Beverly Hills City Council Liaison / Arts & Culture Commission Committee will conduct a Special Meeting, at the following time and place, and will address the agenda listed below:

CITY OF BEVERLY HILLS
455 N. Rexford Drive
Room 280A
Beverly Hills, CA 90210

IN-PERSON / TELEPHONIC / VIDEO CONFERENCE MEETING

Beverly Hills Liaison Meeting
https://beverlyhills-org.zoom.us/my/committee
Meeting ID: 516 191 2424
Passcode: 90210

You can also dial in by phone:
+1 669 900 9128 US
+1 833 548 0282 (Toll-Free)

One tap mobile
+16699009128,,5161912424# US
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Wednesday, August 24, 2022
4:00 PM

In the interest of maintaining appropriate social distancing, members of the public can view this meeting through live webcast at www.beverlyhills.org/live and on BH Channel 10 or Channel 35 on Spectrum Cable, and can participate in the teleconference/video conference by using the link above. Written comments may be emailed to mayorandcitycouncil@beverlyhills.org and will also be taken during the meeting when the topic is being reviewed by the Beverly Hills City Council Liaison / Arts & Culture Commission Committee. Beverly Hills Liaison meetings will be in-person at City Hall.

AGENDA

1) Public Comment
   a. Members of the public will be given the opportunity to directly address the Committee on any item listed on the agenda.

2) Resolution of the Beverly Hills City Council Liaison / Arts & Culture Commission Committee continuing to authorize public meetings to be held via teleconferencing pursuant to Government Code Section 54953(e) and making findings and determination regarding the same.

   Recent legislation was adopted allowing the Beverly Hills City Council Liaison / Arts & Culture Commission Committee to continue virtual meetings during the COVID-19
declared emergency subject to certain conditions and the proposed resolution implements the necessary requirements.

3) Recommendation by the Arts and Culture Commission and City Staff to Support Acquisition of the Artwork *Trinity* by Judy Chicago

4) Future Agenda Items

5) Adjournment

Huma Ahmed  
City Clerk

Posted: August 19, 2022

*A DETAILED LIAISON AGENDA PACKET IS AVAILABLE FOR REVIEW AT WWW.BEVERLYHILLS.ORG*

Pursuant to the Americans with Disabilities Act, the City of Beverly Hills will make reasonable efforts to accommodate persons with disabilities. If you require special assistance, please call (310) 285-1014 (voice) or (310) 285-6881 (TTY). Providing at least forty-eight (48) hours advance notice will help to ensure availability of services. City Hall, including Room 280A is wheelchair accessible.
STAFF REPORT

Meeting Date:    August 24, 2022
To:     City Council Liaison / Arts & Culture Commission Committee
From: Jenny Rogers, Director of Community Services
Subject: A RESOLUTION OF THE CITY COUNCIL LIAISON / ARTS & CULTURE COMMISSION COMMITTEE OF THE CITY OF BEVERLY HILLS CONTINUING TO AUTHORIZE PUBLIC MEETINGS TO BE HELD VIA TELECONFERENCING PURSUANT TO GOVERNMENT CODE SECTION 54953(e) AND MAKING FINDINGS AND DETERMINATIONS REGARDING THE SAME

Attachments: 1. Proposed resolution

RECOMMENDATION

Staff and the City Attorney’s office recommend that the City Council Liaison / Arts & Culture Commission Committee adopt a resolution making the following findings so that meetings of the City Council Liaison / Arts & Culture Commission Committee will be subject to the special Brown Act requirements for teleconference meetings: (1) the City Council Liaison / Arts & Culture Commission Committee has reconsidered the circumstances of the COVID-19 state of emergency; (2) the state of emergency continues to directly impact the ability of the members to meet safely in person; and (3) state or local officials continue to impose or recommend measures to promote social distancing. Though the City Council Liaison / Arts & Culture Commission Committee adopted such a resolution in the past, these findings must be continuously made to continue to hold meetings under these special teleconferencing requirements.

FISCAL IMPACT

The proposed resolution allowing the City Council Liaison / Arts & Culture Commission Committee greater flexibility to conduct teleconference meetings is unlikely to cause a greater fiscal impact to the City as the City Council Liaison / Arts & Culture Commission Committee has been conducting such teleconference meetings for over a year.
INTRODUCTION

AB 361 allows the City Council Liaison / Arts & Culture Commission Committee to continue virtual meetings during the COVID-19 declared emergency subject to certain conditions. These special requirements give the City greater flexibility to conduct teleconference meetings when there is a declared state of emergency and either social distancing is mandated or recommended, or an in-person meeting would present imminent risks to the health and safety of attendees.

BACKGROUND

On September 16, 2021, the Governor signed AB 361, amending the Brown Act to establish special requirements for teleconference meetings if a legislative body of a local public agency holds a meeting during a proclaimed state of emergency and either state or local officials have imposed or recommended measures to promote social distancing, or the body determines, by majority vote, whether as a result of the emergency, meeting in person would present imminent risks to the health or safety of attendees.

AB 361 authorizes local agencies to continue meeting remotely without following the Brown Act's standard teleconferencing provisions if the meeting is held during a state of emergency proclaimed by the Governor and either of the following applies: (1) state or local officials have imposed or recommended measures to promote social distancing; or (2) the agency has already determined or is determining whether, as a result of the emergency, meeting in person would present imminent risks to the health or safety of attendees.

DISCUSSION

To continue to hold meetings under these special teleconferencing requirements, the City Council Liaison / Arts & Culture Commission Committee needs to make two findings pursuant to Government Code Section 54953(e)(3). First, there must be a declared state of emergency and the City Council Liaison / Arts & Culture Commission Committee must find that it has reconsidered the circumstances of such emergency. Second, the City Council Liaison / Arts & Culture Commission Committee must find that such emergency continues to directly impact the ability of the City Council Liaison / Arts & Culture Commission Committee’s members to meet in person. Alternatively, for the second finding, the City Council Liaison / Arts & Culture Commission Committee must find that state or local officials continue to impose or recommend social distancing measures. These findings must be continuously made to continue to hold meetings under these special teleconferencing requirements.

The declared emergency is still in effect. Furthermore, the State of California and the County of Los Angeles have recommended measures to promote social distancing. The Centers for Disease Control and Prevention continue to advise that COVID-19 spreads more easily indoors than outdoors and that people are more likely to be exposed to COVID-19 when they are closer than 6 feet apart from others for longer periods of time. Additionally, the Los Angeles County Department of Public Health still encourages people at risk for severe illness of death from COVID-19 to take protective measures such as social distancing and, for those not yet fully vaccinated, to physically distance from others whose vaccination status is unknown. The County Health Department also continues to
recommend that employers take steps to support physical distancing and the City Council continues to recommend steps to reduce crowding indoors and to support physical distancing at City meetings to protect the health and safety of meeting attendees.

Please note that AB 361 applies to all legislative bodies. Therefore, Commissions and standing committees will need to also comply with the requirements of AB 361.

Jenny Rogers
Secretary of the
City Council Liaison / Arts & Culture
Commission Committee
Approved By
RESOLUTION NO. CCL-ACC-01

RESOLUTION OF THE CITY COUNCIL LIAISON / ARTS & CULTURE COMMISSION COMMITTEE OF THE CITY OF BEVERLY HILLS CONTINUING TO AUTHORIZE PUBLIC MEETINGS TO BE HELD VIA TELECONFERENCING PURSUANT TO GOVERNMENT CODE SECTION 54953(e) AND MAKING FINDINGS AND DETERMINATIONS REGARDING THE SAME

WHEREAS, the City Council Liaison / Arts & Culture Commission Committee is committed to public access and participation in its meetings while balancing the need to conduct public meetings in a manner that reduces the likelihood of exposure to COVID-19 and to support physical distancing during the COVID-19 pandemic; and

WHEREAS, all meetings of the City Council Liaison / Arts & Culture Commission Committee are open and public, as required by the Ralph M. Brown Act (Cal. Gov. Code Sections 54950 – 54963), so that any member of the public may attend, participate, and watch the City Council Liaison / Arts & Culture Commission Committee conduct its business; and

WHEREAS, pursuant to Assembly Bill 361, signed by Governor Newsom and effective on September 16, 2021, legislative bodies of local agencies may hold public meetings via teleconferencing pursuant to Government Code Section 54953(e), without complying with the requirements of Government Code Section 54953(b)(3), if the legislative body complies with certain enumerated requirements in any of the following circumstances:

1. The legislative body holds a meeting during a proclaimed state of emergency, and state or local officials have imposed or recommended measures to promote social distancing.

2. The legislative body holds a meeting during a proclaimed state of emergency for the purpose of determining, by majority vote, whether as a result of the
emergency, meeting in person would present imminent risks to the health or safety of attendees.

3. The legislative body holds a meeting during a proclaimed state of emergency and has determined, by majority vote, that, as a result of the emergency, meeting in person would present imminent risks to the health or safety of attendees.

WHEREAS, on March 4, 2020, Governor Newsom declared a State of Emergency in response to the COVID-19 pandemic (the “Emergency”); and

WHEREAS, the Centers for Disease Control and Prevention continue to advise that COVID-19 spreads more easily indoors than outdoors and that people are more likely to be exposed to COVID-19 when they are closer than 6 feet apart from others for longer periods of time; and

WHEREAS, the Los Angeles County “Responding together at Work and in the Community Order (8.23.21)” provides that all individuals and businesses are strongly encouraged to follow the Los Angeles County Public Health Department Best Practices. The Los Angeles County Public Health Department “Best Practices to Prevent COVID-19 Guidance for Businesses and Employers”, updated on September 13, 2021, recommend that employers take steps to reduce crowding indoors and to support physical distancing between employees and customers; and

WHEREAS, the unique characteristics of public governmental buildings is another reason for continuing teleconferenced meetings, including the increased mixing associated with bringing people together from across several communities, the need to enable those who are immunocompromised or unvaccinated to be able to safely continue to fully participate in public
meetings and the challenge of achieving compliance with safety requirements and recommendations in such settings; and

WHEREAS, the Beverly Hills City Council has adopted a resolution that continues to recommend steps to reduce crowding indoors and to support physical distancing at City meetings to protect the health and safety of meeting attendees; and

WHEREAS, due to the ongoing COVID-19 pandemic and the need to promote social distancing to reduce the likelihood of exposure to COVID-19, the City Council Liaison / Arts & Culture Commission Committee intends to continue holding public meetings via teleconferencing pursuant to Government Code Section 54953(e).

NOW, THEREFORE, the City Council Liaison / Arts & Culture Commission Committee of the City of Beverly Hills resolves as follows:

Section 1. The Recitals provided above are true and correct and are hereby incorporated by reference.

Section 2. The City Council Liaison / Arts & Culture Commission Committee hereby determines that, as a result of the Emergency, meeting in person presents imminent risks to the health or safety of attendees.

Section 3. The City Council Liaison / Arts & Culture Commission Committee shall continue to conduct its meetings pursuant to Government Code Section 54953(e).

Section 4. Staff is hereby authorized and directed to continue to take all actions necessary to carry out the intent and purpose of this Resolution including, conducting open and public meetings in accordance with Government Code Section 54953(e) and other applicable provisions of the Brown Act.
Section 5. The City Council Liaison / Arts & Culture Commission Committee has reconsidered the circumstances of the state of emergency and finds that: (i) the state of emergency continues to directly impact the ability of the members to meet safely in person, and (ii) state or local officials continue to impose or recommend measures to promote social distancing.

Section 6. The Secretary of the City Council Liaison / Arts & Culture Commission Committee shall certify to the adoption of this Resolution and shall cause this Resolution and her certification to be entered in the Book of Resolution of the City Council Liaison / Arts & Culture Commission Committee of this City.

Adopted: August 24, 2022

________________________________________
LILI BOSSE
Presiding Councilmember of the City Council Liaison / Arts & Culture Commission Committee of the City of Beverly Hills, California
INTRODUCTION
The Arts and Culture Commission and City staff recommend the acquisition of the artwork, *Trinity*, by world-renowned artist Judy Chicago.

DISCUSSION
As a part of the Arts and Culture Commission’s Priority Exercise, held at their meeting on May 10, 2022, the Commissioners submitted fine artwork for acquisition by the City as part of the City’s Fine Art collection. A total of 5 submissions were received and the Arts and Culture Commission reviewed and recommended the selection of a seminal piece by artist Judy Chicago for acquisition.

Judy Chicago is among the world’s most influential women artist of the 20th Century. For over five decades, Judy Chicago has remained steadfast in her commitment to the power of the arts as a vehicle for intellectual transformation and social change, and to cause of women’s equality including the right to engage in the highest level of art production. Her full biography is included in Attachment 1. The proposed artwork is a part of an exclusive edition of 3, with only one piece available for purchase as the other two editions are an artist proof and a foundation proof that the artist’s foundation will retain.

The proposed piece, *Trinity*, is being offered to the City by the Jeffrey Deitch Gallery in New York and is constructed out of Matthews polyurethane paint on stainless steel and measures 64 x 127 x 60 inches.
City staff and Arts and Culture Commissioners have provided the top two proposed locations for Liaison review, please see renderings of the piece at these location in Attachment #2. Of these two locations, Commissioners, staff and the artist representatives unanimously agree that the preferred location is the southwest corner in front of the Crescent Dr. garage elevator structure in City Hall. Should the Council Liaisons support acquisition of the piece, City staff will prepare a presentation for the full City Council to consider its purchase and authorized use of the Fine Art Fund for its acquisition in the amount of $400,000, and for the costs of shipping, installation, fabrication of the base, with a 20% contingency. Should the Council Liaisons recommend its acquisition, City staff would finalize negotiations with the Jeffrey Deitch Gallery and the artist for acquisition of the piece, and complete work on the purchase agreement. Staff will return to City Council for approval of the agreement with Jeffrey Deitch once finalized.

FISCAL IMPACT

The purchase price of the piece is $450,000, but Jeffrey Deitch Art Gallery has offered a discount (approximately 11%) towards the City’s acquisition of the artwork, leaving the City with a $400,000 balance toward purchase of the piece. Acquisition of the piece will also include shipping, installation, fabrication of the base, and a 20% contingency. Should the piece be recommended by the Liaisons to the Council, Community Services will work with Public Works staff including the City Architect and engineers to determine final costs of this installation. The funding for acquisition of the artwork would come out of the Fine Art Fund, a restricted fund that can only be used for fine art related expenses. The Fine Art Fund is financially supported through the City’s Fine Arts Ordinance which is tied to commercial development upon facades in the City. Developers can either elect to incorporate artwork into their project or pay an in-lieu fee which contributes monies into the Fine Art Fund. As a result of this process, no public funds are utilized toward the purchase of artwork in the City’s Fine Arts Collection. The current balance in the Fine Art Fund is approximately $1.6 million dollars with $700,000 available for artwork acquisition through the Arts and Culture Commission Fine Art Priority Exercise process.

