

TOURS OF GRACIE MANSION

PUBLIC TOURS

Join us for free guided tours offered on select Mondays at 10:00am, 11:00am, and 5:00pm.*

View full calendar online and reserve your spot at the Gracie Mansion Conservancy website
NYC.GOV/GRACIETOURS

SCHOOL TOURS

Educators planning a visit are encouraged to take full advantage of the new teacher visit guide and curriculum package including pre-visit and post-visit activities. The primary sources featured in it offer a deeper understanding of New York's history, especially during the early Republic, as well as key events involving Mayors who have lived in the house. Issues range from slavery, to development of the port, to the New Deal, and entry into World War II.

School tours are on select Wednesdays at 10:30am and 11:30am.

View full calendar online and reserve your spot at the Gracie Mansion Conservancy website
NYC.GOV/GRACIESCHOOLTOURS

*All Tours Exclude Holidays. Full Calendar Online.

GRACIE
MANSION



GRACIE
MANSION

SHE PERSISTS:
A CENTURY OF WOMEN
ARTISTS IN NEW YORK

MAYORS AND FIRST LADIES SINCE 1942

FIORELLO H. LA GUARDIA
MARIE FISHER LA GUARDIA
1934 - 1945

WILLIAM O'DWYER
CATHERINE LENIHAN O'DWYER
SLOAN SIMPSON O'DWYER
1946 - 1950

VINCENT R. IMPELLITTERI
BETTY IMPELLITTERI
1950 - 1953

ROBERT F. WAGNER
SUSAN E. WAGNER
1954 - 1965

JOHN V. LINDSAY
MARY LINDSAY
1966 - 1973

ABRAHAM D. BEAME
MARY BEAME
1974 - 1977

EDWARD I. KOCH
1978 - 1989

DAVID N. DINKINS
JOYCE DINKINS
1990 - 1993

RUDOLPH W. GIULIANI
DONNA HANOVER
1994 - 2001

MICHAEL R. BLOOMBERG
2002 - 2013

BILL DE BLASIO
CHIRLANE MCCRAY
2014 -

SHE PERSISTS

A CURATED INSTALLATION OF
GRACIE MANSION'S PUBLIC SPACES
CELEBRATING A CENTURY OF WOMEN
ARTISTS IN NEW YORK, 1919-2019

GRACIE
MANSION



**Welcome to Gracie Mansion,
The People's House
and the official residence of
the Mayor and his family.**



Dear Friends:

Welcome to Gracie Mansion! Bill and I are excited that you are here and hope you enjoy our exciting new exhibit, *She Persists: A Century of Women Artists in New York*.

These 60 works of art tell a powerful story about the persistence of women. From the very beginning of the de Blasio administration, we have made it our mission to honor that persistence by taking significant actions to create a stronger foundation for gender equity in our city.

More parents than ever before can stay home and care for a sick child – without losing the day’s pay or being fired. More women can take time to recover from childbirth and bond with their baby.

Employers can no longer use past salary history as justification for unfair pay in the present. Women, transgender, and gender nonconforming New Yorkers have stronger protections against discrimination and harassment. And our free Pre-K and 3-K programs are lightening the heavy burden of childcare costs for families all over the city.

Women now hold more than half of the City’s senior leadership positions and are gaining valuable experience for their future pursuits. And when women are elevated to the highest levels of government, policies that protect, support, and encourage the contributions of women become top priority.

She Persists showcases art produced in the last century of women often uncelebrated and undervalued. When I first walked through the exhibit, I was inspired and felt the strength and determination of the women whose shoulders we all stand on every day. I hope you feel it, too.

On behalf of the Gracie Mansion Conservancy, please enjoy your visit and have a wonderful day!

Sincerely,
CHIRLANE MCCRAY
FIRST LADY OF NEW YORK CITY

CURATED INSTALLATION

TENACIOUS ENDURANCE: ON THE PERSISTENCE OF WOMEN

Artists often make compelling investigations of the most pressing issues of their time. In 1985, the anonymous collective of feminist cultural activists “The Guerilla Girls” called out the artworld for its patriarchy and sexism in museums, cultural institutions, and popular culture. Their poster print sardonically listing 13 *Advantages of Being a Woman Artist* (1988) is a symbolic entrypoint to this exhibition; their call for attention to social inequalities remains as relevant today, nearly three decades later. The Guerrilla Girls challenge us to question how gender and bias are inextricably linked to our cultural value-systems, and how perceptions about difference and identity can structure real and lasting outcomes for how we move throughout the world in our everyday lives.

Thus, *She Persists: A Century of Women Artists in New York*, brings together women and women-identified artists and the artworks they have created to spark a desire to see the world more deeply, and perhaps even empathetically. The 60 artworks, objects, and archival ephemera on view, ranging from the earliest years of the 20th century to the present, are organized across four central themes: **contending with history**, **body as battleground**, **picturing people**, and **expanding abstraction**. Together, these works tell the story of tenacious endurance across modern history, even in the face of great adversity.

Women have persistently questioned historical records and refused to be on the sidelines. As the Brooklyn-born Congresswoman Shirley Chisholm once implored in a famous 1974 speech: “Forget traditions! Forget conventionalisms! Forget what the world will say whether you’re in your place or out of your place. Stand up and be counted.”

The works in *She Persists* encompass four central themes:

Contending with History: Artists on view explore notions of power, interrogate complicated histories, and stage alternative futures.

Body as a Battleground: Defying conventions and expectations, women show how they have used their art as platforms for dialogue about feminism and women’s rights, LGBTQ+ advocacy, AIDS awareness, immigration, and gentrification. For many artists, the body becomes a primary battlefield for raising questions around gender, equality, and basic human rights – calling into question how certain bodies come to be valued, read, or even gendered.

Picturing People: Artworks from documentary photographers, illustrators, and painters imagine new subjects and possibilities for representing people from all walks of life.

Expanding Abstraction: Examines the legacy of abstraction, whether from the heralded boys club of Abstract Expressionism to the present, as a deeply political and feminist gesture, or as a means to grapple with the long-durée of the art historical canon.

By spanning ten decades of art produced by women on the centennial of gaining suffrage, *She Persists* is not a corrective to art-historical oversights or elisions, but rather, a celebration of women’s contributions to culture and the great city of New York, and an acknowledgement of the work that remains to be done.

JESSICA BELL BROWN
CURATOR

NEW YORK CITY, JANUARY 2019

OBJECTS IN THE EXHIBIT

Visitors to Gracie Mansion can view the official website to learn more about the works on display and the context they bring from the outside. The docents and other educators who guide these visits can also explain and answer questions about all of the art and objects.

This guide provides an introduction to the themes of contending with history, body as a battleground, picturing people, and expanding abstraction that *She Persists* explores.

“

Forget traditions! Forget conventionalisms! Forget what the world will say whether you're in your place or out of your place.

Stand up and be counted.”

