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IN CONTEMPORARY PAINTING

IN CONTEMPORARY PAINTING  
CURATED BY JEFF FLEMING

SECCA

SOUTHEASTERN CENTER FOR CONTEMPORARY ART

## **WOMEN'S WORK**

### **EXAMINING THE FEMININE IN CONTEMPORARY PAINTING**

July 19–September 30, 1997

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– JF

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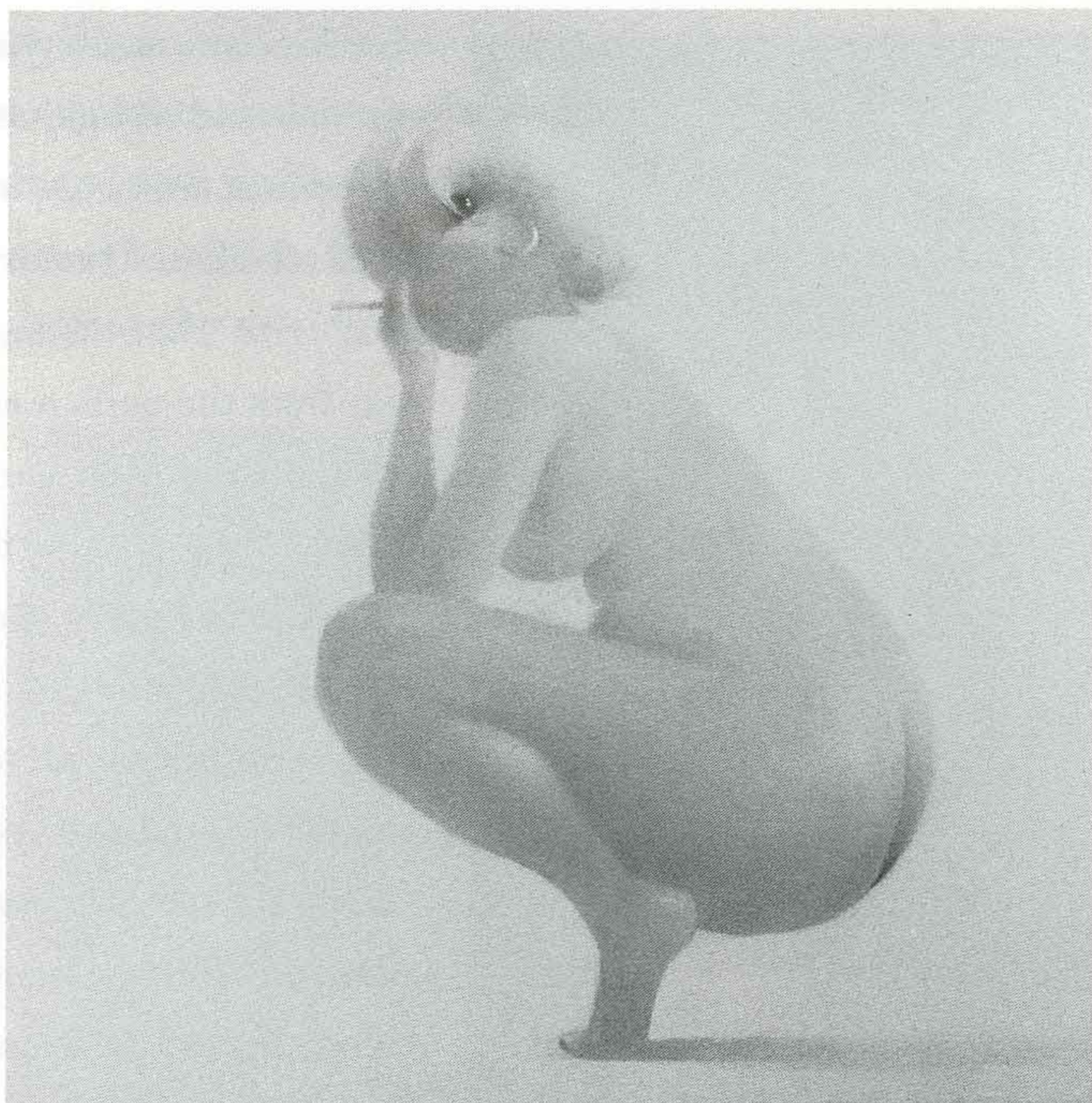
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Cover: Titian, *Venus of Urbino*, 1538

The varied life experiences produced by gender differences inevitably influence the creation of art. Traditionally, painting has been the domain of white male artists and has been critiqued from a male perspective. In the late 1960s, however, simultaneous with the feminist engagement of society, women artists began to face off against modernist art movements established, perpetuated, and dominated by white men. The results, both provocative and rewarding, have been changes in the way we look at, think about, and make art. Painting now includes a female voice.

*Women's Work* examines the contributions of feminine critical thought to contemporary painting. The exhibit does not attempt to define feminist art. Instead, it examines the strategies of feminist activism as presented and explored through the medium of painting.

*Feminism* or the *feminine* is defined here as "of women" or "about women" and also as a way of thinking that allows for participation



LISA YUSKAVAGE  
*Big Blonde Squatting*, 1994, oil on linen

and acceptance of difference. The demand for the acknowledgment of difference runs parallel to and has informed postmodernist thought, which has questioned the authority of the modernist, male-dominated system. In postmodernist discourse, the demand for the acknowledgment of difference emanates not only from women, but also from persons of color, gays and lesbians, and those of differing social and