

THE TEA PARTY

Inspired by Judy Chicago's *The Dinner Party*

Marymount Manhattan College
Fall 2024



THE OVERLOOKED WOMEN AND THEIR ARTISTS

Overlooked Women ART/SJS 212-01*

Eurydice (Greek mythological figure)
Maenads (Greek mythological figures)
Hathor (Egyptian goddess)
Amazons (Greek; 8th century BCE)
Sappho (ca. 630-ca. 570 BCE)
Artemisia Gentileschi (1593-ca. 1656)
Rachel Ruysch (1664-1750)
Margaretha Haverman (1693-after 1738)
Marie-Denise Villers (1774-1821)
Marie Joséphine Charlotte du Val d'Ognes (1786-1868)
Berthe Morisot (1841-1895)
Sonia Delaunay (1885-1979)
Andrea Motley Crabtree (b. 1959)

MMC Artists

Miranda Blumanstock
Anastasia Georgiopoulos
Rickayla Orna
Isabel Torok
Reagan Seeley
Paige McAllister
Andrew “Andi” Maroney
Mikayla Carleo
Rizel West
Alex Eichholz
Madeline O’Marra
Carter Van Vliet
Nastia Lomako

Overlooked Women ART/SJS 212-HP01*

Maenads (Greek mythological figures)
Diana (Roman mythological figure)
Sappho (ca. 630-ca. 570 BCE)
Indian Female Musicians (16th century)
Margaret Roper (née More; 1505–1544)
Artemisia Gentileschi (1593-ca. 1656)
Joanna De Silva (ca. 1792)
Virginie Amélie Avegno Gautreau (1859-1915)
Elizabeth Colomba’s Armelle (ca. 1997)
Gauguin’s Tahitian women Ia Orana Maria (1891)
Léon Frédéric’s The Three Sisters (1896)
Camille Claudel’s The Implorer (1898)
Karimeh Abbud’s Three Women (1930s)
Elaine de Kooning (1918-1989)
Nicole Eisenman (b. 1965)
Firelei Báez (b. 1981)

MMC Artists

Aaliyana Garcia
Catherine Smith
Kate Parker
José Zayas
Zoe Holtzman
Anna Montgomery
Isabelle Julien
Evie Nista
Franklin
Aspen Aragon
Elise Smith
Sonia Dove
Kaitlyn Majewski
Charlie Trzell
Callista DeFeo
Kalkidan Demisse

* SJS designates a Social Justice Seminar and -HP01 designates a College Honors Program section.

THE TEA PARTY FOR OVERLOOKED WOMEN

Inspired by Judy Chicago’s iconic feminist work of art *The Dinner Party* (1974-79), located in the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, students in both Fall 2024 sections of my ART/SJS 212: In the Picture—Overlooked Women at the Metropolitan Museum of Art course have created The Tea Party. It features place settings that bring to light important women, including women artists, who have been lost in the shadows of history. Each setting is inspired by a little-known work of art at the Met. The plates were installed on a Tea Table, located in the Digital Immersion Lab of the Judith Mara Carson Center for Visual Arts (“The Judy”) at Marymount Manhattan College in November 2024.

Each place setting also includes an information sheet on the subject and research sources. On 8 November and 14 November, the students gave oral presentations, open to the public, on their subjects.

On the walls of the Digital Immersion Lab are images from Chicago’s extraordinary installation interspersed with scenes of MMC students creating their Tea Party plates.

In this course, students also create Pinterest Boards on overlooked women and social justice organizations. Hyperlinks to these Boards are available through MMC’s Overlooked Women website.

Peruse the catalogue, celebrate the work of the student artists, and meet the women—who are overlooked no more.

— *Adrienne Baxter Bell, Ph.D., Professor of Art History*

MAKING JUDY CHICAGO'S *THE DINNER PARTY*



The Dinner Party, Needlework Loft, Santa Monica, California, ca. 1974. **Photo:** Through the Flower Archive

THE DINNER PARTY AT THE BROOKLYN MUSEUM



Above: Judy Chicago (born 1939), *The Dinner Party*, 1974–79, ceramic, porcelain, textile, 576 × 576 in. Brooklyn Museum, New York. Gift of the Elizabeth A. Sackler Foundation, 2002.10.

