

JOANNE MATTERA ART BLOG

GUARANTEED BIASED, MYOPIC, INCOMPLETE AND JOURNALISTICALLY SUSPECT

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7.29.2009

The Women, Part 1: Daughters of the Revolution: Women and Collage at Pavel Zoubok

It's no secret that women artists are represented at the galleries and museums in far smaller numbers than the other sex, but here I'd like to focus on two current shows in which women are very much in evidence: *Daughters of the Revolution: Women and Collage* at Pavel Zoubok Gallery and, in a post to follow this one, *The Female Gaze: Women Look at Women* at Cheim & Read. Feminism lives! Both galleries have assembled impressive group shows with artists whose work spans two waves of Feminism and then some.



In *Daughters of the Revolution* (the "Pasted Paper Revolution," Clement Greenberg's essay description of Cubist collage), the always egalitarian Pavel Zoubok shows 34 artists, many from his

gallery's own roster, working with collage. The range is impressive, from such early practitioners of the art as Hannah Hoch and Anne Ryan, to Seventies icons Miriam Schapiro, Hannah Wilke and May Wilson, to contemporary artists like Judy Pfaff, Donna Sharratt and Nora Aslan. Sometimes the work is political and sometimes not; mostly it's on an intimate scale, though there are some impressively large works as well.

Above: To the right as you enter, Elaine Lustig Cohen, *Chess 1*, 2001, photograph and black sandpaper, app. 16 x 16 inches

LOOK UP! I've updated this blog with pages to events and projects.

PROJECTS

[Current Exhibitions](#)
[Resume](#)
[Website](#)
[Int'l Encaustic Conference](#)
[ProWax Journal](#)
[Two Artists Talking \(Archives\)](#)

THROUGH JANUARY 25



"Eight Women in Abstraction" at Susan Maasch Fine Art, Portland, Maine, Maine. Here, "Silk Road 181." [Click pic for more info.](#)

PLEASE SUPPORT THIS BLOG!

If you feel that my reports from **New York** and elsewhere around the



Ann Ryan (1889-1954), *Collage #640*, 1953, mixed-media collage [I can see handmade paper], app. 7 x 5 inches. Image from the gallery website

YORK and elsewhere around the country, including the **Miami art fairs**, bring the art world to you; or that my **curated posts** offer you a view of the art world that you don't see in the art magazines; or that **Marketing Monthly** provides the kind of professional information you never got in art school, **please make a donation**. I am a painter with a full-time studio practice; every post represents a significant expenditure of time, travel, photo editing and writing. Not to get too NPR on you, but a one-time annual donation of \$20 (though any amount is welcome) will help support my effort. See the Donation button below. Thank you.

[Donate](#)



Miriam Schapiro, *My Nosegays Are For Captives*, 1976, collage and acrylic on canvas, app. 43 x 34 inches, image from the gallery website; my detail below

2012 MIAMI ART FAIRS



Looking for my coverage of the Miami Art fairs? Click the pic to access a full list of this year's posts (or click onto "Art Fairs" under the header for seven years' worth of reports). Here, Rose Wylie at Michael Janssen Gallery, Berlin, at ABMB

"CHROMATIC REASONING" AT CONRAD WILDE GALLERY, TUCSON





The December opening has been postponed while the new gallery space is being finished. Click pic for details (to come). Here, "Chromatic Geometry 15"

SEARCH THIS BLOG

TRANSLATE

IN THE STUDIO



After a few false starts with the title, this series of 25 graphite-on-paper drawing is officially "Diamond Lattice." This is #22, 2012, with micaceous pigment and cold wax, 30 x 22 inches. Click pic to see more work from the series

Hannah Wilke (1940-1993), *Kobenhavn*, 1975, kneaded erasers and postcard on painted wood panel, 16 x 18 inches, image from the gallery website; my detail below



RECENT: BUDDY OF WORK

BUDDY OF WORK

Very nice work on a beautiful drawing of 2012, 30 x 22 inches.

View full size

View full size



"This generally intimate art form has historically been more accessible to women, who for many years were excluded from a conventional studio practice; collage was the medium that could be done 'on the kitchen table,'" writes Zoubok in the catalog introduction to a conversation between himself and the painter Melissa Meyer. Meyer, who collaborated with Miriam Schapiro on the 1978 essay *Waste Not, Want Not: An Inquiry Into What Women Saved and Assembled—Femmeage*, underscores the truth of that statement, even among women artists in the 20th Century: "I remember thinking . . . of Lee Krasner getting the kitchen table to work on while Jackson Pollock got the studio."

