

*Jezebel*, 14 x 22 inches
Gift of the estate of Beth Van Hoesen and Mark Adams. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM2011.42

*Mirror*, 1961
Etching and aquatint
14 ¼ x 21 ½ inches
Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust in honor of Lynette Pohlman. In the Art on Campus Collection, University Museums Iowa State University, Ames, Iowa.
U2010.221

*The Nude Man Portfolio*, 1965
12 ¼ x 16 x 1 ½ inches
Gift of Mark Adams and the artist, Beth Van Hoesen. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM2010.16a-z

Wedgwood (English)

*Jug*, c. 1815
Caneware with brown applied decoration
6 x 5 ½ x 4 ½ inches
Gift of M. Burton Drexler. In the M. Burton Drexler Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM2006.141

*Bowl*, c. 1920
Lusteware
2 ¾ x 4 inches
Gift of Ann and Henry Brunnier. In the Ann and Henry Brunnier Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
2.8.132

Amy Namowitz Worthen (American, b. 1946)

*The Department of Agriculture*, 1977–1978
17 ½ x 13 ½ inches
Gift of Fred Kammeier. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM86.566

*The Supreme Court*, 1977–1978
13 ½ x 16 ¼ inches
Gift of Fred Kammeier. In the Permanent Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM86.565

Mary Ann "Toots" Zynsky (American, b. 1951)

*Bowl*, 1985
Glass threads, technique called filet-de-verre.
10½ x 10 ½ x 3 ½ inches
Gift of Paul and Anastasia "Stacy" Polydoran. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
UM2004.127
Curatorial Interpretations

Stephanie Brunia (American, b. 1984)

Untitled 3 (Last Supper), 2009
Untitled 4 (Secrets), 2009
Untitled 5 (Ophelia), 2008
Untitled 8 (Time), 2009

Dr. Michèle Schaal, Assistant Professor, English and Women’s Studies

Whether as scientists, activists, or artists, women have grappled with the notion of identity in their work. Among other questions, they have asked how they, as human beings, and society define or shape identities. As a result of their explorations, they have demonstrated that identities can be stereotyped, marginalized, yet also empowered and multidimensional. The exhibition (Re)discovering S(h)elves aims at showcasing how women artists and multicultural women artists from the University Museums permanent collection have tackled the above questions in artistic productions as varied as paintings, sculptures, prints, quilting, or ceramics. Yet, the title also alludes to the fact that women’s contributions to history, the arts, or the sciences have often been marginalized, forgotten, if not erased. Stemming from this social and artistic marginalization, the question of how to transmit one’s legacy, one’s culture and to diffuse a community-based knowledge has been crucial to women artists and women of color artists in particular. In line with the ISU Strategic plan to partake in a “global effort characterized by a profound respect for the diversity of people and ideas,” the purpose of the exhibition is also to allow the public to (re)discover the contributions of these artists to the ISU collection and art in general.

As the exhibition is part of the 40th anniversary of the ISU University Museums, our curatorial team also wanted to celebrate this occasion by newly acquiring original art to (Re)discovering S(h)elves. Early on in the discussions, the name of Stephanie Brunia, a photographer originally from Ames, was suggested. Her work not only shows how dynamic young women artists are, but also how they both engage with contemporary technologies—namely digital photography—and aesthetics from the past. Upon seeing her art, the team quickly decided on her Untitled series, although we found it difficult to choose only four of the nine breathtaking pictures that made the series.* This addition to the University Museums collection and (Re)discovering S(h)elves testifies to our goal to impact positively women and minorities on campus but also to foster an interest and dialog with local communities since Brunia is an Iowa native. Crucial to us too was for the art to remain on display beyond the exhibition. As a result, the photographs will be part of the Art on Campus Collection once (Re)discovering S(h)elves closes in December. They will be installed and permanently displayed in the Women’s Studies Program building. The Art on Campus Collection can actually pride itself in its inclusiveness since forty percent of the artists in the collection are women. This means that, unlike some major museums, ISU students, faculty, staff, and the public at large, have regular access to a variety of artists and perspectives. Our curatorial team is proud and delighted that Untitled will contribute to this effort by the University Museums.

If the questions of identity and legacy are at the heart of many works of art in (Re)discovering S(h)elves, Brunia’s photographs definitely echo these core themes of our exhibition. Her series is called Untitled, yet, anyone familiar with the history of Western art cannot help but recall the imagery of the Pre-Raphaelites or the dramatic gestures featured in Renaissance and Classical paintings. Ophelia, the Last Supper, the fleeting nature of human life, and the ineluctability of Death are, indeed, among the themes that we find in Brunia’s photographs. Shot for an undergraduate project and featured in national exhibitions, the artist recognizes that she wished to pay tribute to Classical masterpieces before moving on to a more personal mode of expression in her later projects, such as The Space Inbetween. With Untitled, Brunia invites us to reflect both on how Western Classical art still influences us but also how we can make it our own. The artist undeniably ponders how certain archetypes, transmitted through art, have stood for and even shaped women’s identities historically: the (required) frailty or plumpness of the bodies, hysteria and mental illness, gendered violence, rivalry, but also solidarity as the “river rescue” photograph shows. Since Brunia transposes these archetypes in contemporary settings—for example, through the clothes and body diversity—we realize how they persist but also how they may be contradicted. If some of the women characters featured in the photographs still seem to have fallen prey to an unknown violence, most of them do not appear as victims or mere objects on display. Some even exude a sense of power and determination, especially in the supper image. With Untitled, Brunia demonstrates how classics may be acknowledged, transmitted, questioned and eventually transformed.