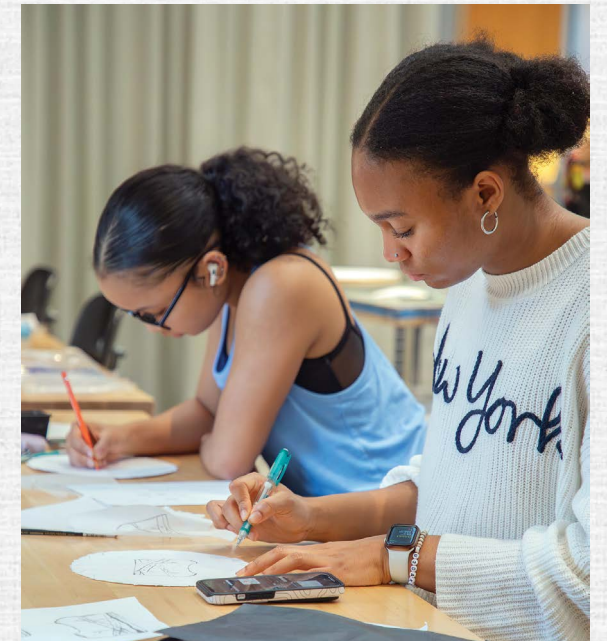


Details of *The Dinner Party*



Details of *The Dinner Party*

MAKING TEA PARTY PLATES IN THE JUDY



TEA PARTY PLATES | CREATED BY STUDENTS IN ART/SJS 212-01



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THE OVERLOOKED WOMEN

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1. Miranda Blumanstock on Eurydice: The Greek mythological nymph is traditionally only known in relation to her husband, Orpheus. When she dies from the poison of a snake, Orpheus is given a chance to retrieve her from Hades. He defies the god’s instructions and fails, leaving her stranded. However, given that, in some readings, her name means “true judgment,” she should be considered as an independent figure on her own as well. Inspiration: Auguste Rodin, *Orpheus and Eurydice*, modeled ca. 1887, carved 1893, marble.

2. Anastasia Georgiopoulos on Maenads: Maenads were ancient Greek women who abandoned their homes and families to follow Dionysus, the god of wine, festivity, pleasure, and theatre. While some writers see them as embodiments of uninhibited rage, power, and depravity, they represent the ways in which ancient Greek women could, at times, stray from the highly restricted lives they otherwise led. Inspiration: Roman copy (ca. 27 BCE-14 CE) after Kallimachos, *Marble Relief with a Dancing Maenad*, ca. 425-400 BCE, pentelic marble; *Bronze Statuette of a Satyr and Maenad*, Etruscan, ca. 510-480 BCE.

3. Rickayla Orna on Hathor: Hathor was the Egyptian goddess of love, fertility, beauty, pleasure, music, and dancing; she was also a great protector of women, especially during childbirth. She came to be known as the mother of the sun god Ra—that is, the source of all life. For all of these reasons, she played a central role in ancient Egyptian culture and religion. Inspiration: *Menat counterpoise with figures of Hathor as a woman and a cow*, New Kingdom, ca. 1390-1352 BCE, cupreous alloy.

4. Isabel Torok on Amazons (Greek; 8th century BCE): Ancient female warriors in Greek mythology, Amazons possess actual historical sources. Their roles as courageous warriors, often against Greek men, provide a glimpse of an alternate reality for Greek women, whose lives were politically and socially confined. Inspiration: Attributed to the Painter of the Wooly Satyrs, *Terracotta volute-krater*, ca. 450 BCE.

5. Reagan Seeley on Sappho (ca. 630-ca. 570 BCE): One of the first known female lyric poets, Sappho wrote poetry that remains highly evocative and influential to this day. Although her work survives primarily in fragments, it describes deep emotional connections, often between women, that transcend time and culture. Inspiration: Count Prosper d’Epinay, *Sappho*, ca. 1895, marble.