Daughters of the Revolution: Women and Collage is a big show in a small space. And the installation is a collage in itself. Take a look:



Installation view, from the front of the gallery looking toward the back. The images that follow are on the right-hand wall

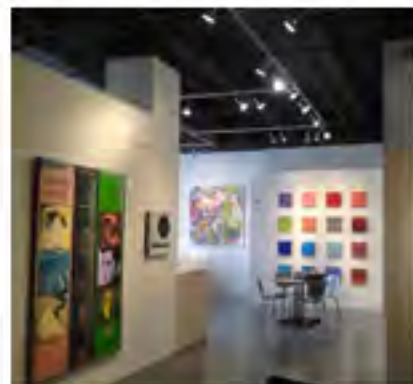


India Evans, *Into the Selves*, 2008, mixed-media collage on paper, 22 x 30 inches; image from the gallery website



Henry Samelson asks artists to show two images: their primary work and a peripheral or related project. The connections are interesting. My own "buddies" are posted now. Click pic to link

NOW: ADLER & CO. GALLERY



An ever-changing installation of paintings from my "Silk Road" series is up now at Adler & Co. Gallery, 77 Geary Street, San Francisco. Photo courtesy of Adler & Co. Gallery

RECENT: "ROLLING IN THE DEEP" AT KENISE BARNES FINE ART



For her summer show, Kenise Barnes selected four painters who conjure physical or metaphorical depth via the medium of encaustic: Christine Aaron, Cecile Chong, Lorraine Glessner and myself. Above: my "Coming Up For Air" visible through the front window.



Louise Nevelson (1899-1988), *Untitled*, 1983, mixed-media collage, app. 30 x 20 inches; image from the gallery website



The domestic environment, above and below; both images from the gallery website. Above: Addie Herder, *Bruges*, 1972-74, collage construction, app. 17 x 20 inches

Below: Louise Erhard, *So It's All Come to This*, 2008, mixed-media collage on paper, 22 x 30 inches

Click pic for a link to my walk-through. A link to D. Dominick Lombardi's HuffPo review is below

Click [here](#) for D. Dominick Lombardi's review of "Rolling in the Deep" on the Huffington Post.



"Textility," curated by Mary Birmingham and myself for the Visual Art Center of New Jersey, Summit (where Birmingham is the chief curator), looked at contemporary painting, sculpture and work on paper in which textile elements were referenced or employed. The exhibition is over, but you can see this exhibition on line. Click on the links below to read and see more.

READ ABOUT TEXTILITY

[My Catalog Essay](#)

[Visiting Textility \(Part One\)](#)

[Visiting Textility \(Part Two\)](#)

REVIEW OF TEXTILITY



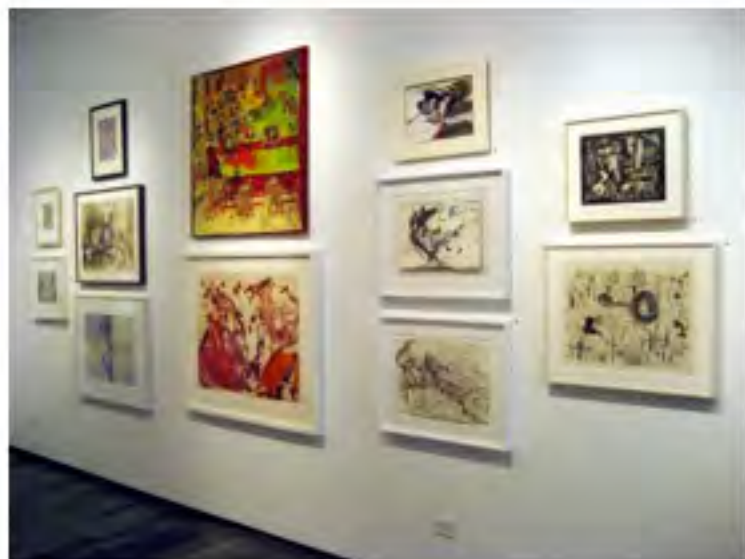


Click pic to access review. Then click on page images to enlarge them for legibility

THANK YOU, IVAN



Ivan Karp, legendary art dealer, 1926-2012. Photo by Melanie Eve Barocas. Click pick for my tribute to Ivan, where your comments are welcome



Another view of the installation wall with three by Judy Pfaff, just to the right of the large works in red (the top work there is *Strawberries* by Ann Shostrom)

Below: Judy Pfaff, *Untitled #33*, 2007, ink, found images, acrylic paint, perforated and layered paper, app 14 x 18 inches framed; image from the gallery website