*Additional photographs from the series may be found on the artist’s website: http://www.stephaniebrunia.com/stephaniebrunia/untitled.html
of ourselves or who we really are?

As we step back and consider how multiple perspectives are influencing the associated with women, at least 10% of those affected are men and when it comes to body dysmorphic disorders, equal image disorders, depression, anxiety, extreme self-hatred and even suicide. While eating disorders have traditionally been eye of the beholder can seem like a lie. The real truth is that women are fed a daily dose of lies by what they see or don't see? Mirrors are associated with beauty and for women who are often judged by appearance, the truth that beauty is in the nature of identity. Mirrors provide a reflection of how we look, but how do our beliefs about ourselves influence what we matter? In this work of art aptly titled Mirror, Beth Van Hoesen has beautifully captured the essence of the multidimensional Dr. Amy Popillion, Senior Lecturer, Human Development and Family Studies

According to artist, Cheryl Goldsleger, “the places people gather and interact are filled with invisible history and tension.” A basic premise of Goldsleger’s work is “the idea that a society’s public space reveals aspects of how it is organized, its needs and its collective thinking.” In this painting, Scale: Interior Central Section the viewer is pulled into a world of complex architectural design. An oft-quoted saying is that there is no elevator to success; you have to take the stairs. In this painting, we see many staircases, but where do they lead? Is the staircase you take different based on your gender? Your race? Your sexual orientation? Most have heard of the glass ceiling in regard to career advancement. There have since been other metaphors to describe obstacles that perpetuate the existing disparities related to gender and race within our society. Glass ceilings, glass cliffs, glass doors, glass walls. For women, complexities of navigating the world of career advancement intersect with the complexities of what it means to be a woman. In 1979, Nancy Russo described an aspect of this tension as the “motherhood mandate,” an idea deeply engrained in society that places motherhood as the center of a woman’s identity. Research infers us that for many women, the climb to the top is not simply about choosing the right ladder. It is about climbing and stopping; climbing and stopping; and then stopping. Women typically have more career interruptions, including having children, caring for sick family members, and postponing their own careers for their partners, which can subsequently impact their career trajectories. Following on the heels of the 1970s Women’s Lib movement, a famous perfume commercial in 1980 declared that women “can bring home the bacon; fry it up in a pan; and never let you forget you’re a man!” How would that jingle change to fit in the 21st century?

Cheryl Goldsleger (American, b. 1951)
Scale: Interior Central Section, 1988

*Notice that no gender pronouns were used to describe the artist or their artwork.


Beth Van Hoesen (American, 1926-2010)

Beth Van Hoesen (American, b. 1948)

Off the Streets, 1980

Dr. Amy Popillion

J. C. Ryding is an artist featured in the exhibit who is originally from Ames, Iowa. Ryding is especially known for expertise in printmaking and not only passes on a legacy through works of art, but also through teaching as an adjunct associate professor at the School of the Art Institute in Chicago, IL. This print, Off the Streets, offers an opportunity to reflect on our understanding of gender and identity. Close your eyes and imagine a person enters the room… Do you notice what they are wearing? Their hair? Their eyes? The gait of their walk? The shape of their body? These are all clues people use to help them “know” a person’s gender. What happens when a person’s assumed gender does not match their preferred gender identity? More often than not, people go with their assumption and the person on the receiving end is left to correct them or simply smile politely while feeling misunderstood, marginalized, or out-of-place. Many systems of language were built on the foundation of masculine and feminine references. For cis-gendered individuals (those whose biological sex and gender identity align), the use of the masculine and feminine within language creates few, if any, problems. For those with identities, such as gender neutral, gender queer, or transgender, these distinctions create dilemmas, further assaults to living in a society fraught with gender stereotypes and heteronormative expectations. How are your interactions with others shaped by assumptions about gender?

Dr. Amy Popillion

The Nude Man Portfolio by Beth Van Hoesen was published in 1965. It includes 25 images that represent a diversity of shapes, ages, and ethnicities. In keeping with the simple, yet precise, style of the artist, the work represents an exemplary model of figure drawings. A selection of the 25 images is displayed in this exhibit, each highlighting a unique aspect of the male form. For many people, viewing images of the naked body, especially in a public setting, brings to surface a variety of undesirable feelings. For some, those may be feelings of embarrassment and general discomfort. For others, there may be feelings of shame, guilt, and disdain. Yet for others, it may be feelings of judgment, concern, or disbelief. These drawings were not intended as erotic or sensual; however, it is common for nudity to be immediately associated with sex. Sexual anatomy is a natural and important part of our bodies. Just as the hands, legs, mouth and nose serve crucial functions for our well-being, the physical aspects of our sexuality contribute to overall health and well-being. When sexuality remains taboo, it hinders growth and development. Individuals may avoid becoming familiar with their own bodies, an important aspect of detecting early health problems; they may be too embarrassed to seek medical care. Partners may avoid conversations that could enrich their relationship and parents may fail to pass on crucial sexual knowledge to help children navigate sexuality in informed and healthy ways. How do our discussions about sexuality change when images of the body are viewed with wonder, curiosity, and openness?