6. Paige McAllister on Artemisia Gentileschi (1593-ca. 1656): A favorite of the Medici family, and with no shortage of buyers for her paintings and commissions, Artemisia enjoyed a fruitful career in seventeenth-century Italy. Her work often subtly alludes to the struggles she had to overcome in a male-dominated world. Inspiration: Artemisia Gentileschi, *Esther Before Ahasuerus*, 1620s, oil on canvas.

7. Andrew “Andi” Maroney on Rachel Ruysch (1664-1750): While Ruysch’s father taught her to paint, she quickly exceeded his instruction and became one of the finest still-life painters of her generation. Balancing her career and life as a mother to ten children, Ruysch remained active until age 83. Inspiration: Rachel Ruysch and Michiel Van Musscher, *Rachel Ruysch* (1664–1750), ca. 1692, oil on canvas.

8. Mikayla Carleo on Margaretha Haverman (1693-after 1738): While only two of Haverman’s paintings have been located, she must have enjoyed a fruitful career as a Dutch still-life painter. Her work is beautifully detailed, with meticulously represented flowers, butterflies, and even snails and bumblebees. Inspiration: Margaretha Haverman, *A Vase of Flowers*, 1716, oil on walnut panel.

9. Rizel West on Marie-Denise Villers (1774-1821): Villers submitted her portrait of Charlotte du Val d’Ognes to the Paris Salon in 1801; as she did not sign it, it was mistakenly attributed to the better-known Jacques-Louis David. With the painting’s artist properly identified, we can celebrate Villers’ accomplishments, notably her meticulous style and sensitive portrayal of her subject. Inspiration: Marie-Denis Villers, *Portrait of Charlotte du Val d’Ognes*, 1801, oil on canvas.

10. Alex Eichholz on Marie Joséphine Charlotte du Val d’Ognes (1786-1868): The subject of one of Marie-Denis Villers’ portraits, Charlotte du Val d’Ognes was a French aristocrat. She gave up painting to marry and have children. The broken window in Villers’ painting may allude to the artistic career she could never pursue. Inspiration: Marie-Denis Villers, *Portrait of Charlotte du Val d’Ognes*, 1801, oil on canvas.

11. Madeline O’Marra on Berthe Morisot (1841-1895): Often overshadowed by her more famous male counterparts, such as Claude Monet and Edgar Degas, Morisot painted throughout her adult life and enjoyed considerable success. She developed a brushwork style that was, arguably, more liberated and progressive—indeed, more modern—than her male colleagues. Inspiration: Berthe Morisot, *Young Woman Knitting*, ca. 1883, oil on canvas.

12. Carter Van Vliet on Sonia Delaunay (1885-1979). A pioneering modernist, Delaunay was a co-founder in early twentieth-century Paris of Orphism, a movement that expanded the boundaries of Cubism to engage with the expressive potential of color. Delaunay later branched out into designing textiles, fashion, and set designs. Inspiration: Sonia Delaunay, *Rhythm Color*, 1942, oil on canvas.

13. Nastia Lomako on Andrea Motley Crabtree (b. 1959): Heroic and influential, Crabtree was the first Black woman deep sea diver. While serving in the Army for 21 years, she faced sexism and racism but never stopped fighting for the profession she loved. Her groundbreaking achievements and bravery deserve more recognition, as she continues to inspire future generations of women. Inspiration: Henry Taylor, *Andrea Motley Crabtree, the first*, 2017, acrylic on canvas.

TEA PARTY PLATES | CREATED BY STUDENTS IN ART/SJS 212-HP01



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THE OVERLOOKED WOMEN

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1. Aaliyana Garcia on Maenads (Greek mythological figures): Maenads, also known as the Bacchae or Bacchantes, were the female followers of Dionysus. As Maenads were essential to the establishment of the Dionysia, a celebration of the god held in the Theatre of Dionysus in Athens, they should also be acknowledged in the creation of Greek theatre. Inspiration: Roman copy (ca. 27 BCE-14 CE) after Kallimachos, *Marble Relief with a Dancing Maenad*, ca. 425-400 BCE, pentelic marble.