RECOMMENDATION

The Arts and Culture Commission and City staff recommend Arts and Culture Council Liaison support acquisition of Trinity by Judy Chicago and recommend the purchase of this incredible artwork by the City Council and placement at the recommended location. In a moment when the rights of women to control their own bodies is imperil in our country, this important art acquisition sends a signal that the City of Beverly Hills stands resilient in its support of female self-determination by prominently displaying a seminal piece by one of the most iconic and celebrated feminist artists in the world.
ATTACHMENT 1
Artist: Judy Chicago

Judy Chicago, *Trinity*, Polyurethane Paint on Stainless Steel
Fine Art Proposal for the City of Beverly Hills

Artist:
Judy Chicago

Contact:
Jeffrey Deitch
76 Grand Street
New York, NY 10013

Kathy Huang
kathy@deitch.com
Contents

Biography 1
Proposed Artwork 9
Background History of the Artwork 10
Judy Chicago's Comments on Trinity 11
Exhibition History 13
Literature 14
Additional Image 15
Proposed Location Renderings 16
List of Additional Documents Enclosed 20
Biography

Judy Chicago
Born July 20, 1939 – Chicago, IL

After six decades of professional practice, Judy Chicago had her first retrospective at the de Young Museum in San Francisco, brilliantly curated by Claudia Schmucki. This exhibition finally achieved Chicago’s goal of having the body of her art emerge from the shadow of *The Dinner Party* which - until then, had defined her career. The reviews were rapturous, stressing what a ‘revelation’ it was to see the range of subject matter and technique that has defined her journey as an artist. One month before the retrospective, Thames and Hudson published *The Flowering*, Chicago’s definitive autobiography with a Forward by Gloria Steinem. Together, these events marked a turning point in the way in which Judy Chicago’s work is perceived.
During her often tumultuous, challenging and sometimes controversial career Chicago pioneered Feminist art and art education through a unique program for women at California State University, Fresno, a pedagogical approach that she has continued to develop over the years. In 1974, Chicago turned her attention to the subject of women's history to create her most well-known work, The Dinner Party, which was executed between 1974 and 1979 with the participation of hundreds of volunteers. This monumental multimedia project, a symbolic history of women in Western Civilization, has been seen by more than one million viewers during its sixteen exhibitions held at venues spanning six countries.

The Dinner Party has been the subject of countless articles and art history texts and is included in innumerable publications in diverse fields. The impact of The Dinner Party was examined in the 1996 exhibition, Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History. Curated by Dr. Amelia Jones at the UCLA Armand Hammer Museum, this show was accompanied by an extensive catalog published by the University of California Press. Jones' analysis has been updated and expanded in historian Jane Gerhard's book The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970-2007, published by the University of Georgia Press. In 2007, The Dinner Party was permanently housed at the Brooklyn Museum as the centerpiece of the Elizabeth A. Sackler Center for Feminist Art, thereby achieving Chicago's long-held goal. Recently, Chicago published a final updated book, The Dinner Party: Restoring Women to History (The Monacelli Press, 2014).

From 1980 to 1985, Chicago worked on the Birth Project. Having observed an absence of iconography about the subject of birth in Western art, Chicago designed a series of birth and creation images for needlework which were executed under her supervision by 150 skilled needle workers around the country. The Birth Project, exhibited in more than 100 venues, employed the collaborative methods and a similar merging of concept and media that characterized The Dinner Party. Exhibition units from the Birth Project can be seen in numerous public collections around the country.

While completing the Birth Project, Chicago also focused on individual studio work to create PowerPlay. In this unusual series of drawings, paintings, weavings, cast paper, and bronze reliefs, Chicago brought a critical feminist gaze to the gender construct of masculinity, exploring how prevailing definitions of power have affected the world in general -- and men in particular. The thought processes involved in PowerPlay, the artist's long concern with issues of power and powerlessness, and a growing interest in her Jewish heritage led Chicago to her next body of art.
The *Holocaust Project: From Darkness Into Light* premiered in October 1993 at the Spertus Museum in Chicago, then traveled to museums around the United States until 2002. Selections from the project continue to be exhibited. The *Holocaust Project* involved eight years of inquiry, travel, study, and artistic creation. It is comprised of a series of images merging Chicago’s painting with the innovative photography of Donald Woodman, as well as works in stained glass and tapestry designed by Chicago and executed by skilled artisans.

*Resolutions: A Stitch in Time* was Judy Chicago’s last collaborative project. Begun in 1994 with skilled needle workers with whom she had worked for many years, *Resolutions* combines painting and needlework in a series of exquisitely crafted and inspiring images which - with an eye to the future - playfully reinterpret traditional adages and proverbs. The exhibition opened in June 2000 at the Museum of Art and Design, New York, NY, and was toured to seven venues around the United States and Canada.

In 2011 and 2012, Chicago’s important contributions to southern California art were highlighted in *Pacific Standard Time*, a Getty funded initiative documenting and celebrating the region’s rich history. She was featured in eight museum exhibitions and kicked off the Getty PST Performance Festival with the restaging of two events, *Sublime Environment* (a dry ice installation) and *A Butterfly for Pomona*, the first fireworks piece Chicago had done since 1974. This reevaluation of her work has led to renewed interest around the United States and Europe.

In 2014, in honor of Chicago’s 75th birthday, a series of exhibitions and events were held around the country at various institutions and galleries including the Palmer Museum at Penn State University (where there was a semester-long, campus wide celebration of Chicago’s art education archive which was acquired by the university in 2011); the National Museum of Women in the Arts; the Schlesinger Library on the History of Women in America at the Radcliffe Institute/Harvard; Mana Contemporary, Jersey City, sponsored by Nyehaus; the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum; the New Mexico Museum of Art; David Richard Gallery in Santa Fe; and Redline in Denver. Her birthday year was capped off on April 26th when she presented, *A Butterfly for Brooklyn*. This complex pyrotechnic work in Prospect Park was attended by 12,000 people who – at the end of the performance – burst into spontaneous applause followed by singing “Happy Birthday.”

2015 brought the inclusion of her work in multiple museum exhibitions in Krakow, London, Milan and Bilbao, Spain where the feminist curator Xabier Arakistain mounted *Why Not Judy Chicago?*, an overview of Chicago’s career and an inquiry into
the ongoing institutional resistance to Chicago's work. In 2016, the show traveled to CAPC in Bordeaux, France.

In 2017, Chicago completed her fourth dry-ice installation titled, *Be No More*, for SFMOMA's one year anniversary "Birthday Bash" and was commissioned by Tate Liverpool to create the spectacular, gigantic mural titled "Four Lads from Liverpool" to commemorate the 50 year anniversary of the Beatles' album, *Sgt Pepper's Lonely Heart's Club Band*. Later in 2017, Chicago had solo exhibitions at Jessica Silverman Gallery in San Francisco, The Brooklyn Museum in New York, and the National Museum of Women in the Arts (NMWA) in Washington DC. The Brooklyn Museum and NMWA shows examined for the first time her creative process in *The Dinner Party* and explored the feminist studio environment she established. Chicago's most recent body of work titled, *The End: A Meditation on Death and Extinction*, premiered at the National Museum of Women in the Arts in Fall 2019, shortly after the release of a major monograph published by Scala in conjunction with NMWA, Salon 94, and Jessica Silverman Gallery. In 2018 Chicago was named one of *Time Magazine*'s "100 Most Influential People" and one of *Artsy Magazine*'s 2018 "Most Influential Artists." In 2019, she received the Visionary Woman award from the Museum of Contemporary Art in Chicago and was an honoree at the annual Hammer Museum gala in Los Angeles. In 2020 she was honored by the Museum of Arts and Design at their annual MAD Ball. Her first career retrospective opened in August 2021 at the de Young Museum in San Francisco where she was honored at the museum's annual gala.

Among many other institutions, Chicago's work is in the collections of the British Museum, Moderna Museet (Stockholm), Tate Modern (London), Muzeum Susch (Switzerland), Whitney Museum, Los Angeles County Museum of Art, Museum of Contemporary Art Los Angeles, Hammer Museum, Getty Trust and Getty Research Institute, San Francisco Museum of Modern Art, Crystal Bridges Museum of American Art, Art Institute of Chicago, the Nasher Sculpture Center, the Smithsonian American Art Museum, and the National Museum of Women in the Arts.

In addition to a life of prodigious art making, Chicago is the author of numerous books: *Through the Flower: My Struggle as a Woman Artist*, 1975 (subsequently published in England, Germany, Japan, Taiwan, China, and France) and most recently made available as an e-book; *The Dinner Party: A Symbol of Our Heritage*, 1979; *Embroidering Our Heritage: The Dinner Party Needlework*, 1980 (also published in a combined edition in Germany); the *Birth Project*, 1985 (Anchor/Doubleday); *Holocaust Project: From Darkness into Light*, 1993; *The Dinner Party / Judy Chicago*, 1996; *Beyond the Flower: The Autobiography of a Feminist Artist*, 1996 (Viking Penguin); *Fragments from the Delta of Venus*, 2004 (powerHouse Books) and *Kitty City: A
Feline Book of Hours, 2005 (Harper Design International). In 2014, Institutional Time: A Critique of Studio Art Education, was also published by The Monacelli Press. Her newest book, The Flowering: The Autobiography of Judy Chicago, published by Thames and Hudson and with an introduction by Gloria Steinem, was released in July 2021. Penn State has established an on-line research portal that created online access to all five of her archives (judychicagoportal.org).

For over five decades, Chicago has remained steadfast in her commitment to the power of art as a vehicle for intellectual transformation and social change and to women's right to engage in the highest level of art production. As a result, she has become a symbol for people everywhere, known and respected as an artist, writer, teacher, feminist and humanist whose work and life are models for an enlarged definition of art, an expanded role for the artist, and women's right to freedom of expression.

Education

Honorary Doctorate in Humane Letters, 2010 – Hebrew Union College, Cincinnati, OH

Honorary Doctorate in Fine Arts, 2003 – Duke University, Durham, NC

Honorary Doctorate in Humane Letters, 2000 – Lehigh University, Bethlehem, PA

Honorary Doctorate in Fine Arts, 2000 – Smith College, Northampton, MA

Honorary Doctorate in Fine Arts, 1992 – Russell Sage College, Troy, NY

Masters of Art, 1964 – University of California, Los Angeles, CA

Bachelor of Art, 1962 – University of California, Los Angeles, CA, Member, Phi Beta Kappa

Grants and Awards

Lifetime Achievement Award, Palm Springs Art Fair, 2012

38th Governor’s Award for Excellence in the Arts, Santa Fe, NM, 2011

Alice Paul Award, New Mexico Women’s Foundation, Santa Fe, NM, 2011

Lion of Judah Award, Washington, DC, 2004

Visionary Woman Award, Moore College of Art and Design, Philadelphia, PA, 2004

UCLA Alumni Professional Achievement Award, 1999

The Getty Grant Program, for a conservation study of The Dinner Party, 1997

Proclamation, City of Albuquerque, 1996

Service to the Field Award, Spertus Museum of Judaica, 1994

Thanks Be to Grandmother Winifred Foundation, 1993

International Friends of Transformative Arts, 1992
Streisand Foundation, 1992

Vesta Award, Los Angeles Women's Building, 1990

Threshold Foundation, 1988

California Arts Commission, 1984

Woman of Achievement of the World, Women's Pavilion, Louisiana World Exposition, 1984

National Endowment for the Arts; Individual Artist Grant, 1977

National Endowment for the Arts; Services to the Field Grant, 1976

Outstanding Woman of the Year, Mademoiselle Magazine, 1973

**Teaching Experience**

Vanderbilt University, Nashville, TN, First Chancellor's Artists in Residence with photographer Donald Woodman, 2006

Pomona Arts Colony/Cal Poly Pomona/Pitzer College, Pomona and Claremont, CA, “Envisioning the Future,” an interdisciplinary and multi exhibition site project team-taught with photographer Donald Woodman, 2003

Western Kentucky University, Bowling Green, KY, Professor-in-Residence, 2001: “At Home”, an interdisciplinary project team-taught with photographer Donald Woodman

Duke University and University of North Carolina, Durham and Chapel Hill, NC, Visiting Professor and Artist in Residence, 2000

Indiana University, Bloomington, IN, Artist in Residence, 1999

College of St. Catherine, St. Paul, MN, Artist in Residence, 1975

Feminist Studio Workshop, Los Angeles, CA, Founder/Instructor, 1973 – 1974

California Institute of the Arts, Valencia, CA, Faculty Member; Co-Founder with Miriam Schapiro, Feminist Art Program, 1971 – 1973
California State University, Fresno, CA, Assistant Professor; Founded First Feminist Art Program, 1969 - 1971


UCLA Extension Program, Los Angeles, CA, 1964 - 1966
Proposed Artwork

Judy Chicago

*Trinity*, 1965/2022
Matthews polyurethane paint on stainless steel
64 x 127 x 60 inches
760 pounds (small element 200 pounds; medium element 240 pounds; large element 320 pounds)
Edition 3 of 3 plus 1 AP and 1 Foundation Proof

$450,000
The proposed artwork for the city of Beverly Hills is modeled from the original version of Judy Chicago's *Trinity*, which was created in 1965. Judy would have preferred to fabricate *Trinity* in metal with reflective paint, but did not have the resources to do so at the time, and built the original version of the sculpture herself from wood covered in painted canvas.

Judy created several large works involving multiple elements in her Pasadena studio in the 1960s, including *Rainbow Pickett* and *Rearrangeable Rainbow Blocks*, most of which were destroyed due to prohibitive storage costs. *Trinity* was one of the few sculptures that was saved, though it was never shown publicly until 2004 when Judy took the work out of storage for an exhibition of her work in Santa Fe. A photograph of Judy with *Trinity* and *Zig Zag* in her studio from 1965 is the only documentation of the work until it was finally shown nearly forty years after it was made.

Judy's original idea to fabricate her works in painted metal was revisited for the 2019 exhibition of her early Los Angeles and Fresno works at Jeffrey Deitch in Los Angeles. Judy had a precise memory of the colors of the original work, and was able to create the metal version according to her original conception.

The metal, outdoor version of *Trinity* will be fabricated in an edition of 3, with an artist proof and a foundation proof that Judy's foundation will retain.
Judy Chicago's Comments on Trinity

I spoke with Judy Chicago and recorded her comments about the concept, history, and fabrication of Trinity.

When the art historian Gail Levin was researching Judy Chicago's work for her biography, she found that Judy's original title for the work was Lilith, a reference to Adam's first wife, who left Adam because she would not be subservient to him.

The triangular shape represents the female genitalia and is an inversion of the triangular fertility symbols that can be seen in ancient petroglyphs.

The colors reference the inside of the body.

The three elements of the sculpture also refer to the Christian Trinity, the father, the son, and the Holy Ghost.

Judy fabricated the original version of Trinity herself in her Pasadena studio in 1965. She would have preferred to fabricate the work in metal with reflective paint, but she did not have the resources to do this at the time.

She built the work herself with wood covered with canvas. The colors were applied with a roller.

Judy created several works in the Pasadena studio at that time involving multiple elements, including Rainbow Pickett and Rearrangeable Rainbow Blocks. Rearrangeable Rainbow Blocks, now in the collection of the Nasher Sculpture Center in Dallas, was the only work in the series created in metal. It was fabricated in aluminum, not with the stainless steel that she would have preferred.

Judy had to destroy all the large sculptures she made at that time except for Trinity and Rearrangeable Rainbow Blocks because she could not afford the storage costs. Bryan Cooke of Cooke's Crating in Los Angeles was a friend and supporter and offered to store Trinity for her at a modest cost and a friend stored Rearrangeable Rainbow Blocks in her garage.