Jeanine Coupe Ryding (American, b. 1948)

Off the Streets, 1980

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**Beth Van Hoesen** (American, 1926-2010)

The Nude Man Portfolio, 1965

**Beth Van Hoesen** (American, 1926-2010)

The Nude Man Portfolio, 1965
Dr. Amy Popilion

In my Human Sexuality course (HD FS 278), students are challenged to think critically, reflectively, and creatively about the concepts and topics presented. They are encouraged to uncover potential assumptions and biases that influence their thinking. We analyze how words are used, the multiple meanings attached to those words, and how this influences our understanding of sexuality. Jezebel, by Beth Van Hoesen offers opportunities to reflect on language, sexuality and gender.

The title, Jezebel, carries the weight of moral judgment. Jezebel has her roots in stories told in the Hebrew Bible, a wife of Ahab, king of northern Israel. She is credited with leading her husband astray to worship false gods, ultimately receiving her “just” punishment through a gruesome death. The infamous Jezebel has gone down in history associated not only with idolatry, but also tied to sexual immorality. A jezebel – a slut, a hussy, a whore; a shameless, promiscuous, evil woman. The image of the fox also evinces critical analysis. A woman is called a fox when she possesses a certain blend of beauty and assertiveness – on one hand praised for her self-confidence; on the other hand, not to be trusted. Synonyms for the term “foxy” include: beguiling, cunning, devious, sly, and tricky. In essence, a “foxy” lady becomes someone to watch out for, while at the same time an object of desire. Women’s sexuality has historically been framed within the context of a good girl/bad girl dichotomy, defined by their relationship to men, and separated from their own experiences of sexual pleasure and desire. Van Hoesen’s rendering of the fox with acute detail and depth of character invite the viewer to consider the nature of this creature bearing the name Jezebel.

Dr. Sara B. Marchetti, Associate Professor, Apparel Events and Hospitality Management

Fur has been part of the human experience since earliest recorded history. The first humans wore clothing made from natural elements: animal skin and furs, grasses and leaves, and bones and shells. As time went on and weaving and knitting technologies were perfected, fur became less of a necessity, and more of a luxury item. During the 1960's and 1970's in the United States the environmentalism movement as well as the Endangered Species Act greatly impacted the use and acceptance of fur. Consumer activism against the use of fur grew and the invention of faux fur and other insensitive synthetic textiles for insulating clothing led to fur largely losing its appeal. PETA or People for the Ethical Treatment of Animals, founded in 1980, are one of the most vocal groups against the use of fur. They contend that fur whether from an animal on a fur farm or one who was trapped in the wild “caused an animal tremendous suffering—and took away a life.” However, fur continues to be worn around the world due to its superior warmth, durability, and beauty. The Inuit peoples of the Arctic rely on fur for most of their clothing, and it also forms a part of traditional Russian and Scandinavian clothing.

Hung Liu (Chinese, b. 1948)

Sisters, 2000

Dr. Amy Popilion

In the future, when our present has become our past, what will our legacy be? This painting hangs in Curt Hall, home to the Carrie Chapman Catt Center for Women and Politics. From the moment I saw it, I was captivated. I was mesmerized by the history and narrative that begs to be told; at the same time struck by the depth of my emotional connection to the untold story of these sisters. Perhaps this deep connection stemmed from a personal untold story of sisters. My sister and I did not grow up together. While we missed out on the inevitable sisterly spats, we also missed out on sharing secrets of our childhood hopes and dreams. Fortunately for us, the story did not remain untold. We connected as adults and have since been making up for lost time. Much of Hung Liu’s work relates to women’s relationships with themselves and those around them. In her own reflection on this print, Liu states, “It made me think that that’s the kind of woman’s relationship that we lean on each other, carrying each other, teaching each other.” Liu’s method of superimposing elements of culture and the dripping technique she uses to create layering gives her subjects a rich story. There is always more to tell. When we peel back the layers, we find the beauty in the stories that make us who we are. Stories unknown to casual acquaintances; stories shared within our most intimate circles. What are the stories of your life? Share them with those you love. Share them for the world to know the legacy that is yours.

*Dr. Popilion wishes to acknowledge her sister, Beth Morris. Thank you for your love and friendship.*

Dr. April Eisman, Associate Professor, Art and Visual Culture

According to Hung Liu, “Chinese history has always been the essence of my work.” Born a year before the People’s Republic of China was founded, she grew up in Beijing under her mother’s and grandmother’s care. Her father, who had been an officer in Chiang Kai-shek’s Nationalist Army, had been condemned as an “enemy of the people” and imprisoned when she was just an infant. She explains that she “grew up singing the Internationale” and “truly believed in Communism, in a socialist utopian dream, and in heroism.” Although that utopia was never realized, “some fundamental values and ideology from my thirty-six years in China stay with me. I was never interested in being a victim struggling in an authoritarian society. I admired heroes and wanted to be a tough soldier;” Propaganda films in Communist China often portrayed women as strong figures, and Hung Liu sometimes uses images from these films as the starting point for her own work. As she explains, “Almost all of my work refers to women—women at work, mothers and daughters, women tied together sexually.”

