

# Je's Notes

Review of Teaching Projects  
w/ DW

After  
"Envisioning  
The Future"

In 1999, I returned to teaching after a 25 yr. absence, deciding to do semester residencies at a series of institutions, the first @ IU Bloomington where I facilitated a project class in which participants selected topics of interest to them thru the process of discussion, research & content search we will be going thru ~~that~~ at the beginning of the project here at Vanderbilt. At the end of the semester, there was an exhibition at the IU Museum, designed by IM Pei. Note, 11 participants did this show!

1A - SINKATION - refer to sensation 2)  
Show at Brooklyn Museum

1B - Installation View

2A - " "

2B - " "

3A - " "

3B - Dress - related to piece by  
Anette Messinger in 2005 Venice  
Biennale - Interesting

4A - Humor - Wife of Pres, IU  
Peg Brand  
Take off on De Kooning's "Woman" series

5A - Slope / Slip / Slant - theater 2A)  
grad student wanted to develop  
a perf. aspect to the exhibition &  
formed a theater group & develop  
new performances & also present  
new interpretations of some of  
the performances from Womanhouse  
which I will discuss later. Let me  
just say that Womanhouse was  
created in 1971 & exhibited in 1972  
by the Feminist Art Program at  
Cal Arts which was established by  
me & the artist Miriam Schapiro  
based on my pioneering program

at Cal State, Fresno in 1970. 2B  
5B - Performance / Balancing Balloons.  
Briefly describe  
6A - Cock + Cat play @ NomadLocke  
6B - " " play @ IV 27  
Yrs later -  
Still got a lot of  
laughs

In 2000, I did a graduate seminar<sup>3</sup>  
at UNC Chapel Hill + a class at Duke,  
which had a limited art dept - no  
grad program. I had been asked by  
the ~~chair~~ chair of art history (the  
distinguished scholar of African American  
art, Rick Powell) to do a class that  
related to my work so I structured  
it based on 3 themes I had  
explored, i.e. Q's history (The BP)  
Birth + Creation (The BP)  
The Holocaust (The HP -  
done in collaboration  
w/ Donald

I began each section of the class with 2 lectures, 1 on my work on that particular subject, the 2nd, examples of other artists' explorations. Then the students did research & either art or text-based projects on the subject. Also there had been no plans for a show & no space allocated, the students wanted to do an exhibit. We found an unused basement space & installed the exhibit, presumably for a weekend. But the response was so positive that the administration decided to keep the show up for a month as a demonstra-

stration of the type of interdisciplinary approach to learning they were trying to build into their curriculum. In fact, I've been invited back to Duke at the end of the Oct to discuss my short tenure there, particularly in rel. to the education of women, something they are focusing on. I was also awarded an honorary doctorate for what I did there, which was a singular honor as generally, one has to have attended Duke or taught there for an extended time to get such a degree. Also, I want to mention that at IV, the the

project class was not intended only 6)  
for Q, it turned out to be an all-  
woman class with an age range from  
20-60. UNC graduate seminar was  
half men & half women & the Duke  
class had several men in it. I mention  
this in relation to the "At Home"  
project Donald & I did at Western  
Kentucky because at that point, we  
specifically began to explore the  
application of my pedagogical  
methods to mixed gender groups.  
to get back to Duke,  
7A - the DP  
7B -

As I said, the first subject was 7)  
Q's history as exemplified in my own  
work by the DP which I sometimes  
describe as a reinterpretation of the  
Fast Supper, from the pt of view of  
those who've done the cooking through  
history. And for those not familiar w/  
the DP it traveled around the world &  
was seen by over a million viewers.  
In 2007 it will be permanently located  
at the new Sackler Center for Feminist  
Art @ the Brooklyn Museum.  
8A - From Theory to Practice: A Journey of  
Discovery  
8B - Inst. View: Q's history

9A - J's History Altar

9B - Detail "

10A - BP Logo

10B - Inst "Mother India"

Briefly describe BP - 1980-85

11A - Installation View; Duke Birtz & Crendon

11B - Breastfeeding Piece

12A - Birth Figures

12B - "The Birth of Jesus"

13A HP Entrance

13B - Inst featuring Arbeit

Briefly explain HP - A journey into the darkness of the Holocaust & out into the light of hope; Looking @ Holocaust in a contemporary context; combining painting + photography

14A - Holocaust section of Duke Exhibit

14B - " " "

(Examples of some of work)

15A } One of pieces 10)  
15B } Rick Powell opening the "hidden"  
Story

16A } Womanhouse

16B } Street Closet -  
I mentioned Womanhouse earlier  
& now want to go back to that  
because in 2001, Donald & I went  
to Western Kentucky where we learn  
thought for the first time & discovered

it was something we liked to do. We 11)  
had been invited to WKU by Jan Olmstead,  
the head of Q's Studies & our residency  
was supported by John Cakes in the  
Studio art dept who is here tonight.  
In fact, one of the reasons John was  
interested in our coming was that  
he had caught himself telling one of his  
female students that her work lacked  
"thrust" & he had begun to wonder if  
there was an appropriate criteria to  
bring to bear on women. In other  
words, he had begun to realize that  
there was a built-in & often unexamined

bias in art curriculum that he wanted (12)  
to address, in part by participating  
in the project. At WCU, we ~~to~~ were  
asked to revisit the subject of the  
home 30 years after Nomads,  
this time w/ both male & female  
participants. As in Nomads, both  
students & practicing artists participated  
which is something Donald & I have  
continued doing because it seems to  
have very positive results for both the  
students & the artists.  
17A) Nordvant Kitchen  
17B) The Heart of the Home

I'm starting a comparison here (13)  
betw the Kitchen @ Nomads &  
the same room in the At Home project.  
Generally, there were many similarities  
in the issues addressed by the  
female students in both projects. What  
was entirely new was the work  
done by the men as domesticity -  
unmediated by images of women -  
is not a subject many male artists  
have addressed directly.  
At this point Donald is going  
to take over to discuss the 2 projects  
we have facilitated together.