”

- SHIRLEY CHISHOLM
NEW YORK, NEW YORK



THE CATHEDRALS OF BROADWAY, 1929



THE CATHEDRALS OF FIFTH AVENUE, 1931



THE CATHEDRALS OF WALL STREET, 1939



THE CATHEDRALS OF ART, 1942

THE CATHEDRALS, 1929-1942

Florine Stettheimer (1871-1944)

Inkjet print

Courtesy of the Metropolitan Museum of Art and Art Resource NY

Florine Stettheimer was an American painter, poet, and designer. Her upbringing and education in Germany and New York City imbued her with a modern style that defies categorization. With the outbreak of World War I, Stettheimer settled permanently in New York where she befriended the vanguard of modern art in her wealthy family's evening salons. Often ignoring the official tastes of gallery and museum exhibitions, she preferred to host elaborate art unveilings for her inner circle, the likes of whom included Marcel Duchamp and Georgia O'Keeffe. She was both presenter and patron of the avant-garde of the early 20th century.



MAYOR ABRAHAM BEAME SWEARS IN CONGRESSWOMAN SHIRLEY CHISHOLM TO HER FOURTH OF SEVEN TERMS IN THE U.S. HOUSE OF REPRESENTATIVES, 1975

Dick De Marisco

Photograph

Courtesy of The New York City Municipal Archives

Brooklyn native **Shirley Anita Chisholm** (1924-2005) became the first African-American woman to serve in the Congress of the United States in 1968, when she won her race for the House of Representatives seat in New York's 12th Congressional district. She held that office for seven successive terms until her retirement from public service in 1983.

In the second year of her second term in 1972, Ms. Chisholm declared her candidacy for President of the United States (later won by the incumbent Richard Nixon defeating George McGovern). As a result, Ms. Chisholm took her prominent place in American history as the first African-American woman seeking the Democratic Party's nomination and the first declared black presidential candidate in either of the two major parties.

She was the daughter of West Indian immigrants Charles Christopher St. Hill and Ruby Seale, who were part of the great Caribbean diaspora then beginning to transform New York City. Much of her early childhood unfolded in Barbados, where she went to live and attend school at the home of her Bajan grandmother.



NOW (NATIONAL ORGANIZATION FOR WOMEN) DECENNIAL CELEBRATION BUTTON, 1976

Courtesy of Paul Gunther



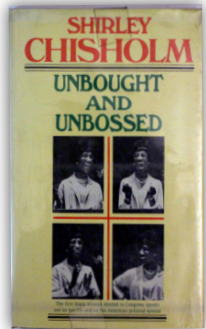
CAMPAIGN BUTTON - SHIRLEY CHISHOLM FOR PRESIDENT, 1972

Courtesy of Paul Gunther

Ms. Chisholm's career in childhood education and daycare led to a growing interest in politics and her election in 1966 to the New York State Assembly. Her Albany successes in labor and immigrant rights among other service goals paved the way for her historic election to Congress.

This display of Shirley Chisholm campaign posters (page 4) and ephemera along with her three autobiographical reflections and the distinguished Brownmiller biography offer a glimpse into this remarkable New Yorker on whose shoulders so many American women have stood ever since.

The Shirley Chisholm Project of Brooklyn Women's Activism is dedicated to bringing Chisholm's life and legacy to the general public through collecting archival materials, holding educational public forums, and creating a website that makes all these materials publicly available. In the spirit of Chisholm's legacy as a groundbreaking community and political activist, the archive follows the many paths she pioneered — collecting materials from people who knew or worked with her, as well as from the extraordinary diversity of women's organizations in Brooklyn since 1945.



UNBOSSSED AND UNBOUGHT, 1970

Shirley Chisholm (1924-2005)

Courtesy of The New York City Municipal Archives



SAY IT PLAIN, 2013

Mickalene Thomas (1971-) with David Antonio Cruz (1974-)

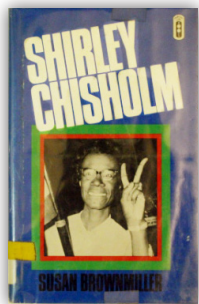
Single-Channel Digital Video Excerpt

Courtesy of the Artist and Lehman Maupin Gallery, New York

Mickalene Thomas is a contemporary New York artist best known for her bejeweled, acrylic, and enamel paintings of African-American women in powerful and provocative poses. Thomas works across media including sculpture, photography, and video art. Her work brings together art history, pop culture, and contemporary representations of women by placing her models in the formal context of masterpieces from the Western canon of art history. They are often clad in the fashions of the 1960s, '70s, and '80s, a period spanning the civil rights movement, second wave feminism, and the “Black is Beautiful” movements. This re-interpretation of art history brings new ideas of femininity, beauty, race, sexuality, and gender to the visual forefront.

Thomas came to New York to study at the Pratt Institute before receiving an MFA degree from Yale University. She first experienced images of contemporary African-American families and women in the work of her mentor Carrie Mae Weems. Ever since, Thomas has worked to create authentic work that celebrates the female subjects whom she calls her “muses,” and to help young audiences see themselves and their lives represented in art galleries, museums, and ultimately a more inclusive history of art.

In *Say It Plain*, Thomas presents a video of Shirley Chisholm’s historic 1974 speech at a conference on black women in America held at the University of Missouri in Kansas City. Thomas casts herself not only as an audience member, but also the metaphorical subject of Chisholm’s speech.



SHIRLEY CHISHOLM, A BIOGRAPHY, 1970

Susan Brownmiller (1935-)

Courtesy of The New York City Municipal Archives



THE GOOD FIGHT, 1973

Shirley Chisholm (1924-2005)

Courtesy of The New York City Municipal Archives

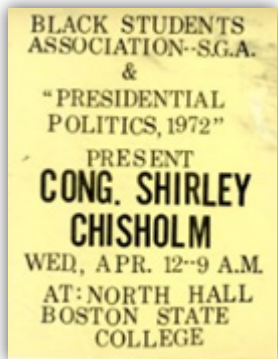


UNBOSSSED AND UNBOUGHT, 1972

Print
 Courtesy of Brooklyn College,
 City University of New York



SHIRLEY CHISHOLM, 1972
 Pamphlet
 Courtesy of Brooklyn College,
 City University of New York



BLACK STUDENTS ASSOCIATION,

APRIL 12, 1972
 Print
 Courtesy of Brooklyn College,
 City University of New York



THE MASS CAUCUS '72
CHOOSE ONLY ONE, 1972
 Print
 Courtesy of Brooklyn College,
 City University of New York



SHIRLEY CHISHOLM, 1972
 Pamphlet
 Courtesy of Brooklyn College,
 City University of New York



FLOWER PIECE, ca. 1943

Theresa Bernstein (1890-2002)

Oil on Board

Courtesy of a Private Collector



THE WAITING ROOM, 1935

Theresa Bernstein (1890-2002)

Ink on Paper

Courtesy of The Museum of the City of New York

“ We’re people who have
the right to express
ourselves. ”

- THERESA BERNSTEIN

The career of **Theresa Bernstein** spanned the entire 20th century, during which she painted specific events, mundane activities, and ongoing social changes. Although aware of the shift toward abstraction, she remained a realist and was among the first women to favor contemporary subject matter and urban scenes associated with the Ashcan School of painting. Critics cited her forceful brush strokes as having a “man’s vigor.” When she was discovered as a young woman, some juried and group shows rejected her work based purely on her gender. She began signing her name as just “T. Bernstein.”

