

The Diverse Experiences of Women

10x10: Ten Women/Ten Prints



Ulrich Museum of Art

Description:

Students will learn about the diversity of women's experiences by examining prints in the Ulrich Museum of Art virtual exhibition *10x10: Ten Women/Ten Prints*. Optionally could create a work of art after completing the worksheet.

Grade Level: 6-8

Subject: Visual Art, History

Length of Lesson: Independent worksheet, one class period

Standards:

VA: Cr2.3.6 Design or redesign objects, places, or systems that meet the identified need of diverse users.

VA:Cn10.1.6 Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

VA:Cn11.1.6 Analyze how art reflects changing times, traditions, resources, and cultural uses.

VA: Cr1.2.7 Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr1.1.8 Document early stages of the creative process visually and/or verbally in traditional or new media

VA: Cr1.2.8 Collaboratively shape an artistic investigation of an aspect of present day life using a contemporary practice of art and design.

VA:Re9.1.8 Create a convincing and logical argument to support and evaluation of art.

Materials:

Pencil

Worksheet

Reference:

Virtual Exhibition link: https://ulrich.wichita.edu/ulrich_exhibition/10-x-10-ten-women-ten-prints/

10x10: Ten Women / Ten Prints

This exhibition consists of ten prints by ten different women artists. Each print speaks to some aspect of living as a woman in America.

Keywords

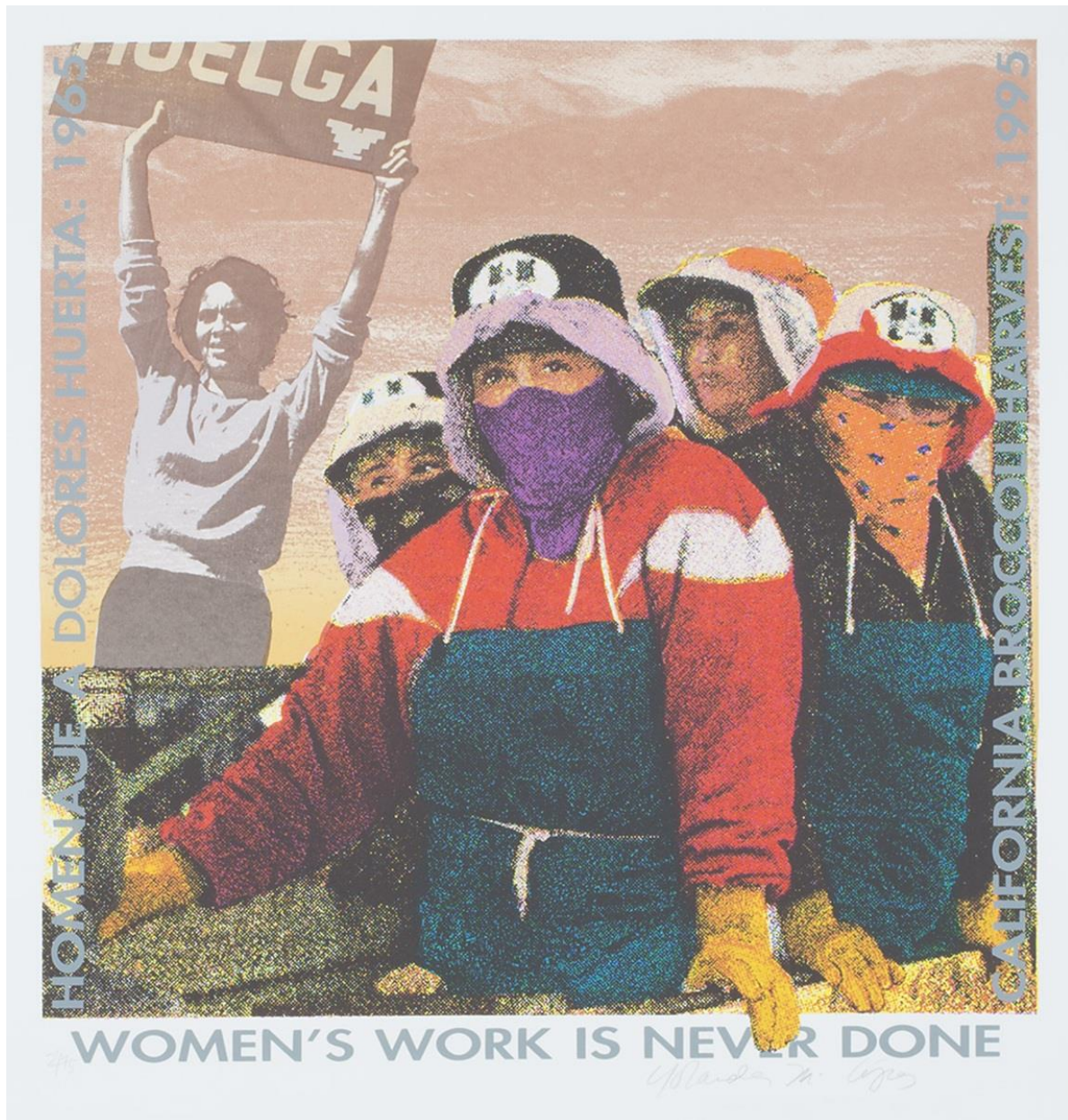
- **Print:** When an artwork is called a print, this refers to the way it was made.
- **Screen printing** is a process of printing an artwork. The artist uses a mesh screen and blocks out areas they don't want to be filled. When they scrape paint across the screen, the areas not blocked is where the paint sinks through the screen onto the paper below.
- **Feminism:** The belief that men and women should have equal rights and be treated equally. To achieve this, feminists fight for women's rights. The earliest feminist movement in America fought for women's right to vote. They achieved this in 1920. Many feminists today also fight for racial equality and LGBTQ rights.

