



Our Everyday Insurrections: Art & Feminisms in California

TALKS

OCT 14, 2023
1 PM

CO-PRESENTED BY

REDCAT
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CalArts Theater


Museum of Contemporary Art

CaLARTS
California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandefío, and Venturefío; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

Our Everyday Insurrections: Art & Feminisms in California

As part of the exhibition *The Feminist Art Program (1970-1975): Cycles of Collectivity*, REDCAT and MOCA present a day of films and panel discussions considering feminist art practices in the extended region of California, beginning with the pivotal Feminist Art Program at Fresno State College and CalArts. The day's events give voice to an intergenerational group of artists, art historians, curators, and educators, whose work helped found California's early feminist art movement and who continue to shape and transform diverse perspectives into transfeminisms here today. California's unique context and histories influence the artists and pedagogies developing within it, ranging from its environmental concerns, social justice movements, relationship to the border, confluence of diasporic communities, and institutional histories (art schools and museums). The program speaks to a plurality of feminisms born from these intersections.

The Feminist Art Program (1970-1975): *Cycles of Collectivity* is funded in part with generous support from the Elizabeth A. Greenberg Fund.

1 PM - 1:45 PM | MOCA Grand

Introduction and screening of *Judy Chicago and the California Girls* (Judith Dancoff, 1971, 25 min)

2 PM - 3 PM | MOCA Grand

A Pedagogical Experiment: Artists and Collaborators from the Feminist Art Program at Fresno State College & CalArts

Participating panelists: Nancy Youdelman, Dori Atlantis, Karen LeCocq, Judith Dancoff
Moderator: Rebecca Lowery, Associate Curator, MOCA

3:30 PM - 4 PM | REDCAT

Exhibition walkthrough: *The Feminist Art Program (1970-1975): Cycles of Collectivity*

4 PM - 5 PM | REDCAT

Feminist Art Practices: Community Activism and Living Archives

Participating panelists: ak jenkins, Elana Mann, Amitis Motevalli, Pau Pescador
Moderator: Talia Heiman, Assistant Curator, REDCAT

5 PM - 6 PM | REDCAT

Mobilizing Gender Discourses in Pedagogy and Art

Participating panelists: Suzanne Lacy, Amelia Jones, Cecilia Fajardo-Hill

Moderator: Daniela Lieja Quintanar, Chief Curator and Deputy Director, Programs, REDCAT

6 PM - 8 PM | REDCAT

Reception

The Olga Garay-English and Dr. Kerry English REDCAT Lounge

ABOUT THE PANELISTS

ak jenkins unsettles notions of representation by working with the absent-presence of the body and an exploration of its pleasures. Using archival research, jenkins examines the role of sports in establishing dominant social formations – as an institution and space of cultural performance. Her focus is on sports’ eroticizing and fixing of athletes’ bodies into colonial-racialized ideas of femininity and masculinity – and the possibilities that emerge when we expose and push against these constructed ideals. Contemplating both the presence and history of the gender binary in sports serves as a declaration of who we value and see before, among and after us.

Amelia Jones is Robert A. Day Professor and Vice Dean of Faculty and Research at Roski School of Art & Design, USC, and is a curator and scholar of contemporary art, performance, and feminist and sexuality studies. Recent publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012); a volume co-edited with Erin Silver, *Otherwise: Imagining Queer Feminist Art Histories* (2016); and the edited special issue “On Trans/Performance” of “Performance Research” (2016). Jones’s catalogue *Queer Communion: Ron Athey* (2020), co-edited with Andy Campbell, and which accompanied a retrospective of Athey’s work at Participant Inc. (New York) and ICA (Los Angeles), was listed among Best Art Books 2020 in the The New York Times. Her 2021 book entitled *In Between Subjects: A Critical Genealogy of Queer Performance* explores the history of performance art and queer theory since the 1950s, from a queer feminist point of view. She is currently working on a book addressing the neoliberalism and structural racism in the Euro-American university and art complex, entitled *Cultural Capitalism*, and organizing a survey exhibition of the work of Ken Gonzales-Day.