Astonishingly, Trinity was never shown publicly until Judy took the dusty work out of storage around 2004 for an exhibition at a Santa Fe commercial gallery. The photo of Judy with Trinity and Zig Zag in her Pasadena studio in 1965 is the only photo documentation of the work until it was finally shown almost forty years after it was made. The original version was never photographed in color, The history of Trinity is an example of how difficult is was for Judy to be accepted into the male dominated art world of the time.

When the sculpture was finally shown in 2004, Judy repainted it and entitled it Trinity, referencing its religious symbolism.
When we began the preparations for Judy’s 2019 exhibition of her early Los Angeles and Fresno works at my Los Angeles gallery, we revisited her original idea to fabricate these sculptures in metal.

Judy had a precise memory of the colors of the original work and was able to create the metal version according to her original conception.

We are fabricating the painted metal version of Trinity in an edition of 3, with an artist's proof and a foundation proof that will remain with Judy's foundation. Edition #1 has been acquired by the Jordan Schnitzer Foundation to complement its acquisition of Judy's entire print archive. Edition #2 has been acquired by the Whitney Museum of American Art.

There are five colors in Trinity:

The three faces are orange, red orange, and red

The undersides are metallic silver

The sides are metallic rose

The surfaces are reflective and animate the form.

The work reflects Judy's remarkable sense of color, and her ability to represent a feminine aesthetic through color, which is an essential element of her work.

Judy plays with color and reflectivity in the moire-like effect of the color juxtapositions.

The metallic coloration is also a product of Judy's enrollment in auto body school, where she was the one woman out of 250 men in her class. Judy was determined to learn industrial painting and metal working techniques that would allow her to represent the Southern California pop industrial aesthetic of the 1960s.

Jeffrey Deitch
Exhibition History

Exhibition History of the original *Trinity*


December 2018 - April 2019 “Judy Chicago: A Reckoning,” ICA Miami, Miami

Exhibition History of the outdoor *Trinity* (edition 1 of *Trinity* was exhibited)

Literature

(Note: the original Trinity is referenced in the literature below)


C. Schmuckli, *Judy Chicago: In the Making*, Thames and Hudson and the de Young Museum, New York, 2021
Proposed Location Renderings
Additional Documents Enclosed

1. Judy Chicago Exhibitions and Collections
2. Previous Sales of Early Sculptures
3. Judy Chicago Secondary Market Results
4. Selected Press
Judy Chicago Exhibitions and Collections

Current and Upcoming Solo Exhibitions

A Tribute to Toronto, Toronto Biennial of Art, Sugar Beach, Toronto, Canada, June 4, 2022

Judy Chicago: The Natural World, Daniel Faria Gallery, Toronto, Canada, May 14 – July 9, 2022

Turning Inward, JUDY CHICAGO, From the Collections of Jordan D. Schnitzer and His Family Foundation, Oregon Jewish Museum and Center for Holocaust Education, Portland, OR, June 2, 2022 – September 23, 2022

Judy Chicago: Dry Ice, Smoke, and Fireworks Archive, Nevada Museum of Art, Reno, NV, August 28, 2021 – March 27, 2022

Current and Upcoming Group Exhibitions

Institute of Contemporary Art Los Angeles, Los Angeles, CA, The Condition of Being Addressable, June 18, 2022 – September 11, 2022

The Art and Exhibition Hall of the Federal Republic of Germany, Bonn, Germany, Color as Program, April 8, 2022 – August 7, 2022

Kunstmuseum Bonn, Bonn, Germany, Up in the Air: Air as an Artistic Material, February 24, 2022 – June 19, 2022


New Mexico State University Art Museum, Las Cruces, NM, Establishing our Own Art History: The Influence of Judy Chicago, April 21, 2022 – May 13, 2022

Selected Past Solo Exhibitions

Judy Chicago in Glass, Nina Johnson Gallery, Miami, FL, November 30, 2021 – January 15, 2022

Human Geometries, Jessica Silverman Gallery, San Francisco, CA, August 27 – September 25, 2021


The Iconic Judy Chicago, Turner Carroll Gallery, Santa Fe, NM, July 16 – August 15, 2021

The Female Divine, Jeffrey Deitch, New York, NY, November 20, 2020 – January 2021

Chicago in Ink: An Autobiography, Salon 94 online exhibition, September 16, 2020 - 2021

Mother Earth and Cohanim, Jessica Silverman Gallery online exhibition, September 1, 2020 - 2021

Judy Chicago: A Revolution in Print, Turner Carroll Gallery, September 12 – December 31, 2021

Felix Art Fair, Roosevelt Hotel, February 13 – 16, 2020. Curated by Jill Soloway

BALTIC Center for Contemporary Art, Gateshead, UK, Judy Chicago, November 16, 2019 – September, 2020

Judy Chicago: Los Angeles, Jeffrey Deitch Gallery, Los Angeles, CA. September 6 – November 2, 2019


Judy Chicago: the Birth Project from New Mexico Collections, Harwood Museum of Art, Taos, NM, June 2 – November 2019

Frieze LA, Jeffrey Deitch Booth, Los Angeles, CA, February 14 – 17, 2019

Institute of Contemporary Art, Miami, FL, Judy Chicago: A Reckoning, December 3, 2018 – April 22, 2019
Nina Johnson Gallery, Miami, FL, Judy Chicago: Atmospheres, November 18, 2018 - March 2, 2019

Salon 94, New York, PowerPlay: A Prediction, January 10 - March 3, 2018


Jessica Silverman Gallery, San Francisco, CA, Judy Chicago's Pussies, September 8 – October 28, 2017,


Azkuna Center, Bilbao, Spain, October 8, 2015 – January 10, 2016, Why Not Judy Chicago?
CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, France, March 9 – September 4, 2016

Cressman Center Gallery, Louisville, KY, Judy Chicago: Fire Works, February 18 – April 16, 2016

Riflemaker, London, United Kingdom, Star Cunts and Other Images, September 14 – December. 2015


David Richard Gallery, Santa Fe, NM, Heads Up, June 14 – July 26, 2014

New Mexico Museum of Art, Santa Fe, NM, Local Color: Judy Chicago in New Mexico 1984 – 2014, June 6 – October 12, 2014

Oakland Museum of California, Oakland, CA, Judy Chicago: A Butterfly for Oakland, April 26 – November 30, 2014

Mana Contemporary, Jersey City, NJ, *The Very Best of Judy Chicago*, March 6 – August 1, 2014


Frieze Masters, London, United Kingdom, October 17 – 20, 2013


Fulginiti Pavilion for Bioethics and Humanities, University of Colorado Anschutz Medical Campus, Aurora, CO, *Four Questions*, March 7 – May 30, 2013


Riflemaker, London, United Kingdom, November 12 – December 31, 2012

David Richard Gallery, Santa Fe, NM, *Judy Chicago: ReViewing PowerPlay*, June 29 – August 11, 2012


Nye + Brown, Los Angeles, CA, Judy Chicago: Deflowered, February 17 – March 31, 2012

Palm Springs Fine Art Fair, Palm Springs, CA, February 14 – 17, 2012

Tom Thomson Gallery, Owen Sound, Ontario, Canada, Judy Chicago: Setting the Table, May 13 – September 25, 2011


Evansville Museum, Evansville, IN, Drawings from Judy Chicago’s “The Dinner Party”, September 12 – November 28, 2010

Evansville Museum, Evansville, IN, Setting the Table: Preparing for Judy Chicago’s The Dinner Party, September 2 – December 4, 2010

LewAllen Galleries (Railyard), Santa Fe, NM, Judy Chicago: The Toby Heads, June 18 – July 25, 2010

Art Museum of South Texas, Corpus Christi, TX, Judy Chicago in Glass, March 25 – May 30, 2010


Rouge Concept Gallery, Toronto, Canada, Judy Chicago: A Survey of Important Works, February 9 – March 22, 2009

Flanders Gallery, Minneapolis, MN, Dinner with Judy Chicago, April 24 – June 14, 2008

Canadian Clay and Glass Gallery, Waterloo, Canada, Chicago in Glass, September 9 – November 11, 2007

ACA Galleries, New York, NY, Judy Chicago: Setting the Table: Preparatory Work for The Dinner Party, March 22 – April 28, 2007

LewAllen Contemporary, Santa Fe, NM, Chicago in Glass, November 4 – December 31, 2006

Flanders Gallery, Minneapolis, MN, October 2006

Flanders Gallery, Minneapolis, MN, September 2005

Sarah Lee Art Works and Projects, Santa Monica, CA, May 2005

ACA Galleries, New York, NY, Judy Chicago: Kitty City: A Feline Book of Hours, March 26 – April 23, 2005

O’Connor Gallery, Toronto, Canada, Femmeerotica, February 5 – March 5, 2005

Flanders Gallery, Minneapolis, MN, Nine Fragments from the Delta of Venus, October 16 – December 4, 2004


ACA Galleries, New York, NY, Judy Chicago: Fragments from the Delta of Venus & Other FemmErotica: A Thirty-five Year Survey, February 14 – March 13, 2004

PowerHouse Gallery, New York, NY, Nine Fragments from the Delta of Venus and other Erotic Prints, February 13 – March 20, 2004

Kraft-Lieberman Gallery, Chicago, IL, February 2004


Flanders Gallery, Minneapolis, MN, An Intimate Look into the Artist’s Life, October 26 – December 1, 2001
LewAllen Contemporary, Santa Fe, NM, June 2001

Fitzwilliam Museum, Cambridge, United Kingdom, January 2001

Phebe Conley Gallery, California State University Fresno, Fresno, CA, 30 Years of Prints and Drawings, 2001

R. Michelson Galleries, Northampton, MA, May 2000

Rockford College Art Gallery, Rockford, IL, Thinking About Trees, March 26 – April 23, 1999

LewAllen Contemporary, Santa Fe, NM, June 1999

Hanart TZ Gallery, Taipei, Taiwan, December 1997

Galerie Simonne Stern, New Orleans, LA, October 1996

LewAllen Contemporary, Santa Fe, NM, September 1996

Flanders Gallery, Minneapolis, MN, Beyond the Flower: From the Seventies to the Nineties, April 1996

Joy Horwich Gallery, Chicago, IL, October 1993

Nemiroff-Deutsch Gallery, Santa Monica, CA, October 1991

Andrew Smith Gallery, Santa Fe, NM, Accidents, Injuries and Other Calamities, May 27 – July 10, 1988

Jan Baum Gallery, Los Angeles, CA, April 1988

Wallace-Wentworth Gallery, Washington, DC, August 1987

ACA Galleries, October 1987

Marilyn Butler Fine Art, Scottsdale, AZ, November 1986

ACA Galleries, New York, NY, Powerplay: Judy Chicago, October 3 – November 1, 1986
Shidoni Gallery, Santa Fe, NM, July 1986

Marilyn Butler Fine Art, Santa Fe, NM, October 1985


Parco Galleries, Tokyo and Osaka, Japan, 1980

Hadler-Rodriguez Gallery, Houston, TX, 1980

Ruth Schaffner Gallery, Los Angeles, CA, 1977

Quay Ceramics, San Francisco, CA, 1976

JPL Fine Arts, London, United Kingdom, 1975

Artemisia Gallery, Chicago, IL, 1974

Kenmore Galleries, Philadelphia, PA, 1974

Jack Glenn Gallery, Corona Del Mar, CA, 1971

California State University at Fullerton, Fullerton, CA, 1970

Pasadena Art Museum, Pasadena, CA, April 28 – June 1, 1969

Rolf Nelson Gallery, Los Angeles, CA, 1966

Rolf Nelson Gallery, Los Angeles, CA, 1965

**Exhibition Tours**

*Judy Chicago’s Birth Project: Born Again*
Curated by Viki Thompson Wylder
Organized by Through the Flower
Florida State University Museum of Fine Arts, Tallahassee, FL., September 23 – November 12, 2016
Catherine G. Murphy Gallery, St. Catherine University, St. Paul, MN,
January 29 - March 16, 2018
Pasadena Museum of California Art, Pasadena, CA., June 17 – October 7, 2018

When Women Rule the World: Judy Chicago in Thread
The Art Gallery of Calgary, Calgary, Canada, September 25, 2009 – January 23, 2010
Textile Museum of Canada, Toronto, Canada, February 11 - September 7, 2009

Judy Chicago: Jewish Identity
Jewish Museum of Florida, Miami Beach, FL, September 1, 2009 – February 28, 2010
Jewish Museum of Maryland, Baltimore, MD, September 12 – December 30, 2007

Resolutions: A Stitch in Time
Organized by the Museum of Art and Design, New York, NY
Hunter Museum, Chattanooga, TN, December 2002 – March 2003
Edmonton Art Gallery Edmonton, Alberta, Canada, April – June 2002
Berman Museum, Ursinus College, Collegeville, PA, December 2001 - February 2002
Fort Wayne Museum of Art, Fort Wayne, IN, September – November 2001
Skirball Museum and Cultural Center, Los Angeles, CA, January – April 2001
American Craft Museum, New York, NY, June – September 2000

Trials and Tributes
Organized by the Museum of Fine Arts, Florida State University, Tallahassee, FL
New Mexico State University Gallery, Las Cruces, NM, December 2001 – February 2002
Colorado Springs Fine Arts Center, Colorado Springs, CO, September – November 2001
New Orleans Museum of Art, New Orleans, LA, February – April 2001
Butler Institute of American Art, Youngstown, OH, September – November 2000
Winthrop University Galleries, Rock Hill, SC, February – April 2000
Gulf Coast Museum of Art, Largo FL, November 1999 – February 2000
Indiana University Art Museum, Bloomington, IN, August – October 1999
Museum of Fine Arts, Florida State University, Tallahassee, FL, February – April 1999

Holocaust Project: From Darkness into Light
Orlando Museum of Art, Orlando, FL, 2002
Lehigh University Art Galleries, Zoellner Arts Center, Lehigh University, Bethlehem, PA, February - June 2000
Tampa Bay Holocaust Memorial Museum, St. Petersburg, FL, October 1996 - January 1997
Cleveland Center for Contemporary Art, Cleveland, OH, May - August 1996
Rose Art Museum, Brandeis University, Boston, MA, September - December 1995
Austin Museum of Art at Laguna Gloria, Austin, TX, October 1994 - December 1995
Spertus Museum, Chicago, IL, October 1993 - April 1994

Sources and Collaboration
Organized by the Austin Museum of Art at Laguna Gloria, Austin, TX
Butler Institute of American Art, Youngstown, OH, April - June 1996
Siena Heights College, Adrian, MI, January – February 1996
Sinclair Community College, Dayton, OH, April - June 1995
Spertus Museum, Chicago, IL, October 1993 - April 1994