2. Catherine Smith on Diana (Roman mythological figure): Diana is one of the twelve gods of the Roman pantheon. Primarily associated with hunting, she is revered as the goddess of the woods, children and childbirth, fertility, chastity, the moon, and wild animals. Diana's reputation of protecting children and mothers earned her a position of honor among women. Inspiration: Augustus Saint-Gaudens, *Diana*, 1893-94, bronze.

3. Kate Parker on Sappho (ca. 630-ca. 570 BCE): Although much of the story of Sappho, the Greek lyric poet from Lesbos, is unknown and while other parts have been distorted, one thing is clear: the deeply emotional content of her poetry. Many sapphics today find comfort in learning about a woman from the ancient world who grappled with the complexities of that pining that is unique to romantic love between women. Inspiration: Erastus Dow Palmer, *Sappho*, 1855, carved 1861, marble.

4. José Zayas on Indian Female Musicians, 16th century: Nautch girls were an essential part of Indian culture. They resisted subjugation and danced when colonizers, namely the British, wanted them gone. They were women who controlled and owned their bodies, and they used their bodies to create art for everyone. Inspiration: *Furniture Plaque Showing Musician in an Architectural Framework*, 16th century, India, ivory.

5. Zoe Holtzman on Margaret Roper (née More; 1505-1544): An English scholar and translator, Margaret was the daughter of the Renaissance humanist Sir Thomas More. As a young woman, she became proficient in Greek and Latin, and later became one of the leading translators of her day. Inspiration: Hans Holbein the Younger, *Margaret Roper (Margaret More)*, 1535-36, vellum laid on a playing card.

6. Anna Montgomery on Artemisia Gentileschi (1593-ca. 1656): Despite surviving a traumatic assault at a young age, Artemisia forged a successful career as an artist. She was widely recognized as a great artist during her lifetime, then her legacy faded, and then it was resurrected in the 1970s by feminist art historians. Artemisia's many accomplishments warrant her a significant place in women's history and the history of art. Inspiration: Artemisia Gentileschi, *Esther Before Ahasuerus*, 1620s, oil on canvas.

7. Isabelle Julien on Joanna De Silva: Bengal native Joanna De Silva was an ayah, an Indian woman hired to look after the children of British colonists—in this case, Lieutenant Colonel Charles Russel Deare. Little is known of De Silva, not even her birth and death dates. Despite these oversights and the generally low regard in which women of her station were held, she warranted a full-scale portrait, which tells us she was once highly respected and admired. Inspiration: William Wood, *Joanna De Silva*, 1792, oil on canvas.

8. Evie Nista on Virginie Amélie Avegno Gautreau (1859-1915): Gautreau suffered greatly when John Singer Sargent represented her in *Madame X* with the strap of her dress having slipped off shoulder, a detail that underscored her reputation as “artificial,” even as a tramp. While Sargent evaded criticism and thrived, Gautreau was humiliated and went into hiding. If we look beyond this sexism, we find a woman who deserves our admiration as an icon of her generation. Inspiration: John Singer Sargent, *Madame X*, 1883-84, oil on canvas.

9. Franklin on Elizabeth Colomba's Armelle (ca. 1997): Colomba's work often centers on women of color. In her portrait of Armelle, she recasts her subject as Virginie Gautreau, as both women were Creole. In so doing, she challenges stereotypes and encourages viewers to rethink preconceived notions about who deserves representation in art. Inspiration: Elizabeth Colomba, *Armelle*, ca. 1997, oil on canvas.

10. Aspen Aragon on Gauguin's Tahitian women in *la Orana Maria* (1891): In the eyes of Western colonizers, women in Tahiti were seen only as sexual objects or figures onto which they could impose Christian values, as did Gauguin in this painting. However, Tahitians viewed women as great providers of life; many deities were worshipped in their honor. Inspiration: Paul Gauguin, *la Orana Maria (Hail Mary)*, 1891, oil on canvas.