As the only child of Jewish immigrants from Poland, she found these newcomers to be compelling subjects. Also of special interest was the emancipation of women, many of whom began to leave the private sphere of home to participate in women’s suffrage, travel alone on public transportation, and seek employment. The *Waiting Room* is a fine case in point. Always anxious to encourage and promote the works of women, she became a charter member of the New York Society for Women Artists in 1925.

Flower Piece was purchased at a loft studio in 54 West 74th Street that Bernstein shared with her painter husband and fellow realist, William Meyerowitz. While still life composition constitutes a small but noteworthy category of Bernstein’s oeuvre, the work is a fine example of her rapid brush strokes, the vivid yellows in her palette, and her combination of distinct figurative and abstract painting styles on one canvas.



THE ADVANTAGES OF BEING A WOMAN ARTIST, 1988

Guerilla Girls (Established 1985)

Inkjet Print

Courtesy of The Brooklyn Museum



SAY HER NAME, 2017

Jennifer Packer (1984-)

Oil on Canvas

Courtesy of the Artist and Corvi-Mora



AIDS, 1994

Kay Rosen (1949-)

Inkjet Print

Courtesy of the Artist

Born in 1949 and presently living between New York City and Gary, Indiana, **Kay Rosen's** language-based paintings, drawings, editions, collages, installations, and videos have been exhibited in museums and institutions for four decades including the Museum of Modern Art; The Drawing Center; the Whitney Museum of American Art Biennials of 2000 and 1991; and the New Museum of Contemporary Art. She has taught at The School of the Art Institute of Chicago for twenty-four years.

Trained in languages and linguistics, Ms. Rosen realized in the 1970s that what most interested her about language were the ways it could be expressed visually. As a result, she left academia and started over as a "self-taught" artist. Drawing on this linguistic background, she began an exploration of the intersection of meaning and structure in language through pictorial means: color, materials, scale, composition, typography, and graphic design. Her investigation into alternative functions of language continues today.

AIDS was created at a time when treatments for the once fatal disease began to offer growing measures of hope and succor for its survivors. The words Rosen deploys in English and Spanish convey such a budding sense of benevolent resilience.



SOUND INTRUDING, 1980

Betty Blayton-Taylor (1937-2016)

Acrylic on Canvas

Courtesy of the Estate of Betty Blayton-Taylor



ANCESTORS BEARING LIGHT, 2007

Betty Blayton-Taylor (1937-2016)

Acrylic on Canvas

Courtesy of the Estate of Betty Blayton-Taylor



SUN SPOT, 1954

Helen Frankenthaler (1928-2011)

Oil on Canvas

Courtesy Helen Frankenthaler Foundation

© 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

A life-long New Yorker, **Helen Frankenthaler** (1928-2011) helped to define post-war American abstract painting for more than 60 years. Her originality and experimentation with materials grew out of Abstract Expressionism and influenced generations of artists to follow. Frankenthaler established herself as an innovator in 1952 with a work entitled *Mountains and Sea*. The massive color-saturated picture was created with her unique “soak stain” technique. Diluting tube oil paints, house paint, and enamel with varying amounts of turpentine and kerosene, the artist poured the mixture and painted unprimed canvas laid on the floor. The technique resulted in large fields of translucent color, which was immediately influential for artists who became known as ‘Color Field’ painters.

Painted in 1954, *Sun Spot* is reminiscent of the gestural marks in the prehistoric caves of Altamira she had visited that summer. Frankenthaler eliminates any hierarchies between the visible brushstroke and fluid stains of paint emanating from the black hole centralized on the canvas. The heterogeneity of the marks, spills, and stains creates an almost extra-terrestrial effect for the viewer, as if taking the abstraction into the geography of outer space. Frankenthaler’s canvases weren’t necessarily predetermined; the artist conceived the image-making as a collaboration with her materials.

Like Lee Krasner and Grace Hartigan, Frankenthaler emerged at a time when few other women artists were pursuing abstract painting. Critics sometimes described Frankenthaler’s work as “feminine,” choosing to interpret her color and transparency as gender-driven in contrast to the bold, heroic styles of men like Jackson Pollock. Frankenthaler rejected such interpretations of her paintings including the categorical, hierarchical label of “woman painter.” She identified instead as “a painter — period.”



HAVEN, 2015

Elizabeth Colomba (1976-)

Oil on Canvas

Courtesy of the Artist

Elizabeth Colomba reclaims historical narratives by presenting men and women of color as heroic figures in the traditional figurative canon of Western art history. Colomba subverts that status quo by painting them as the primary focus of viewer attention. Colomba describes her intent, “to re-define not only how black people have been conditioned to exist, but also how they have been conditioned to reflect upon themselves.”

Haven is a fictional portrait of a couple overlooking the Brooklyn-based neighborhood of Weeksville. The *Hunterfly Road* homes was founded in 1838 by John Weeks as a safe, self-governing enclave of African-American freemen, emancipated, and fugitive slaves. While full abolition became law in New York State in 1827, Weeksville’s creation preceded full national emancipation by a quarter century.

The population of Weeksville increased significantly after the 1863 draft riots, often characterized as one of the most catastrophic race riots in United States history with over one hundred people killed. As a consequence, over half of the black residents of New York City fled to Brooklyn over the course of the rest of the Civil War. Colomba’s not just marking the existence of a nineteenth century black community but also recognizing Weeksville as a bastion for those who took agency for the sake of their safety and livelihood. There’s a sign behind the couple in the painting indicating the year of the riots and migration, 1863.



SEMIOTICS OF THE KITCHEN, 1975

Martha Rosler (1943-)

Single-Channel Digital Video

6 minutes, 9 seconds

Courtesy of Electronic Arts Intermix (EAI), New York



ELEANOR ROOSEVELT, 2003

Penelope Jencks (1936-)

Plaster Maquette

Courtesy of Private Collector



THE HARP (AUGUSTA SAVAGE), 1939

Artist Unknown

Inkjet Print on Epson paper

Courtesy of the Schomburg Center for Research in Black Culture

Augusta Savage (1892-1962) was an important, trail-blazing African-American woman sculptor. She was seventh out of fourteen children born in poverty in Jacksonville, Florida. Determined to follow her muse, she moved to New York at age 20 to study at Cooper Union. There her talent blossomed, landing her a bust commission of scholar W.E.B. Du Bois. She went on to sculpt the likenesses of many other prominent African-Americans, leading to a fellowship to study in Paris. Upon her return, Savage began teaching aspiring artists and in 1932 established the “Savage Studio of Arts and Crafts,” an arts-education center for adults. It was later named “Harlem’s Community Arts Center.”