Look closely at each of the images of the prints below, then answer the following questions. You may use a separate piece of paper, if needed, to write your responses.

Choose one print that you feel is most relevant or important in our world today and explain your choice.

Imagine that you could add an 11th print to this exhibition. What issue or topic would your print add to this exhibition? Consider current women's issues. Do you feel something relevant to women's lives today was missing in this exhibition?

What imagery would you use in this 11th print? How would this imagery get your viewers to think about the topic you are interested in?



Yolanda M. López

American, born 1942.

Women's Work is Never Done, 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

In this print, Yolanda López celebrates Latina working-class women. Her work often challenges cultural stereotypes. In this print, she combines two images. One is a group of women laborers from a California broccoli farm. The other image is Dolores Huerta, a labor leader and Civil Rights activist. Huerta holds a sign that reads "HUELGA," the Spanish word for "strike." The women themselves appear confident and

confrontational. This work shows these women as leaders in the fights for both worker's rights and women's rights.



Hung Liu

Chinese, born 1948

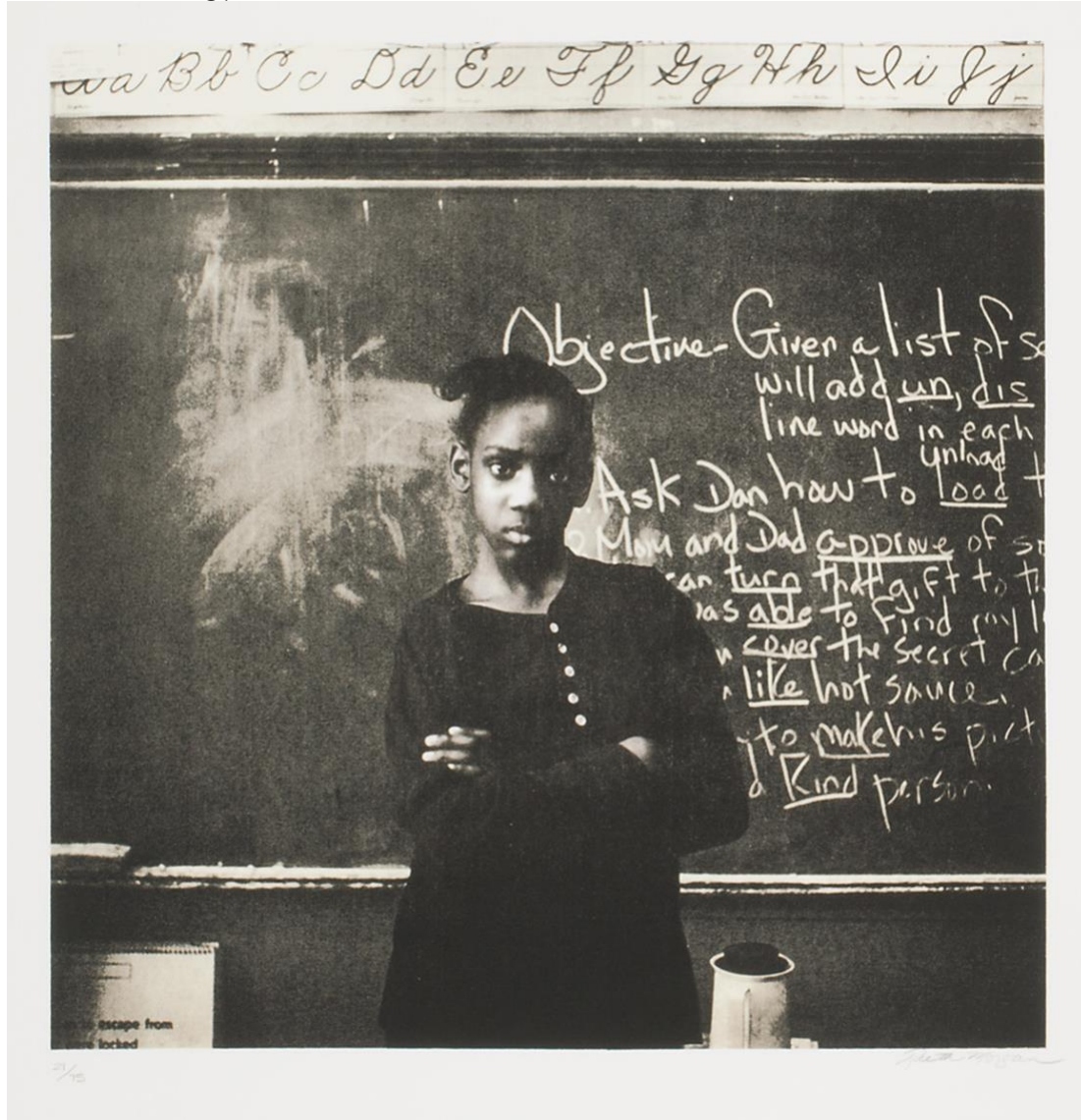
Miss Fortune, 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