Amitis Motevalli is an artist born in Iran who moved to the US in 1977 (pre-revolution). She explores the cultural resistance and survival of people living in poverty, conflict and war. Her experience as a working-class transnational migrant, is foundational to her studio and pedagogical practices. Through many mediums including digital, sculpture, video, performance and collaborative public art, her work juxtaposes iconography, asking questions about violence, domination, occupation and the path to decolonization, while invoking the significance of a secular grassroots struggle. She is equally known for her work in Educational Justice, working with

youth and communities to gain equal access to civil rights, privacy, and pedagogy without profiling. Motevalli is invested in research, collaboration, and the potential of art to expand thought. For her current project, Motevalli is working internationally with a broad spectrum of transnational Muslims and South/West Asian and North/East African migrants in order to research what defines home, life, and labor in the urgency of survival. She currently lives and works in Los Angeles, exhibiting art internationally as well as organizing to create an active and resistant cultural discourse through information exchange, either in art, pedagogy, or organizing artists and educators.

Cecilia Fajardo-Hill is a Latina/British/Venezuelan art historian and curator in modern and contemporary art, focusing on Latin American and Latinx art. Fajardo-Hill has a PhD in Art History from the University of Essex, England and an MA in 20th Century Art History from the Courtauld Institute of Art, London, England. She has published and curated extensively on contemporary Latin American and international artists. She co-curated *Radical Women: Latin American Art 1960-1985*, at the Hammer Museum, Los Angeles, in 2017, touring to the Brooklyn Museum, New York and to Pinacoteca, Sao Paulo in 2018. Presently is co-curator of *Xican-a.o.x. Body*, a touring exhibition organized by the American Federation of Arts, opening in June 2023 at the Cheech Center for Chicano Art in Riverside in June 2023. She is editor *Remains Tomorrow: Themes in Contemporary Latin American Abstraction*, Berlin: Hatje Cantz, 2022; and co-editor of *Guatemala: A Critical Art History, 1870-2020*, an initiative of Arte GT 20/21, Guatemala, 2024. In 2020 she received the Andy Warhol Foundation Arts Writers Grant to research the photographic work by pioneer Chicana artist Patssi Valdez, which is now an upcoming exhibition project. She was Visiting Scholar at the Chicano Studies Research Center de UCLA, Los Angeles; 2020 Fellowship Visiting Research Scholar and Visiting Lecturer Art History, Princeton University; Clark Fellow in residence at the Clark Art Institute, Williamstown in fall of 2021, and 2021-22 Central American Visiting Scholar of the David Rockefeller Center for Latin American Studies (DRCLAS) at Harvard University. Fajardo-Hill is Associate Professor of Museum Studies and Art History at ASU's Herberger Institute for Design and the Arts and Director of the Northlight Gallery, Arizona State University.

Dori Atlantis grew up in both urban Los Angeles and the rural mountains of Central California. She was a founding member of the Feminist Art Program under Judy Chicago at California State University, Fresno. She received her BFA and MFA from California Institute of the Arts in Valencia, California. Atlantis works in mixed-media painting, sculpture, installation, and photography. She has exhibited in Europe and throughout the United States. Recent shows include *I Tried Everything*, a collaborative art installation in *We Are Here* at the San Francisco Museum of Modern Art; mixed media sculptures in *The Next Big Thing* at Studio Channel Islands, Camarillo, CA; photographs in *Why Not Judy Chicago* in both CAPC, Bordeaux, France & Azkuna Zentroa, Bilbao, Spain. Atlantis collaborated with Karen Frimkess Wolff on installations from 1989-2016. The Museum of Modern Art (MOMA) New York recently added *I Tried Everything* (a collaboration with Dori Atlantis, Suzanne Lacy, Jan Lester and Nancy Youdelman) to their permanent collection. Atlantis taught art to visually impaired adults at the Braille Institute for many years and is a member of the Los Angeles Art Association.

Elana Mann is an artist and activist who explores the power of the collective voice and the politics of listening. Mann's protest instruments and community engaged projects uplift voices of disempowered groups with a focus on womxn and Femmes. Her passion for researching the intimacies and fallacies of human communication is influenced by her experiences living with family members who have sound processing disorders and autism. Mann's artwork also draws on her early years, where she was raised within a Feminist Jewish sect called Reconstructionism. Recent solo exhibitions have taken place at 18th Street Art Center (Santa Monica, CA), Lawndale Art Center (Houston, TX), and Artpace (San Antonio, TX). Mann has participated in group exhibitions and screenings at the Museum of Contemporary Art, La Jolla, the Orange County Museum of Art, and the Hirshhorn Museum. She has been commissioned to create public projects by Los Angeles County Department of Arts and Culture, the Museum of Contemporary Art, Los Angeles, and the Getty Villa. Mann has received numerous awards, including an Artist-In-Residence at Artpace, San Antonio, the Cali Catalyst Award, the Stone & DeGuire Contemporary Art Award, and the COLA Individual Artist Fellowship. She was the inaugural artist-in-residence at Pitzer College's ceramics department.