In 1939, Savage was commissioned to create a plaster sculpture for the New York World’s Fair entitled *The Harp*, inspired by James Weldon Johnson’s 1900 song, “Lift Every Voice and Sing.” Exhibited to much acclaim in the court of the Contemporary Arts building, the work depicted a group of twelve stylized Black singers in graduated heights that symbolized the strings of the harp. The sounding board was formed by the hand and arm of God. A kneeling man holding music represented the foot pedal.

As no funds were available to cast it in bronze, the sculpture was demolished at the Fair’s closing and lives on only in photographs of its creation.



BARBED WIRE (SEPARATION), ca. 1954

Elizabeth Catlett (1915-2012)

Linocut

Courtesy of The Studio Museum in Harlem

Gift of the Artist

Acclaimed printmaker and sculptor, **Elizabeth Catlett** was raised by a single mother and grandparents born into slavery. At a young age, she became aware of the injustices against Black women. Soon after becoming the first student to earn an MFA degree in sculpture from the University of Iowa in 1940, she moved to New York to study lithography at the Art Students League.

In 1946, Catlett accepted an invitation to work in Mexico City’s Taller de Grafica Popular, a collective graphic arts and mural workshop. A year later, she held her first major show at the collective, “I am a Negro Woman” — a series of sculptures, prints, and painting. She married Francisco Mora, a Mexican painter, and began a lifetime of dividing her time between New York and Mexico.

Catlett’s work is a mixture of abstract and figurative in the Modernist tradition, with influences from African and Mexican art. She often said that the main purpose of her work is to convey social messages rather than pure aesthetics. She used her art to advocate for social change for nearly 75 years. *Barbed Wire (Separation)* describes the past determination to overcome the injustices of slavery and sharecropping as a metaphor for the struggle that continues today.



GINNY AND ELIZABETH, 1975
Alice Neel (1900-1984)
Oil on Canvas
Courtesy of the Estate of Alice Neel

Alice Neel (1900-1984) is one of the most important portraitists of the 20th century. Other artists now on view in Gracie, like Jordan Casteel, credit her with influencing their approach to insightful picture making. Describing herself as “a collector of souls,” she created works that reveal a keen understanding of human psychology along with a corresponding ability to uncover personalities as well as likenesses. She said it was her goal to “reveal not only what shows, but what doesn’t show, but what is also characteristic.”

During the Depression, the artist emerged as a strong advocate of social and economic equality. (A generation later, during the infamous McCarthy era, she was investigated by the F.B.I., which identified her as a “romantic bohemian-type Communist.”)

“ *The minute I sat in front of a canvas I was happy. Because it was a world, and I could do what I liked in it.* ”

- ALICE NEEL

To survive, she found employment with the Public Works of Art Project, an arm of the New Deal, and moved to Spanish Harlem, an affordable neighborhood and home to many African-Americans and migrating Puerto Ricans with whom she felt a strong bond. Using her neighbors as subjects, her portraits reflect this community sharing of challenging lives.

The painting *Ginny and Elizabeth* (1975) is a portrait of her son Hartley’s wife with their first daughter. While portraying motherhood, Ginny is not depicted as a serene Madonna. She appears tired and overwhelmed by her new role as she tries to keep her baby from moving. Wide-eyed Elizabeth seems fascinated by her grandmother, who made little noises to get her attention as she watches Neel paint.



MOTHER AND DAUGHTER AT PENN STATION, 1948

Ruth Orkin (1921-1985)

Photograph

© Ruth Orkin

Courtesy of Mary Engel, Orkin/Engel Film and Photo Archive

Ruth Orkin (1921-1985) was born in Boston and raised in Hollywood, where her mother was a silent screen actress. Life as a photographer began when she received her first camera at the age of ten. After a brief stint at L.A. City College in photojournalism, she worked as a messenger at MGM and extended this budding interest to cinematography. Years later, she went back to her studio and created a series of photographs documenting the lives of the messengers.

Orkin moved to the West Village of New York in 1944 and began her career as a freelance photographer, covering club life at night and making baby portraits by day. Some of her first successful images were candid shots of the children she encountered in her neighborhood. Her first major assignment came from the *New York Times* to take pictures for a story on Leonard Bernstein. Other assignments followed from magazines like *Life* and the *Ladies Home Journal*, for which she photographed well-known musicians, actors, and other celebrities.

“ *Being a photographer is making people look at what I want them to look at.* ”

- RUTH ORKIN

The influence of storytelling appears in many of her pictures. Orkin had the ability to capture a gesture or expression that suggested the image was a brief episode in a longer narrative.

In this picture, the subjects are seated on a suitcase weary from a journey. The child, resting against her mother and facing the camera, seems unaware of being photographed. The mother appears to be anxiously waiting for someone. The photograph captures a sense of vulnerability and isolation one might feel upon arriving in a strange city.

While a good number of her photographs were taken on assignment, Orkin's oeuvre also includes compelling candid shots of ordinary New York scenes. For the last two decades of her life, she spent a great deal of time in her apartment overlooking Central Park. From there she recorded the panorama of city life which included marathons, parades, demonstrations, as well as the colorful effect of the changing seasons on the skyline and landscape. These paeans to New York were the subject of two books by Orkin, *A World Through My Window* (1978) and *More Pictures From My Window* (1983).

“

I wanted to show more the life that was there...for me, it was just resilience.

”

- PERLA DE LEON

Perla de Leon was born in Harlem. She received a B.A. degree in art history from Fordham/Lincoln Center, an M.F.A in photography from Brooklyn College, and then studied at Columbia University's Graduate Film Directors Program.

When arriving at her first assigned school in the South Bronx in the late 1970s, she was shocked at the neighborhood's physical decline yet was determined to record the resilient African-American and Puerto Rican residents. The vital spirit of the Bronx she knew from childhood survived despite the violent urbanist slash of the Cross Bronx Expressway and the arson-illuminated flight that followed in its destructive wake.

Going to Work shows a fashionable woman whose daily agency belies the depressed environment she strides through.

My Playground from her series "South Bronx Spirit 1979-1980" lays claim to such an assessment with the focus on the child rather than the sea of rubble which some mistook as a neighborhood of total abandonment.

The artist's social awareness and activism have involved her in an important non-photography project providing solar lights to many communities in Puerto Rico that have been without electricity since Hurricane Maria struck in fall 2017.



