

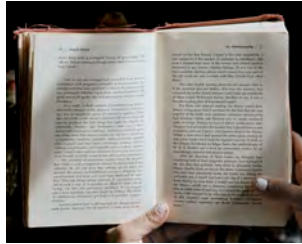
## ART, WOMEN, RACE, AND CLASS READING GROUP

Read/Gather/Discuss: Angela Davis' *Women, Race, and Class* (1981) at University Art Museum

Wednesdays, February 6 – April 3, noon – 1 p.m.  
Free and Open to the Public

**Questions about past failures and future promises of intersectionality: an Artist-led Conversation.**

Carrie Schneider, Exhibiting Artist  
Wednesday, April 3, 2019



Abigail reading Angela Davis (An Autobiography, 1974) from the series *Reading Women* (2012–2014)



CHAPTER 3: CLASS AND RACE IN THE EARLY WOMEN'S RIGHTS MOVEMENT  
CHAPTER 4: RACISM IN THE WOMAN SUFFRAGE MOVEMENT



SUFFRAGETTES

The Seneca Falls Convention was the first women's rights convention in the United States. Held in July 1848 in Seneca Falls, New York, the meeting launched the women's suffrage movement, which more than seven decades later ensured women the right to vote.

The organizers included:

- Elizabeth Cady Stanton, a leading women's rights advocate who first became invested in women's rights after talking to her father, a law professor, and his students. She studied at Troy Female Seminary and worked on women's property rights reform in the early 1840s.
- Lucretia Mott, a Quaker preacher from Philadelphia, who was known for her anti-slavery, women's rights and religious reform activism.



(1793-1880)

(1815-1902)

LUCRETIA MOTT & ELIZABETH CADY STANTON

- *History of Woman Suffrage* – published in six volumes 1881 to 1922 – whitewashed depiction that rendered black women suffragettes invisible
- Sold out to white supremacy to ensure 19th Amendment pass
- After 19th amendment passed – NAACP, Justice Department, African American newspapers – well documented disenfranchisement of African Americans



(1820-1906)

(1815-1902)

SUSAN B. ANTHONY & ELIZABETH CADY STANTON

- 1866 Speech – American Equal Rights Association
- Demand white counterparts rid themselves of racism, accuse of being directly complicit in the oppression of blacks
- Pointed out race, class and gender were "All bound up" together
- Forefront racism as a women's issue
- Fannie Barrie Williams, Mary Ann Shadd Cary, Susie W. Fountain, Coralie Franklin Cook
- Contemporary Historians Glenda Gilmore, Martha Jones, Nell Irvin Painter, Rosalyn Terburg-Penn all scholars working to "rescue black suffragists from anonymity"



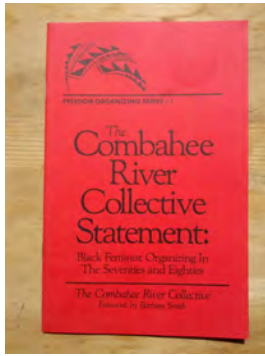
(1825 – 1911)

Frances Ellen Watkins Harper

## INTERSECTIONALITY



COMBAHEE RIVER COLLECTIVE  
FOUNDED 1974



"We realize that the only people who care enough about us to work consistently for our liberation are us. Our politics evolve from a healthy love for ourselves, our sisters and our community which allows us to continue our struggle and work."

[Read complete statement.](#)

- The Combahee River Collective statement was created and written by Afrocentric black feminists who parted ways from the NBFO (National Black Feminist Organization) in order to create, define, and clarify their own politics.
- The founders of the Combahee River collective (CRC) first met at the National Black Feminist Organization's (NBFO) regional conference in 1973. A year later the women began to have regular meetings in Boston, Massachusetts. At one of these meetings they chose their name based off of the Combahee River raid of 1863 led by Harriet Tubman.
- By the summer of 1974 the collective separated from the NBFO to become a separate black feminist group. The goals of the collective were to make black feminism a part of the women's movement because before this group the feminist movement was based solely on the heterosexual white middle class women.



