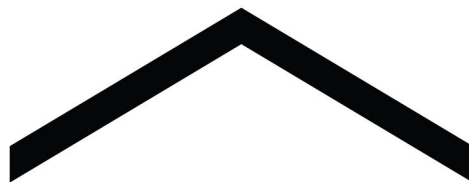


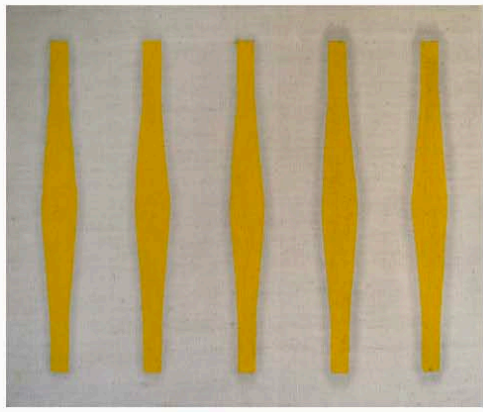
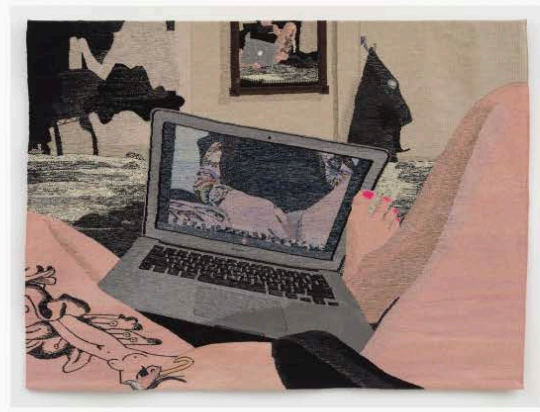
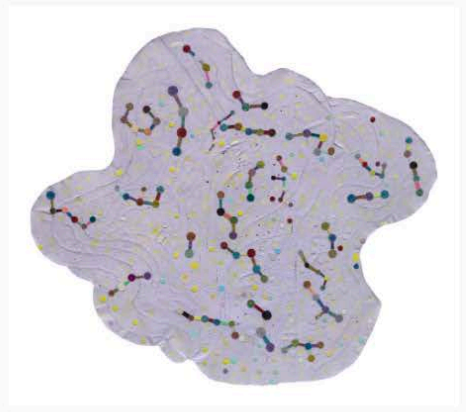
The Aldrich Contemporary Art Museum



