

ART

THE ART OF THE FEMINIST

BROOKLYN MUSEUM HIGHLIGHTS WOMEN ARTISTS



"Big Mother" by Patricia Piccinini.



"The Dinner Party" by Judy Chicago.

By Abby Luby

SPECIAL CORRESPONDENT

Women artists have never had it easy. In the early part of the 20th century, the male-dominated art world kept art by women looming in the background, with just a few female artists lucky enough to step into the limelight for cameo appearances. But by the height of the American feminist movement in the 1970s, women artists catapulted on the scene.

Celebrating the voices of today's women artists is the exhibition "Global Feminisms" at the new Elizabeth A. Sackler Center for Feminist Art at the Brooklyn (N.Y.) Museum. A seminal multiplex of exhibitions inaugurated the center's opening last month; it is considered the first venue in the country devoted exclusively to women's art.

In the past 30 years, art by women has been intricately entwined with the feminist movement. Women artists transformed art by personalizing the political into social statements about gender identity, sexual preference and social inequalities.

The stalwart of contemporary Western women's art, Judy Chicago's "The Dinner Party" (1974-79), the center's anchor, is a permanent exhibition in a dedicated space designed by architect Susan Rodriguez.

"The Dinner Party" was a huge collaborative project. It is a massive equilateral triangular table hosting 39 celebrative and controversial women spanning the millennia. The exquisite, highly complex place settings of china-painted porcelain plates on embroidered runners with gold chalices and large white utensils seek to revalue arts and crafts traditionally associated with women.

Reinterpreting the Last Supper from the woman's point of view, each plate offers a vulviform lushly unique to each woman's persona. Celebrating woman and body, this gynocentric bent of feminist-based chronology escaped the history books for centuries.

From matriarchal prehistory through antiquity, one side of the table starts with the Primordial Goddess and ends with Hypatia (c. 370-415), a Roman mathematician and philosopher from Alexandria, Egypt, who was brutally murdered for challenging the Christian Church. Christianity to the Reformation is the second side of the table, starting with Marcella (c. 325-410), the Roman founder of the first Christian convent as a safe haven for religious women who was later declared a saint, and ending with Anna van Schurman (1607-1678), a Dutch artist who advocated women's education to be on par with men's.



"Scene No. 26" by Kara Walker.



"Yuka" by Miwa Yanagi.

Contributed photos



Marcella plate.



Georgia O'Keeffe plate.



Sojourner Truth plate.



Hatshepsut plate.

Lastly, the side of the table with 17th- to 20th-century women starts with Ann Hutchinson (1591-1643), a Colonist associated with the American Revolution who challenged puritanical doctrine and was excommunicated for her beliefs. The table ends with place settings for Virginia Woolf and Georgia O'Keeffe, the distinctly strong voices for women of the 20th century.

It is mind-boggling to imagine Sojourner Truth conversing with Eleanor of Aquitaine or Sappho collaborating with Emily Dickinson. Chicago's brilliance is the gutsy, symmetrically directed vulva integrated

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MAKING THE ART SEEN

ADMISSION TO EVENTS FREE UNLESS OTHERWISE NOTED.

Museums & Nonprofit Venues

THE ALDRICH CONTEMPORARY ART MUSEUM Arturo Herrera: *Castles, Dwarfs, and Happychaps* Imagery from children's books and other popular culture sources create a hybrid of works that are familiar and foreign. Through Sept. 2. **The Photograph as Canvas** Explores the technique of making images on the surface of photographs. Through June 10. **David Abir: Tekrar** Sound installation intended to develop an emotional and physical experience from a piece of music. Through June 10. **W(E)AVE** Recent projects by Elena Herzog and Michael Schumacher. Through June 10. **Kysa Johnson: Blow up 73 — the Spores of White Oak, Pine, American Elm and Red Maple** Chalk-on-blackboard drawing of spores native to Connecticut. Through June 10. **Dario Robleto: Chrysanthemum Anthems** Solo exhibition of sculpture. Through June 10. \$7, \$4 for seniors and college students; free for members, children 18 and younger, kindergarten through 12th-grade teachers and all visitors on Tuesdays. Tuesday-Sunday, noon-5 p.m. Closed New Year's Day, Thanksgiving and Christmas. 258 Main St., Ridgefield. 438-4519 or www.aldrichart.org.