When you see a fortune cookie what do you think of? Fortune cookies are given at many Chinese restaurants in America, but they are not Chinese. They were first given to diners at a Japanese tea shop in California. This example shows that Americans often have incorrect assumptions about other cultures.

The girls shown in this image by Hung Liu are wearing Western clothing (from that time). Many were fascinated with America and hoped to move there for a better life. But did they find a better life? Notice the girls' expressions. Their faces and posture look sad or exhausted. The background is barren and the colors muted. Many Chinese immigrants to America faced discrimination and had a hard time finding jobs.



Ruth Morgan

American, born 1946

Percenda, 1995

Screen Print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

This image is from a series of photographs Ruth Morgan made of homeless children in New York City. She documents their inner struggles and exposes how the state has failed them. In this photo, we see a young girl named Percenda in her classroom. Her body blocks a grammar lesson on the blackboard

behind her. It is a lesson on prefixes “un-” and “dis-,” which make words take on opposite meanings. This lesson is significant for a child facing **un**fair or **un**kind treatment. She looks serious, vulnerable, and sad. Still, she gazes at us head-on with her arms crossed, like she wants us to do something about her situation. Morgan’s work starts conversations on society’s most vulnerable citizens. She wanted to make sure the women’s rights movement did not forget about people like Percenda.



