

TABLA RASA GALLERY
and
THE FEMINIST ART JOURNAL
present
"Women's Work: Homage to Feminist Art"
curated by **Cindy Nemser**

March 28 - May 13, 2007
Artists Reception: Wednesday, March 28, 2007
5:30 - 8:00 PM

Gallery hours:
THURSDAY, FRIDAY & SATURDAY Noon - 5:00 pm
Other weekdays: by appointment
718. 833-9100 718. 768-0305

Tabla Rasa Gallery
224 48 Street
Brooklyn, NY 11220

<mailto:info@TablaRasaGallery.com>
<http://www.tablarasagallery.com/>

FREE

FOR IMAGES GO TO: http://www.tablarasa.net/html/women_s_work.html

Renowned pioneer of the Feminist movement, art historian and critic Cindy Nemser returns to the world of contemporary art to curate an all women's exhibition entitled "Women's Work: Homage to Feminist Art" at Tabla Rasa Gallery, 224 48th Street, Brooklyn, opening on March 28, 2007. Nemser believes a woman doing her art, whether it is overtly political or not, is a feminist action. The show includes 20 artists represented by one work each. For Nemser, feminism is the gateway to humanism, to a place where every race and religion as well as both genders will be evaluated strictly on their merit and prejudice will finally be abolished. That is how she believes society will move forward.

The exhibition features celebrated women artists who emerged in the 70's. Among the artists included in the exhibition are Eleanor Antin, (who embodied different personas long before Cindy Sherman) and Hannah Wilke, an astonishing beauty, who had the courage to have herself photographed in the last debilitating stages of the cancer that killed her. Other artists in the show are Howardena Pindell, Sylvia Sleigh, Mary Grigoriadis, Judith Bernstein, and Dotty Attie, all of whom were early members of A.I.R., the first women's gallery. Lil Picard, cult performance artist who also wrote for the legendary East Village Other and never missed an opening, and Sue Coe, who documented the hostile senate hearings that took place when Anita Hill accused Clarence Thomas of sexual harassment are part of the exhibition. Monumental sculptors Audrey Flack and Lila Katzen, as well as controversial Nancy Grossman, are featured as well as the phenomenal painter Deborah Remington, poetry collaborator Oriole Farb Feshbach and notorious Anita Steckel.

To give the exhibit a richer overlay of meaning, Nemser also invited some younger women such as painter, experimentalist Audrey Anastasi, mixed media artist Orly Cogan, video artist Bec Stupak, and exquisite painter on found objects Irene Hardwicke Oliveiri, among others. The exhibition creates a visual dialog between the older women artists of the feminist second wave and the younger women of the emerging third wave.

Ms. Nemser, a brilliant writer and impassioned feminist, was a firebrand of the women artists' movement from 1969 on. Besides publishing the groundbreaking Feminist Art Journal, her book *Art Talk: Conversations with 12 Women Artists*, Charles Scribner, 1975, was reprinted in 1995 as *Art Talk: Conversations with 15 Women Artists* by Harper Collins. It was the first book to be written about women artists since the 1930's. Considered a classic, it was recently translated into Chinese, and can still be purchased today. Among her long list of credits are feminist pieces on women in *Ms*, *New York Times*, *Arts Magazine*, *Artforum*, *Art in America*, *Newsday*, as well as monographs, journals, newspapers and lectures at prestigious universities, museums, art organizations and women's galleries all over the country including Yale University, the Maryland Institute of Art, The Smithsonian National Collection, the Brooklyn Museum, Berkeley Museum and the Maryland Institute of Art, the women's cooperative gallery A.I.R., in New York, ARC and Artemisia in Chicago, the Women's Building in Los Angeles and the Women's Art Registry of Minnesota, (W.A.R.M.).

Adjunct events during the show include Cindy Nemser reading from her new book *Firebrand: The Autobiography of a Feminist Art Critic* (3:00 pm, Saturday April 14, 2007) in which she uses personal experience to document the birthing of the women artists' movement in the late 60's and 70's as well as a filmed memoir entitled "Lil Picard," by Silvana Goldsmith (3:00 pm, Saturday, March 31, 2007.) Additional presentations will be scheduled from March 28, 2007 to May 13, 2007.

The gallery is located at 224 48th Street, between 2nd and 3rd Avenues in SPArC (Sunset Park Artists' Community). From Manhattan, "D" train to 36 Street in Brooklyn, cross platform, and take "R" train one stop to 45th Street. Street parking is available.

Tabla Rasa Gallery is free and open to the public Thursday through Saturday, noon until 5 pm, from the opening reception on Wednesday March 28, 2007 until the closing on Sunday, May 13, 2007.