THE BARNUM MUSEUM Grand Adventure: A Celebration of the American Spirit in Bridgeport One-hundred-year-old museum showcases the life and times of Barnum, General Tom Thumb, Lavinia Warren and Jenny Lind; an Egyptian mummy named Pa-Ib; and a 1,000-square-foot scale model of a five-ring circus. Permanent exhibit. **P.T. Barnum: Bethel to Broadway to Bridgeport** Guides visitors through Barnum's life and career, from his hometown of Bethel, through his American Museum on Broadway and his later years living in Bridgeport. Permanent exhibit. \$5, \$4 for seniors and students, \$3 for children 4-17; free for children younger than 4 and members. Tuesday-Saturday, 10 a.m.-4:30 p.m.; Sunday, noon-4:30 p.m. 820 Main St., Bridgeport. 331-1104 or www.barnum-museum.org.

BRUCE MUSEUM Changes in Our Land Permanent display of the region's environmental and historical development. **Photography from the Bruce Museum Collection** More than 100 photographs by leading 20th-century photographers. Through May 27. **Weaving a Collection: Native American Baskets from the Bruce Museum** Explores five geographic regions of basketry: the Northeast, Great Plains, Southwest, California and Northwest. Through June 1. **Painterly Controversy** Works by William Merritt Chase and Robert Henri. Through April 29. **Zip, Bop and Whir: Toys of the 20th Century** Favorite toys from the 1900s. Through July 8. Paintings by more than 20 artists, including William Merritt Chase, Joseph DeCamp, Daniel Garber, Child Hassam, Willard Metcalf, Theodore Robinson, John Singer Sargent, Robert Spencer, John H. Twachtman and J. Alden Weir. \$7, \$6 for seniors and children 5-12; free to children younger than 5. Tuesday-Saturday, 10 a.m.-5 p.m.; Sunday, 1-5 p.m. 1 Museum Drive, Greenwich. 869-0376 or www.bruce-museum.org.

THE DISCOVERY MUSEUM A science museum, featuring High-Definition movies, hands-on activities and daily planetarium shows. \$8.50; \$7 for children, seniors and students; free for children younger than 5 and members. Tuesday-Saturday, 10 a.m.-5 p.m.; Sunday, noon-5 p.m. 4450 Park Ave., Bridgeport. 372-3521 or www.discoverymuseum.org.

ELI WHITNEY MUSEUM Playing Hands Art constructed of, from or about playing cards. Through May 6. Free admission; \$7-\$10 for related projects for children. \$52. Reservations required. Wednesday-Friday and Sunday, noon-5 p.m.; Saturday, 10 a.m.-3 p.m. 915 Whitney Ave., Hamden. 777-1833.

FLORENCE GRISWOLD MUSEUM The Circle of Friends Works by artists of the

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OPENINGS

ADMISSION TO EVENTS FREE UNLESS OTHERWISE NOTED.

Special Events

LOFT ARTIST ASSOCIATION Working Studios Three-day showcase of more than 60 professional artists, live-action demonstrations, behind-the-scenes studio tours, founder meet-and-greet and Stamford's Big Read National Student Gallery Show. \$5 suggested donation. Reception Friday, 5:30-9 p.m.; Saturday and April 29, 11 a.m.-5 p.m. 737 Canal St., Stamford. 323-4153 or www.loftartists.com.

SHANNON'S FINE ART AUCTIONEERS Fine Art Sale Antique American and European paintings, drawings and sculpture for sale. Previews tomorrow, 11 a.m.-6 p.m., at the gallery in Milford, 354 Woodmont Road; and at the Greenwich Civic Center Wednesday, 5-8 p.m., and Thursday, 11 a.m.-5 p.m. Sale Thursday, 6 p.m., at the Greenwich Civic Center, 90 Harding Road. 877-1711 or www.shannons.com.