Sisters, part of a larger series titled, Expanded Visions, is a multi-layered lithographic print based on an anonymous black-and-white photograph taken around the time the artist was born. The image shows a teenage woman carrying a younger girl on her back. Both meet the photographer’s gaze with a small smile, having been captured in a moment of play. The artist has added color, in the blue of the older girl’s dress and the (Communist) red in the delicate ribbons in her hair and the clothes worn by the toddler she carries. Splashes of light blue and pink animate the background and tie it to the older girl’s dress; the drip marks are characteristic of the artist’s work. A grid of gray calligraphy visible atop the image suggests a deeper story between the two figures. The handwriting actually belongs to Hung Liu’s son, taken from an exercise book he completed as a little boy; the teacher’s corrections are visible as red checkmarks and numbers. The artist explains that “The writing is from children’s stories, simple stories about tadpoles and a camel and little bees. Those are the kind of stories all cultures tell children. We think children are so close to nature, so that’s the kind of stories we tell. And so I’ve also placed birds and insects in the image.” A big red bird stands in the lower middle of the image, looking at the red bug seeming to crawl on the little girl’s arm. A grass hopper on the older girl’s shoulder completes a triangle made by the three creatures, while the bird sits at the base of another triangle made between it and the two girls’ faces. Four Chinese stamps appear across the image, showing dragons, deer and people, and recalling earlier traditions. For the artist, Sisters is an image that shows the relationship between women, “that we lean on each other, carrying each other, teaching each other. I think the image shows kinship; that’s why I call it Sisters.”

Sheryl Ellinwood (American, 1959-2015)
*In Our Bones, 2002*

**Dr. Amy Popillion**

*A Crazed Girl*
by William Butler Yeats

That crazed girl improvising her music.
Her poetry, dancing upon the shore,
Her soul in division from itself
Climbing, failing She knew not where,
Hiding amid the cargo of a steamship,
Her knee-cap broken, that girl I declare
A beautiful lofty thing, or a thing
Heroically lost, heroically found.
No matter what disaster occurred
She stood in desperate music wound,
Wound, wound, and she made in her triumph
Where the bales and the baskets lay
No common intelligible sound
But sang, ‘O sea-starved, hungry sea.’

In the field of Human Development and Family Studies, researchers are interested in understanding how individuals and families develop across the life span. There is also an interest in concepts of attachment, separation and individuation. How are relational bonds maintained? Beyond relationships with others, what is one’s relationship with self? Researchers seek to understand how diverse factors impact individual development and family functioning. The nature of understanding the environment, self and others is exemplified in much of what artist, Sheryl Ellinwood, creates. She wants her viewers to look beyond the surface to “examine these concepts in the light of differing worldviews.” She states that her “sculptures are more about looking into rather than looking at.” When observing this sculpture, I am reminded of one of my favorite poems by William Butler Yeats, “A Crazed Girl,” which for me resonates as a narrative of individual development, identity, and resiliency.


Jan Shotwell (American, 1923-2006)
*Big Red, 1975*

**Dr. Michèle Schaal**

In 1985, feminist activists created a protest group called the Guerilla Girls. Since then, their purpose has been to underline and expose major issues women artists face, including their glaring absence from major international museums. In particular, the Guerilla Girls have investigated the number of women artists displayed in the Metropolitan Museum of Art in New York City, in conjunction with how many nudes are featured. In 2012, they found out that “less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female.” Hence, for a contemporary woman painter, portraying a naked woman—or man—is never a trivial gesture. Of particular significance with Jan Shotwell’s “Big Red,” is its deceptive nature. Few onlookers realize, at first glance—or through its title—that the painting is actually a nude. Shotwell purposefully hijacks and honors the tradition of female nudes in Western art: audiences first notice the bird that stands in the middle of the artwork and somehow hides the naked woman. Shotwell’s deception is also further stressed as, for the female figure, she has chosen a more abstract means of representation that contrasts with how the bird and background are drawn. “Big Red” becomes a political statement on the objectification of women in art or media, as well as echoing the Guerilla Girls’ investigations.

Jaune Quick-to-See Smith (Native American, b. 1940)

**Ghost Dancer**, 1981

Dr. Michèle Schaal

Historically, for minorities at large, passing on one's legacy has been a main concern and challenge. This has been especially true when people and groups of individuals were legally or culturally banned from acquiring the most basic skills required for knowledge; writing and reading. Or when these people were colonized and, as a result, their cultures nearly destroyed. The question of transmitting, as well as the meaning of one's cultural legacy, transpires in Jaune Quick—–see Smith's *Ghost Dancer*. In this complex composition, Smith draws both on Native American and European symbols to interrogate the long term consequences of the colonization of Native American Nations: these symbols include the buffalo, horse, Ghost Dancers, and the Christian cross. Smith demonstrates that cultures necessarily always influence each other in complex and paradoxical ways. Indeed, the Ghost Dance, as a spiritual practice, emerged in the 19th century through Wovoka, a Northern Paiute man. As Smith's artwork reveals, the practice relied on Native American and Christian spirituality: the dancers believed Jesus Christ would come back to remove white settlers and return the land back to Native Nations. Yet, Smith also shows the influence of Native American cultures on other nations too. For Paula Gunn Allen, a Sioux poet and critic, Native Nations undeniably played a key role in shaping more tolerant philosophies and politics in America and the Western world at large. Thus, Smith, with Ghost Dancer, both transmits and reflects on the notion of cultural legacy.

*Dr. Schaal would like to thank ISU undergraduate student Brenda Blackhawk for her assistance in writing this interpretation.

Dr. April Eisman

**Ghost Dance Series** refers to an intertribal Native American religious movement that emerged in the late 19th century at a time of particularly violent conflict with settler society. Based on the teachings of the northern Paiute spiritual leader Wovoka, the Ghost Dance, if performed properly, was believed by some practitioners to be able to reanimate the spirits of dead Indians, who would join together with the living to force out white settlers and reassert native peoples’ way of life. It was partly in response to the Lakota performing this dance in 1890 that the cavalry was called in, resulting in the Wounded Knee Massacre in which more than 200 Lakota men, women, and children were killed.