Carrie Mae Weems

American, born 1953

Untitled (box spring in tree), 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women’s Studies Program WSU

Carrie Mae Weems uses photography to tell a story. This photograph is in the Sea Islands of Georgia, the last place in the US that had slaves. This creepy image shows a mattress box spring caught in a tree. The object hanging from a tree reminds us of the painful American history of lynching. Though slavery was abolished in the 1860s, discrimination and violence continued. The mattress also recalls the assumption that women stay at home. Reminding us that black women face unique discrimination and danger. Weems wants us to think about how racism has affected our own stories.



Faith Ringgold

American, born 1930

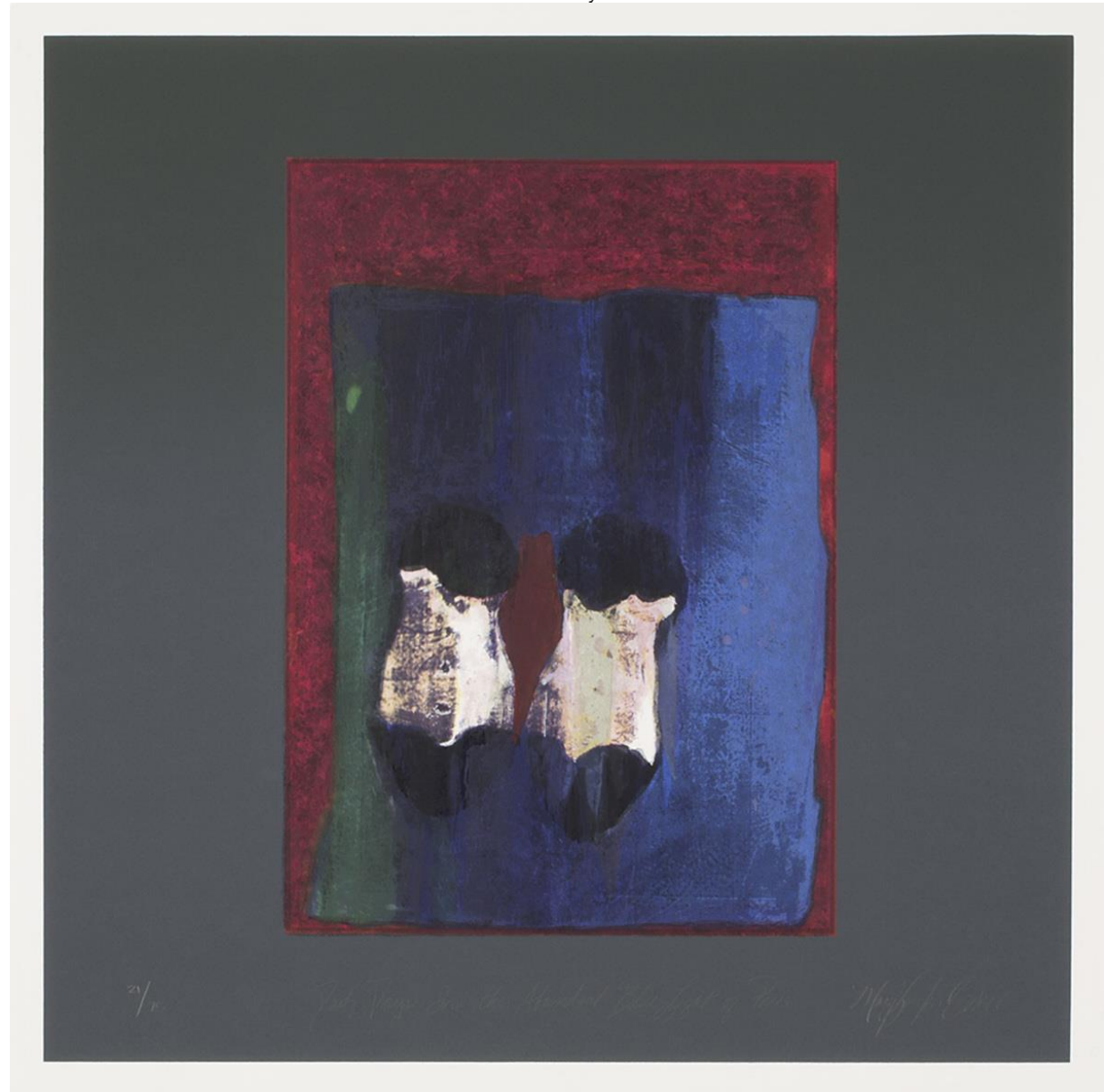
Jo Baker's Birthday, 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