Select Birth Project exhibitions 1982-2007
Albuquerque Museum, Albuquerque, NM, 2007
Albuquerque Museum, Albuquerque, NM, 2000
Museum of Fine Arts, Florida State University, Tallahassee, Florida, Trials and Tributes, February - April 1999
Museum of Contemporary Art, Los Angeles, CA, 1996
New Mexico Museum of Art, Santa Fe, NM, 1990
The Art Gallery, University of Maryland, College Park, MD, March 12 - April 26
Multi-site exhibit sponsored by Women in Theater Festival, Boston, MA, 1988
Fireside Fiber Arts, Port Townsend, WA, August - September 1988
Provincetown Art Association and Museum, Provincetown, MA, February - March 1988
Northeastern University Art Gallery, Boston, MA, March - April 1988
Worcester Art and Craft Center, Worcester, MA, May - June 1988
Johnson County Arts Gallery, University of Iowa, Iowa City, IA, November - December 1987
Boulder Center for the Visual Arts, Boulder, CO, June - July 1987
Trinity College, Hartford, CT, February - March 1987
Ella Sharp Museum, Jackson, MI, January - February 1987
Norfolk General Hospital, Norfolk, VA, January - February 1987
Hartnett Gallery, University of Rochester Student Union Gallery, Rochester, NY, January – February 1987
Multi-site exhibit, Fresno, CA, January – March 1987
Santa Rosa Jr. College Gallery, Santa Rosa, CA, November – December 1986
Hartford Theological Seminary Chapel, Hartford, CT, November – December 1986
Bergen Community College Gallery, Paramus, NJ, October – November 1986
R.H. Love Galleries, Chicago, IL, September – October 1986
Philadelphia Art Alliance, Philadelphia, PA, September – October 1986
Grass Growers Gallery, Erie, PA, July – August 1986
R.H. Love Galleries, Chicago, IL, September – October 1986
Alberni Valley Museum, Port Alberni, British Columbia, Canada, April – June 1986
Snug Harbor Cultural Center, Staten Island, NY, April – June 1986
Metropolitan Museum and Art Center, Coral Gables, FL, March – April 1986
Dennos Museum Center, Northwestern Michigan College, Traverse City, MI, February – March 1986
Myers Fine Arts Gallery, SUNY at Plattsburg, Plattsburg, NY, February – April 1986
Central Missouri State University Art Center Galleries, Warrensburg, MO, February – March 1986
Marilyn Butler Fine Arts, Santa Fe, NM, October 1985
Center for Contemporary Arts, Santa Fe, NM, October 1985
Krannert Art Museum, University of Illinois, Champaign-Urbana, IL, October 1985

Hillmer Art Gallery, College of St. Mary, Omaha, NE, October 1985
Vancouver Museum, Vancouver, British Columbia, Canada, July – September 1985
Multi-site exhibit, Washington, D.C., May 1985
Wight Gallery, UCLA, Los Angeles, CA, April – June 1985
Ohio State University Gallery, Columbus, OH, March 1985
Paris Gibson Square Center of the Arts, Great Falls, MT, March 1985
Visual Arts Center of Alaska, Anchorage, AK, March 1985
Frederick S. Wight Gallery, University of California at Los Angeles, Los Angeles, CA, February – March 1985
University of Maine, Farmington, ME, October – November 1984
Lee Scarfone Gallery, University of Tampa, Tampa, FL, August 1984
Jackson Street Gallery, Seattle, WA, July – August 1984
ACA Galleries, New York, NY, May 1984
Western Washington University, Bellingham, WA, April – May 1984
University of North Carolina, Chapel Hill, NC, April – May 1984
Broward Community College, Pembroke Pines, FL, March 1984
Indiana University, Bloomington, IN, February – March 1984
Madison Civic Center, Madison, WI, November 1983
Gallery Quan, Toronto, Ontario, Canada, June – August 1983
Moody Medical Library, University of Texas Medical Branch, Galveston, TX, June 1983
Southeast Arkansas Art Center, Pine Bluff, AR, March – April 1983
Multi-Cultural Art Institute, San Diego, CA, January 1983
Artisans Gallery, Mill Valley, CA, September – October 1982

The Dinner Party
Brooklyn Museum of Art, Brooklyn, NY (permanent housing), March 2007 – Present
Brooklyn Museum of Art, Brooklyn, NY, October - February 2002
UCLA Armand Hammer Museum and Cultural Center, Los Angeles, CA, Sexual Politics: Judy Chicago’s The Dinner Party in Feminist Art History, April – September 1996
Royal Exhibition and Conference Center, Melbourne, Australia, January – March 1988
Schirn Kunsthalle, Frankfurt, West Germany, May – June 1987
The Warehouse, London, United Kingdom, March – May 1985
Edinburgh Festival Fringe, Edinburgh, Scotland, August 1984
Fox Theater, Atlanta, GA, sponsored by The Sculptural Arts Museum, July – October 1983
Glenbow Museum, Calgary, Alberta, Canada, December 1982 – February 1983
Musee D’Art Contemporain, Montreal, Quebec, Canada, March – May 1982
Franklin Building, Chicago, IL, sponsored by Roslyn Group for Arts and Letters, September 1981 – February 1982
Temple on the Heights, Cleveland, OH, sponsored by Ohio-Chicago Art Project, May – August 1981
Boston Center for the Arts, Boston, MA, July – August 1980
University of Houston at Clear Lake City, Houston, Texas, March – May 1980

Installations and Performance

Four Lads from Liverpool,
Tate Liverpool: The Beatles’ Sgt. Pepper’s Lonely Hearts Club Band 50th Anniversary Mural
Mural by Judy Chicago inspired by the song, "Fixing a Hole"
Site: White Tomkins & Courage Grain Silo, Stanley Dock, Liverpool, UK,
June 1–June 16, 2017
Womanhouse, Los Angeles, CA, 1971
Made in collaboration with members of the Feminist Art Program, California Institute of the Arts, directed by Judy Chicago and Miriam Schapiro

Raymond Rose Ritual Environment, Pasadena, CA, New Year's Eve, 1969
Collaboration with Lloyd Hamrol and Barbara Smith, as well as filmmakers, musicians and performers

Dry Ice Environment, Century City Mall, Century City, CA, 1967
Collaboration with Lloyd Hamrol and Eric Orr

Dry Ice Environment #1, Century City, Los Angeles, CA, 1967
Collaboration with Lloyd Hamrol and Eric Orr

Feather Room, Rolf Nelson Gallery, 1965
Collaboration with Lloyd Hamrol and Eric Orr

Fireworks

Forever de Young, de Young Museum, San Francisco, CA, 2021
Diamonds in the Sky, Belen, NM, July 17, 2021
Birthday Bouquet for Belen, Belen, NM, July 20, 2019
A Purple Poem for Miami, ICA Miami, February 23, 2019
Be No More, San Francisco Museum of Modern Art, San Francisco, CA, 2017
Dry Ice Installation
A Butterfly for Brooklyn, Brooklyn, NY, April 2014
The Deflowering of Nye+Brown, Los Angeles, CA, February 2012
A Butterfly for Pomona, Pomona, CA, January 2012
Sublime Environment, Santa Monica, CA, January 2012
A Butterfly for Oakland, Oakland, CA, 1974
Woman and Smoke Series, various locations in California, 1971 – 1972
Smoke Holes, Northwest Coast Atmospheres, Northern California, Oregon, and Washington, 1971
Pink Atmosphere, California State University at Fullerton, 1971
Campus White Atmosphere, California State University at Fullerton, April 1970
Mount Baldy Atmosphere, Mount Baldy, CA, 1970
Multi-color Atmosphere, Pasadena Museum of Art, Pasadena, CA, January 1970
Santa Barbara Museum Atmosphere, Santa Barbara, CA, August 1969
Trancas Beach Atmosphere, Trancas Beach, CA, August 1969
Fresno State College Atmosphere, Fresno, CA, June 1969
Desert Atmosphere, Palm Desert, CA, June 1969
Purple Atmosphere, Santa Barbara, CA, May 1969
Three Atmospheres; Brookside Park, Pasadena, CA, January – March 1969

Selected Past Group Exhibitions

Fortes D’Aloi & Gabriel Galeria, São Paulo, Brazil, Judy Chicago & Leda Catunda, March 12, 2022 – April 23, 2022

Anat Ebgi Gallery, Los Angeles, CA, Womanhouse 1972/2022, February 18, 2022 – April 16, 2022

Gazelli Art House, London, UK, Oh Marilyn! Pauline Boty, Jann Haworth, Penny Slinger and Judy Chicago, January 21, 2022 – March 12, 2022


Nasher Sculpture Center, Dallas, TX, Mix Tape, February 6 – September 26, 2021

Tate Liverpool, Liverpool Biennial, March 20 – June 27, 2021

All of Them Witches, Jeffrey Deitch, Los Angeles, CA, February 8 – April 11, 2020

What is Feminist Art? Smithsonian Archives of American Art, Washington DC, November 2019 – November 2020

Kestner Gesellschaft, Hanover, Germany, Where Art Might Happen. The Early Years CalArts, 30 August 30, 2019 – November 4; Kunsthaus Graz, Austria, March 2020

The Female Side of God: Jewish Perspectives on Gender and Holiness, Jewish Museum Hohenems, Vienna, Austria, April 30, 2017 – May 2018

Jewish Museum, Frankfurt, Germany, 2020

Toronto Biennial, September 21 – December, 2019

Heist Gallery, Venice Biennale, May 11 – November, 2019
Feminist Avantgarde of the 1970s, Works from the SAMMLUNG VERBUND Collection. Vienna, traveling exhibition by SAMMLUNG VERBUND, Curated by Gabriele Schor

The Photographers' Gallery, London, UK, **October 7, 2016 - January 8, 2017**

Museum of Modern Art, Vienna, Austria, **May 4 - September 10, 2017**

ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, **November 18, 2017 - April 1, 2018**

Stavanger Art Museum, Stavanger, Norway, **June - September 2018**

The Brno House of Arts, Brno, Czech Republic, **December 2018/March 2019**

The International Center of Photography, New York, NY, **September 2019 - January 2020**


MCA Chicago, IL, *West by Midwest*, November 17, 2018 – January 27, 2019


Tarble Arts Center, Charleston, IL, *In the Eye of the Beholder*, August 17 – December 16, 2018

Villa Arson, Nice, France *Californie: Les Années Cool*, June 30 - November 2018

Tate St. Ives, February 10 – April 29, 2018, *Moments of Being – an exhibition based on the writings of Virginia Woolf*

Pallant House, West Sussex, England, May 26 – September 16, 2018

The Fitzwilliam Museum, Cambridge, England, October 2 – December 9, 2018

MCA Chicago, IL, *Endless Summer*, January 27 - August 5, 2018

Women House

la Monnaie de Paris, Paris, France, October 17, 2017 - January 28, 2018

National Museum of Women in the Arts, Washington, DC, March 8 - May 28, 2018
Ronald Feldman Fine Arts Gallery, New York, *Violated! Women in the Holocaust and Genocide*, April 12 - May 12, 2018

Smart Museum of Art, University of Chicago, *Conversations with the Collection: Building/Environments*, August 29, 2017 – April 11, 2018


*Art AIDS America*
Traveling exhibition organized by Tacoma Art Museum
Curated by Jonathan D. Katz and Rock Hushka
Alphawood Exhibitions, Chicago, IL., December 1, 2016 – April 2, 2017

FOG Design + Art Fair, San Francisco, CA, Jessica Silverman Booth, January 12-15, 2017

Art Basel Miami Beach, Miami Beach, FL, Salon 94 Booth, December 1-4, 2016


Frieze New York, New York, NY, Salon 94 Booth (B17), May 5 – 8, 2016

River Discovery Center, in conjunction with Paducah Quilt Show, Paducah, KY, *International Honor Quilt*, April 17 – 30, 2016


Hite Art Institute, University of Louisville, Louisville, KY, *Capturing Women’s History: Quilts, Activism, and Storytelling*, February 1 – March 19, 2016

**Art AIDS America**  
Traveling exhibition organized by the Tacoma Art Museum  
The Bronx Museum of the Arts, Bronx, NY, June 23 – October 23, 2016


The Rose Art Museum, Brandeis University, Waltham, MA, *LA/MA: ’60s Pop From Both Coasts*, September 12 – December 13, 2015


Fort Wayne Museum of Art, Fort Wayne, IN, *Summer of Glass*, June 27 – September 13, 2015

Museum of Contemporary Art, Kraków, Poland, *Gender in Art*, May 15 – September 27, 2015


Frac Lorraine, Metz, France, Rumors of the Meteor, October 17, 2014 – January 11, 2015

Regina Rex, New York, NY, Trioceros, November 9 – December 21, 2014

Kayne Griffin Corcoran, Los Angeles, CA, Surface to Air: Los Angeles Artists of the ‘60s, May 17 – July 5, 2014


Brand New Gallery, Milan, Italy, Shakti, January 23 – March 8, 2014


Stiftelsen 3,14 and Bergen Kjøtt for Bontelabo, Bergen, Norway, Life is the Only Way, August 23 – October 27, 2013


Everything Loose Will Land
Graham Foundation for Advanced Studies in the Fine Arts, Chicago, IL, May 1 - July 26, 2014
Yale School of Architecture Gallery, New Haven, CT, August 28 – November 9, 2013
MAK Center for Art and Architecture, West Hollywood, CA, May 9 – August 4, 2013


The Gas Station, Berlin, Germany, LA Invasion, March 16 - April 30, 2012


American Jewish University, Bel Air, CA, Pacific Standard Time at the Platt/Borstein Galleries, October 2, 2011 - February 5, 2012


Otis College of Art and Design, Los Angeles, CA, Doin' It In Public: Feminism and Art at the Woman's Building, October 1, 2011 - January 28, 2012


The Jewish Museum, New York, NY, Shifting the Gaze: Painting and Feminism, September 12, 2010 - January 30, 2011


Art League of Bonita Springs, Center for the Arts, Bonita, FL, Women Call for Peace: Global Vistas, October 1 - December 12, 2010
Laband Art Gallery, Loyola Marymount University, Los Angeles, CA, *Women Call for Peace: Global Vistas*, October 1 – December 10, 2010


Universidad de Jaen, Spain, *Mater*, March 5 – April 26, 2009

O’Connor Gallery, Toronto, Canada, *Double Vision: Judy Chicago & Donald Woodman, A Feminist Icon and an Eloquent Narrator*, February 10 – March 8, 2009


Murray Edwards College, Cambridge, United Kingdom, *Judy Chicago: Voices from Song of Songs*, October 19 – November 14, 2008


New Mexico Cancer Center, Albuquerque, NM, *Healing*, September 21 – December 5, 2008


Chen Art Gallery, Central Connecticut State University, *Female Forms and Facets: Artwork by Women from 1975 to the Present*, March 13 – April 19, 2008


Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain, *A Batalla Dos Xeneros*, September 13 – December 9, 2007


Museo de Bellas Artes de Bilbao, Bilbao, Spain, *Kiss Kiss Bang Bang. 45 years of Art & Feminism*, June 11 – September 9, 2007


Rio Bravo Fine Art, Inc., Truth or Consequences, NM, *War and Peace*, September 21 – November 5, 2005


John Natsoulas Gallery, Davis, CA, *Western Biennale of Art: Art Tomorrow*, February 2 – March 27, 2005

Mizel Center for Arts and Culture, Denver, CO, *Upstarts and Matriarchs: Jewish Women Artists and the Transformation of American Art*, January 13 – March 27, 2005