GOING TO WORK, 1980

Perla de Leon

Inkjet Print

Courtesy of the Artist



MY PLAYGROUND, 1980

Perla de Leon

Inkjet Print

Courtesy of the Artist



BRICK IN THE SKY, 1968
Betty Parsons (1900-1982)
Acrylic on Linen
Courtesy of Alexander Gray Associates



THE VILLAGE SERIES #7, 2019
Simone Leigh (1967-)
Stoneware
© Simone Leigh
Courtesy of the Artist and Luhring Augustine, New York



UNTITLED (GRIEVING WOMAN), 1925
Consuelo Kanaga (1894-1978)
Inkjet Print
Courtesy of the The Brooklyn Museum



UNTITLED (BOWLING GREEN), ca. 1925
Consuelo Kanaga (1894-1978)
Inkjet Print
Courtesy of the The Brooklyn Museum



HESTER STREET, MAY 3, 1938

85 Hester Street between Allen and Orchard Streets

Berenice Abbott (1898-1991)

Inkjet Print

Courtesy of the Museum of the City of New York



GEORGE WASHINGTON BRIDGE 1, JANUARY 17, 1936

Riverside Drive and 179th Street

Berenice Abbott (1898-1991)

Inkjet Print

Courtesy of the Museum of the City of New York



HENRY STREET, NOVEMBER 29, 1935

Tenements at Henry and Market Streets, looking west with the Woolworth building (left) and the Municipal Building (right) in the distance

Berenice Abbott (1898-1991)

Inkjet Print

Courtesy of the Museum of the City of New York

Berenice Abbott was a photographer best known for her images of the architecture and urban spaces of 1930s New York City. Born in Springfield, Ohio, she arrived to study sculpture and befriended the elite of the New York avant-garde, including Marcel Duchamp and Man Ray.

Following a sojourn in Paris, where she became a protégé of the great photographer Eugène Atget, Abbott returned to New York City in 1929 and chose the camera as her medium. Struck by the rapid Depression-era displacement of low-rise structures and communities to skyscrapers and housing projects, she began to record in detail the physical terrain. Abbott continued this series for six years until it was at last made an official subsidized program of the Federal Art Project. With funding secure, Abbott continued on with the assistance of a team, to produce a series of 305 photographs entitled *Changing New York*. Her unique bird's-eye and "worm's-eye" perspectives constitute a precious historical archive and body of outstanding artworks. Abbott openly identified as a lesbian and shared a Greenwich Village apartment for 30 years with her partner, art critic Elizabeth McCausland.



JAY STREET, NO. 115, MAY, 22, 1936

Berenice Abbott (1898-1991)

Inkjet Print

Courtesy of the Museum of the City of New York

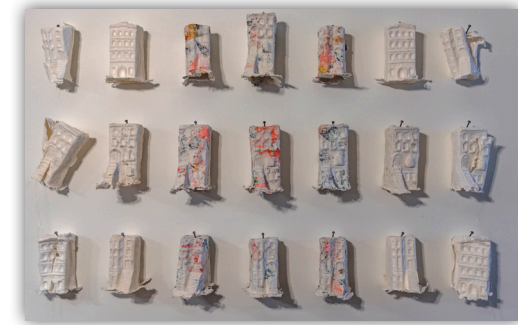


LA VIVACACIÓN DE LA CARNE (VIVAFICATION OF THE FLESH), 1982

Ana Mendieta (1948-1985)

Black and White Photograph

Courtesy of Galerie Lelong & Co.



HORIZON LINE (以苦為樂 — FALLING INTO PLACE), 2018

Emily Chow Bluck and Jennifer Harley

Gold Thread, Cotton, and Linen Fiber

Courtesy of the Artists

Emily Chow Bluck and Jennifer Harley are artists, educators, and organizers based in New York City. Working primarily with communities of color, they apply their art tactically to advance local campaigns for social justice. These creative campaigns harness experiences of struggle and oppression to create new pathways for overcoming social injustice with self-determined future alternatives. They have been actively engaged in organizing in Los Angeles, Baltimore, and New York City, working with organizations such as the Labor/Community Strategy Center, No Boundaries Coalition, and the Asian American Cultural Collective, Chinatown Art Brigade.

Horizon Line is an ongoing art project that investigates systemic boundaries to economic mobility, using the history of redlining in New York City as a point of departure. The first iteration of this project was installed along a historic redline on 14th street in Manhattan. Chow Bluck and Harley continue this project through interviews and art interventions in other neighborhoods such as Chinatown and Flatbush. This next phase of the project, titled *Horizon Line (Falling into Place)*, employs materials from Asian Diasporic ancestral rituals to highlight current and ongoing struggles in finding, keeping, and sustaining affordable housing even within ethnic enclaves in New York. The casting of each miniature house, incorporating the cotton and flax fiber used in printing US currency, speaks even further of the perils of putting money ahead of humanity when it comes to urban domesticity. This work has a specific focus on immigrant and migrant communities and members of the African and Asian Diasporas, and their fights against displacement and homelessness.



ART IS (TROUPE FRONT), 1983 [LEFT]

Lorraine O'Grady (1934-)

Chromogenic Digital Print

Courtesy of Alexander Gray Associates, New York. © Lorraine O'Grady/
Artists Rights Society (ARS), New York

ART IS (GIRLFRIENDS TIMES TWO), 1983/2009 [RIGHT]

Lorraine O'Grady (1934-)

Chromogenic Digital Print

Courtesy of The Studio Museum in Harlem

Bequest of Peggy Cooper Cafritz (1947-2018), Washington, D.C. Collector,
Educator, and Activist

Lorraine O'Grady is a New York-based conceptual artist, social critic, and activist, whose installations, performances and texts address issues of diaspora, hybridity, and black female subjectivity, with special reference to the role these have played in the history of Modernism.

Born in Boston in 1934 to West Indian parents, O'Grady's artistic career came later in life after a career in writing and journalism. This broad background contributed to a distanced and critical view of the art world and to an unusually eclectic attitude toward art-making. In O'Grady's work, the idea tends to come first, and then the medium. The work's intellectual content is rigorous and political, but its form is often characterized by heightened beauty and elegance.



FENDI, 2018

Jordan Casteel (1989-)

Oil on Canvas

Courtesy of the Casey Kaplan Gallery



LINDY LANE, 2010

Lauren Kelley (1975-)

Chromogenic Digital Print

Courtesy of The Studio Museum in Harlem; Museum Purchase with Funds
Provided by a Gift from Jerome and Ellen Stern and Nancy D. Washington



QUASHIE HAND CRAFTED DOLLS, ca. 1980

Katharine Clarissa Eileen McCray (1925-2008)

Cotton, Linen, Yarn, Plastic

Courtesy of First Lady Chirlane McCray

Katharine Clarissa Eileen McCray designed and hand-crafted hundreds of dolls beginning in the late 1980s. A daughter of immigrants from Barbados and one of nine children, McCray had always noted the lack of beautiful black cuddly dolls. Not until she was in her late forties was she able to devote her time to this art form. The dolls shown represent each of her three daughters — Chirlane, Cynthia, and Cheryl. There are three sets of these dolls, one gifted to each daughter.

McCray was self-taught in the art of embroidery and doll making. She called them *Quashies* in tribute to her mother, whose maiden name “Quashie” was West African. She created an array of Black and Brown dolls during a time when there were even fewer dolls of color available than now.

Can you guess which doll represents the First Lady?