In this print, Faith Ringgold portrays Josephine Baker. Baker was a dancer, actress, and political activist. She was born into a working-class Black American family and later moved to Paris. During World War II, she was a war spy for the French and was also vocal for the American Civil Rights movement.

In this work, Ringgold combines parts of Baker's life with African American traditions. She references Baker's time in France with the bowl of fruit in one corner and the red area with a lady at a table. These are both from famous paintings by the French painter Henri Matisse. The edges of this print look like a quilt. Ringgold was inspired by the African American tradition of storytelling with quilts. Baker herself strikes a pose on the bed. She is bold and self-confident. Ringgold celebrates Baker's confidence and success as well as her life story.



Mary Lovelace O'Neal

American, born 1942

Dark Days in the Abundant Blue Light of Paris, 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

Mary Lovelace O'Neal made this print while visiting Paris. She was there for one of the coldest Paris winters of the century. The dark colors in this print show the dreary atmosphere of the city during O'Neal's time there. The two white shapes floating in the center of the work look like corsets. Corsets were tight, uncomfortable undergarments women wore to have a more "ideal" shape. These corsets float as if they are white ghosts haunting Paris. O'Neal often explores the history of Western restrictive garments in her work. She shows that women's undergarments can reflect how women were restricted.



Mildred Howard

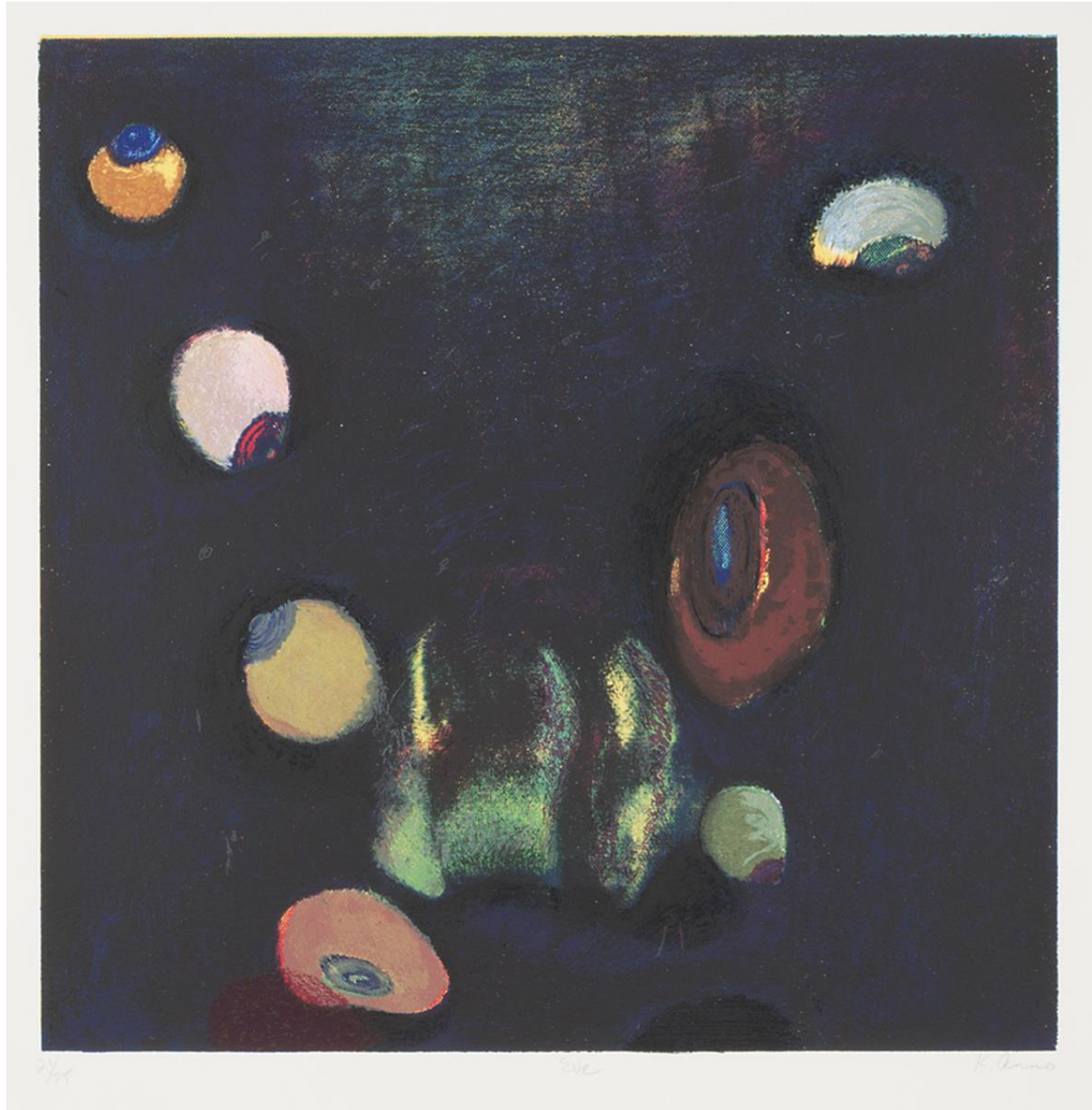
American, born 1945

Thirty-Eight Double Dee, 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

Mildred Howard often puts regular objects together to create a new idea or meaning. Howard made this print soon after the death of her son. Here, she has an empty brassiere above an antique egg box labeled "fragile." Breasts and eggs reference motherhood. Yet the brassiere is empty, the egg box old. The work speaks to loss and the feeling of emptiness Howard had after losing her child. The body of the mother is left out of this image. Maybe she no longer feels like a mother, or maybe she resents the expectation to be a mother. Howard combines two unrelated objects to explore the role of motherhood and loss in this work.