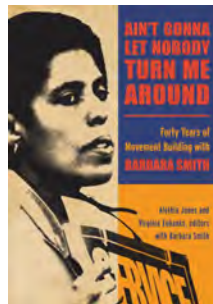
Audre Lorde



Demita Frazier

Members include:

Barbara Smith  
Demita Frazier  
Cheryl Clarke  
Audre Lorde  
Chirlane McCray  
Beverly Smith



- Director of Intersectionality + Social Policy Studies at Columbia Law
- Coin term "Intersectional" in 1989 U Chicago Law Paper
- "It seems that placing those who currently are marginalized in the center is the most effective way to resist efforts to compartmentalize experiences and undermine potential collective action."
- "[I want to] encourage us to look beneath the prevailing conceptions of discrimination and to challenge the complacency that accompanies belief in the effectiveness of this framework. By doing so, we may develop language which is critical of the dominant view and which provides some basis for unifying activity. The goal of this activity should be to facilitate the inclusion of marginalized groups for whom it can be said: **"When they enter, we all enter."**



KIMBERLÉ CRENSHAW

#### Intersectionality: 30 Years Later

- Columbia Law School Interview: [FULL TEXT HERE](#)
- Originally intended: lens to see the unique violence perpetrated against black women
- Importantly now more inclusive: LGBTQ, disability rights
- Erasure: gender, race, class, sexuality – "A framework that erases"
- It is a concept, a tool
- Objects that it is used to excuse "it's complicated" excuse not to do anything
- Trump era: focus on white, working class cis men
- In truth: WOC most economically impacted by de-industrialization, de-funding public sector
- AAPF #sayhername – shines light on black women subjected to police violence – Sandra Bland, Rekia Boyd, Tanisha Anderson, India Kager and others



#### Intersectionality and Angela Davis Women's March 2017

"This is a women's march and this women's march represents the promise of feminism as against the pernicious powers of state violence. And inclusive and intersectional feminism that calls upon all of us to join the resistance to racism, to Islamophobia, to anti-Semitism, to misogyny, to capitalist exploitation."

"Yes, we salute the fight for 15. We dedicate ourselves to collective resistance. Resistance to the billionaire mortgage profiteers and gentrifiers. Resistance to the health care privatizers. Resistance to the attacks on Muslims and on immigrants. Resistance to attacks on disabled people. Resistance to state violence perpetrated by the police and through the prison industrial complex. Resistance to institutional and intimate gender violence, especially against trans women of color."

"Over the next months and years we will be called upon to intensify our demands for social justice to become more militant in our defense of vulnerable populations. Those who still defend the supremacy of white male hetero-patriarchy had better watch out."

"The next 1,459 days of the Trump administration will be 1,459 days of resistance. Resistance on the ground, resistance in the classrooms, resistance on the job, **resistance in our art and in our music.**"

"This is just the beginning and in the words of the inimitable Ella Baker: 'We who believe in freedom cannot rest until it comes.' Thank you."



ART & IMAGINATION



"WE NEED TO ALLOW OUR IMAGINATION  
TO LEAD US IN A DIRECTION THAT MAY  
MEAN THAT WE WANT SOMETHING THAT  
HAS NEVER ACTUALLY EXISTED IN THE  
WORLD BEFORE."

— ANGELA DAVIS  
BBC CHANNEL 4 INTERVIEW, 2017  
DISCUSSING PRISON ABOLITION

## HERBERT MARCUSE

- Frankfurt School – Critical Theory
- Marxist theories influenced leftist student movements of the 1960s, including 1968 student rebellions in Paris and West Berlin and at New York City's Columbia University.
- He taught at Columbia and Harvard universities, Brandeis University, and UCLA San Diego. **Mentor of Angela Davis.**
- He had an extensive body of work which includes *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society* (1964), *An Essay on Liberation* (1969), and *Counterrevolution and Revolt* (1972).
- From *Art in the One-Dimensional Society* (1967):  
"... **The concept of the imagination** as a cognitive faculty, capable of transcending and breaking the spell of the Establishment."  
"... **art can fulfill its inner revolutionary function** only if it does not itself become part of any Establishment."

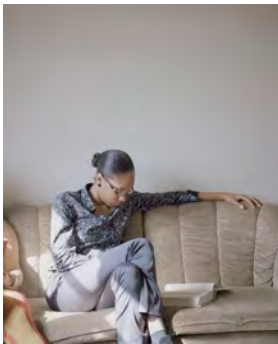


Herbert Marcuse and Angela Davis

- "I have often publicly expressed my gratitude to Herbert Marcuse for teaching me that I did not have to choose between a career as an academic and a political vocation."
- "[Marcuse] emphasized the important role of intellectuals within oppositional movements, which, I believe, led to more intellectuals to frame their work in relation to these movements than would otherwise have done so."
- "The lesson I draw from these reminiscences [about Marcuse] is that we need to recapture the ability to communicate across divides that are designed to keep people apart."
- "One of the great challenges of any social movement is to develop new vocabularies..." [quoting Marcuse]:  
*If the **radical opposition develops its own language**, it protests spontaneously, subconsciously, against one of the most effect "secret weapons" of domination and defamation.*