THE BAY OF OPAL, 2018

Cecily Brown (1969-)

Oil on Aluminum

Courtesy of the Artist and the Paula Cooper Gallery

Cecily Brown is a London-born painter, who lives and works in New York. Her sensuous application of paint on a variety of surfaces yields vivid, atmospheric depictions of fragmented bodies enveloped by swells of brilliant colors and gesture. Characterized by the robust energy of Abstract Expressionism and drawing on a wide-range of art historical references, she is credited as a central figure in the 21st century resurgence of painters that ranks her among the most influential artists of her generation. Distancing herself from the “Young British Artist” scene of the 1990s, Brown moved to New York in 1994, when she quickly gained attention with a photo spread in *The New Yorker* magazine and a berth on *The New York Times* 2000 roster of leading contemporary female artists.

“One of the main things I would like my work to do is to reveal itself slowly, continuously and for you never to feel that you’re really finished looking at something,” Brown said recently. *The Bay of Opal* is in a state of flux, driven by her palpable brushwork and complex imagery. Learning to read her aesthetic language and visual codes rewards viewers with a clarity and comprehension of the subjects and forms in her paintings.



KNOLL LOUNGE CHAIRS, 1954

Florence Knoll (1917-2019)

Glass, Knoll Hopsack Upholstery Fabric, Laminate, Marble, Steel

Courtesy of KNOLL

Florence Schust Knoll grew up in Saginaw, Michigan and began her studies at Kingswood School for Girls. In 1934, she enrolled in the prestigious nearby Cranbrook Academy of Art, where she launched her long, legendary career as one of the greatest designers and entrepreneurs of Modernism. This was more than a style but a social transformation, which from the mid-century until today has shaped the built environment and the ways its inhabitants work, play, and strive.

Warmed through color and texture, her enduring *Lounge Chair* testifies to a scaled-down translation of rhythm and proportions of mid-century Modern architecture. With a spare, geometric profile — an expression of the rational design approach that Florence Knoll learned from mentor, Mies van der Rohe — the lounge chair remains timeless.



KNOLL COFFEE TABLE, 1961

Florence Knoll (1917-2019)

Grigio Marquina Marble, Steel

Courtesy of KNOLL



KNOLL HAIRPIN™ STACKING TABLE, 1948

Florence Knoll (1917-2019)

Zebra Wood, Steel

Courtesy of KNOLL



TWO GIRLS IN MATCHING BATHING SUITS, CONEY ISLAND, 1967

Diane Arbus (1923-1971)

Gelatin Silver Print

Courtesy of Donna and Steven Schragis

Diane Nemerov Arbus, educated in New York City's *Ethical Culture* and *Fieldston* schools, changed the vocabulary of portraiture in photography and is considered one of the best known and influential female photographers of her generation.

At age 18, Diane Nemerov married Allan Arbus, then assistant to the advertising director of Russeks, a Fifth Avenue department store owned by her father. With the end of World War II, the couple began a combined career in fashion photography. In 1959, Diane announced, "I cannot do this anymore," and quit the commercial field.

Arbus studied with Lisette Model at *The New School*, which greatly influenced the development of her personal vision in the work for which she became known. She was committed to representing people as they are, once stating, "... everybody has this thing where they need to look one way, but they come out looking another way, and that's what people observe. You see someone on the street and essentially what you notice about them is the flaw." Her artistic process was to roam the streets of New York, sometimes following strangers, to find subjects she felt compelled to photograph. Ultimately, she would develop a strong personal relationship with her subjects. The resulting portraits document the human existence as both ordinary and frail.

“ *The world can only be grasped by action, not by contemplation. The hand is the cutting edge of the mind.* ”

- DIANE ARBUS



UNTITLED (IN HONOR OF MARK MORRISROE FROM 1989 PORTFOLIO), ca. 1980

Cindy Sherman (1954-)

Chromogenic print, on Fujicolor Crystal Archive paper, with full margins

Published by the Estate Project for Artists with AIDS, Alliance for the Arts

Courtesy of Joel Sanders

Cindy Sherman (1954-) is an American photographer first recognized for her black-and-white “Untitled Film Stills” series and ongoing series of self-portraits. Acting as her own model, she adopts the costumes and makeup of female stereotypes from television, movies, magazines, and art history to examine a broad range of cultural representations of women both past and present. Her carefully crafted scenes subvert simplistic portrayals of women by focusing on the figure’s psyche regardless of its outer trappings. All her works remain untitled, freeing the viewer to develop their own personal narrative perceptions. Sherman states, “I am trying to make other people recognize something of themselves rather than me.” Sherman graduated from State University College, Buffalo in 1976 before relocating to New York City where she currently lives and works.

Untitled (In Honor of Mark Morrisroe from 1989 Portfolio) is typical of Sherman’s signature “Film Stills.” This image was her contribution to the artist portfolio from 1989, honoring artists lost to AIDS and benefitting the Estate Project for Artists with AIDS. Sherman’s photograph was dedicated to her late friend and fellow photographer, Mark Morrisroe, whose life was cut short the year the portfolio appeared.



GREY STRIPE DIPTYCH, 2016

Betty Woodman (1930-2018)

Glazed Earthenware, Epoxy, Resin, Lacquer, Acrylic Paint

Courtesy of Charles Woodman / Estate of Betty Woodman, Salon 94, New York and David Kordansky Gallery, Los Angeles

Betty Woodman was a pioneering feminist ceramist. Her early training in and practice of pottery as functional craft evolved into fine art with exuberantly painted and often idiosyncratic vessels like those on view for *She Persists*. Many were made for display in groups of two or more with creative interplay including the negative space between all adding up to the complete artwork. Woodman realized that beautiful objects for everyday domestic use could take on a conceptual meaning besides a practical one.

In 2006, the Metropolitan Museum of Art presented a retrospective of her work, which was its first for a living female ceramic artist.

After graduating from the distinguished School for American Craftsmen in upstate New York, she moved to the City and began her career in earnest. In later years, she opened studios in Italy and Colorado, where she also taught. About this unfolding career from artisan to artist, Woodman would say, “The world of American ceramics was totally dominated by men, but as their consciousness was raised, they realized there were no women. And the first to be invited was me.”



TOUCH SANITATION PERFORMANCE JULY 24, 1979 - JUNE 26, 1980,

1979-1980

Performance with 8,500 Sanitation workers across all fifty-nine New York City Sanitation Districts, APRIL 18, 1980

Mierle Laderman Ukeles (1939-)

Color Photograph (Archival Pigment Print)

Edition 9/10

Photography Credit: Marcia Bricker

Courtesy of the Artist and The Ronald Feldman Gallery, New York

Mierle Laderman Ukeles sits here with three uniformed Department of Sanitation workers, “New York’s Strongest,” during her milestone performance *Touch Sanitation*. This work was her first as the newly-engaged “artist in residence” with the City of New York and the Department of Sanitation (DSNY) in particular. It is a position she holds to this day. In an unexpected unification of art, essential public service, and large-scale municipal systems, Ukeles worked with DSNY to map the pick-up route of all 8,500 sanitation workers. From July 1979 to June 1980, she traveled to all fifty-nine DSNY community districts, shook each uniformed worker’s hand, and thanked them, one-by-one, “for keeping New York City alive.”