Kim Anno
American, born 1958
Eve, 1995

Screen print on paper

Ulrich Museum of Art, Gift of the Women's Studies Program WSU

Kim Anno explores ideas about women's identity and bodies. These abstract shapes look soft and circular. When shapes are abstract, there is no clear answer for what they are. They could be breasts, eggs, or cells in our bodies. Anno is using biological references to explore womanhood. The work's title, *Eve*, refers to the first woman in the Judeo-Christian bible. Anno is reminding us that seeing womanhood nature and reproduction goes back a long time.



Juana Alicia, American, born 1953

Auto Vision, 1995

Screen print on paper

Ulrich Museum of Art, gift of the Women's Studies Program WSU

In this print, you can see a woman's hands on a stone surface. The hands give off energy as colorful rays of light. That energy blends into plants. Is the woman creating those plants? Whatever she is doing, the colors coming from her hands connects her to the plants. This print also looks at the connection between womanhood and nature. An eye peeks out at us from her bracelet, maybe it is the "auto vision" the title refers to.



Claudia Bernardi, Argentinian, born 1955

Ser Mujer Es Saber Resistir, 1995

Screen print on paper

Ulrich Museum of Art, gift of the Women's Studies Program WSU

Claudia Bernardi was born in Buenos Aires, Argentina. There, she experienced firsthand the country's "Dirty War." She began working with a group of archaeologists. The group worked to

uncover mass graves and create archaeological maps. They also recorded testimonies of survivors and witnesses. Her work with the archeology group inspired this print. There are large blocks of color to imitate the layers of the earth seen in archaeological digs. You can see human figures, skeletons, clothes, and furniture. These suggest the remains of human life found at an archaeological dig site. “Ser mujer es saber resistir” in Spanish means “to be a woman is to know how to resist.” Her experiences shaped her art. Her art asks us to remember that humans are capable of terrible things. Yet we can resist, we can live on.