ANGELA DAVIS ON  
HERBERT MARCUSE  
IN *MARCUSE'S LEGACIES* (1998)

## WHAT CAN AN ARTIST DO?



LaToya reading Isabel Wilkerson (*The Warmth of Other Suns: The Epic Story of America's Great Migration*, 2010) from the series *Reading Women* (2012–2014)

LATOYA RUBY FRAZIER

### Why America's Black Mothers and Babies Are in a Life-or-Death Crisis

The answer to the disparity in death rates has everything to do with the lived experience of being a black woman in America.

By Linda Villarosa for the New York Times  
Photographs by LaToya Ruby Frazier

April 11, 2018

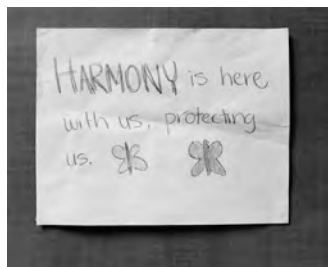
- Black infants in America are now more than twice as likely to die as white infants.
- Education and income offer little protection. A black woman with an advanced degree is more likely to lose her baby than a white woman with less than an eighth-grade education.
- This tragedy of black infant mortality is intimately intertwined with another tragedy: a crisis of death and near death in black mothers themselves.
- For black women in America, an inescapable atmosphere of societal and systemic racism can create a kind of toxic physiological stress, resulting in conditions that lead directly to higher rates of infant and maternal death.



LATOYA RUBY FRAZIER



Landrum during a prenatal visit from her doula.



A note of affirmation from one of Giwa's prenatal visits with Landrum.



Landrum and Giwa during a prenatal visit at Landrum's home last November.



Landrum with her newborn son, Kingston.



## Flint is Family

By Mattie Kahn for Elle  
Photographs by Latoya Ruby Fraizer

April 11, 2018

- In 2013, the Flint City Council voted to leave the Detroit water system and contract with the still-incomplete Karegnondi Water Authority (KWA), a water-distribution corporation. But while the city waited to join the KWA, Flint would need an interim water source. In June, state-appointed emergency manager Ed Kurtz ruled that Flint would start to draw water from the 78.3-mile Flint River, which flows from Lapeer County into the Saginaw Bay.
- When the first problems with the water started surfacing, Mayor Waling said "I think people are wasting their precious money buying bottled water."
- In the following months experts shared how the exposure to lead, pollution, raw sewage, and E. coli from the water was affecting Flint's residents, mostly black and 40 percent poor:



Shea Cobb with her daughter, Zion, and her mother, Ms. Renée, outside the Social Network banquet hall



Shea standing above the Flint River on the Flint River Trail



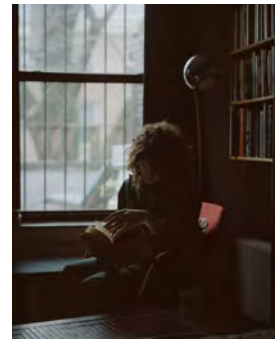
Shea and Zion at the Badawest Restaurant in Flint



Shea drives Bus 38, Route 305, for Flint Community Schools



Shea and Zion at Sheas grandparents home, 303 Mary Street, in Flints Fifth Ward



Rebecca reading Joy Williams (State of Grace, 1973) from the series Reading Women (2012–2014)

REBECCA BENGAL

## This Side of Paradise

What survivors' stories of the deadliest blaze in California's history tell us about the new state of climate change.

By Rebecca Bengal for the Vogue  
Photographs by Justine Kurland

March 6, 2019

- The Camp Fire began on the morning of November 8, 2018. It burned through rural Concow, through Magalia, through Paradise. On Butte Creek, it burned the Honey Run Covered Bridge, a local landmark for 132 years. It devastated entire neighborhoods, and inexplicably it left some houses unscathed. It is believed to have originated on Camp Creek Road, north of Paradise.



REBECCA BENGAL



Brook Madison (left, with her children, Justin and Eva) grew up in Paradise. It's in her blood, she says, and now a reminder of her hometown is also tattooed on her forearm. Soon she's leaving, heading west to work as a massage therapist. "I'm going to the coast," she says. "It's time to move on."