San Diego Center for Jewish Culture at the Lawrence Family Jewish Community Center, Gotthelf Gallery, La Jolla, CA, Ms. Behavin: Jewish Feminist Artists, January 13 – February 25, 2006

Museum of Modern and Contemporary Art (Mamco), Geneva, Switzerland, *Expo CNAC*, June 8 – September 26, 2004


The National Arts Club, New York, NY, *Salute to Feminists in the Arts*, November 2003


The Ann Loeb Bronfman Gallery, Morris Cafritz Center for the Arts, District of Columbia Jewish Community Center, Washington, D.C., February – March 2003

Centro de Arte de Salamanca, Salamanca, Spain, *Comer o no Comer (To eat or not to eat)*, November 20, 2002 – January 20, 2003


Works on Paper, Los Angeles, CA, March 2001

*Made in California: Art, Image and Identity*
Los Angeles County Museum of Art, Los Angeles, CA, October 2000 – March 2001
The College of Santa Fe, Santa Fe, NM, June – September 2000


Taipei County Cultural Center, Banchyao, Taipei County, Taiwan, *The International Ceramic Public Arts Exhibition*, May – June 1998


*Sniper's Nest, Art That Has Lived With Lucy R. Lippard*
Traveling exhibition organized by the Center for Curatorial Studies Museum, Bard College, Annandale-on-the-Hudson, NY, 1995-1998
Museum of Fine Arts, Santa Fe, NM, 1998


Huntington Beach Art Center, Huntington Beach, CA, *Community Properties*, March – June 1995
Exploring A Movement, Feminist Visions in Clay
Simultaneous exhibition organized by the Downey Museum of Art, Downey, CA
Downey Museum of Art, Downey, CA, November – December 1995
Laband Gallery, Loyola Marymount University, Los Angeles, CA, October – December 1995

Division of Labor: “Women’s Work” in Contemporary Art
Traveling exhibition organized by the Bronx Museum of Fine Arts, Bronx, NY, February – June 1995

University Art Museum and Pacific Film Archive, University of California Berkeley, Berkeley, CA, *In a Different Light*, January – April 1995

Lyons Matrix Gallery, Austin, TX, *Looking Back: Selections of three decades of work by Judy Chicago and twenty years of photography by Donald Woodman*, November 1994

Kustom Kulture


Jan Kesner Gallery, Los Angeles, CA, *Pharmacy*, April 6 – May 12, 1990

American Women Artists: The 20th Century
Knoxville Museum of Art, Knoxville, Tennessee, October 27, 1989 – February 4, 1990;
Bennett Galleries, Knoxville, TN, October 27 – November 26, 1989; Queensborough Community College Art Gallery, Bayside, New York, March 11 – April 5, 1990
Vancouver East Cultural Center and Vancouver Community Arts Council, Vancouver, BC, Canada, *Fear of Others /Art Against Racism*, September – October 1989

*Committed to Print*
Traveling Exhibition organized by the Museum of Modern Art, New York, NY, January 1988 - September 1990

*Eloquent Object*
Traveling exhibition organized by the Philbrook Museum of Art, Tulsa, OK, September 1987

Second Havana Biennial, Havana, Cuba, *Por Encima Del Bloqueo*, 1986


*Art and the Law*

Santa Barbara Museum of Art, Santa Barbara, CA, *Containers of Culture: Ceramics of Four Continents*, May 1984

Gimpel Fils, London, United Kingdom, *Stroke, Line and Figure*, 1983

*Creativity, A Human Resource*

*Images of Labor*

*1970's, New American Painting*
Traveling Exhibition to Eastern Europe organized by The New Museum, NY, 1979 -1980


John Michael Kohler Art Center, Madison, WI, *Reverse Painting*, 1979
California State Fullerton Art Gallery, Fullerton, CA, *Overglaze Imagery: Cone 019 to 016*, November 11 – December 15, 1977

Galerie Mager, Bonn, West Germany, *Frauen Machen Kunst*, 1977


McNay Art Institute, San Antonio, TX, *American Artists '76: A Celebration*, 1976

Winnipeg Art Gallery, Winnipeg, Canada, *Women in Art*, 1975


Santa Barbara Museum of Art, Santa Barbara, CA, *Spray*, 1972


Fort Worth Museum of Art, Fort Worth, TX, *American Drawings*, 1969

*West Coast Now*


Jewish Museum, New York, NY, *Primary Structures*, 1966
Selected Collections (Private)

Barbara and Ron Balser, Atlanta, GA
Roseanne Barr, Los Angeles, CA
Lawrence Benenson, New York, NY
Dorian and Jeffrey Bergen, New York, NY
Linda Bloch and Michael Botwinick, New York, NY
Valentina Castellani, New York, NY
Beth Rudin DeWoody, New York, NY
Barbara and Eric Dobkin, New York, NY
Betsy and Richard Ehrenberg, Santa Fe, NM
Cheryl and Robert Fishko, New York, New York
Diane Gelon, London, United Kingdom
Kirsten Grimstad and Susan Rennie, Los Angeles, CA
Grinstein Family, Los Angeles, CA
John Griswold, Los Angeles, CA
Susan Grode, Los Angeles, CA
Christine and Andy Hall, Westport, CT
Maja Hoffmann, Switzerland
Eric Jungermann, Phoenix, AZ
Faye and Jon Kellerman, Beverly Hills, CA
Laura and Lewis Kruger, New York, NY
Kathleen and Doug Landy, New York, NY
Sueyun Locks, Philadelphia, PA
Margaret and Dan Loeb, New York, NY
Deborah Marrow and Michael McGuire, Santa Monica, CA
Andrew Perchuk, Los Angeles, CA
Penny Plotkin, Pasadena, CA
Ellen Poss, Cambridge, MA
The Rachofsky Collection, Dallas, TX
Lynda Resnick, Los Angeles, CA
Mashael al Rushaid, Saudi Arabia
Elizabeth A. Sackler, New York, NY
Glenn Schaeffer, Nelson, New Zealand
Jordan Schnitzer, Portland, OR
Toby Shor, Corpus Christi, TX
Dominque and Raoul Slavin, Connecticut
Queen Sonja of Norway, Oslo, Norway
Nancy Stetson, Bculder, CO
Mary Ross Taylor, Houston, TX
Marilynn, Carl, and Margo Thoma, Chicago, IL
Barbara and Dan Tober, New York, NY

Diane and David Waldman, Rancho Mirage, CA

Nina Wallerstein and David Dunaway, Albuquerque, NM

Amy Wolf, New York, NY
Selected Collections (Institutions)

Albuquerque Museum, Albuquerque, NM

Arizona State University Art Museum, Arizona State University, Tempe, AZ

Arkansas Art Center, Little Rock, AR

Art Bridges Foundation, TX

Art, Design & Architecture Museum, UC Santa Barbara, Santa Barbara, CA

Art Institute of Chicago, Chicago, IL

Art Museum of South Texas, Corpus Christi, TX

Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, PA

Birth Rites Collection, London, United Kingdom

The British Museum, London, United Kingdom

Brooklyn Museum, Brooklyn, NY

The Butler Institute of American Art, Youngstown, OH

Canadian Clay and Glass Gallery, Waterloo, Canada

CAPC musée d'art contemporain de Bordeaux, Bordeaux, France

Centre Pompidou, Paris, France

Christian Dior, Paris, France

The Crystal Bridges Museum of American Art, Bentonville, AR

deCordova Sculpture Park and Museum, Lincoln, MA

Dennos Museum Center, Northwestern Michigan College, Traverse City, MI
de Young Museum, San Francisco, CA
Florida State University Museum of Fine Arts, Florida State University, Tallahassee, FL
Frac Lorraine, Metz, France
Frederick R. Weisman Art Foundation, Los Angeles, CA
The Getty Research Institute, Los Angeles, CA
The Getty Trust, Los Angeles, CA
The Hammer Museum, University of California, Los Angeles, CA
Hartford Seminary, Trinity College, Hartford, CT
Hebrew Union College Museum, New York, NY
Hite Art Institute, University of Louisville, Louisville, KY
The Janet Turner Print Museum, California State University, Chico, CA
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Jordan Schnitzer Family Foundation, Portland, OR
Kadist Foundation, San Francisco, CA; Paris, France
Kinsey Institute, Indiana University, Bloomington, IN
Krannert Art Museum, University of Illinois, Champaign-Urbana, IL
Longlati Foundation, Hong Kong, China
Los Angeles County Museum of Art, Los Angeles, CA
Mead Art Museum, Amherst College, Amherst, MA
The Metropolitan Museum of Art, New York, NY
Mills College Art Museum, Mills College, Oakland, CA
Modern Museet, Stockholm, Sweden
New Hall Collection, Murray Edwards College, University of Cambridge, Cambridge, UK
Museum of Arts and Design, New York, NY
Museum of Contemporary Art, Chicago, IL
Museum of Contemporary Art, Los Angeles, CA
Nasher Sculpture Center, Dallas, TX
National Gallery, Washington, DC
National Museum of Women in the Arts, Washington, DC
Richard L. Nelson Gallery and Fine Arts Collection, University of California at Davis, Davis, CA
Nevada Museum of Art, Reno, NV
New Mexico Museum of Art, Santa Fe, NM
New Orleans Museum of Art, New Orleans, LA
Northwestern Michigan University, Traverse City, MI
Norton Simon Museum, Pasadena, CA
Oakland Museum of Art, Oakland, CA
The Palmer Museum of Art, Pennsylvania State University, University Park, PA
Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Polk Museum of Art, Lakeland, FL
Portland Museum of Art, Portland, OR
The Rose Art Museum, Brandeis University, Waltham, MA
Sammlung Verbund, Vienna, Austria
San Francisco Museum of Modern Art, San Francisco, CA
Scarfone/Hartley Gallery, University of Tampa, Tampa, FL
Jordan Schnitzer Family Foundation, Portland OR
Seattle Art Museum, Seattle, WA
The Arthur and Elizabeth Schlesinger Library on the History of Women in America,
Harvard University, Cambridge, MA
Smith College, Northampton, MA
Smithsonian American Art Museum, Washington, DC
Spertus Institute for Jewish Learning and Leadership, Chicago, IL
St. Catherine University, St. Paul, MN
Tamarind Institute, Albuquerque, NM
Tate Modern, London, UK
University of Canterbury at Christchurch, Christchurch, New Zealand
University of Houston–Clear Lake, Houston, TX
University of Iowa Museum of Art, Iowa City, IA
University of Jaén, Jaén, Spain
University of Michigan Museum of Art, Ann Arbor, MI
University of New Mexico Art Museum, Albuquerque, NM
University of North Texas Art Gallery, Denton, TX
University of Wyoming Art Museum, Laramie, WY
USC Fisher Museum of Art, Los Angeles, CA
Virginia Museum of Fine Art, Richmond, VA
Whitney Museum of American Art, NY
Zhu Zhong Art Museum, Beijing, China
Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
INVOICE

January 6, 2021

Judy Chicago

Trinity, 1965/2019
Matthews polyurethane paint on stainless steel
64 x 127 x 60 inches
Edition 1/3 plus 1 AP
JCh 50

Less 20% Discount: $450,000.00
-90,000.00
$360,000.00

Judy Chicago

Rainbow Pickett, 1965/2021
Matthews polyurethane paint on stainless steel
Approx. 126 x 126 x 110 inches
Edition 1/3 plus 1 AP
JCh 79

Less 20% Discount: $650,000.00
-130,000.00
$520,000.00
Judy Chicago
Grey Domes with Solid Core, 1968
Sprayed acrylic lacquer on successive formed clear acrylic domes displayed on mirrored-glass on acrylic Parsons table
43 x 30 x 30 inches
JCh 15

$150,000.00
Less 20% Discount: -30,000.00
$120,000.00
INVOICE

November 12, 2021

INVOICE

Judy Chicago

Trinity, 1965/2019
Matthews polyurethane paint on stainless steel
64 x 127 x 60 inches
Edition 2/3, plus 1 AP and 1 Foundation Proof
JCh 98

Less Special Discount: $450,000.00 -90,000.00

Subtotal: $360,000.00

Total: $360,000.00

Title does not pass until payment has been made in full.

To ensure the security of payments, banking instructions must be verbally confirmed by phone in advance of payments being issued or received.

Checks should be made payable to Jeffrey Deitch, Inc. 76 Grand Street, New York, NY, 10013
Payment may be wired to the account of Jeffrey Deitch, Inc.
<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Medium</th>
<th>Year of Work</th>
<th>Size</th>
<th>Misc.</th>
<th>Sale of</th>
<th>Estimate</th>
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<td><strong>Judy Chicago</strong></td>
<td>Study for <em>Rainbow Man</em></td>
<td>graphite and pastel on paper</td>
<td>1984</td>
<td>Height 34.3 in.; Width 22.4 in. / Height 87 cm.; Width 57 cm.</td>
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<td>Sotheby's London: Thursday, August 19, 2021 [Lot 00051] Contemporary Art Online</td>
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<td><strong>Judy Chicago</strong></td>
<td>Study for &quot;Wishing it were true&quot;</td>
<td>white pencil on paper</td>
<td>1983</td>
<td>Height 11 in.; Width 15 in. / Height 28 cm.; Width 38 cm.</td>
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<td>Sotheby's London: Thursday, May 27, 2021 [Lot 00030] (Women) Artists (Online Auction)</td>
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<td><strong>Judy Chicago</strong></td>
<td>Growing Pains from the series <em>Six Views from the Womantree</em></td>
<td>China paint on porcelain mounted to porcelain</td>
<td>1975</td>
<td>Height 9.9 in.; Width 7.9 in. / Height 25.1 cm.; Width 20 cm.</td>
<td>Signed, Inscribed</td>
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<td><strong>Judy Chicago</strong></td>
<td>BIRTH TRINITY QUILT</td>
<td>quilt tapestry</td>
<td>1983</td>
<td>Height 44 in.; Width 124 in. / Height 111.8 cm.; Width 315 cm.</td>
<td>Sotheby's New York: Friday, October 2, 2020 [Lot 00223] Contemporary Curated</td>
<td>250,000 - 350,000 USD</td>
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<td><strong>Judy Chicago</strong></td>
<td>Six Erotic Cookies (in 10 parts)</td>
<td>Plastic bowl, painted ceramics, and ink on paper</td>
<td>1967</td>
<td></td>
<td>Heritage Auctions Texas: Thursday, June 18, 2020 [Lot 77073] Modern &amp; Contemporary Art Signature Auction - Dallas #8010</td>
<td>10,000 - 15,000 USD</td>
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<td><strong>Judy Chicago</strong></td>
<td>Dark Red, Blue, Green Domes (Small)</td>
<td>Sprayed acrylic lacquer on acrylic glass</td>
<td>1968</td>
<td>Height 2 in.; Width 5 in.; Depth 5 in. / Height 5.1 cm.; Width 12.7 cm.; Depth 12.7 cm.</td>
<td>Los Angeles Modern Auctions: Sunday, October 20, 2019 [Lot 00193] Modern Art &amp; Design Auction</td>
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<td>Title</td>
<td>Judy Chicago</td>
<td>Studied For Fresno Fan</td>
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<td>Description</td>
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<tr>
<td>Medium</td>
<td>Colored pencil on board</td>
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<td>Judy Chicago B. 1939 EIGHT gouache on paper 11 3/8 by 10 1/4 in. 28.9 by 2</td>
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<td>Medium</td>
<td>Gouache on paper</td>
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<td>Sold For</td>
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<tr>
<th>Title</th>
<th>Judy Chicago</th>
<th>Untitled (Three Circles)</th>
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<tr>
<td>Medium</td>
<td>Sprayed acrylic lacquer on acrylic</td>
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<td>Size</td>
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<th>Untitled (Three Circles)</th>
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<td>Medium</td>
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<td>Size</td>
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<tr>
<td>Title</td>
<td>Description</td>
<td>Medium</td>
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<td>Judy Chicago</td>
<td>Pasadena Lifesavers Yellow #5</td>
<td>Acrylic sheet (vis.): 58.875&quot; x 58.875&quot;; Frame: 59.625&quot; x 59.625&quot;</td>
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<tr>
<td>Judy Chicago</td>
<td>Rainbow Pickett</td>
<td>acrylic on canvas on plywood</td>
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Not unlike Judy Chicago’s famed installation The Dinner Party, 1974–79, this exhibition took a clear and radical stance against the historical erasure of a woman and her work. Of the thirty-nine pieces making up this survey of Chicago’s prolific output from 1965 to 1972, almost half (nineteen sculptures and photographs) had been refabricated or printed anew within the past fifteen years. This work looked unapologetically fresh alongside older sculptures, paintings, and drawings. Conceived and executed around five decades ago, many of Chicago’s original works did not survive owing to the lack of support for women artists and thereby of resources to store and care for their art. Providing a timely if overdue remedy, this show revived rarely seen works such as Chicago’s 10 Part Cylinders, 1966/2019, a cluster of tall monochrome fiberglass-and-cardboard columns with the industrial sexiness of freeway overpasses (indeed, the prefab forms Chicago made these from were manufactured for pouring concrete columns). Many of these efforts, including Trinet, 1965/2019—a grouping of three large angled shapes with high-gloss surfaces and a vibrant ombré color progression—easily upstage well-known Minimal sculptures from the same period (think John McCracken’s 1960 planks or Robert Morris’s Untitled [L-Beams], 1965). In fact, Chicago’s Rainbow Pickett, 1965/2004, also included here, was displayed alongside work by male contemporaries in the notable 1966 exhibition “Primary Structures” at the Jewish Museum in New York.