In this artwork, Smith incorporates a number of symbols from Native American cultures, including a buffalo and horse along the bottom, which may refer to Sitting Bull and Crazy Horse, two important Lakota leaders of the late 19th century. The red teepee at the right has marks that can be read as the letter W, perhaps in reference to Wounded Knee. The dark pink figure at the top left appears to be dancing; the yellow figure before her, perhaps another dancer, a woman in mourning, or a spirit rising from the ground; the black cross and markings behind the dancer suggest they are in a cemetery. The buffalo and horse below may further symbolize past spirits being called, or perhaps the reassertion of an indigenous lifestyle after white settlers are removed. Smith combines these images with abstract swathes of color that recall the Color Field paintings of Mark Rothko and thus encourage contemplation. Smith explains that she uses her “work as a platform for my beliefs. . .can I tell a story, can I make it a good story, can I add some humor to it, can I get your attention, those are all things that I try to do with my artwork.”


Mary Kline-Misol (American, b. 1952)

**Phantomwise (Alice Cycle)**, 1999-1995

Dr. Michèle Schaal

Some stories manage to transcend time and geographical borders. Lewis Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*, and *What Alice Found There* are two of these tales that stand the test of time and speak to a variety of people around the globe. Ever since their initial publication in 1865 and 1871, these books have, indeed, inspired countless illustrators, filmmakers, playwrights, advertisers, cartoonists, choreographers and even an electronic, interactive book, “Alice for iPad,” has been developed. Mary Kline-Misol’s painting *Phantomwise* – itself part of her Alice Cycle – reprises one of the lines featured in the poem that closes *Through the Looking-Glass*: “Still she haunts me, phantomwise.” Kline-Misol, therefore, inscribes herself within these tributes or re-workings of Carroll’s books: she too is haunted by them. Yet, if one considers the conventional or historical illustrations, the artist proposes a twist on this iconic heroine. Kline-Misol purposefully portrays Alice as a South American child. Does she wish to show us that Alice stands for childhood and childish imagination universally? Is this why Alice is crowned with clouds? Perhaps she wants us to reflect on how, if considering identity, Alice has also shaped little girls’ imaginations throughout time. Whatever one’s interpretation might be, Kline-Misol demonstrates how art, regardless of its medium, is never static. On the contrary, because each can make it their own, it is essentially dynamic.

Flora C. Mace (American, b. 1949) and Joey Kirkpatrick (American, b. 1952)

**Pear**, 1992

Dr. Michèle Schaal

Food, beauty, body, nature. These are four words that may come to mind when considering Joey Kirkpatrick and Flora Mace’s glass sculpture “Pear.” Yet, to quote feminist philosopher Monique Wittig, these four items also bear “the mark of gender.” The actual pear itself has been used as a metaphor for a feminine, curvy body and is, in many societies, a symbol of sensuality and eroticism. The pear shape was even a beauty and erotic ideal that women attempted to achieve in the past. To this day, there are food restrictions linked to gendered identity: for women, the contemporary beauty ideal clashes with this former pear-shaped body as women must be thin, if not skinny. Nature too has often been symbolized as a feminine figure yet it has also been used against women: it was believed that their “nature” could not make them equal citizens; that they were naturally meant for certain tasks; or that they were so close to nature that they were incapable of reasoning. Simultaneously, however, the sculpture invites us to consider the positive aspects of food, beauty, body, and nature. The realistic effect Kirkpatrick and Mace wanted to achieve reminds us of the pleasures of taste and savory fruits. It could also speak to a variety of people around the globe. Ever since their initial publication in 1865 and 1871, these books have, indeed, inspired countless illustrators, filmmakers, playwrights, advertisers, cartoonists, choreographers and even an electronic, interactive book, “Alice for iPad,” has been developed. Mary Kline-Misol’s painting Phantomwise – itself part of her Alice Cycle – reprises one of the lines featured in the poem that closes Through the Looking-Glass: “Still she haunts me, phantomwise.” Kline-Misol, therefore, inscribes herself within these tributes or re-workings of Carroll’s books: she too is haunted by them. Yet, if one considers the conventional or historical illustrations, the artist proposes a twist on this iconic heroine. Kline-Misol purposefully portrays Alice as a South American child. Does she wish to show us that Alice stands for childhood and childish imagination universally? Is this why Alice is crowned with clouds? Perhaps she wants us to reflect on how, if considering identity, Alice has also shaped little girls’ imaginations throughout time. Whatever one’s interpretation might be, Kline-Misol demonstrates how art, regardless of its medium, is never static. On the contrary, because each can make it their own, it is essentially dynamic.

Isabel Bloom (American, 1908-2001)
*Scrub Woman*, 1936

**Dr. Michèle Schaal**
Isabel Bloom never provided an explanation for *Scrub Woman*. Therefore we, as an audience, will necessarily project on this sculpture our own understanding of the world—and of gender. If one considers that Bloom aspired to represent the realities of rural life, one might perceive this stooped figure as merely performing a daily chore. But as 21st-century individuals, we might see things differently. First, we might consider ourselves lucky: thanks to modern technologies we have devices that, in some instances, scrub the floors for us. But then, we might also consider what the feminist movements have helped us understand: that domestic work has been, historically and globally, gendered. Still today, taking care of these chores is perceived as women’s duty—including by women themselves—and women may spend up to 12 hours more per week than men performing them. Similarly, people who perform paid service work are mostly women and women of color especially. *Scrub Woman* can, thus, also be interpreted as a reflection on the gendering of domestic work. Strikingly too, Bloom chose to make this woman faceless. Again, the interpretation of this facelessness lies in the eyes of the beholder. One possibility is to read the figure as a symbol, an archetype almost, of rural women of her time and their daily lives. Or, again as 21st-century people, as an allegory of the weight of gendered expectations on all women.