11. Elise Smith on Léon Frédéric's *The Three Sisters* (1896): The stories of these three girls have been lost to time. However, their close resemblance to one another and their implicit bond speaks to the burgeoning women's rights movement in late nineteenth-century Belgium, the native country of the artist. Inspiration: Léon Frédéric, *The Three Sisters*, 1896, oil on canvas.

THE OVERLOOKED WOMEN ART/SJS 212-HP01

12. Sonia Dove on Camille Claudel's *The Implorer*: Often overshadowed by her mentor Auguste Rodin, Camille Claudel created sculptures that reflected her vulnerability and need for compassion. Her tragic life and evocative sculptures together underscore the struggles many women artists face in gaining recognition, even today. Inspiration: Camille Claudel, *The Implorer*, 1898, bronze.

13. Kaitlyn Majewski on Karimeh Abbud's *Three Women* (1930s): The story of Abbud, the first female Palestinian photographer, has been lost in the pages of history. However, she must be returned to view, as her entire body of work reflects a woman who took pride in her femininity and ethnicity. Inspiration: Karimeh Abbud, *Three Women*, ca. 1930s, gelatin silver print.

14. Charlie Trzell on Elaine de Kooning (1918-1989): For far too long, Elaine de Kooning has been discussed in the context of her husband, Willem, the famous Abstract Expressionist. And yet EdeK, as she referred to herself, was a force of her own—an accomplished portraitist and insightful art critic. Her self-portrait captures an unwavering sense of her own self-worth, independent and proud. Inspiration: Elaine de Kooning, *Self-Portrait*, ca. 1946, oil and charcoal on canvas.

15. Callista DeFeo on Nicole Eisenman (b. 1965): In her painting at the Met, Eisenman depicted 33 figures of diverse races, genders, and body types, all protesting the murder of George Floyd during the one-month occupation of City Hall Park in 2020. Themes of power, sexuality, gender, and queerness are used in their art, creating spaces where marginalized voices are seen, engaged with, and celebrated. Inspiration: Nicole Eisenman, *The Abolitionists at the Park*, ca. 2020-22, oil on canvas.

16. Kalkidan Demisse on Firelei Báez (b. 1981): Representing Lauren Olamina, the titular subject of Octavia E. Butler's *Parable of the Sower*, Báez, a native of the Dominican Republic, argues that caring for yourself is a form of resistance against oppressive social systems. Inspiration: Firelei Báez, *Olamina (How do we learn to love each other, while we are embattled)*, 2022, oil and acrylic on inkjet on canvas.

THE TEA PARTY IN THE DIGITAL IMMERSION LAB



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To Xander Peterson, for purchasing art supplies, taking photos of the students at work on their plates, and for building the Tea Table.

To the students, for their creativity, hard work, and enthusiasm as they embraced the multifaceted challenges of this relatively new course.

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Catalogue design: KellyAnne Hanrahan

Photos of Judy Chicago's *The Dinner Party* and The Tea Party tables & plates: ABB

JUDITH MARA CARSON CENTER FOR VISUAL ARTS (“THE JUDY”)

Opened in Fall 2022, The Judy is named for its benefactor, Judith Mara Carson. It is a 12,000 square foot teaching and learning environment with light-filled studios, digital labs, and a communal meeting place for students. A cross-disciplinary creative hub, The Judy brings together Marymount Manhattan College's full range of visual arts, including graphic design, illustration, animation, painting, drawing, printmaking, ceramics, sculpture, costume design, web design, and book design. It also features rooms dedicated to the teaching of art history. Housed on the eighth floor and part of the seventh of Carson Hall, it offers MMC community members a versatile space to create, collaborate, and showcase work, as well as access to high-tech equipment. Special arts events are presented in The Judy and are open to the public.

JUDITH MARA CARSON CENTER FOR VISUAL ARTS



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