But comparing Chicago’s output to that of a canon of male artists somewhat misses the point. This exhibition chronicled how the artist forged her voice in a male-dominated art world, but it also underscored Chicago’s originality and resourcefulness. Like other Finish Fetish artists, Chicago turned to Southern Californian industries for new materials and skills, even enrolling as the sole female student in an auto-body school to learn spray-painting and finishing techniques. This training resulted in four wildly painted car hoods, three of which were included in this show: Bigamy Hood, Barth Hood, and Flight Hood, all 1965/2011. Each composition involves a Rorschach-like array of biomorphic, hard-edge forms—butterflies, phalluses, apples, vaginas, checkerboards, oculi—in a candy-colored palette, presenting a “feminine” take on car-culture machismo. The works were originally painted on hoods from sports cars such as the Chevrolet Corvair, whose sleek, aerodynamic curves and high performance were often compared to the objectified female body. Chicago’s compositions reclaim gendered surfaces.

Similarly, her series of acrylic dome sculptures from 1967–68 utilizes the synthetic materials
developed by SoCal’s aerospace industry in the service of stripped-down iridescent forms that nevertheless recall breasts or pregnant bellies. Among Chicago’s extant objects from the period, the sculptures retained a late-’60s formal and political sincerity, where body-based ideas commingle with space-age materials. The results still hold and, like so many works in this show, strike a careful balance between assertion and delicacy, qualities also evident in Chicago’s calculated use of color. For example, a row of ten large-format color photos printed on aluminum—from Chicago’s “Atmospheres,” 1968–74, and “Women and Smoke,” 1971–72—documents performative Happenings in which the artist transformed natural and urban landscapes with billows of colored smoke, often surrounding the painted bodies of nude female performers. The formal qualities of volume and softness that this created around the women were echoed in several of the abstract paintings and drawings on view. The back wall on which these photos were hung was painted with a gradient of mostly warm tones recalling a desert sunset or the heavy luminosity of the Los Angeles sky. It was the backdrop to an expansive show that might have felt overhung but instead felt abundant, laying bare the earnestness and ambition of the young Judy Chicago.

— Catherine Taft
Judy Chicago says, 'I was being erased' from Southern California art history

Artist Judy Chicago with her sculptural installation "Sunset Squares" at Jeffrey Deitch gallery. (Mel Melcon / Los Angeles Times)

BY CAROLINA A. MIRANDA | COLUMNIST
SEPT. 6, 2019 9:28 AM PT
There are musicians whose careers are made by a single song, authors whose writing is defined by a single novel. For much of her career, Judy Chicago’s work has been overshadowed by a single art piece: “The Dinner Party,” a large-scale 1979 installation that imagined a gathering of 39 important women sidelined by history.

Using the form of an elaborate banquet table with place settings that included hand-painted ceramic plates with designs inspired by female genitalia, the piece paid tribute to figures such as Hatshepsut, the 15th century B.C. Egyptian pharaoh; Artemisia Gentileschi, a 17th century Italian baroque painter; and Sacagawea, the Shoshone woman who guided explorers Lewis and Clark.

When “The Dinner Party” debuted at the San Francisco Museum of Modern Art in the spring of 1979, it immediately became a public sensation. (An estimated 100,000 people saw the work at SFMOMA in just three months.) It was just as quickly disparaged by critics. (“Crass and solemn and single-minded,” wrote Hilton Kramer in the New York Times.)
Still, the renown of "The Dinner Party," now permanently installed at the Brooklyn Museum in New York, was lasting. It not only eclipsed Chicago's later pieces — from "Birth Project," a collaboration with more than 150 needleworkers, to this year's "Purple Poem for Miami," her most recent fireworks performance, which sent clouds of colorful smoke throughout Miami's design district — but her early aesthetic innovations, developed as a young art student and artist in Los Angeles in the 1960s and '70s.

"My formal language, my color language, my approach to art-making, I built it here," she says, as she sits, radiant in purple shirt, purple hair and purple glasses at the Los Angeles gallery Jeffrey Deitch, where on a recent Friday afternoon she could be found installing an exhibition of her early work. "My roots were in Los Angeles. I felt very strongly about that."

Born Judith Sylvia Cohen in 1939, Chicago arrived in Los Angeles in the late 1950s as an undergraduate at UCLA. In the '60s, she ran with the famously macho artists of the Ferus Gallery, which included Billy Al Bengston, Edward Kienholz, Robert Irwin and Ed Moses.

But keeping up with that boys club was ultimately not for Chicago and the whole experience led her to rethink the nature of her work. "I was trying to make art that fit in," she says. "At a certain point, I was like, 'I'm not going to do that anymore.'"

In 1970, seven years after the death of her husband, Jerry Gerowitz, she took the surname "Chicago" as a way of dispensing with patronyms and as a nod to the city of her birth. She made the announcement before a solo show at Cal State Fullerton in an Artforum ad that became known as the "boxing ring ad": "Judy Gerowitz hereby divests herself of all names imposed upon her through male social dominance and freely chooses her own name: Judy Chicago."

She also turned her sights on arts education — helping establish feminist art programs at Cal State Fresno and the California Institute of the Arts, programs that changed not only the careers of the women who participated in them, but the nature of teaching art.

That era, with its tumult and its activism, was a fruitful time. After receiving her master's at UCLA in 1964, Chicago took an auto body class and learned how to spray-paint. This propelled her in new directions, toward work that drew from the hard-edge geometries of minimalism but added a more buoyant color palette: brilliant blues, earthy greens and flesh tones that quiver with sensuousness.
A series titled "Pasadena Lifesavers," from the late '60s and early '70s, depicts circles in jewel tones that could also serve as abstracted stand-ins for orifices. Another series made in Fresno, known as the "Fresno Fans," are rigorous studies of color and geometric form that wink at feminine themes. They also reveal a painter who knows how to coax shape and shadow out of spray paint, a famously unforgiving material.

At the age of 80, the career of Judy Chicago is finally being revisited in its depth and its breadth. Last year, the Institute of Contemporary Art Miami featured a three-decade survey of her work. This month a new series by the artist, devoted to mortality and extinction, will go on view at the National Museum of Women in the Arts in Washington, D.C. And next spring the De Young Museum in San Francisco will host her first career retrospective.

That's in addition to the show at Jeffrey Deitch, "Judy Chicago: Los Angeles," which opens Saturday — and which for the first time reunites all of her early works, including "Pasadena Lifesavers" and the "Fresno Fans."
“I was being erased from the history of Southern California art and it really upset me,” says the artist (who now lives in New Mexico). But the launch of the Pacific Standard Time series of exhibitions in 2011 helped resurface some of her early work. “It began the process of my larger body of work emerging from the shadow of ‘The Dinner Party.’”

In this conversation, which has been condensed and edited for clarity, Chicago talks about the early days — and how L.A. car culture influenced her art.

**What prompted your decision to go to auto body school?**

In the ’60s, I was showing at Rolf Nelson, one of the early galleries. He had come from New York. Virginia Dwan had opened. They were bringing artists to Los Angeles and one of those artists was John Chamberlain [known for producing sculptures of crushed cars].

John had a place in Topanga. Even though it was inhospitable, I hung out with the guys. I hung out with John. He would always say I should go to auto body school — those are the guys who know how to paint. I don’t know what made me decide to go to auto body school. I went right after I got my master’s.
What was it like?

There were 250 guys. I was the only woman. It was two months, intense, every day. They made me wear this long, white shop coat — don't ask me why. Percy Jeffries was my teacher, a show car painter and he did striping. He was African American, tall, very handsome. Drove a candy-apple pale lavender convertible. Percy said, "There is no perfection, there is only the illusion of perfection."

They start with basic stuff: taping, preparing, masking, mixing paint, spraying paint. I think that was when I discovered spray paint — the idea of merging color and surface, I was hooked. I never liked oil paint, I never liked imposing on the surface. But there was something about spraying. I sprayed all through the '60s. I've sprayed paper and plastic. I've sprayed canvas. I've sprayed china. I've sprayed glass.

I studied art from the time I was 5. The emphasis was always on drawing skills and expression. When I went to auto body school, it was the first time I sort of realized that in making paintings or sculptures, I was making objects, physical objects.

"Pasadena Lifesavers Blue #2," 1969-70, by Judy Chicago. (Judy Chicago, ARS NY / Photo by Donald Woodman, ARS NY)
Were you into car culture?

I thought they were beautiful, but no. For me, it was something else. It was a pathway to approach making art.

Still, you were taking an aspect of car culture — the sexy woman on the hood — and saying, "I'm going to put a woman on a hood but make it feminist."

They had pinups all over auto body school. It was part of car culture. I just didn't pay attention to it. These three — [she gestures at three painted car hoods in the gallery, whose patterns are inspired, in part, by the forms of female anatomy] — I laid them out in the '60s, but I didn't do them until much later. I was getting so much [grief] for my color and my forms. "Bigamy Hood," "Birth Hood" and "Flight Hood" — they come from paintings I did in graduate school. I destroyed them because my instructors hated my imagery and my color.

Which instructors were those?

I went to UCLA at the time. The artist who predominated in terms of UCLA was Rico Lebrun. He was a painter. His palette ran to burnt umber, yellow ocher, burnt sienna,
olive green. That’s how they all painted at UCLA. They all painted in that palette. And then there’s me: I like ivory and turquoise and pink and lavender.

They hated my colors — just hated them. And that’s why I moved away from color for a while. So, if I tie my hand behind my back on color, how can I make visually arresting forms? None of that was lost. All of those years contributed to who I became.

**How did you arrive at the colors you use?**

It is just my natural palette. I did a lot of color studies. When I was doing studies, I would lay out my color and then I would say, “I wonder what would happen if I move the yellow ocher over or the pink over.” And then I’d have to do another drawing. And, “what if I substituted blue for this?” So I did dozens and dozens of drawings. The Getty Research Institute owns my color book. [I wanted to build] a color vocabulary built on emotive associations.

**How else would you say that your time in Southern California shaped your work?**

There are two other ways. The art scene was so nascent here — there was no international art market, nobody thought you’d make a fortune as an artist. The idea was to be taken seriously as an artist. This was really important. People who say, “Aren’t you upset it’s taken so long to be taken seriously?” And I say, “No! I’ve had six decades of being in the studio. Making art is what’s important to me.” The idea of that, that’s very L.A.
The other aspect is that there was a spirit of self-invention here. There was a 'go f— yourself' attitude too. There is the famous story of the Ferus boys who were at the homes of the Factors — Bonnie Factor. They had this sunken living room that was filled with white furniture. And this New York critic, Max Kozloff, he sees them in the living room and says, "It looks like a scene from Delacroix!" And Billy Al [Bengston] turns around and says, "Who the f— was Delacroix?"

That attitude toward authority, that shaped me. I always say, how would I have ever in New York imagined that I could create a feminist art practice or a feminist art education? That came out of the spirit of here.

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"Judy Chicago: Los Angeles"

Where: Jeffrey Deitch, Los Angeles, 925 N. Orange Drive, Hollywood
Radical from the start: Judy Chicago’s retrospective at the De Young Museum goes beyond The Dinner Party

The exhibition demonstrates how the artist has “always been progressive in her thinking” about social issues, from feminism to environmentalism.

Judy Chicago, Driving the World to Destruction (1985)

Courtesy of the artist; Salon 94, New York; Jessica Silverman, San Francisco; Jeffrey Deitch, Los Angeles; and Turner Carroll Gallery, Santa Fe

Gabriella Angeleti

18 August 2021
The De Young Museum in San Francisco will open a major retrospective this month devoted to the pioneering artist Judy Chicago. The show chronicles more than six decades of her prolific career and aims to move beyond the common focus on her magnum opus, *The Dinner Party* (1974-79). The landmark feminist installation—made up of a banquet table covered with ceramic plates depicting vulvas honouring historic and mythological women—has somewhat overshadowed other facets of Chicago's career, drawing both impassioned praise and criticism since it was first shown at the San Francisco Museum of Modern Art in 1979.

The De Young's show offers a "renewed appreciation for the grandeur of Chicago's practice—her range, vision, techniques and immense output—with *The Dinner Party* incorporated into the broader narrative of her practice", says Claudia Schmuckli, the curator of contemporary art at the Fine Arts Museums of San Francisco. Decades before the work was acquired by the Brooklyn Museum in 2007, the piece was subject to "critical annihilation", punctuated by "discrepancies between critical and popular reception to the work, a sentiment that has—more or less—reflected her entire career up until now, when the art world has become more receptive to her work".

"Chicago was ahead of her time and thinking about toxic masculinity when that term didn't exist," Schmuckli adds, "and was thinking about gender before that concept had been theorised in academia."

Around 125 paintings, drawings, ceramic sculptures, and prints by the artist are in the show, including several little-known bodies of work, such as Minimalist sculptures Chicago made in Los Angeles in the 1960s, which demonstrate her earliest investigations of the rainbow colour palette, and car hoods from the same period that she made while enrolled in auto-body school to expand her painting technique. Some of these works are juxtaposed with her signature psychedelic paintings made in the same vibrant palettes.
There is also a section dedicated to Chicago's role in advancing the second-wave feminist art movement, including rarely-seen ceramic "goddesses" and other works in which she explored the female visual lexicon.