**Dr. Sara B. Marcketti, Associate Professor, Apparel Events and Hospitality Management**
The apparel industry is a billion dollar, global complex most often associated with the bright lights of fashion shows, brand marketing, and quickly changing aesthetics. However, since its inception, the industry has been built on the backs of low-wage workers. The scrub woman by Isabel Bloom reminds me that every article of clothing produced, sold, and worn had a past life—from fiber to consumer, we must be cognizant of the conditions in which our garments were created.

**Allison Saar (African American, b. 1956)**

*Washtub Blues*, 2000

**Dr. Michèle Schaal**

(Re)discovering SixHives features four works of art that were featured in the 1999 exhibit *Expanded Visions: Women Artists Print the American West* curated by the Women of the West Museum. *Washtub Blues* by Alison Saar was one of the four prints dealing with multicultural women's identities. For psychoanalyst Jacques Lacan, the “mirror stage” is a crucial step when establishing one’s identity and the mirror itself has been considered, by many cultures, as a passage between worlds. Since the past and spirituality are two notions that Saar explores in her art at large, it is not surprising that she has chosen to feature a character looking at herself in a basin. Yet, this reflection bears a political meaning too. Saar examines here what one’s identity means when one is part of a minority group. In particular, the artist interrogates what Angela Y. Davis calls the “legacy of slavery”: African American women are, to this, day overrepresented in the fields of paid—or unpaid—care, service and domestic work. As Saar chose to use the word “blues” in her title but also as the main color in her print, this could lead to a pessimistic interpretation of this artwork: inequality keeps on repeating itself. Yet, in her own description of her print, Saar insists that, in spite of the lack of consideration for service work at large, the women—and especially women of color—performing this work are essential to society. Saar wishes to fight against this invisibilization and stigmatization of care or domestic work. *Washtub Blues* constitutes both a reflection on history and its influence on one’s identity, but also a celebration of work that has traditionally been gendered and racialized and, therefore, deemed menial.

**Priscilla Kepner Sage (American, b. 1936)**

*Silver Mylar*, 1969

**Dr. Amy Bix, Associate Professor, History**

Mylar is the brand name for a type of strong polyester film, invented by chemists at the DuPont Corporation during the 1950s, to reflect light and heat and thus provide insulation against sun damage for NASA spacecraft. As with so many advanced technologies initially developed for the Cold War military-industrial complex, Mylar has since been adapted for widespread civilian uses. Today, Mylar is used to manufacture warming blankets for emergency survival kits and marathon runners, electronics and electrical insulation, magnetic video-tapes, food and pharmaceutical packages, musical drum-heads, clothing sequins and mirror-type decoration. Its eye-catching metal coating makes Mylar evocative and symbolic; silver is often (though not universally across cultures) associated with feminine energy, coolness, elegance, and the moon. Silver has served to display wealth for centuries, from ancient Latin American craft items and jewelry, to elaborate Baroque and Victorian table-settings. With the twentieth-century, however, silver acquired powerful new associations with the high-tech world, representing modernization, precision, and sophistication.

**Dr. Sara B. Marcketti**
The 1950s were an incredibly important time for the introduction of new fibers such as spandex, olefin, and polyester. DuPont’s research into polyester led to the creation of Mylar, an extraordinarily strong polyester (PET) film. NASA’s first communication satellite, Echo, was a giant mylar balloon, 100 feet in diameter, that could “bounce” radio signals from one ground station to another. These new fibers allowed for the outrageous and incredible — communication from space, but also the necessary and almost equally incredible - wash and wear fabrics that needed little care ensuring wrinkle free looks for space or wherever travel.
**21 Iris**, 2000

**Mary Kline-Misol (American, b. 1952)**

**Dr. April Eisman**

Mary Kline-Misol’s paintings focus primarily on portraiture and images of nature. **21 Iris** belongs to a series of works titled, “Botanicals,” which focus on “the indigenous flora and fauna that grow and thrive in my woods,” including gladiolus, irises, magnolia, poppies, sunflowers, thistles, tulips, and zinnias. In each, the backgrounds tend to be plain, placing primacy on the flowers and yet also drawing attention to themselves as negative space.

Based on the artist’s own garden, **21 Iris** depicts twenty-one red-and-white flowers—not including the buds yet to open—each with a dash of yellow and placed against a textured golden background. Asymmetrically arranged, the majority of flowers and their green leaves and stalks appear on the left-hand side of the canvas. A solitary iris pokes up in the lower right-hand side, a focal point for the image and a counter balance for the composition. Although realistically portrayed, the image does not deny that it is a painting; with visible brushwork, a textured background, and forms that are ever-so-slightly simplified and blurred, the painting is characteristic of the artist’s overall style. The painting, like her work in general, can also be read as a reflection of the artist herself. As she explains it, “In the quiet seclusion of my studio I have become simplified and blurred, the painting is characteristic of the artist’s overall style. The painting, like her work in general, can also be read as a reflection of the artist herself. As she explains it, “In the quiet seclusion of my studio I have become simplified and blurred, the painting is characteristic of the artist’s overall style. The painting, like her work in general, can also be read as a reflection of the artist herself. As she explains it, “In the quiet seclusion of my studio I have become simplified and blurred, the painting is characteristic of the artist’s overall style. The painting, like her work in general, can also be read as a reflection of the artist herself. As she explains it, “In the quiet seclusion of my studio I have become simplified and blurred, the painting is characteristic of the artist’s overall style. The painting, like her work in general, can also be read as a reflection of the artist herself. As she explains it, “In the quiet seclusion of my studio I have become simplified and blurred, the painting is characteristic of the artist’s overall style.