The work of writer and filmmaker **Judith Dancoff** has always engaged itself with personal narrative as it confronts large social or political change. As a Pushcart Prize nominated author, her short stories and essays have appeared in numerous journals including *The Georgia Review*, *Alaska Quarterly Review*, *Southern Humanities Review*, *The Shanghai Literary Review*, and elsewhere. She has been awarded residencies at Hedgebrook, the Virginia Center for Creative Arts, and the Djerassi Resident Artists Program, where she was the McElwee Family Fellow. Her collection "The Calamity of Desire" -- a group of short stories inspired by works of art -- will be released by Finishing Line Press in spring 2024. As a filmmaker, she is currently completing a short, personal documentary that highlights her exposure to radiation during the development of nuclear weapons, scheduled to screen at Cerritos College in fall 2023.

Karen LeCocq is a mixed media sculptor who has shown nationally and internationally in galleries as well as major museums, including the Whitney Museum of American Art, New York, NY; The Hammer Museum, Los Angeles, CA; and the Museum of Contemporary Art, Los Angeles, CA. Her work has gained international recognition through its use in the Absolut Vodka Signature Artist campaign and has been pictured in numerous publications, among them: *Art in America*, *Art News*, *Artforum*, *Art and Antiques*, *Manhattan Arts*, and *Time Magazine* and has been reproduced in the books *The Power of Feminist Art*, *Sexual Politics*, *The Absolut Book*, *California Artists*, *Through the Flower*, *By Our Own Hands*, as well as in her autobiography, *The Easiest Thing To Remember*.

Nancy Youdelman has been exhibiting her artwork since 1971. She has the distinction of having been part of the very first feminist art class that was taught by Judy Chicago in 1970 at California State University, Fresno. She continued her participation in the Feminist Art Program (1971–1973)

at California Institute of the Arts, Valencia, where she participated in the internationally acclaimed project, *Womanhouse* (1972), receiving her BFA from CalArts in 1973 and her MFA with an emphasis in sculpture from UCLA in 1976. Youdelman has had a varied and interesting career: she worked as an artistic consultant on the 1975 Rolling Stones concert in Los Angeles, was a founding member of both Grandview Gallery at the historic Woman's Building in Los Angeles and Double X, a feminist collective, and was a university art instructor for 20 years. She has been the recipient of numerous awards including grants from the Pollock/Krasner, the Adolph and Esther Gottlieb and the Tree of Life Foundations. Her extensive exhibition record includes many national and international exhibitions; her work is in many private and public collections including the Brooklyn Museum, San Francisco Museum of Modern Art and the Museum of Modern Art in New York City.

Pau S. Pescador (she/they) is a contemporary trans fem nonbinary artist who works in film, photography, and performance that lives and works in Los Angeles, California. Select exhibitions and screenings include: 18th Street Art Center, Santa Monica; 5 Car Garage, Santa Monica; Advocate and Gochi Gallery, Los Angeles LGBT Center; Anthony Greaney; Boston, Ashes/Ashes, Los Angeles; Biquini Wax, Mexico City, Cal State Dominguez Hills Art Gallery, Carson; Campbell Hall Gallery, Los Angeles; Coastal/Borders, Getty Pacific Standard Time: LA/LA at Angels Gate Cultural Center; Deslave, Tijuana; LADRÓNgalería, Mexico City; LAND at The Gamble House, Pasadena; gallery1993, Los Angeles; Hammer Museum, Los Angeles; Human Resources, Los Angeles; Institute of Contemporary Art, Los Angeles; Klefied Museum, Cal State Long Beach, Long Beach; Lenzer Family Art Gallery, Pitzer College, Claremont; Los Angeles County Museum of Art, Los Angeles; Main Museum, Los Angeles; Park View, Los Angeles; The Pit, Glendale; Marathon Screenings, Los Angeles; Ruth Chandler Williamson Gallery; Scripps College, Claremont; University of Nevada, Las Vegas; UV Estudios, Buenos Aires; Vacancy, Los Angeles; and X-TRA Online. Select performances include: Armory Center for the Arts, Pasadena; ForYourArt, Los Angeles; Guggenheim Gallery at Chapman University, Orange; Los Angeles Contemporary Archives; JOAN, Los Angeles; Machine Projects, Los Angeles; PAM, Los Angeles; Performa 2015; Colony, New York; Highways, Santa Monica; LAXART, Los Angeles; Situations, New York; UC Berkeley: Durham Studio Theater; REDCAT, Los Angeles and Salon Silicon, Mexico City. Her first collection of writing, *CRUSHES: A NOVELLA*, was published by Econo Textual Objects in Spring 2017.

