In 1999, I returned to teaching after a 25 yr. absence, deciding to do semester residencies at a series of institutions. The first was at 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 this 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 Ian Par. Note, 11 participants did this show.
5A - Slope/Slip/Slant - theater
Grad student wanted to develop a perf. aspect of an exhibition and formed a theater group to develop new performances and 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 and exhibited in 1972 by the Feminist Art Program at Cal Arts which was established by the artist Miriam Schapiro and on my Pioneering Program
In 2000, I did a graduate seminar at UNC Chapel Hill & a class at Duke which had a limited art dept—no grad program. I had been asked by the 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 by
writing 2 lectures. On my work on
that particular subject, the 2nd, examples
of other artist's explorations. Then, the
students did research in either art or
text-based projects on the subject.
Altogether, there had been no plans for a
show or space allocated. The students
wanted to do an exhibit. We found
an unused basement space & installed
the exhibit, presumably for a week.
But the response was so positive that
the administration decided to keep
the show up for a month as a demona-

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 Oct to discuss my short
tenure there, particularly in rel. to
the education of women, something
they are focusing on. They also awarded
me an honorary doctorate for what I did
during my time. It 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 50, I
the
As I said, the first subject was 7) G's history as exemplified in my own work by the DP which I sometimes describe as a reinterpretation of the past. It is, from the point of view of those who were there, the cooking of the history, and for those not familiar with it, it traveled around the world and was seen by over a million viewers. In 2007 it will be permanently located at the New Sackler Center for Feminist Art, Brooklyn Museum.

8A - From Theory to Practice: A Journey of Discovery
8B - Inst. Vice: G's History
9A - J's History Exhibit
9B - Detzel

10A - BP Logo
10B - Inst "Mother India"

Briefly describe BP - 1980-85

11A - Installation View: Duke Birth C,

11B - Breastfeeding Piece

12A - Birth Figure
12B - "The Birth of Jesus"

13A - HP Entrance
13B - Inst Featuring Artwork

Briefly explain HP - A journey into the darkness of the Holocaust and out into the light of hope, looking at Holocaust in a contemporary context, featuring painting + photography

14A - Holocaust section of Duke Exhibit
14B - "" "" ""

Examples of some of art
15A 1 One of pieces
15B 1 Rick Powell opening the "Hidden" Story
16A 1 Womanhouse
16B 1 Sheet Closet -
I mentioned Womanhouse earlier
I want to go back to that
because in 2001 Donald and I went
to Western Kentucky where we taught
for the first time. I discovered

It was something we liked to do. We
had been invited to WKU by Janie Olmsted
The head of GT's Studies Tour residencies
was supported by John Baker 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" and he had begun to wonder if
this was an appropriate criteria to
descibe as an appropriate criteria to
use on women. In other
\textit{brief} to bear on women. I in other
words, he had begun to realize that
there was a built-in and often unexamined

bias in art curriculum that he wanted to address, in part by participating in the project. At ACO, we were asked to revisit the subject of the home 30 years after Womanhouse. This time all both male and female participants. As in Womanhouse, both students and practicing artists participated. Which is something Donald and I have continued doing because it seems to have very positive results for both the students and artists.

17.A) Womanhouse Kitten
17.B) The Heart of the Home

I'm showing a comparison here between the Kitten @ Womanhouse and 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 — mediated 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.