Beverly Pepper (American, works in Italy, b. 1922)

Maquette of Janus Agri Altar, 1988

Dr. April Eisman

Beverly Pepper created Maquette of Janus Agri Altar in 1986 as a model for the 14’ tall bronze sculpture installed in 1986-87 in the courtyard of Iowa State’s Agronomy Building. Intended to resemble two spades connected by a shared handle, the sculpture emphasizes the importance of agronomy, both to Iowa State, where it was a founding discipline in the 19th century, and to civilization as a whole. The abstract nature of the diamond-shaped sculpture, however, allows for a variety of interpretations. The title refers to Janus, the Roman god of beginnings and endings. Worshiped at the start of harvest time and planting, as well as other important beginnings, such as marriages and births, Janus is traditionally depicted as two faces shown back to back and thus facing both forwards toward the future and backwards toward the past. The bottom corners of the upper quadrants of the sculpture can be seen as the god’s noses; the bottom quadrants, his beards (compare to the Roman sculpture below). When seen from the narrow side, however, the rounded slit appears to be an open mouth calling into the heavens. At the same time, the sculpture also resembles a single person, the back of a head, slender neck, and angular shoulders of someone who is looking away from us, like the man in Caspar David Friedrich’s painting, Wanderer Above the Sea of Fog (1818). The suggestion is thus one of contemplation, of the future and the past and of the role of agronomy—and perhaps of Iowa State—in both.


Maria Poveka Martinez (Native American, 1887-1980)

Marie and Julian Pot, 1930s

Marie and Santana Plate, c. 1943-1956

Dr. April Eisman

Marie Montoya Martinez was born with the indigenous name Povi-Ka, meaning Flower Leaf, near Santa Fe, New Mexico, in 1887. She grew up in the San Ildefonso Pueblo, where she learned how to make pottery from her aunt and is said to have surpassed all other potters in the pueblo by 1915, able to make three beautiful pots in the time it took others to create just one. Today she is known around the world for her black-matte pottery. Working with her husband Julian, Martinez rediscovered the black-matte technique in the 1920s—through trial and error—and after being given a recently excavated pieces of ancient black pottery. In 1954, she was awarded the Palmes Académique by the French government for her contributions to arts and crafts. She passed away in 1981 at the age of ninety-three. Her family and others at San Ildefonso continue creating pottery in the black-matte tradition that she pioneered.

Making the black-matte pottery is a multi-step process. The first step involves gathering clay, which is generally done only once each year and stored. Martinez would then take a piece of the brownish-orange clay from storage, as needed, and mold it into the desired shape using a coil technique before applying the liquid clay, called slip, and polishing, or burnishing, it to a high sheen. This latter step was the most time consuming. Thereafter, a decorative layer of slip, this time left matte, would be applied before the vessel was fired. Early on, her husband Julian did the decorative patterns in matte; after he died, their daughter-in-law Santana, then later their son Popovi, took over this part of the process. The vessels are thus often signed with two names, Marie, the potter, above Julian (1934-43), Santana (1943-56), or Popov (1956-71), the decorator, a line separating the two names. The firing process and, specifically, smothering the fire with manure carbonized the clay; turned it black.

The pot displayed here was created in the first phase of Martinez’ work, when her husband Julian painted the designs. The small plate was created in the second phase and was painted by their daughter-in-law Santana. In both works, the shiny feathers that ring the vessels are the negative spaces, the areas left untouched when Julian or Santana painted on the final layer of slip. On the small plate, thirty-six feathers appear with slightly differing heights and widths, intentionally emphasizing the hand-made aspect of the work. Together with the disk in the middle, the plate also resembles a sun.

Dr. Amy Bix

Daffodil Lamp

Tiffany & Company

Louis Comfort Tiffany’s name became synonymous in the late 1800s and early 1900s with material luxury. Wealthy and prestigious clients snapped up his company’s Art Nouveau textiles, furniture, pottery, jewelry, vases, and especially stained-glass windows, chandeliers, and lamps. However, Tiffany himself was not the sole source of innovation and beauty for the products that made his reputation. In an era when female paid employment was still often controversial, Tiffany respected women’s craft skills and hired dozens to work in his Women’s Glass Cutting Department. It was those “Tiffany girls” who actually chose the subtly-shaded colors, who hand-cut and assembled the thousands of intricately-shaped pieces that went into his internationally-admired windows and glass mosaics, as recent scholarship has emphasized. It was the Department director, Clara Pierce Wollcott Driscoll, who actually designed many Tiffany decorative objects and about thirty lamps, including some of the most well-known versions featuring dragonflies,
wisteria vines, and daffodils. Those richly luminous pieces reflected close observation of nature and a love of light’s varied effects. Tiffany gave Driscoll the artistic freedom to polish her design visions and privately praised her talent, but rarely acknowledged in public the creative centrality of women behind his fame.