Jennifer Christensen (right) let her 2-year-old son, Avery, sleep late on the morning of the fires when she left him with his adopted grandparents and drove to work in Chico. When she tried to go back to rescue them, she was stopped by the police. "I thought I'd never see my son again. I kept calling his grandparents, who were driving by then. At one point they put Avery on and he told me he loved me and he'd be okay. But at three o'clock they were stuck in the same spot they'd gotten to at noon. At one point the authorities moved them to a parking lot and said they were going to put them in buses. They stood there with strangers surrounded by flames 100 feet high. They were able to drive, finally, but it took them until 8:00 to get to me in Chico. My son was okay. He had burns on the back of his head, but he was okay. He still has PTSD. He freaks out when he hears loud sounds, a train. He has major separation anxiety. He can't be without me. We live in a trailer now, parked at a friend's in Magalia, and I'm not a trailer kind of person. But sometimes I go in there and cry."



Members of the Paradise High School Bobcats girls volleyball team. Paradise High was remarkably spared from the fires, except for water damage that renders it inoperable until fall. In the meantime, like other schools in the district, they made do. Elsewhere in town, Shen Eicher, an elementary school teacher, turned her house into a makeshift classroom. Drop-in classes for several grades were held at a Lenscrafters at the Chico Mall, and currently the student body of Paradise High School report to class in a Facebook office complex near the Chico airport.

Ninety percent of Paradise High students were displaced by the fire, moving into motels and overcrowded trailers or moving out of the area altogether. Enrollment at the school has dropped by nearly half, according to the school's athletic director Anne Stearns, who also coaches the girls' volleyball team. Only six of her players will return next year—normally, she says, they have three teams. "But the ones that remain, it's like a family bond, surviving this," she says.

## Return to Standing Rock

What began on April 1, 2016, with a single teepee staked in the ground and a fire burning beside it has grown into an unprecedented indigenous-led spiritual resistance against the \$3.8 billion Dakota Access Pipeline.

By Rebecca Bengal for the Vogue  
Photographs by Mitch Epstein

April 18, 2018

- In late 2016, a resistance made their home in teepees and yurts and tents at Standing Rock to protest the Dakota Access oil pipeline and to defend treaty rights and sacred lands and, primarily, water. They weathered storms and blizzards and bitter cold and a muddy thaw; they endured surveillance by helicopter and infiltrators sent by a private security firm hired by the developer of the Dakota Access oil pipeline. They reported surviving rubber bullets, LRAD sound cannons, mace, pepper spray, and dogs, too.
- An earlier proposed path that ran just north of Bismarck was scuttled; now it would cross twice under the Missouri River, the primary source of drinking water for the Standing Rock Sioux and an estimated 17 million more downstream. They were water protectors, not protesters, they maintained.
- In February 22 2017, the governor of North Dakota ordered the evacuation of the camps, which for 11 months had maintained an occupied resistance against the pipeline.
- Oil has been flowing in the \$3.8 billion, 1,172-mile-long Dakota Access Pipeline since July 2018.



Sacred Stone camp site and "Not Afraid to Look" by Charles Rencountre of Artists Make Art.



Heading north on Highway 1806.



LaDonna Brave Bull Allard at her home in Fort Yates, North Dakota.



Oceti Sakowin Camp site.



Abigail reading Angela Davis (An Autobiography, 1974) from the series Reading Women (2012–2014)

ABIGAIL DEVILLE



Hudson Flag, 2014. Shattuck, down American flag was, encaustic paint, charcoal dust, wallpaper, and fabric, 120 x 120 in.



ABIGAIL DEVILLE



Katie reading Moyni Davy ed. (Mother Reader: Essential Writings on Motherhood, 2001) from the series Reading Women (2012–2014)

KATIE HERZOG

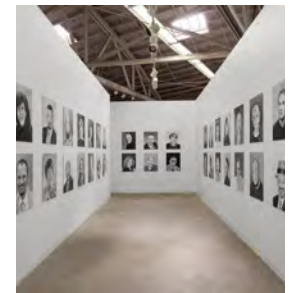
- *Transsexuality* (SB 48) reinterprets Gerhard Richter's "48 Portraits," originally completed for the 1972 German Pavilion of the Venice Biennale.

- Richter's study of the learned portrait, however instead of choosing white men of letters as Richter did, Herzog selects forty-eight transgender leaders in the fields of science, philosophy, and literature.

- In her title, Herzog also aligns her project with Senate Bill 48 signed by Governor Jerry Brown in 2011 requiring the inclusion of trans individuals in school textbooks.