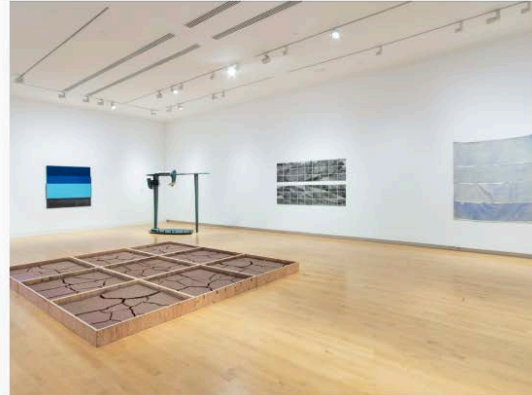
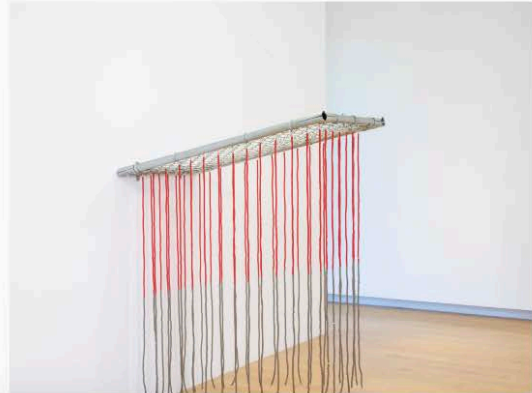
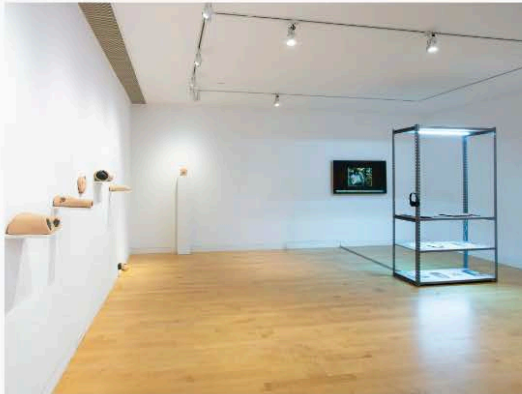
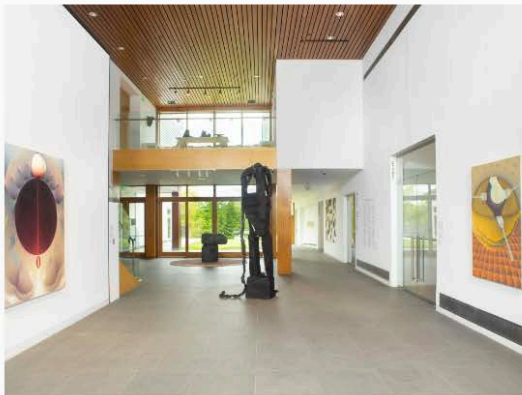
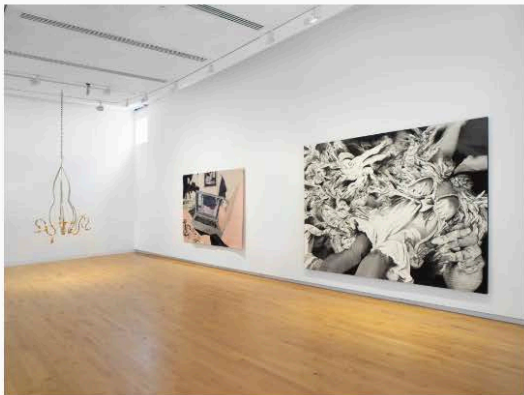
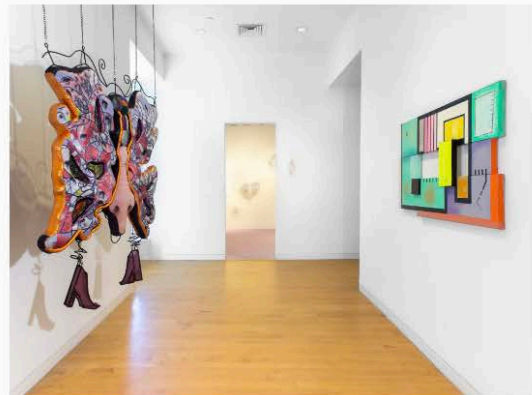
JUNE 6, 2022 TO JANUARY 8, 2023 | LOBBY, LEIR GALLERY, SCREENING ROOM, RAMP,
PROJECT SPACE, BALCONY, SOUTH GALLERY, SOUND GALLERY, OPATRYN GALLERY

52 Artists: A Feminist Milestone

52 Artists: A Feminist Milestone celebrates the fifty-first anniversary of the historic exhibition *Twenty Six Contemporary Women Artists*, curated by Lucy R. Lippard and presented at The Aldrich Contemporary Art Museum in 1971. *52 Artists* will showcase work by the artists included in the original 1971 exhibition, alongside a new roster of twenty-six female identifying or nonbinary emerging artists, tracking the evolution of feminist art practices over the past five decades. *52 Artists* will encompass the entirety of the Museum (approx. 8,000 sq. ft) —the first exhibition to do so in The Aldrich's new building which was inaugurated in 2004.



Installation Images



The artists whose work was presented in the original 1971 exhibition are: Cecile Abish (b. 1926), Alice Aycock (b. 1946), Cynthia Carlson (b. 1942), Sue Ann Childress* (b. 1947), Glorianna Davenport* (b. 1944), Susan Hall (b. 1943), Mary Heilmann (b. 1940), Audrey Hemenway (1930-2008), Laurace James (b. 1936), Mablen Jones (1943-2021), Carol Kinne (1942-2016), Christine Kozlov (1945-2005), Brenda Miller (b. 1941), Mary Miss (b. 1944), Dona Nelson (b. 1947), Louise Parks* (b. 1944), Shirley Pettibone (1936-2011), Howardena Pindell (b. 1943), Adrian Piper (b. 1948), Sylvia Plimack Mangold (b. 1938), Reeva Potoff (b. 1941), Paula Tavins (1936-2019), Merrill Wagner (b. 1935), Grace Bakst Wapner (b. 1934), Jackie Winsor (b. 1941), and Barbara Zucker (b. 1940). All but three of the original twenty-six artists will have work included in *52 Artists*. (*These artists are not participating.)