DCW Chair, 1950-1969

Dr. Amy Bix

Ray Kaiser Eames exemplifies the ideals of innovation in mid-twentieth-century design. Initially trained as a painter, Ray and her husband Charles Eames embraced the philosophy that good modern design should be widely accessible and that mass-production was not incompatible with high-quality. Their California studio promoted collaboration between artists and industry to yield thoughtfully-crafted objects, intended to enhance people’s everyday lives. During the post-World War II period, the Ray-Charles partnership became famous for producing home architecture plans, textile patterns, toys, films, graphics, and especially furniture items that were strikingly novel, but also affordable and easy to live with. In dramatic contrast to nineteenth-century furniture with a classically-influenced heavy appearance, made from mahogany and similarly expensive woods, Eames furniture both reflected and extended the twentieth-century’s fascination with affordable, strong but lightweight new materials – aluminum, wire mesh, plastics and fiberglass. By 1946, Ray and Charles developed molded plywood chairs with curved shells to accommodate a sitter’s body naturally, without relying on plush upholstery that had defined Victorian-era comfort. In particular, their “DCW [Dining Chair Wood]” model combined functionality with appealing sculptural liveliness. Its sleek shape made the DCW chair iconic; today, museums around the world display it as a classic, yet ordinary consumers can buy their own copies still being manufactured almost seventy years later.

“Fairyland Lustre,” a specialty line produced from 1915 to 1929 that wealthy collectors adored. Her vases, bowls, boxes, and other decorative objects showed off the company’s innovative iridescent glazing techniques, with gold-painted sprites and other creatures dancing across intense scarlet, purple, orange, blue, and green backgrounds. The “Fairyland” theme derived from Makeig-Jones’s youthful interest in fairy tales, which in turn both reflected and catered to a wider fascination with the fantasy and supernatural in Victorian Britain.

Wedgwood (English)

Jug, c. 1815

Bowl, c. 1920

Dr. Amy Bix

During the 1800s, pottery-making and ceramics grew into large industries in both the U.S. and Europe, reliant on female workers who specialized in hand-painting pieces one at a time. The Victorians praised what they considered women’s innately superior focus on detail, awareness of color, and love of ornamentation. Susannah Margareta Makeig-Jones (1881-1945) was among a number of talented women who attended art school and advanced into the commercial realm of creative design. Working at the renowned Wedgwood factory, “Daisy” Makeig-Jones became known for designing...
Women for Women

Female Fashion Designers

Exhibition Dates: August 24 – December 18, 2015
Location: Mary Alice Gallery, 1015 Morrill Hall, Iowa State University

The Textiles and Clothing Museum
Located adjacent to the Christian Petersen Art Museum, the Mary Alice Gallery exhibits historic and ethnographic material culture from the Textiles and Clothing Museum (TCM) collection. Maintained by the Department of Apparel, Events, and Hospitality Management in the College of Human Sciences, the mission of the TCM is to promote the scholarship and appreciation of historic and ethnic textiles and clothing, with an emphasis on visual and active learning. Founded in 1923, the collection became a Museum in 2007 upon the establishment of permanent exhibit, research, and storage facilities in the newly renovated Morrill Hall. The TCM presents two exhibits each year emphasizing historic and cultural dress and textiles, along with a summer exhibit featuring winning garments from the student-produced and promoted fashion show.

Women for Women: Female fashion designers
Vera Wang, Stella McCartney, Laura Ashley, Diane Von Furstenberg. Garments from celebrity and lesser-known female fashion designers are on display in the Mary Alice Gallery in conjunction with the (Re)discovering S(h)elves exhibition. Similar to the way women artists work in paint, paper, fiber, clay, and glass, female fashion designers define themselves using cloth. Women designers express their aesthetic sensibilities through the selection of the colors, lines, shapes, and textures incorporated into the silhouettes they create. In addition to the visual and textural appeal, designers consider the needs and desires of their consumers in order to provide benefits that satisfy physical requirements and societal expectations. These benefits include protection from inclement weather, practical designs for the workplace, structural components allowing for comfort and fit in active and leisure wear, as well as the glitz and glamour desired for formal occasions. Apparel designed by women for women reflects the economic, political, and cultural values of their times.

Do female fashion designers understand what is required of women’s apparel better than men? Women designers do have the advantage of acting as their own fit models and critics, but that’s not always enough to ensure success. While many women designers built recognizable brands around their names, other designers haven’t always received the same recognition as their male counterparts. Female designers, patternmakers, stylists, and merchandisers were instrumental in building the ready-to-wear industry, but often remained unknown. Employed by large apparel manufacturers, these women labored without receiving individual credit for their work. While designers like Vera Wang achieved celebrity status due to their fashion lines, other equally important designers including Jo Copeland, Claire McCardell, Tina Leser, and Pauline Trigère are lesser-known to the public. In an attempt to bring these and other names to the forefront, the work of many of the female fashion designers represented in the TCM collection is celebrated in this exhibit.

Women for Women
Female Fashion Designers

Dress by Jo Copeland (American, 1899-1982), 1943
Rayon
In the Textiles and Clothing Museum Collection. 1998.19.4

Dress by Tina Leser (American, 1910-1986), 1955
Cotton
In the Textiles and Clothing Museum Collection. 2008.24.19
“Nature too has often been symbolized as a feminine figure yet it has also been used against women: it was believed that their “nature” could not make them equal citizens; that they were naturally meant for certain tasks; or that they were so close to nature that they were incapable of reasoning.”

—Dr. Michèle Schaal, Assistant Professor, English and Women’s Studies, on Pear by Joey Kirkpatrick and Flora Mace