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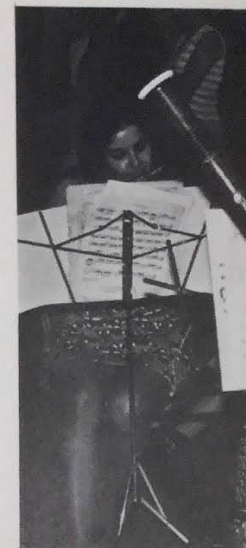
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Cecilian Trio.



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Alice Neel, MCA 1925.

## Women in Media

Susan Swinand MCA '65

If you participated in the "Women in Media" program, May 7th at the College, you will agree that it was something *great*. It was a perfect finish to a week-end of outstanding events. The Student Show opened Friday, May 4th, and Parents' Day followed with a gala Fashion Show at the Benjamin Franklin Ballroom on Saturday, May 5th.

The "Women in Media" program was something very new for this year. Its aim was to emphasize and cultivate pride in and awareness of the outstanding achievements of women artists. The entire day at Moore was devoted to this student endeavor.

The original concept, plus all the plans and preparations came from the students themselves. Even expenses were covered by student activities money, which in the past had been budgeted for mixers and the like. It was very satisfying to see a program of this quality and magnitude conceived and organized solely by students.

They brought together six outstanding women in the arts, representing a wide range of disciplines, philosophies and personal visions, and allowed them to share their vision in a wonderfully warm, informal atmosphere. Ree Morton, Alice Neel, MCA '25, Lucy Lippard, Tana Hoban, MCA '38, Carolee Scheeman and M. C. Richards. What a line up! Any one of them would be sufficient as a stimulating speaker for a day's program. After

hearing the six, you couldn't help feeling completely filled and recharged.

Ree Morton spoke first. She commented about her personal search for direction, moving from an education in science to further degrees in painting, and most recently, to her sculptural work, which involves and defines real space. In her structures, painting and sculpture have become one. She creates for us a specific place we might enter, where sensitive handling of natural materials, and alluring pathways lead your eyes and mind through the piece. Tree branches, carefully selected and thoughtfully painted, become the lines for drawing and the angles of tension, movement and torque. They are sometimes dipped in paint and used for printing and repeating their shapes and rhythms on other surfaces. The wall behind each piece becomes a wonderfully integral part of the work, almost like a giant picture plane from which a little world extends. Two-dimensional drawings or paintings are worked into some of the pieces and serve somehow as diagrams or Rosetta Stones in experiencing the whole structure. Sometimes rocks are painted and glazed, or placed in shadows cast by branches. Stable objects like the rocks rest on small dollies, giving them a totally unexpected character and quality of mobility and change. Hearing her talk about her work gave insight into a whole new realm.

Next came Alice, as she has affectionately known at Moore. Neel, with a totally different perspective and approach, is a woman of strength, independence and honesty, that she held her audience thrall with what on the surface appeared simple conversation. She is a woman who has survived of struggle and has felt all of life's knocks, but still laughs at the world lived for 25 years in Harlem, raised two sons there alone. Through rejection she remained true to her caustic style of portraiture, her vision and her vision of society around her. All through the day she held on, continuing to paint. Some of her works were actually as oiled canvasses for pipe wrapping.

Over all her humor is pervasive. I quoted one gentleman as saying, "I had a good, loyal wife, my destiny have been different," and then I guess I could say the same."

Her psychological studies stab deep into the pith of the human yet at the same time, somehow seems to hold all humanity in understanding. In her own direct, pretentious way, she showed traits of Jews, Puerto Ricans and the poor and downtrodden. She painted the unconventional, accepted people—religious exhibitionists and Communists.

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Next came Alice, as she has become affectionately known at Moore. Alice Neel, with a totally different personality and approach, is a woman of such strength, independence and beautiful honesty, that she held her audience enthralled with what on the surface appeared simple conversation and detail. She is a woman who has survived years of struggle and has felt all of life's hard knocks, but still laughs at the world. She lived for 25 years in Harlem, raising her two sons there alone. Through years of rejection she remained true to her own caustic style of portraiture, her own self, and her vision of society and times around her. All through the depression she held on, continuing to paint though some of her works were actually sold as oiled canvass for pipe wrapping.

Over all her humor is pervasive. She quoted one gentleman as saying, "If I had a good, loyal wife, my destiny would have been different," and then added, "I guess I could say the same."

Her psychological studies seem to stab deep into the pith of the subject, yet at the same time, somehow, she seems to hold all humanity in loving understanding. In her own direct, unpretentious way, she showed her portraits of Jews, Puerto Ricans, blacks, and the poor and downtrodden. She also painted the unconventional and unaccepted people—religious fanatics, exhibitionists and Communists, side by

side with the social elite of New York City. With each slide, she seemed to be able to sum up volumes of analysis in a few hilarious comments.