The new generation of artists included in the exhibition are: Leilah Babirye (b. 1985), Phoebe Berglund (b. 1980), LaKela Brown (b. 1982), Lea Cetera (b. 1983), Susan Chen (b. 1992), Pamela Council (b. 1986), Lizania Cruz (b. 1983), Florencia Escudero (b. 1987), Alanna Fields (b. 1990), Emilie L. Gossiaux (b. 1989), Ilana Harris-Babou (b. 1991), Loie Hollowell (b. 1983), Maryam Hoseini (b. 1988), Hannah Levy (b. 1991), Amaryllis DeJesus Moleski (b. 1985), Catalina Ouyang (b. 1993), Anna Park (b. 1996), Erin M. Riley (b. 1985), LJ Roberts (b. 1980), Aya Rodriguez-Izumi (b. 1986), Aliza Shvarts (b. 1986), Astrid Terrazas (b. 1996), Tourmaline (b. 1983), Rachel Eulena Williams (b. 1991), Kiyon Williams (b. 1991), and Stella Zhong (b. 1993).

The twenty-six emerging artists were born in or after 1980, live and work in New York City, and will have not had a major solo museum exhibition in the United States as of March 1, 2022, aligning both with The Aldrich's mission of representing the work of emerging artists and with Lippard's original mandate for the 1971 exhibition. "This group of 26 emerging artists reflect the revolutionary advancement of feminist art practices over half a century and exhibit a diversity of experiences and a multiplicity of sensibilities united by a twenty-first century feminist expression that is inclusive, expansive, elastic, and free," said The Aldrich's Senior Curator Amy Smith-Stewart, who curated the contemporary selection.

On view at The Aldrich from April 18 to June 13, 1971, *Twenty Six Contemporary Women Artists* was organized by writer, art critic, activist, and curator Lucy R. Lippard. She viewed curating this landmark exhibition as an activist gesture. In its catalogue, she states: "I took on this show because I knew there were many women artists whose work was as good or better than that currently being shown, but who, because of the prevailing discriminatory policies of most galleries and museums, can rarely get anyone to visit their studios or take them as seriously as their male counterparts." With this exhibition, Lippard arguably founded feminist curatorial practice in this country.

52 Artists will survey this landmark exhibition, including works of art from the original exhibition and recreations of some of the more ephemeral pieces, and, if neither are available, related works from the same period. The exhibition will also include recent works by many of the original artists

showing how their practices have evolved over the past fifty years. *52 Artists* will also debut a commensurate group of twenty-six emerging artists living and working in New York City. By showing the original group alongside emerging artists of today, the exhibition will testify both to the historic impact of Lippard's milestone exhibition and to the influence of her work, and the work of the original twenty-six artists she presented at The Aldrich, on a new generation of feminist artists.

Lippard's original 1971 exhibition at The Aldrich was one of the first institutional responses to the issue of women artists' invisibility in museums and galleries. More specifically, the show offered a rejoinder to the protests by the Ad Hoc Women Artists Committee (founded by Poppy Johnson, Brenda Miller, Faith Ringgold, and Lucy Lippard) over the absence of women in the Whitney Museum of American Art's 1970 *Sculpture Annual*. *Twenty Six Contemporary Women Artists* opened the floodgates to a host of other feminist exhibitions throughout the 1970s, signaling Lippard's emergence as a visionary feminist curator and critic and marking the debut of many groundbreaking artists. *52 Artists* not only celebrates this radical exhibition but underscores its ongoing influence on future generations of artists.