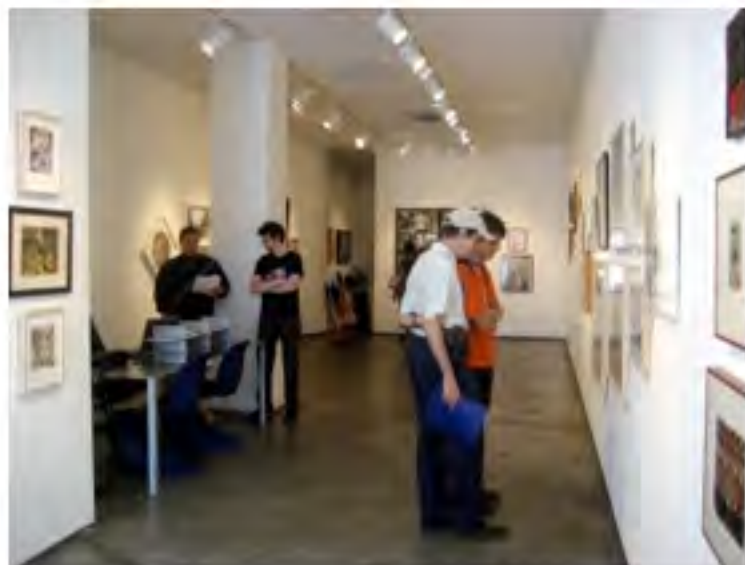


NEW DIGITAL PRINTS



Above, "Silk Trail 386." Below: "Silk Trail 339." Both 2012, unique digital prints on 11 x 8.5 inch archival Epson paper. Click either image to see more and find out where they are available





Stepping back and looking over Pavel Zoubok's shoulder to the left back wall, you can just make out a work by Donna Sharrett. It's shown below, along with the rest of the work from that corner



Donna Sharrett, *Always*, 2006-09, mixed media including rose petals, violin bow string, garnets, dirt and encaustic, 16.5 x 16.5 inches; image from the gallery website. Just to the right of this work are the pieces you see below

MIAMI NICE FROM ARTCRITICAL



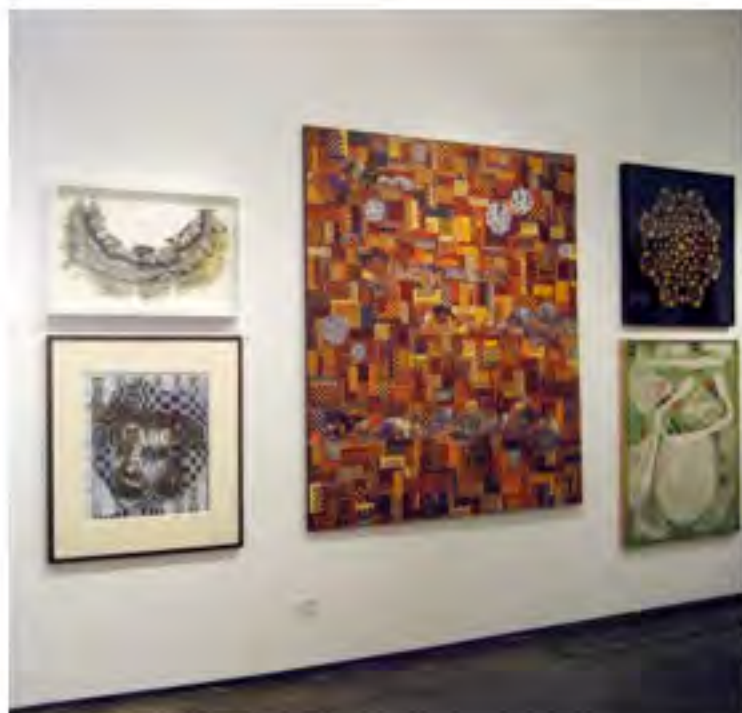
December 2, 2011: "... stand-out exhibits at Aqua included ... the funky abstractionist stable of Conrad Wilde Gallery of Tucson, Arizona, amongst them the sensual encaustic monochromes of Joanne Mattera and the biomorphic reliefs of Ruth Hiller."—David Cohen, artcritical.com. Click pic for entire review. Above: John Dempcy, Hiller, Mattera



Miles Conrad, director of Conrad Wilde Gallery, Tucson, and me at the Aqua Art Fair. Photo: artcritical.com