The last speaker in the morning session was Lucy Lippard, well-known author, critic and standard bearer for women in art. She is also a contributing editor to various art magazines, including "Artforum" and "Art International." Her lecture served to emphasize and describe the kinds of problems and prejudices women artists are up against even today. She also evoked personal experiences from Alice Neel and Re Morton concerning their own difficulties as women artists.

The afternoon session opened with Tana Hoban, a photographer, advertiser, illustrator, filmmaker, teacher, and more. She is at home in many fields probably because of a real understanding and mastery of good design. Currently, she has been creating books for children, books that deal with basic concepts—push and pull, counting, opposites, over-under. They are books that need no words, for the ideas are expressed completely in the poetic simplicity of the photographs. Somehow she always captures the essence. She uses everyday objects familiar to children, and everyday children from her own city street as her subjects, but she shows them to us in a new way. In her book, *Look Again*, the format allows the

reader only a curious, limited view of the subject through a little peep-hole in an overlay page, which covers the rest of the photo. It creates a tantalizing game and a way of seeing patterns, shapes and textures that we usually miss in common objects. The child turns the page and sees more of the picture, turns another page and sees the whole.

In addition to her books, Tana Hoban also showed "Catsup," a delightful short film about two cats playing with a wind-up frog. A single subject, but beautifully designed and cleverly photographed, it

was bought by the Museum of Modern Art in New York City.

Carolee Sheemann talked about her concerns as a painter and how they led up to her making the film "Fuses." As a painter in the late '50s she made paintings which were burnt in different layers and spun on wheels in an effort to "activate the physical system with a paradoxical loss of clarity." As she began to work with her body as the medium, in happenings and mixed media in the '60s, she realized that her consciousness about the meaning of her body and how

Ree Morton and Dianne Vanderlip, Director Moore College of Art Gallery.



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she could use it was usually at great variance with what her culture understood about the body. She began making the film "Fuses" in 1964, with the expectation and intention of changing the consciousness of what the body meant through exploration of erotic energies. The film for the most part was shot in natural light, in the country, in different seasons, with the underlying idea that a cat and the perception of that cat was making the visual focus.

M. C. Richards comes like a long drink of water to "craftsmen dry for meaning in their efforts." She is a teacher, poet and potter, a mystic and philosopher. She shared with us the "contemplations of the poet upon the craft," and bothered to bring with her many of her own beautiful pots and containers, so that they could speak for themselves in the hands of listeners. In her book called, *Centering in Pottery, Poetry and Person* she says, "The center holds us all as we speak out of it, we speak in a common voice."

Rather than misquote her lecture at Moore or adulterate her ideas with my own words, I offer you Paragraph 1, Chapter I of her book, which is spoken from "the center."

*"Centering: that act which precedes all others on the potter's wheel. The bringing of the clay into a spinning, un wobbling pivot, which will then be free to take innumerable shapes as potter*

*and clay press against each other. The firm, tender, sensitive pressure which yields as much as it asserts. It is like a handclasp between two living hands, receiving the greeting at the very moment that they give it. It is this speech between the hand and the clay that makes me think of dialogue. And it is a language far more interesting to describe it, for it is spoken not by the tongue and lips but by the whole body, by the whole person, speaking and listening. And with listening too, it seems to me, it is not the ear that hears, it is not the physical organ that performs the act of inner receptivity. It is the total person who hears. Sometimes the skin seems to be the best listener, as it prickles and thrills, say to a sound or a silence; or the fantasy, the imagination; how it bursts into inner pictures as it listens and then responds by pressing its language, its forms, into the listening clay. To be open to what we hear, to be open in what we say. . . ."*

*"And if it is life I am fostering, I must maintain a kind of dialogue with the clay, listening, serving, interpreting, as well as mastering. . . ."*

*"I learn through my hands and my eyes and my skin which I could never learn through my brain. . . ."*

M. C. Richards seems to live with her hands planted in the earth.

Foremost in the student committee that produced the "Women in Media"

day were Debbie Allen and her sister, Susie. The other members of the committee were Vicki Mollenkopf, Terry Simon, Audie Reynolds, Maureen Sullivan, Lisa Ruben, and Judy Vasallo. Debbie had considered this idea on an even bigger scale for over a year, and had really dreamed of involving other art institutions throughout the city. The reaction she received in talking to other art schools was one of competition, rather than cooperation. Unfortunate, when you consider the advantages for small colleges in pooling resources and sharing expenses. It does seem strange

that each small school should attempt to bring in top speakers for their own small student body, when a larger audience could participate without anything being lost.