The exhibition is organized by The Aldrich's Senior Curator Amy Smith-Stewart, who selected the emerging twenty-six artists, and independent curator Alexandra Schwartz, with The Aldrich's Curatorial Assistant and Publications Manager Caitlin Monachino.

A 180-page hardcover book, co-published with Gregory R. Miller & Co., will accompany the exhibition. This significant catalogue will include new essays by Lippard, Smith-Stewart, and Schwartz, as well as rare historical documentation of the original exhibition, images, installation views, and checklists from both the 1971 and 2022 shows.

Aliza Shvarts: Hotline

I don't know,
and you don't know.



But it knows.

(866) 696-0940

Hotline is an artwork that takes the form of a telephone hotline where participants can navigate a "choose-your-own-adventure" narrative. To participate, call **(866) 696-0940**. To listen to messages left by past participants, [click here](#).

Aliza Shvarts (b. 1986, Santa Monica, CA)

Hotline, 2020–ongoing
24-hour toll-free hotline
Courtesy of the artist

Press

“Our selection reflects the revolutionary advancement of feminist art practices over a half century,” said Aldrich curator Amy Smith-Stewart, who...[selected the emerging twenty-six artists]...picked artists who ‘exhibit a diversity of experiences and a multiplicity of sensibilities united by a 21st-century feminist expression that is inclusive, expansive, elastic and free,’ she said.”
—Artnet News

“Critic and activist Lucy Lippard's landmark 1971 exhibition of twenty-six women artists at The Aldrich Contemporary Art Museum was among the first institutional responses to the underrepresentation of women in art history. To celebrate its fiftieth anniversary, the museum has reassembled the show's original cast - including Howarda Pindell, Carol Kinne, and Adrian Piper - and positioned them in dialogue with emerging female-identifying or nonbinary artists.”
—Art in America

“Five decades later, the Aldrich is restaging Ms. Lippard's landmark show in juxtaposition with works by 26 female-identifying and nonbinary contemporary emerging artists. The exhibition, ‘52 Artists: A Feminist Milestone,’ opens June 6 and takes over the entire building. It ‘shows the legacy of this really important first feminist activist gesture,’ said Amy Smith-Stewart, senior curator at the Aldrich, who organized the show with the independent curator Alexandra Schwartz. ‘It’s important for younger generations of artists to see the continuity with the generations before and how their work fits into this equation.’”
—The New York Times

“Just revisiting Lucy’s show would actually undermine her activist gesture so we decided to show continuity over time and the legacy of the exhibition,’ [Senior Curator Amy Smith-Stewart] said. ‘The original show was during a moment that was very much a second wave of feminism...so joining that with 21st century gender-fluid intersectional feminism was really interesting.’”
—The Ridgefield Press

“One remarkable pairing is two pieces by Alice Aycock: a recreation of her stunning, crackling clay floor sculpture *Clay #2* (1971) and a swirling, geometric aluminum sculpture *Untitled Cyclone* (2017) that captivates viewers in the outdoor garden. Vastly different in materials and composition, Aycock’s sculptures offer an opportunity to see how her work has changed over the years and examine it in the context of the emerging artists.”

—Cultured Magazine

“Feminist feminisms and feminist art practices really has a legacy of breaking down hierarchies, binary ways of thinking, heteronormative hetero-patriarchal systems and especially the art canon,” said Smith-Stewart.”

—CT Examiner

“The effect is a carefully interwoven tapestry of thematic investigations and medium-specific clusters. Cross-gallery resonances substantiate the exhibition’s comparative logic by elucidating intergenerational throughlines of feminist inquiry, investigated through lenses of changed political contexts.”

—Studio International

“While the historical context is significant, the real strength of this show is that, in seeing it, the socio-political premise fades away and you’re left with some of the most exciting work that has come out of the country’s art capital.”

—Boston Art Review

“The exhibition unites work by the original 26 exhibiting artists and that of a new cohort of 26 female-identifying and nonbinary artists. Lippard believed in the idea of an aesthetic “parthenogenesis”—that supporting more women artists was a kind of reproductive process that would help more female artists enter the field and give them more ideas to work from. The show is designed to prove Lippard’s case, demonstrating how feminist art has begat its own visual language, which has blossomed over the past five decades.” —Artsy

Funders

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