See <http://www.tablarasagallery.com/>, or call 718. 833-9100 or 718.768-0305 for additional information.

For more about Ms. Nemser, see <http://www.cindynemser.blogspot.com/>.

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About Cindy Nemser

Cindy Nemser is an art historian and critic. She holds a B.A. from Brooklyn College, 1958, a Master's degree, in English and American Literature from Brooklyn College, 1964 and an a Master's Degree, in art history from the Institute of Fine Arts, New York University, 1966. In 1966, she was a curatorial intern at the Museum of Modern Art and a participant in the Art Critics Workshop, given by Max Kozloff, through a grant from the American Federation of the Arts, 1967.

An avid supporter of feminism, from 1972-77, she published and edited the *Feminist Art Journal*, a magazine that promoted women in all the arts, but with the main emphasis on the visual. The *Feminist Art Journal* reached a circulation of 8,000 and had a tremendous impact on the women artists' movement. She was awarded an Art Critics Fellowship from the National Endowment for the Arts in 1975; and in 1977 was invited to be the commencement speaker for the Minneapolis College of Art and Design. She was elected to the American branch of the International Association of Art Critics, has served on the board of on the Women's Caucus for Art for three years and is a member of the College Art Association where she has appeared on many panels.

Nemser has been included in *Who's Who in American Art* since 1973 up to the present, as well as in *Who's Who of American Women* and *Who's Who in the East*. In 2003, she received a certificate of honor from the Veteran Feminists Artists of America. Recently, she was chosen to be on the honorary committee of the influential umbrella group the Feminist Art Project. She is also accepted to become a member of PEN American.

Besides *Art Talk*, Nemser published a novel, *Eve's Delight*, Pinnacle Books, 1982, and a monograph, *Ben Cunningham, a Life with Color*, JPL Art Publishers, Texas, 1989. She also wrote several catalog essays "Ben Cunningham," Church Fine Arts Gallery, University of Nevada, Reno, "Alice Neel: the Woman and her Work," Georgia Museum of Art, University of Georgia, Athens, Georgia, 1975 and "In her Own Image—Exhibition Catalog," *Feminist Art Journal*, vol. 3 no 1, Spring, 1972 to name a few.

She was the contributing editor to *Arts Magazine* from 1972-1975 and placed articles in many anthologies including two assembled by Gregory Battcock entitled *New Ideas in Education*, Dutton, NY, 1973, and *Super Realism*, Dutton, NY, 1973, and her "Letter to A Woman Artist" was printed in Miriam Schapiro's landmark publication *Anonymous Was A Woman*. **Most significantly, Nemser's "Stereotypes and Women Artists," the first historical revisionist approach to women in art history, originally published in the *Feminist Art Journal*, April, 1972, was included in *Feminist Collage*, ed, Judy Loeb, New York. Teachers College Press, 1979.**

Nemser was the first to write about Chuck Close--"Presenting Chuck Close," *Art in America*, vol. 58, no 1, January-February, 1970 and "An Interview with Chuck Close," *Artforum*, vol. 8, no.5, 1970. She as also first to write about Eva Hesse, "Interview with Eva Hesse," *Artforum*, vol. 8, no 9, May 1970 and Vito Acconci, "An Interview with Vito Acconci," *Arts Magazine*, vol.45, no. 5, March 1971. She has a multitude of other interviews, essays, art and book reviews to the *New York Times*, the *Village Voice*, *Ms.*, and magazines and newspaper.

In 1974, Nemser also curated an exhibition at the Fleisher Art Memorial Gallery, which was part of the Philadelphia Museum of Art, called "In Her Own Image." The show, which attracted a wide audience, was written about favorably in the *New York Times* as well as in the *Philadelphia Inquirer*, the *Philadelphia Evening News*, and in various other art magazines and journals. She was also one of the curators of major exhibition called "Women's Work" at the Philadelphia Civic Center as part of a citywide festival entitled "Philadelphia Focuses on Women in the Arts" which was conceived of by Nemser and Diane Burko.

Nemser has been a guest lecturer at prestigious universities, museums, art organizations and women's galleries all over the country including Yale University, the Maryland Institute of Art; The Smithsonian National Collection, the Brooklyn Museum; Berkeley Museum, the Maryland Institute of Art; the women's cooperative gallery A.I.R. in New York; ARC and Artemisia in Chicago; the Women's Building in Los Angeles; and the Women's Art Registry of Minnesota, (W.A.R.M.). She had also appeared on the legendary Casper Citron radio show in New York, on the television show Panorama in Washington D.C. and been interviewed by the local press all over the United States and Canada.