A number of alumnae attended and commented on what an inspiring and stimulating day it had been, filled with humor, warmth, the sharing of ideas, and the understanding of common needs and problems. I'm hoping that perhaps the appreciation and enthusiasm that was engendered this year will encourage the students to pursue the idea in another event in the future.

M. C. Richards and Carolee Scheeman.



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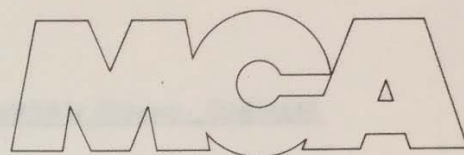
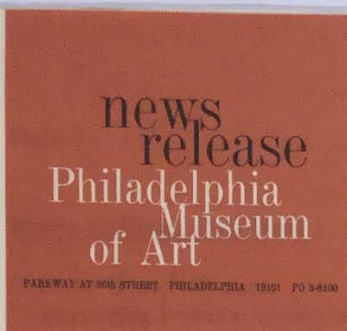
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#### FOR IMMEDIATE RELEASE

The Philadelphia Museum of Art and the Moore College of Art have invited distinguished scholars, critics and artists to participate in a lecture series entitled: The Twentieth Century Aesthetic, beginning in September and ending in May. The purpose of the series, which deals primarily with 20th Century Art, is to inform the public about various aspects of the contemporary scene, to supplement exhibitions at both institutions, as well as the curriculum at Moore.

The format of each program will be informal to allow for a free exchange of dialogue between members of the audience and the speaker. Since most of the speakers will give talks relating to an exhibition currently on display, or a film which has just been shown, people will be afforded the opportunity to check what the critic or artist says against the work of art.

In several instances both the Museum and the College have invited the same speaker to talk on the same day but on different topics. For example: John Cage will give a lecture on his own work on October 3rd at 11:30 a.m. in the Moore Auditorium, and at 5:00 p.m. he will speak on Marcel Duchamp at the Philadelphia Museum of Art.

The following is the list of speakers for the Fall:

At the Moore College of Art  
Auditorium, 20th and Race Sts.

September 25 at 1:00 p.m.

Lecture by critic Gregory Battock:  
"Aesthetics of Transportation"

October 3 at 11:00 a.m.

Lecture by composer John Cage:  
"Recent Work"

At the Philadelphia Museum of Art  
Van Pelt Auditorium, 26th and Parkway

September 26 at 2:00 p.m.

Lecture by artist Richard Hamilton:  
"The Large Glass of Marcel Duchamp"

October 3 at 5:00 p.m.

Lecture by composer John Cage:  
"Marcel Duchamp: An Event"

October 10 at 2:00 p.m.

Lecture by Lucy Lippard: "The  
Romantic Adventures of an Adver-  
sative Rotarian"

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Moore College, Continued

October 18 at 7:00 p. m.

Screening and discussion with  
artists/film-makers William Wiley,  
Robert Nelson, Mimi Gross and  
Rudy Burckhardt

October 30 at 11:30 a. m.

Lecture by Art Critic David Antin:  
"Language"

November 1 at 11:30 a. m.

Screening and discussion of his own  
work by film-maker Oyvind Fahlstrom

November 15 at 7:30 p. m.

Lecture by Sunday New York Times  
critic Gene Thornton: "Painting in the  
Age of Photography"

December 6 at 11:30 a. m.

Lecture by artist Alfons Schilling:  
"Stereovision"

Philadelphia Museum, Continued

October 17 at 2:00 p. m.

Screening and panel discussion with  
critic Annette Michelson, artists and  
film-makers, Red Grooms, William  
Wiley and Robert Nelson. David H.  
Katzive, Chief, Division of Education,  
Moderator: "Duchamp and Film"

October 24 at 2:00 p. m.

Lecture by John Tancock of Sotheby  
Parke-Bernet: "Duchamp's Influence"

October 31 at 2:00 p. m.

Lecture by Art Critic David Antin:  
"Duchamp: The Artist as Obstacle"

November 7 at 2:00 p. m.

Lecture by Anne d'Harnoncourt, Curator  
of Twentieth Century Art, Philadelphia  
Museum of Art: "Marcel Duchamp: An  
Extra-Rapid Exposition"

November 28 at 2:00 p. m.

To be announced.

December 12 at 2:00 p. m.

Lecture demonstration by dancer  
Ritha Devi: "Indian Dance Forms"

Admission to Moore College events is free. Talks at the Philadelphia Museum of  
Art are free, subject to payment of admission to the Museum.

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For additional information call: William Miller, Philadelphia Museum of Art,  
PO3-8100 or Eloise Held, Moore College of Art, LO 8-4515.

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