Ukeles arrived at the DSNY through a bold feminist declaration made in 1969, when as a new mother and housekeeper she realized that child-rearing had cast her aside from a patriarchal art world.



As a feminist artist, I am trying to build a coalition between those who do invisible work in the home and the caretakers of the exterior city. I want to make that coalition. Why? – Because I want to collapse and destroy that invisibility that’s right in front of your face. And I can’t do it myself.



- MIERLE LADERMAN UKELES

The Maintenance Manifesto declared how she would continue her everyday work in the home and declare it as art. She succinctly juxtaposed the invisibility and life-sustaining labor of family care with the “action” of new creation when she asked, “The sourball of every revolution: after the revolution, who’s going to pick up the garbage on Monday morning?”

From garbage barge ballets to sanitation parades to street-washing performances, Ukeles has worked with DSNY on large-scale performance pieces to lend dignity and respect to well-deserving maintenance workers across the five boroughs and beyond.

In 2015, the City’s Department of Cultural Affairs established the Public Artists in Residence program, so far embedding ten artists in nine City agencies as inspired by Ukeles’ pioneering career.



WASHINGTON SQUARE PARK, 1938

Dorothy Eisner (1906-1984)

Oil on Canvas

Courtesy of The Green-Wood Historic Fund

Dorothy Eisner was a New York painter, whose career spanned seven decades. As a result, she participated in various art movements across the 20th century, from the Ashcan School and Social Realism to Abstract Expressionism. Eisner was also a political activist and maintained close friendships and creative partnerships with many progressive peers and social reformers.

In *Washington Square Park*, Eisner paints a sunny warm day in the newly renovated park near her Greenwich Village studio. Although the powerful bureaucrat Robert Moses had just restored the fountain and nearby arch, he was pushing for a controversial roadway that cut directly through the Square's precious green space. This led to a seven-year (and ultimately successful) battle of community opposition with "Save the Square" as its rallying cry. The joyful scene captured by the artist describes perfectly how and why such neighborhood spirit carried the day!



LOST IN THE MUSIC, 2017

Tourmaline (1983-) and Sasha Wortzel (1983-)

HD Video Installation, Sound, Color

4 minutes, 20 seconds

Courtesy of the Artists

Tourmaline (formerly known as Reina Gossett) activist, writer and filmmaker, whose work focuses on disability justice, prison reform, and queer and trans liberation especially among self-identified artists of color. As a Fellow at Barnard College's Center for Research on Women, she also helps to document and elevate the histories and legacies of these trans women.

Sasha Wortzel is a New York artist and filmmaker, whose interdisciplinary work explores how predominant power structures shape collective responses to race, gender, sexuality, and senses of place and social norms. Her work has been presented and recognized across the nation and beyond including at the Brooklyn Museum, the ICA London, and the Sundance Institute.

In this 2017 collaboration, Tourmaline and Wortzel produced *Lost in the Music*, in order to interrogate the ways justice can be both obstructed and delivered following the example of the great, late trans activist and performer Marsha "Pay it No Mind" Johnson. Narrative staging is blended with archival footage of Marsha and her fellow pioneers like Sylvia Rivera, who together spawned the transformative gay liberation riots at Stonewall Inn in Greenwich Village fifty years ago.



TAR BEACH II, 1990 ED 1

Faith Ringgold (1930-)

Silkscreen on Silk, First Edition

Courtesy ACA Galleries, New York

© 2019 Faith Ringgold / Artists Rights Society (ARS), New York

In the late '70s, reaching back to her great-great-great-grandmother, Susie Shannon, who had sewn quilts as a slave, Faith Ringgold returned to a family tradition of the sewn arts and collaborated with her mother on her first quilt, *Echoes of Harlem* (1980). Her colorful narrative paintings on canvas are surrounded by patchwork cloth borders and turned into quilts that contain stories related to the African-American experience. At first these quilts, which combine a craft associated with women and folk art, were not considered serious art. Now they hang in museums. In 2015, Crystal Bridges Museum of American Art purchased at auction Maya's *Quilt of Life* from the estate of poet Maya Angelou for nearly a half million dollars noting its importance: "there's painting, quilt-making, text—there's high art, craft, figuration, abstraction, the visual aspects, narrative storytelling."

“ I will always remember when the stars fell down around me and lifted me above the George Washington Bridge. ”

- FAITH RINGGOLD

Ringgold's quilt, *Tar Beach II*, (1990) depicts a memory from her childhood when apartment dwellers would go up to the roof to escape the heat of a summer night. Alongside drying laundry, children rest on a blanket, adults play cards on one table and a second table is set with food. In the background is the New York skyline and the George Washington Bridge. The central image is surrounded by a colorful fabric border with a floral motif creating the sense of a garden.



YESTERDAY, 1987
Carmen Herrera (1915-)
Acrylic on Canvas
Courtesy of Tony Bechara



COFFEE POT AND GLADIOLAS, 1954
Grace Hartigan (1922-2008)
Oil on Canvas
Courtesy of ACA Galleries



FREE SPACE, 1976
Lee Krasner (1908-1984)
Screenprint
Courtesy of the Whitney Museum of American Art

A native Brooklynite, **Lee Krasner** chose the path of artist at a young age, beginning her art education as a teenager and continuing on to study at New York's Cooper Union and then the National Academy of Design. She is one of America's most celebrated abstract artists, working in paint, collage, charcoal, and mosaic. Tirelessly self-critical and experimental, Krasner evolved her approach, style, and techniques throughout her career. She also frequently destroyed paintings, once describing her destructive action as "murder." While some paintings were reused through collage, many were lost permanently, leaving a small body of work for posterity. She was famous as the wife and artistic partner of Jackson Pollock, a fact that has too often cast a shadow over the public and critics' ability to appreciate her artistic prowess and technical mastery independent of her husband. "It's so good, you wouldn't have known a woman did it" was a common refrain that exemplifies both her talent and her struggle for equitable evaluation among her peers.

Free Space is a late career screenprint. The work balances the bright colors so often seen in Matisse with the strong gestural lines of Abstract Expressionism. Her ability to digest the lessons of early Modernists such as Matisse and Picasso and those of her own abstractionist peers, while maintaining her personal style, is a testament to her skill and sense of self.



LUNCH COUNTER, 1940

Isabel Bishop (1902-1988)

Etching

Courtesy of the Whitney Museum
of American Art



OFFICE GIRLS, 1938

Isabel Bishop (1902-1988)

Etching

Courtesy of the Whitney Museum
of American Art

“ *It is part of the artist’s business
to push toward an image... you
have to fight for it.* ”

- ISABEL BISHOP

Isabel Bishop was a painter, draftsman, and teacher, best known for her images of women employed as office workers in the city. Straight from high school, she moved to New York to study illustration but soon switched to fine art by enrolling in the Art Students League. Her teachers there inspired a generation of students to find their subjects in contemporary urban life. Several years later, Bishop began her own long career teaching at the League.