Suzanne Lacy is a pioneer of socially engaged public performance art. Her installations, videos, and performances deal with sexual violence, rural and urban poverty, incarceration, labor, and aging. Lacy's large-scale projects span the globe, including England, Colombia, Ecuador, Spain, Ireland, and the US. In 2019, she had a career retrospective at the San Francisco Museum of Modern Art and an important installation of her videos in 2021 at The Whitworth in Manchester. Her work has been reviewed in *Frieze Magazine*, *Artforum*, *LA Times*, *New York Times*, *Art in America*, *Hyper-Allergic* and *The Guardian*. She has exhibited at Tate Modern, The Museum of Contemporary Art LA, the Whitney Museum, Queens Museum, The Contemporary Art Center of Andalusia, the Bilbao Museum, and Reina Sofia Museum. Also known for her writing, Lacy edited *Mapping the Terrain*:

New Genre Public Art and is author of *Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007*. She is currently working on *What Kind of City*, a book with Alistair Hudson. She is a professor at the Roski School of Art and Design at the University of Southern California and a resident artist at 18th Street Arts Center.

ABOUT THE EXHIBITION

The Feminist Art Program (1970–1975): Cycles of Collectivity

On view through January 21, 2024

In 1970, artist Judy Chicago pioneered a feminist model for art and education with her students at Fresno State College. Chicago was invited by Miriam Schapiro to collaboratively expand this program at CalArts in 1971, where they would go on to develop radical and now-influential forms of art, pedagogy, and performance. The program began a cycle of collective activity with the contribution of numerous students, faculty, artists, and designers, many of whom are now considered pivotal artists in feminist art history. Chicago and Schapiro, along with their students and guest artists, organized the ground-breaking feminist collective installation, *Womanhouse*, in 1972, and supported a number of transformative and pivotal performances and publications working with the Women’s Design Program. A complex and fruitful moment at CalArts, these energetic years encouraged new feminist pedagogies to bloom simultaneously inside and outside the Institute. This exhibition acknowledges the many generations of women, trans, queer, and non-binary faculty, students, and artists who have stewarded these histories through teaching, archiving, and experimenting. Engaging with these initial moments, while also drawing connections with subsequent contributions, *The Feminist Art Program (1970–1975): Cycles of Collectivity* brings together these histories through its diverse feminisms, gender theories, and transfeminismos. The exhibition gathers materials from institutional and personal archives, joining them with new responsive artworks by CalArts alumni akjenkins, Andrea Bowers, Gala Porras-Kim, and Suzanne Lacy. The show includes a special presentation of “The Performing Archive” by Leslie Labowitz Starus and Lacy. *The Feminist Art Program (1970–1975): Cycles of Collectivity* presents an ever-growing feminist contribution to art and pedagogy with a multiplicity of voices, contexts, and identities, with an intergenerational collective of scholars, artists, activists, and curators contributing to the research, memory, syllabi, and artworks on display.

UPCOMING AT REDCAT

Nacera Belaza: *L'Onde (The Wave)*

October 19 - 21

Internationally revered for her powerfully abstract work, Nacera Belaza draws a path between shadow and light, seeking to glimpse the infinite. In *L'Onde (The Wave)*, the French Algerian choreographer immerses herself in the spellbinding notions of Algerian ritualistic dances. With a hypnotic sound narrative and mesmerizing movement that blends tradition and modernity, the piece features four dancers who explore the body's capacity for transformation.

Dorothee Munyaneza: *Mailles*

November 2 - 4

In this symphony for six African and Afro-descendant female voices, Munyaneza seeks to weave the fabric of their stories in collaboration with the designer and visual artist Stéphanie Coudert. The costumes and the material itself become the through line for what happens onstage, raising questions about the feminine and bodily freedom. *Mailles* is a women's show united onstage in order for their different paths to be heard, as well as the violence of their life stories and history itself.

Dimitri Chamblas with Kim Gordon: *takemehome*

November 8 -9

A work for nine dancers, five electric guitars, and five amplifiers, *takemehome* is the latest creation of Dimitri Chamblas and Kim Gordon that takes shape under a luminous zeppelin where silhouettes emerge and disappear. These shadows are the forgotten ones of the great metropolises: prisoners, elders, unproductive ghosts, the neglected, the indecisive. Rendered visible in this device, itself ready to disappear, and embodied by dancers with precise movements, they wander, hesitate, or suddenly assert a vital impulse, display an attempt, repeat it, share it.



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