BOSTON GLOBE STYLE WATCH

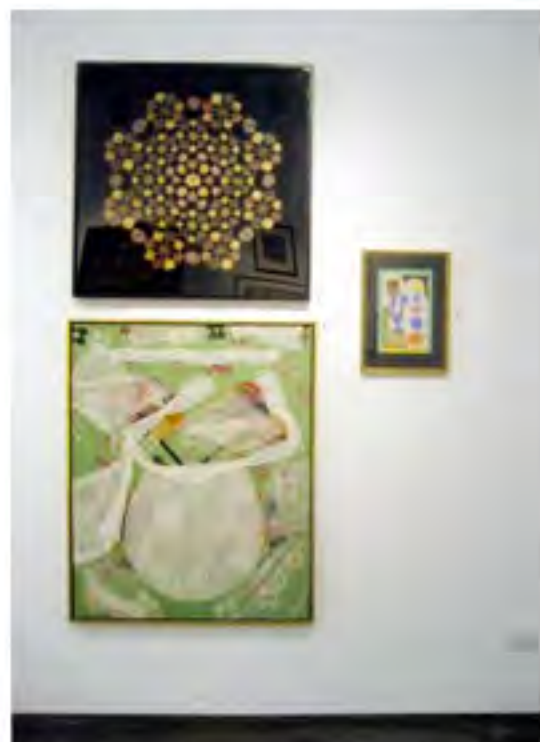




Top left: Dodl Wexler, *It's Nice to Share Your Home*, 2005, mixed media, app. 16 x 28 x 1 inches; Bottom left: Gail Skudera, *Velled Intruder*, 1997, mixed-media collage, app. 22 x 20 inches

Center: Nora Aslan, *Good Old Games Last Forever*, 2008, mixed media collage, 68 x 60 inches; top right, another by Donna Sharrett; bottom right, Miriam Schapiro's *My Nosegays are for Captives*

Below: Sharrett and Schapiro with Charmion von Wiegand (1896-1893), #154, 1965, mixed-media collage on canvas



November 13, 2011: Four of my small paintings are in this Cambridge apartment, which was the subject of a Style Watch feature. Click the pic to enlarge the image and read the story. Thanks to Arden Gallery, Boston, for representing me in Massachusetts (and beyond)

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MARKETING MONDAYS 2012

- 11.16.12: The Big Picture
- 11.19.12: Help for Artists After Storm
- 11.12.12: Update After the Storm
- 11.5.12: Hell and High Water
- 10.29.12: The Mentor
- 10.22.12: Grants
- 10.18.12: Exhibition Options
- 10.1.12: The "Octogenarians"
- 9.24.12: Good Art-World Citizens
- 9.17.12: Revitalized Art Areas
- 9.10.12: The Rules
- 8.6.12: The Turning point
- 7.30.12: Signing Your Work
- 7.23.12: The "Difficult Artist"
- 7.16.12: On Vacation
- 7.9.12: Bogus Advice, 1% Thinking
- 7.2.12: Knock, Knock
- 6.23.12: Staying Connected
- 6.16.12: Own Your Space
- 6.11.12: What Pisses You Off?
- 6.4.12: One Question
- 5.28.12: "Sold!"


In the catalog essay, Zoubok asks Meyer: What do you think has changed with regard to the general attitude toward collage and so-called 'women's work'?

Meyer: My take on the art world in 1978 is that it was not interested in supporting "women's art" and giving women credit for predating anything aesthetically in the canon—but this is now 31 years later, and a lot has changed.

Still, if MoMA put on a collage show whom would it feature? Braque, Cornell, Gris, Picasso, Shwitters, Samaras, Rauschenberg and Rotella, I'd wager. Sons of the Establishment. So *Daughters of the Revolution* is not only a great exhibition, it's a historically important exhibition. A catalog is available at the gallery (\$10) or by mail (\$12). Contact the gallery for mail-order specifics.

Daughters of the Revolution: Women and Collage at Pavel Zoubok, at 533 W. 23rd Street, is up through August 14. Summer hours (Mon-Fri) are in effect.

(Next Wednesday, August 6, I'll post Part 2: The Female Gaze: Women Look at Women at Cheim & Read.)

POSTED BY JOANNE MATTERA AT 9:00 AM 9 COMMENTS 
LABELS: "DAUGHTERS OF THE REVOLUTION: WOMEN AND COLLAGE", COLLAGE, PAVEL ZOUBOK GALLERY

3.27.12: A Curator is Missing
5.14.12: "Educating the Public"
5.7.12: Do Something
4.30.12: The Pinnacle
4.23.12: More on "No"
4.16.12: The Artist's Agent
4.9.12: "Helping Artists Become Artists"
4.2.12: Getting From A to B
3.26.12: Ten Tips for Artist Statement
3.19.12: In the Ghetto
3.12.12: Editorial Coverage, Part 2
3.5.12: Editorial Coverage, Part 1
2.27.12: Generosities Received
2.20.12: Giving and Taking
2.13.12: Under A Dealer's Thumb?
2.6.12: The Invitational
1.30.12: What Would You Tell . . . ?
1.23.12: Do It Yourself
1.16.12: Stop Entering Juried Shows?
1.9.12: Rejected? You're Not Alone
1.2.12: Got Plans?

MARKETING MONDAYS 2011

10.15.12: Speak Up. It's Your