Works like the recent mixed-media sculptural series *The End: A Meditation on Death and Extinction*, from 2015-16, reflect the artist's meditations on impermanence and environmental concerns, and highlight how Chicago "has always been progressive in her thinking—not just in terms of fighting for equality for women but for all human and non-human entities", Schmuckli says. The series also marks "the first time Chicago's concerns and society's concerns seem to have aligned", the curator adds. "All the issues she's been talking about for decades are now front and centre in our minds."
Another section features rarely seen works in which Chicago explores her Jewish heritage. The evocative paintings on linen in the series *The Holocaust Project: From Darkness into Light* (1985-93)—created while Chicago was also working on the series *Power Play*, which examines gender constructs—emphasise “the dominant or domineering side of masculine identity and patriarchal society—qualities that are taken to extremes within the constructs of societies, dictatorships and tyrannies,” Schmuckli says.

The show also includes archival films and photographs of Chicago's *Atmospheres* series of site-specific performances, first presented in the California desert in the late 1960s, in which she sought to conceptually “feminise” the landscape through eruptions of coloured smoke. She has conceived a special iteration of the series for the show called *Forever de Young* (2021). The smoke sculpture—a successive release of pigments representing the full colour spectrum—will be staged on a pyramidal structure outside of the museum on 16 October.

While Chicago’s work over the years has been marked by variety and experimentation, Schmuckli says there is a “throughline in terms of adherence to colour and in seeking fusion between figure and ground, and how she treats materials, whether that is plexiglass, fabric, ceramics or glass”. The show highlights how, in each instance, Chicago has “developed new techniques or pushed the boundaries of existing techniques, and has remained consistent in her conceptual and technical approach to the work.”
Judy Chicago, the Godmother

For decades, the feminist artist was pushed to the sidelines. Relevant once again, she can no longer be ignored.

IN A LARGE, low-lit room is a triangle-shaped table arranged with 39 place settings, the site of a distinguished gathering. It is laid with plates that rise a few inches off the table, as if levitating, each one sumptuously painted with wings or petals or licks of flame emanating from a glowing center: variations on the vulva. As you move along the table, which is 48 feet long on each side, the plates become small sculptures, bulbous and gleaming. Beneath them are runners embroidered with elaborate designs and names in gold thread — women of accomplishment who are familiar and unfamiliar, mythical and rarely spoken of: Sappho, the ancient poet; Anna Maria van Schurman, the 17th-century artist, thinker and theologian; Elizabeth Blackwell, the first female physician in the United States. The whole assemblage stands on a floor of luminescent triangular tiles covered in more gold — 999 names of other heroic women written in curling letters. The room is like a temple — a holy place, distinct from the everyday.
When Judy Chicago's "The Dinner Party" opened on March 14, 1979, at the San Francisco Museum of Modern Art, no one had ever seen anything like it. It was theatrical, audacious and definitively feminist: a work of stark symbolism and detailed scholarship, of elaborate ceramics and needlework that also nodded to the traditional amateurism of those forms, a communal project that was the realization of one woman's uncompromisingly grand vision, inviting both awe and identification. It caused an immediate sensation. But that was only the beginning of its tumultuous life.

One cold day in December, I met Judy Chicago, who is 78, at the Brooklyn Museum, where "The Dinner Party" is now permanently installed. Her style, like "The Dinner Party," is flamboyant and groovy and uncategorizable. She wore jeans, a leopard-print silk shirt under a black vest embroidered with sequins and a double strand of gold beads. Her lipstick was purple, her curly hair dyed a reddish-pink, with tinted glasses to match, giving her a dreamy, psychedelic look. But the eyes peering out from behind those glasses were sharp and commanding.

We walked into "The Dinner Party" accompanied by Chicago's husband and constant companion, the photographer Donald Woodman, who that day played the part of a benign bodyguard. Chicago regarded her creation with the fierce and slightly bemused love of a parent for a grown child. The work is so thoroughly assimilated into art history that its authority feels like a given, but Chicago remains protective of it. She vividly remembers its difficult birth — the years of painstaking labor, the organizing, over five years, of a volunteer force of 400 to help her, the doubt about whether it would ever be finished and the eventual triumph of its debut. Chicago's intention, she told me — with a mixture of self-deprecation and utter seriousness — had been to rededicate the history of Western civilization to the women who are often left out of it. She wanted to make a work so large that it could never be erased. When I asked her what it was like to be in the presence of the piece now, sadness crept into her voice. She said she felt relief. "From the beginning, you know, I was determined — it needed to be permanently housed, because if it hadn't been, it would have simply reiterated the story of erasure it recounts. It just — I had no idea it was going to take this long."

The October 1970 advertisement Judy Chicago placed in Artforum announcing both her one-woman show at California State University, Fullerton (Artforum ran the boxing ring photograph later that year), as well as her name change from Gerowitz (which belonged to her first husband) to Chicago; she wanted to be free of any kind of male-dominated nomenclature.

Courtesy of Through the Flower Archives

WHEN "THE DINNER PARTY" was first shown in San Francisco, over 100,000 people came to see it in the three months it was on display. Chicago was feted in national magazines and interviewed on the radio. She received letters from women all over the country.
telling her how moved they were by the piece, how it had changed their lives. But a backlash was brewing. Colleagues whispered that it was not a work of art but a piece of clumsy political rhetoric. A Los Angeles Times art critic cruelly bashed it, calling it "a lumbering mishmash of sleaze and cheese." The tour of the show was canceled, with minimal explanation.

Chicago was shocked. To be rejected by the art world was a refutation of her identity. She'd studied art since she was 5 years old, and had been one of the few women to gain recognition in the 1960s L.A. art scene. For her, "The Dinner Party" was the culmination of a process of radical self-transformation. She retreated to her modest studio in a small town outside San Francisco, $30,000 in debt from loans she'd taken out to pay for the work's completion, and spent the rest of the summer alone. "The Dinner Party" was taken apart, boxed up and put into storage.

For years, the gulf between popular adulation and critical dismissal of "The Dinner Party" persisted. Over the next two decades, it was largely ignored by American art institutions. (An exception was the Brooklyn Museum, which showed it in 1980, prompting a nasty review in The New York Times by Hilton Kramer, who plainly disdained the work's vaginal imagery.) But thanks to the strenuous efforts of Diane Gelon, who had been the project coordinator on "The Dinner Party," it was shown all over the country in alternative venues — the top floor of an office building in Chicago, the Cyclorama in Boston — and supported by donors, from the Rockefellers to women who sent Chicago five dollars because they thought the work was revolutionary. Slowly, "The Dinner Party" was reinscribed into art history. In 2002, when it was acquired and again shown at the Brooklyn Museum, Roberta Smith, an art critic for The Times, pithily summarized its jagged reception. "Call it what you will: kitsch, pornography, artifact, feminist propaganda or a major work of 20th-century art," she wrote. "It doesn't make much difference. 'The Dinner Party' ... is important."

"Smoke Bodies" (1972), a piece from Chicago's pyrotechnical body of work, intended to bring color and softness to the landscape. Courtesy of Through the Flower Archives
When I first saw "The Dinner Party" several years ago, I regarded it with a mixture of reverence and suspicion. I had somehow absorbed two contradictory ideas about it — that it was major and that it was kitsch. Its symbolism had come to supersede its status as a mad thing, the product of a particular brain. Standing next to it alongside its creator, the plates glinted with a new meaning. It was a repository of women's history, but it was also an archive of Chicago's evolution as an artist.

I started to imagine how different the fate of "The Dinner Party" would have been if it had been shown for the first time in 2018. The opening with Solange and Patti Smith and Oprah and maybe even Hillary Clinton in attendance; the scores of Instagram posts — loving shots of the plates accompanied by hashtags: #JudyChicago, #Vaginachina, #Herstory — the winking references to it during fashion week. The work's populism, I suspect, would have been instantly embraced by artists and thinkers; no critic would have dared to dismiss it out of hand, though the small number of women of color included in the work might have prompted a heated discussion on social media of an alternative canon of names who could have been listed on the floor. It would have penetrated the culture so deeply that it would have been impossible to reject.

The audacity of "The Dinner Party," its rhetorical energy, its humor (the vulva plates are, among other things, a play on what it might be like if women took as much pride in their anatomy as men did) would be obvious to us now. Chicago anticipated this generation's style of feminism — pugilistic, sincere, frank and unapologetically grandiose. Her investigation of "domestic" forms was also prescient: Artists as different as Swoon, Cindy Sherman and Emma Sulkowicz are indebted to her. Her vision reached beyond the art world as well: She saw how identity could be the locus of larger structural change, how the fury women felt at being left out could be channeled to dismantle the fortified institutions men have built to retain their control. She anticipated the very question at the
core of the #MeToo movement: What would the world look like if women held power?

AND IN THIS CORNER, JUDY CHICAGO
The project of art is to make culture that finally catches up to her.

JUDY CHICAGO WAS born Judy Cohen to a progressive Jewish family in Chicago in 1939. Her mother was a former dancer and medical secretary, and her father was a labor organizer who adored his daughter and encouraged her precocity. The house was often full of friends debating books and Marxism, and Chicago was invited to participate. As she writes in *Through the Flower: My Struggle as a Woman Artist,* the first volume of her wonderfully earnest 1975 autobiography, her father instilled in her a lasting sense that she was a match for any interlocutor. Throughout her childhood, she spent Saturdays at the Art Institute of Chicago, taking figure drawing and painting classes, and then wandering through the museum alone, studying Seurat, Monet, Toulouse-
When Chicago was 13, her father died suddenly — the great loss of her life.

In 1957, she enrolled as an undergraduate at U.C.L.A., eventually earning a master's in painting and sculpture. Through her roommate, she met her first husband Jerry Gerowitz, a rebellious free spirit who was killed in a car accident. At 23, she was a widow, and one of the few women to participate in the burgeoning scene around the Ferus Gallery, a locus of West Coast cool whose artists included Edward Kienholz, Robert Irwin, Ed Moses and Ken Price. This storefront on La Cienega Boulevard represented an irreverent hyper-masculinity. (A 1959 photograph showed four Ferus artists draped over a motorcycle.) Chicago would join "the boys" at the bar where they jousted with one another, teased her and talked about cars and their "joints." She often went home and cried, but told herself to suck it up. This was the world she wanted to be part of.

To fit in, Chicago cultivated her own brand of machismo, shearing her hair, wearing big boots and smoking cigars. She moved away from the biomorphic, feminine imagery that her graduate school professors had ridiculed, and pushed herself to do work that was increasingly abstract and technically difficult. She went to autobody school to learn to spray-paint, making a series of four pastel-colored paintings on car hoods; she created an enormous fiberglass sculpture modeled on freeway pillars and environmental sculptures she called "Atmospheres," setting off flares of colored smoke in the desert, in the mountains and on the beach.

One day, Walter Hopps, an owner of Ferus, visited the Pasadena studio Chicago shared with her second husband, Lloyd Hamrol. Her 1965 sculpture "Rainbow Pickett," a series of brightly colored wooden beams, each progressively larger in size, leaned against the wall. Rather than look at the work, Hopps literally turned his back on it and started talking with Hamrol and another male artist. (In 1966, it was included in "Primary Structures," a major Minimalist show at the Jewish Museum.) Years later, she ran into Hopps and he explained that he'd been paralyzed by the fact that her work was better than that of the men in her circle, and he didn't know how to respond. She was demoralized and increasingly
angry. She hated being ignored by critics. She hated constantly being told her ambition made her a bitch and a dyke and that women couldn't be artists.

These experiences of misogyny radicalized her, a stance that was reinforced by literature from the women's movement that was reaching the West Coast — Valerie Solanas's *SCUM Manifesto* (1967), Kate Millet's *Sexual Politics* (1970) and Shulamith Firestone's *The Dialectic of Sex: The Case for Feminist Revolution* (1970). "If these women could say how they felt," she writes in *Through the Flower,* "so could I." Rather than distort her ideas to suit the male-dominated art world, she wanted to invent a new art world, and a new way of being in it. In 1970, she decided to divest herself of her married name. Together with Jack Glenn, the owner of a local gallery, she created an announcement of a solo show that was a spoof on the brawny posters of the Ferus boys. She posed in a boxing ring — one where Muhammad Ali had once trained — wearing work boots, satin shorts and a sweatshirt emblazoned with her chosen name: Judy Chicago. In the ad, Glenn crouches in the background, a skulking manager, and her friend's girlfriend, who was pulled into the shoot at the last minute, poses alongside her. Chicago's expression is confrontational and cocksure.

Her paintings from this period, however, tell a different story. They suggest she was struggling, frightened, trying to invent an image-language that reflected her vulnerability and the bruises she'd sustained trying to wedge her work into the rigid strictures of the art world. She asked herself the question, "How do you fit a soft shape into a hard framework?" and made a series of paintings that tried to answer it. Her painting "Flesh Gate I" from 1972 has a repetitive grid structure painted in gentle oranges and pinks; inside each cell is a dark opening that seems to pulse or beckon. In another series from the same period called "Fresno Fans," pinks and yellows fade and flicker. The paintings are tense and luminous, forceful and delicate. You can feel Chicago breaking out of the cage of abstraction, teaching herself to become the artist who could make work that was declarative and explicit.
Eggs cascading into breasts in a room of "Womanhouse" called "Nurturant Kitchen" (1972), by Chicago's collaborators Vicki Hodgetts, Robin Weltach and Susan Frazier. Courtesy of Miriam Schapiro Archives on Women Artists, Special Collections and University Archives, Rutgers University Libraries.

Chicago began immersing herself in art made by women, reading literature (Jane Austen, George Eliot, Virginia Woolf and others).
and studying generations of female artists (from Judith Leyster to Mary Cassatt to Barbara Hepworth), trying to locate in their work an iconography that reflected the female body and its particular sensations. She painted round forms, shapes that opened and closed and seemed to pulsate or wriggle. She became a teacher of studio classes on feminist art, the first of their kind, at Fresno State College and then at CalArts in Valencia. She pushed her students to create work based on consciousness-raising sessions in which they investigated their experiences as women, including being harassed by men.

In the summer of 1971, along with Dextra Frankel, a curator and professor of art at California State University, Fullerton and Miriam Schapiro, a painter whose work was a model for Chicago's, she toured the West Coast to find pieces for a women's art show. Many of the artists they encountered were self-taught, working in cramped spaces in their bedrooms, on porches, or in the back rooms of studios belonging to male friends or partners. Chicago was struck by the way their art-making was tucked between laundry and cooking, their work displayed among toys and family curios. Some of it was excellent — like the paintings of a woman who worked on scraps of her husband's canvas — but Chicago had to overcome her own snobbery to really begin to see it. Her idea of what it meant to be an artist was changing: It was no longer being alone, making large paintings in a studio; it could be something more improvisatory and intimate.