- Herzog's project, utilizing images from Wikipedia and other online sources, addresses transgender representation in the public sphere and aligns painting with interactive digital archives to investigate an aesthetic realm of social epistemology and create a new public document.

- In the process, the term Men of Letters is critically engaged to open dialogue surrounding gender, language, and the intellectual body.

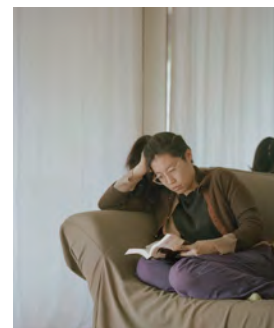


*Transsexuality* (Senate Bill 48), 2013

KATIE HERZOG



*Transsexuality* (Senate Bill 48), 2013



Christine reading Ruth Wilson Gilmore (Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California, 2007) from the series Reading Women (2012–2014)

CHRISTINE TIEN WANG





Angela Davis, 2016; Oil and gold leaf on gesso on panel



Frantz Fanon, 2017; Acrylic on Canvas 60 x 48"



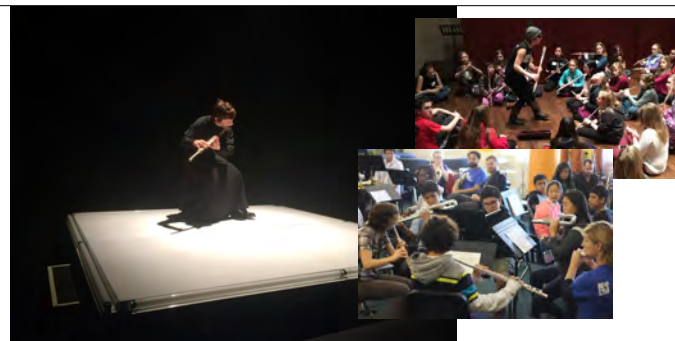
Curate This, 2017; Acrylic on Canvas 60 x 48"

CHRISTINE TIEN WANG



Claire reading Laura Mullen (Was O, 2011) from the series Reading Women (2012–2014)

CLAIRE CHASE

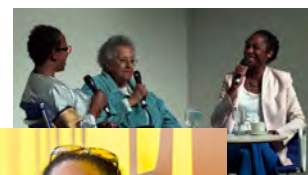


CLAIRE CHASE



Naomi reading Adrian Piper (Out of Order, Out of Sight, Vol. 1: Selected Writings in Meta-Art 1968–1992, 1996) from the series Reading Women (2012–2014)

NAOMI BECK WITH



NAOMI BECK WITH



Samina reading Jhumpa Lahiri (Unaccustomed Earth, 2008) from the series Reading Women (2012–2014)

SAMINA AKBARI

From Sundance:  
“A young woman that makes up one part of a interracial relationship copes with the arrival of her family while trapped in a rat-infested apartment.”



The Visitors, 2009; 7 minutes

SAMINA AKBARI



Cauleen reading Gwendolyn Brooks (Blacks, pub. 2000)  
from the series Reading Women (2012–2014)

CAULEEN SMITH

#### Context for Remote Viewing (2011)

new: available if it is viewed in your browser

In the animated StoryCorps essay *School's Out*, the Reverend James L. Seawood shared a heartbreaking story about the day the pre-integration school that his mother ran in Sheridan, Arkansas was shut down and literally buried in a giant hole. The closure was due to the dwindling African-American population who had been fired from their jobs at the lumber mill and evicted from their homes in the 1950s.

Gradually as the black population in town began to go down, that left my mother there at the school as the principal, the janitor; whatever was needed, she had to do everything. And, as long as there was one black child left in town, they had to keep the school open. So 10, 9, 8 mother was there till the last child, the last family was forced out of town. So I remember one day, mother and I got into the old station wagon because mother had heard that the school was going to be torn down. We went inside the school, we got whatever records we could find, we put them in the back of the station wagon. Then, a big bulldozer came and dug a deep hole, and after digging this deep hole, just pushed our beloved school in the hole and covered it up...and it was as though it was, um, never there.



Still from Remote Viewing, 2011, digital film for projection, color/sound.  
Total running time: 15 minutes, 24 seconds.

CAULEEN SMITH



#### *Chronicles of a Lying Spirit* by Kelly Gabron (a film by Cauleen Smith)(1998)

... spirit, girl, woman, narrator:

'I decided I'll just have to make my own  
damn films.'

CAULEEN SMITH