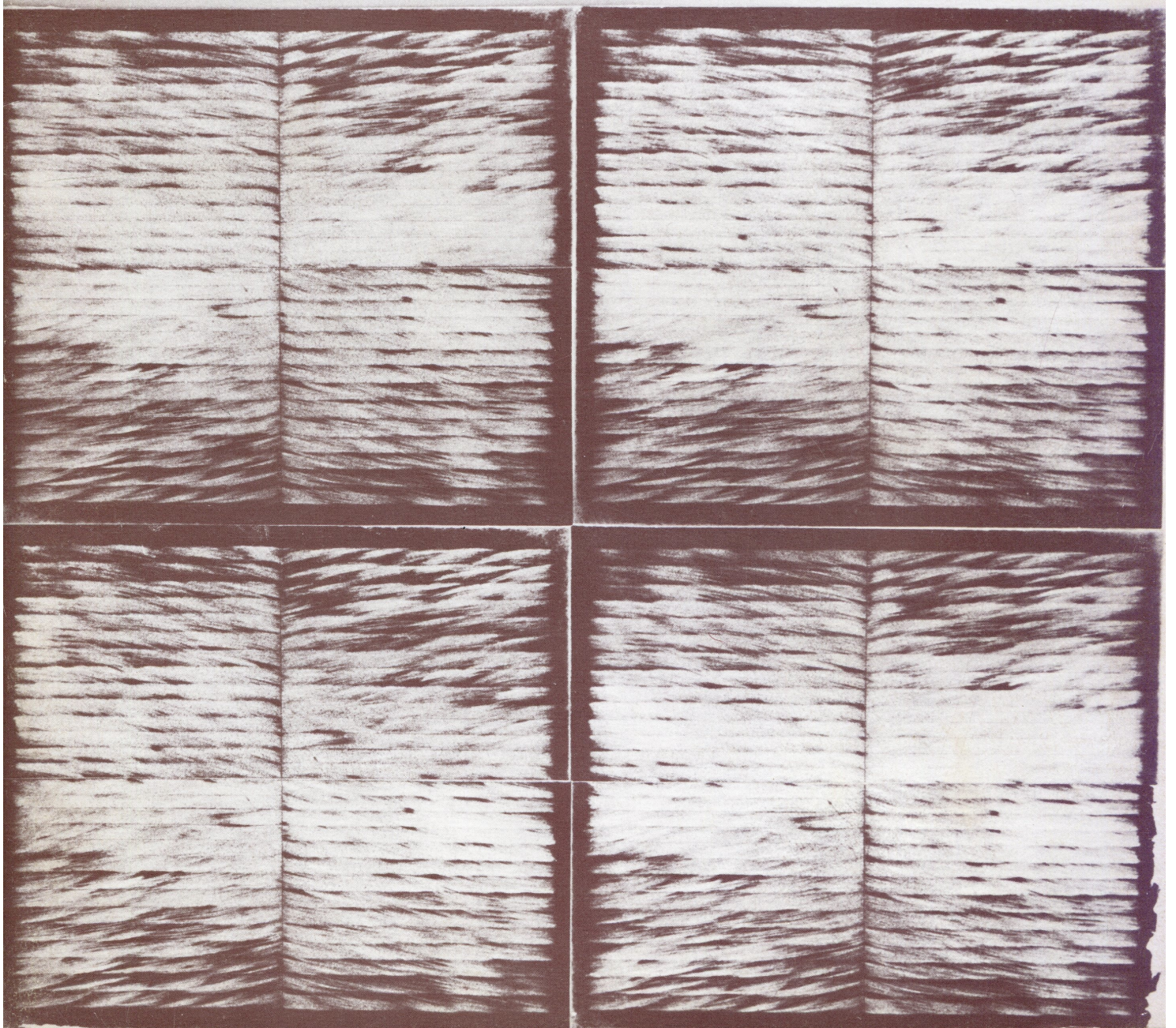


Women Artists:
INDIANA - NEW YORK CONNECTION



INTRODUCTION – April Kingsley

There is no question that women changed art in the 1970s. They legitimized the Decorative. They brought psychology, intimacy, and ritual into large scale sculpture. They introduced the diary and visual autobiography to the repertoire of artforms. They re-invented the group portrait as a social and historical document. They made the materials and crafts of the home, particularly of the kitchen and sewing room acceptable as high art. And, last but not least, they changed the way we define the erotic so that it can now be seen through women's eyes as well as men's. The nine artists from New York who were among those effecting these changes, and the equal complement from Indiana who reflect and radiate them, each trod their very divergent paths alone, but they share a common spirit of high sensitivity and adventure. Not satisfied by the dogmas of the art school classroom, any more than they are content to settle for the standard items on the art supply store shelves, they share a readiness to reach beyond the traditional for new forms and materials in which to embody their heightened sensitivity.

Contemporary pattern painting began at the outset of the '70s when women took over the Minimalist's grid (inspired as they were more by Agnes Martin's prettier pink and blue grids than by Sol Le Witt's more coolly black & white versions). They softened the grid, manipulated it, elaborated it decoratively, and used it as a sensual, rhythmical armature for their reveries. So many women were using grids in their art that "synonymity of form" became the stylistic criterion of the first selected exhibition of women's art in the 1970s — Lawrence Alloway's show at Stony Brook. Carol Ann Carter, who uses grids in much the same spirit as many of these pioneering artists, says that her forms "flow in 'semi-patterned' rhythms from her inner life outward to the sense awareness of the viewer."