During this time, her New York contemporaries, feminist artists like the sculptor Lynda Benglis (famous for her nude 1974 Artforum ad — inspired by Chicago — in which she posed with a dildo) or Judith Bernstein (who outraged critics and gallery-goers alike with her large-scale phallic drawings) were establishing themselves as deliberate provocateurs: Their goal was to make men uncomfortable. Chicago was more interested in how feminism could be cultivated within a community. Frustrated by the lack of cohesion among feminist artists, she began to seek a way to create it herself. That, as well as the idea of taking work made at a small scale and enlarging it, of mingling the domestic and the personal, became the basis of an installation, "Womanhouse" (1972), that Chicago and Schapiro undertook with local artists and students at CalArts. (This predated the first all-female cooperative gallery — New York's A.I.R., which counted Bernstein among its members — by about eight months.)
The inaugural 1973 volume of Womanspace, a journal published by the all-female gallery of the same name in downtown L.A., which Chicago co-founded. Courtesy of the Miriam Schapiro Archives on Women Artists, Special Collections and University Archives, Rutgers University Libraries, The Getty Research Center, gift of Hal Glickman, Accession No. 2009 m 5.20

A 1965 installation shot of "Feather Room," one of Chicago's earlier large-scale works, in collaboration with Lloyd Hamrol and Eric Orr, at the Rolf Nelson Gallery in Los Angeles. Even then, her work was about creating environments that stood in contrast to reality. Feathers and inflated plastic. (Glady Chicago, photo courtesy of Through the Flower Archives

"Women had embedded in houses for centuries and had quilted, sewed, baked, cooked, decorated and nested their creative energies away," Chicago wrote in "Through the Flower." "What would happen, we wondered, if women took those same homemaking activities and carried them to fantasy proportions?" Along with 21 of their students, Schapiro and Chicago renovated a dilapidated 17-room mansion in Hollywood, turning each room into a sculptural
environment — Chicago's contribution was the "Menstruation Bathroom," a pristine white-tiled space with a garbage can overflowing with bloody tampons. The living room became the site of performance pieces in which the women enacted births, or engaged in mundane domestic tasks like ironing. Ten thousand people came to see it during its one-month run.

Chicago was becoming convinced that in order for her work to be seen and understood, she would have to create an alternative canon, placing herself in a lineage of powerful women. In 1972, she began a series of biographical portraits called the "Great Ladies," dedicated to historical queens: Marie Antoinette, Catherine the Great, Queen Victoria. They were still abstract: spirals of undulating lines radiating from a taut center, painted in subtly graded pinks, yellows and blues that seemed almost to breathe. She told an interviewer that she "tried to make my form-language and color reveal something really specific about a particular woman in history, like the quality of opening and blockage and stopping, the whole quality of a personality." Eventually, to make her meaning even clearer, she began to write on her paintings, documenting her fears, her methods, her daily experiences, in a cursive that is touchingly neat and girlish. ("I put my finger in my pants and up my vagina, pulling out a bit of leftover menstrual blood," she wrote on a 1973 painting called "The Liberation of the Great Ladies.") The writing unleashed in her a sense of freedom. She began to study the craft of china painting (the decoration and glazing of porcelain) and to wrestle it into the realm of high art with "The Dinner Party." Chicago had to unlearn everything she knew in order to teach herself how to make something so bizarre and original.

FOR THE PAST 23 years, Chicago and Woodman, who were married in 1985 after knowing one another for only three months, have lived and worked in a large brick building in Belen, N. M., 35 miles south of Albuquerque. Their street has an edge-of-the-world quality: It's a few blocks away from one of the largest rail yards in the state, and an old train is parked across the street, near a few scattered buildings squatting in the brilliant sun. The Belen Hotel, as they call their home, a 1907 boardinghouse for railroad workers that Woodman renovated himself, bristled with rugs and objects and artworks, but Chicago's office was spartan, with tall, rigorously arranged bookshelves, framed awards and certificates, and photographs of friends, including one of her mentor Anaïs Nin, whose best-selling diaries, first published in 1966, were an inspiration. The orderliness of Chicago's space spoke to the discipline required to produce works of art that are direct, personal and exposing.

In the dining room, Chicago pointed out a study for a 2012 piece from a series called “Retrospective in a Box,” a painting-on-photograph of Chicago's naked body floating against a red background and surrounded by words: “Aging Woman, Artist, Jew. Everyone Would See Who She Really Was.” Chicago has continued her restless pursuit of difficult techniques; for her, the effort is synonymous with the emotional risks she has taken as an artist. She has worked on canvas, glass and porcelain, in oils, spray paint, china painting and needlework. She has made sculptures that fill rooms and tiny cookies shaped like vaginas; she has used dry ice and fireworks; she has mounted performances in houses, in parks, at universities and in museums; she has engaged in collaborations and labored, alone, on large series. After “The Dinner Party,” she made other enormous works that took many years to complete, on the subjects of birth (“Birth Project,” 1980-85), the Holocaust (“Holocaust Project: From Darkness Into Light,” 1985-93) and violent masculinity (“PowerPlay,” 1982-87). Much of this work is only now being widely shown and studied.

In a 1,800-square-foot warehouse behind the Belen Hotel, Chicago's uncollected work was stacked in crates. In the back room is her personal archive. She has meticulously documented every piece she's made since the early 1960s on some 6,000 index cards, which she and her assistant are organizing for her eventual catalogue raisonné. Meanwhile, what she calls “my major estate plan” is underway: the Judy Chicago portal, a website that will combine the holdings of three institutions: her paper archives at the Schlesinger Library on the History of Women in America at Harvard, her art education archive at Penn State University Libraries and her visual archive at the National Museum of Women in the Arts in Washington, D.C. The completion of the portal will follow the opening of the show of her newest series, “The End: A Meditation on Death and Extinction,” at the National Museum of Women in the Arts in June 2019.
The painted dolly invitation for the opening of "Womanhouse" (1972). Courtesy of Through the Flower Archives housed at the Penn State University Archives

I told Chicago that I was struck that, though she had often struggled in her career — overcoming the disapprobation of critics, the indifference of institutions and overt and tacit misogyny — she had managed to hold onto a sense of her work's importance. She said, with her usual matter-of-factness, that it was simply a matter of pragmatism.

"I know the history of what's happened to women artists' work," she said. "A lot of women artists believe that everything has changed. I don't believe that that is true. Like, when we were in Paris the last time, there was an exhibition of Élisabeth Vigée Le Brun. You know who she was?" I didn't.

Vigée Le Brun, Chicago told me, was a court painter in 18th-century France and a superb technician. Marie Antoinette was her patron. "She was the most prolific woman artist who had ever lived, up to her time," she said. And her 2015 retrospective at the Grand Palais in Paris, almost 200 years after her death, was her first major career survey. Chicago looked at me seriously. "One of my goals was to make sure that my work would not be lost. And I did not make an assumption that all would be taken care of." It was her responsibility, her legacy to protect.

We walked into one of her three studios on the ground floor of the house, the one devoted to her glass and china paintings. She showed me panels from her most recent series, "The End," 37 paintings on black glass and porcelain and two bronze reliefs comprising an investigation of death: her own and the planet's. The panels include 13 self-portraits imagining herself dying in different scenarios — painfully, peacefully, in one of them with Woodman at her side. Getting color to affix to black glass is exceedingly difficult, requiring multiple firings at very high temperatures; the result has a hard clarity. The paintings were spare and haunting, like folk songs.
I thought of a conversation I'd had with the curator and gallerist Jeffrey Deitch about a common misunderstanding about Chicago. "Those who haven't seen this amazing history of her work in the 1960s and '70s, they wouldn't classify her as an artistic heavyweight, because 'The Dinner Party,' though it has tremendous intellectual structure, it is meant to be very accessible," he told me. This is a central tension of Chicago's life and work: She masters unyielding materials, immerses herself in the intellectual history of a major subject and flays her insides to get at powerful emotion. The result is work that is simple and comprehensible. Paradoxically, this simplicity may be the primary expression of her grandeur. She wants everyone to see her art and to understand it, so that it might change them and the world.

And it has. Once your eye is trained to see Chicago's imprint, it is everywhere, and unmistakable. It's in Petra Collins's menstruation-positive T-shirts; in the forthcoming installation on Sunset Boulevard in L.A. by Zoe Buckman of a huge uterus drawn in neon tubing crowned with boxing gloves; in the pink "pussy hats" that are worn in opposition to Trump's election. Images like these — symbolically overt, politically and anatomically in-your-face, forcing a public confrontation with sexism — are all descended from Chicago's imagination.

Over our time together, I asked her several times, in several
different ways, to tell me who she thought her inheritors and peers are. If she had a seat at "The Dinner Party," which names would flow from her? But she didn’t want to answer the question. She has always felt out of step with the present. "Look, you know, before I get interested in somebody, they have to have a long, sustained career. Because that's what real art grows out of." Not the "make-it" dream, not bursts of youthful ingenuity, not critical acclaim — just continuing, no matter the circumstances, to make art. "That," she said, "is what I admire."
ATTACHMENT 2
Judy Chicago - *Trinity*

Proposed artwork acquisition & possible sites for installation
• The Arts and Culture Commission conducted a Fine Art Priority Exercise on May 16, 2022.

• The sculpture *Trinity* by Judy Chicago was selected for acquisition and recommendation to City Council.

• Council Liaisons and the full City Council will still need to approve this acquisition in order to move forward on purchase and placement of the artwork.
This current photo shows this proposed location on City Hall campus from a northeast angle if you stand on Crescent Dr.
This current photo shows the proposed location looking south while standing in the pathway that leads to City Hall.
Option 1.C

This current photo shows this proposed location standing in front of the site looking east from Crescent Dr. sidewalk.
This current photo shows the proposed location on Beverly Gardens Park from a northwest angle if you stand on the path at the park.
Option 2.B

This current photo shows this proposed location looking west if you stand on the path. The Erratic sculpture stands to the left where that little grey triangle appear on the grass.
This current photo shows this proposed location on Beverly Gardens Park if you look south - you can see the sculpture *Erratic* by Roxy Paine and further south the sculpture *Takeaway* by Tom Friedman.
ATTACHMENT 3
April 28, 2022

The Fine Arts Commission
City of Beverly Hills
455 North Rexford Drive
Beverly Hills, CA 90210

To Whom it May Concern:

I am delighted to write in support of the City of Beverly Hills’ Art and Culture Commission’s proposal to acquire Judy Chicago’s sculpture Trinity. We have four works by Chicago in LACMA’s collection, including a recently acquired painting Pasadena Lifesavers Yellow #4, 1970.

Judy Chicago is one of the (if not the) leading members of the feminist art movement in the United States. She is best known for The Dinner Party, 1974-79, an iconic, large-scale installation in the Brooklyn Museum’s collection-comprised of a triangular banquet table with 39 unique place settings, each honoring an important woman from history. Early in her career (shortly after receiving her MFA from UCLA in 1964) she worked in a minimalist vocabulary and was included in the seminal Primary Structures exhibition in New York in 1966 (one of three women artists in the show among 39 men) and American Sculpture of the 60s at LACMA (one of only 2 women artists in the show).

For more than half a century, Chicago has been steadfast in her commitment to the power of art to effect social change and has been a vocal advocate for women artists and for the crucial role of women artists in our society. As a teacher, writer, and artist she has remained a dedicated and outspoken leader in her field, well into her eighth decade. Today, Chicago is recognized for her early contributions to minimalism and as one of the “finish fetish” group of LA artists in the 1960s that included John McCracken, Larry Bell, Ken Price, Craig Kauffman, and others.

Trinity dates conceptually to the mid 1960s, a time when Chicago, whose studio was in Pasadena, was an important (if marginalized by her male peers) member of the Los Angeles art world. It is part of a small group of large scale sculptures, painted in cheerful bright colors that were originally fabricated in wood and painted or covered with painted canvas. Unsuccessful in selling them at the time and unable to pay to store them, they were destroyed. It is only in the last few years that these joyfully colored, minimal sculptures have been refabricated under the direction of the artist and displayed in gallery and museum shows, and a few have been permanently acquired by museums, such as the Whitney Museum of American Art and the Nasher Sculpture Center in Dallas.

To add the brightly colored sculpture Trinity to the collection of artworks in Beverly Hills for our local, national and international visitors to encounter, will be a great contribution to public sculpture in our region. I sincerely hope that the city of Beverly Hills will move ahead with this important acquisition.

Sincerely,

Stephanie Barron
April 29, 2022

Beverly Hills Arts and Culture Commission
City of Beverly Hills
455 No. Rexford Drive
Beverly Hills, CA 90210

Dear Arts and Culture Commission,

I am writing to extend my enthusiastic support of Judy Chicago’s sculpture *Trinity* to be added to the Beverly Hills Sculpture collection.

Judy Chicago is not only a world-renowned artist, but she was at the forefront of the feminist art movement in the 1970’s. Judy’s early career was spent in Los Angeles where she developed the ideas present in much of the work we see today. Through teaching at numerous respected universities, challenging institutional sexism, and creating an extensive and skillful body of work, Chicago has influenced countless artists and the contemporary art landscape.

Most recently, Christian Dior invited Chicago to design the set for Dior’s Spring-Summer 2020 Haute Couture show. Following the overwhelming response to her set design, the revered fashion house then asked Chicago to design what became an incredibly successful a handbag collection.

In 2018, Chicago was named one of *Time Magazine*’s “100 Most Influential People” and one of *Artsy Magazine*’s “Most Influential Artists.” She is represented in Los Angeles by the internationally recognized Jeffrey Deitch Gallery and has had solo exhibitions at the Institute of Contemporary Art, Miami; the Brooklyn Museum, New York; and the National Museum of Women in the Arts among many other institutions. Her work is held in important museum collections across the globe and in 2021, her first career retrospective was presented by the de Young Museum in San Francisco.

I could go and on about Judy Chicago’s accolades in contemporary art and beyond. The addition of her work to the city of Beverly Hills would only add credibility to the diversity and inspiration we strive for in the Beverly Hills community.

Sincerely,

Ayn Grinstein
Co-Owner
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April 25 2022

The Fine Arts Commission of Beverly Hills
Beverly Hills City Hall
445 N. Rexford Drive
Beverly Hills CA 90210

To Whom It May Concern,

I write to applaud and encourage the Beverly Hills Fine Arts Commission’s planned acquisition of Judy Chicago’s sculpture Trinity.

As a critic and historian of modern and contemporary – and in particular postwar – art, I recognize the importance of this artwork and its maker. Judy Chicago is best known for her pioneering and profoundly influential work as an art-world feminist. No discussion of the social as well as artistic changes in American art over the last half century can exclude Chicago, and she is now being recognized as one of the great change-makers of our time.

Even before Chicago turned to feminism in art and out, however, she was an early and distinctive proponent of minimalism in art – specifically working. In the Finish/Fetish-Light & Space movements particular to this region and realizing monumental reductive works like Trinity. This puts Chicago at the center of southern California art history during one of its most dynamic and revolutionary phases.

Trinity is in fact one of Chicago’s best-known pre-feminist works. Its scale, its expansive design, its subtle coloration, and its sly kinetic wit make it perfect for placement in public space. Genial, elegant, and tough, its placement in the City of Beverly Hills is a natural fit. I strongly endorse its acquisition.

Yours sincerely,

Peter Frank
Associate Editor, Visual Art Source
Former Senior Curator, Riverside Art Museum