Bishop was a keen observer of the City’s blend of humanity: its office workers and the unemployed, political and social activists, the wealthy and the homeless. She became part of a loosely knit group of artists dubbed the “Fourteenth Street School,” who sought to portray anonymous inhabitants overlooked by others. She believed that the idea of separate spheres for men and women was not only outdated but also impossible.

Lunch Counter and *Office Girls* show women no longer homebound but navigating the larger working world with dignity and determination.

At age 72, she had her first retrospective show at the Whitney Museum of American Art — recognizing her as one of the foremost women artists of the century.



YELLOW YARD, 2003

Beverly Buchanan (1940-2015)

Oil Pastel on Paper

Courtesy of Andrew Edlin Gallery



VORTEX TO HOVER, 2018

Kaveri Raina (1990-)

Acrylic, Graphite, Linen

Courtesy of the Artist



フーガ – FUGUE, 1984

Shinoda Tōkō (1913-)

Inkjet Print

Courtesy of the Metropolitan Museum of Art and Art Resource NY

Shinoda Tōkō is a native Japanese painter, calligrapher, and printmaker known for her Sumi ink paintings and prints. She is a living authority and national treasure of modern Japanese calligraphy, having studied the art-form from age six. Such mastery and her experience living in New York City from 1956 to 1958 led her to develop a personal style that blends the expressive and spontaneous brushwork of traditional calligraphy with Abstract Expressionism. Though Shinoda does not identify with any specific art movement, she credits her overall aesthetic to the work of Jackson Pollock, in particular, with deepening her interest in abstract art and expanding her approach to painting.

Shinoda considers the places left blank in her work as visually important as those painted in a calligraphic technique the Japanese call *yohaku* or “the spaces left empty.”

Fugue displays Shinoda’s mastery of both gesture and *yohaku*. Her brushstrokes are diverse, each with its own size and depth. The artist’s speed, pressure, and direction, all feel present as if she’s just applied the ink. It is a tribute to a strong, dynamic woman bringing an ancient art form forward in a contemporary, transnational context.



INVASIVE SPECIES (TO BE PLACED IN YOUR NATIVE GARDEN), 2017

Kara Walker (1969-)

Bronze

Courtesy of the Artist and Sikkema Jenkins & Co.

Kara Walker is a painter, printmaker, sculptor, and filmmaker exploring American history through a lens of intersectional identities including gender, race, and sexuality. She first gained recognition for her epic panoramic friezes of black and white silhouettes in an imagined antebellum South. Walker aims to “skirt the line between reality and fantasy,” in order to speak more directly to an uncomfortable, ongoing strain of racial violence in American society. The title of *Invasive Species* summons a recurrent theme of human migration and displacement and the resulting advent of hybrid cultures embraced by some while reviled by others.

In 2014, Walker partnered with Creative Time on her first public sculpture installation in the former Domino Sugar Factory in Brooklyn, New York. The work, entitled *A Subtlety of the Marvelous Sugar Baby Homage to the Unpaid and overworked Artisans who have refined our Sweet tastes from the Cane Fields to the Kitchens of the New World on the Occasion of the Demolition of the Domino Sugar Refining Plant*, was a masterpiece.



THE WOMEN'S SUFFRAGE MOVEMENT IN THE UNITED STATES

Courtesy of The Center for American Women and Politics

1787

The Constitution of the U.S.A. begins as a republic consisting of the 13 original colony states did not specify which Americans could vote but yielded that authority to the individual states, none of whom decided to extend suffrage to women. Status quo holds.

August 1848

The first women's rights convention is held in Seneca Falls, New York. After two days of discussion and debate, 68 women and 32 men sign a Declaration of Sentiments, which outlines grievances and sets the agenda for the women's rights movement. A set of 12 resolutions is adopted calling for equal treatment of women and men under the law and voting rights for women.

1850

The first *National Women's Rights Convention* takes place in Worcester, Mass., attracting more than 1,000 participants. National conventions are held yearly (except for 1857) through 1860.

1868

Ratification of the 14th amendment declaring "All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside" and that right may not be "denied to any of the male inhabitants of such State, being twenty-one years of age, and citizens of the United States."

1869

Split among the suffragist movement when Susan B. Anthony and Elizabeth Cady Stanton form the *National Woman Suffrage Association*. Their goal is to achieve voting rights for women by means of a Congressional amendment to the Constitution. Lucy Stone, Henry Blackwell, and others form the *American Woman Suffrage Association*, which focuses exclusively on gaining voting rights through the individual state constitutions. A shared strategic goal splinters in two tactical paths.

1870

Congress ratifies the 15th amendment: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude."

1872

Susan B. Anthony is arrested for voting for Ulysses S. Grant in the presidential election.

1878

The *Women's Suffrage Amendment* is first introduced to congress.

1890

The *National Women Suffrage Association* and the *American Women Suffrage Association* merge to form the *National American Woman Suffrage Association* (NAWSA). As the movements mainstream organization, NAWSA wages state-by-state campaigns to obtain voting rights for women.

1893

Colorado is the first state to adopt an amendment granting women the right to vote.

1896

The *National Association of Colored Women* is formed, bringing together more than 100 black women's clubs. Leaders in this club movement include Josephine St. Pierre Ruffin, Mary Church Terrell, and Anna Julia Cooper.

1913

Alice Paul and Lucy Burns form the *Congressional Union for Women Suffrage*. Their focus is lobbying for a constitutional amendment to secure the right to vote for women. The group is later renamed the *National Women's Party*. Members picket the White House and practice other forms of civil disobedience.

1916

Alice Paul and her colleagues form the *National Woman's Party* (NWP) and begin introducing some of the methods used by the suffrage movement in Britain. Tactics included demonstrations, parades, mass meeting and picketing the White House over the refusal of President Woodrow Wilson and other incumbent Democrats to support the *Suffrage Amendment*.

1917

In July picketers are arrested on charges of "obstructing traffic," including Paul. She and others are convicted and incarcerated at the *Occoquan Workhouse* in Virginia. While imprisoned, Alice Paul began a hunger strike.

1918

In January, after much bad press about the treatment of Alice Paul and the other imprisoned women, President Wilson announces that women's suffrage was urgently needed as a "war measure."

1918

The women of New York State vote following the previous year's amendment to the State's Constitution granting at last that basic right of citizenship.

1919

The House of Representatives and the Senate pass the federal woman suffrage amendment, originally written by Susan B. Anthony and introduced in Congress in 1878. It is then sent to the states for ratification.

August 26, 1920

The 19th Amendment to the Constitution, granting women the right to vote, is signed into law. Henceforth, they do.

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CURATOR

Jessica Bell Brown

REGISTRAR

Jonathan Elliott

EXECUTIVE DIRECTOR

Paul Gunther

GRACIE MANSION EXECUTIVE DEPUTY DIRECTOR

Melissa A. Browne

PROJECT MANAGER & DESIGNER

Linda Pham

CONTRIBUTING AUTHORS

Jessica Bell Brown

Emily Gumpel

Paul Gunther

Diya Vij

Mina Rieur Weiner

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