Openings

ARTSPACE BRIDGEPORT Resident artist exhibit Sculpture, fine prints, drawings, paintings, multimedia, photography, etc. Thursday through June. Opening reception Thursday, 5-8 p.m. Call for hours. 1042 Broad St., Bridgeport. 336-0435.

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Movie clock

Any inaccuracies in these listings may be the result of last-minute changes by the movie theaters.
SUNDAY, APRIL 22

BEDFORD, N.Y.

Clearview's Bedford Playhouse, Route 22, 914-234-7300

The Hoax: 1:45, 4:15, 7:15
Perfect Stranger: 2, 4:30, 7

BETHEL

Bethel Cinema, 269 Greenwood Ave., 778-2100

Fracture: 1:25, 4:30, 7
The Hoax: 1:45, 4:40, 7:10
The Namesake: 1:15, 4:05, 6:45
The Wind That Shakes the Barley: 1:20, 4, 6:50

BRIDGEPORT

Showcase Cinemas, 286 Canfield Ave., 339-7171

300: 1:10, 4, 7, 9:45
Aqua Teen Hunger Force Colon Movie Film for Theaters: 12:30, 3, 5:20, 7:55, 10:20
Are We Done Yet? 12:05, 2:20, 4:35, 6:50, 9:10
Firehouse Dog: 1:20, 3:55
Fracture: 1, 4:15, 7:15, 10:15
Grindhouse: Noon, 3:50, 7:45
Meet the Robinsons: 11:45, 12:15, 2:05, 2:35, 4:25, 4:55, 6:45, 9:05
Pathfinder: 11:55, 2:25, 4:50, 7:50, 10:10
Premonition: 7:20
The Reaping: 10
Red Line: 12:10, 2:30, 5:05, 7:35, 10:05
Reign Over Me: 7:10, 9:55
TMNT: 12:40, 2:50, 5
Vacancy: 12:50, 2:45, 5:15, 7:30, 9:40

DARIEN

Darien Playhouse, 1077 Post Road, 655-7655

In the Land of Women: 1:30, 3:45, 6, 8:15
Meet the Robinsons: 1, 3:15, 5:30, 7:45

FAIRFIELD

Community Theatre, 1424 Post Road, 255-6255

Amazing Grace: 1, 4, 7
Music and Lyrics: 1:30, 4:15, 7:15

Fairfield Cinemas, 41 Black Rock Turnpike, 339-7151

Blades of Glory: Noon, 12:30, 2:15, 4:30, 5, 6:50, 7:25, 9:15
Disturbia: 12:20, 2:45, 5:10, 7:40, 10:05
Hoax: 1:20, 4, 7:20, 9:55
Hot Fuzz: 1:30, 4:15, 7:15, 10
The Land of Women: 12:10, 2:30, 4:50, 7:30, 9:50
Namesake: 12:45, 3:40, 6:40, 9:30
Perfect Stranger: 1:10, 3:50, 7:05, 9:45
Shooter: 2:20, 10:10
Slow Burn: 9:40
Wild Hogs: 12:05, 5:05, 7:50

GREENWICH

Clearview's Greenwich Twin, 356 Greenwich Ave., 869-6030

Call for show times.
Bow Tie Cinemas Plaza 3, 2 Railroad Ave., 869-4030

300: 1:15, 4:30, 7:15, 9:50
Fracture: 1, 4:15, 7, 9:30
In the Land of Women: 1:30, 4, 7:30, 9:40

NEW CANAAN

Bow Tie Cinemas New Canaan Playhouse, 89 Elm St., 966-0600

Blades of Glory: 1:30, 4:30, 7:15
Fracture: 1, 4, 7

NORWALK

Bow Tie Cinemas Royale 6, 542 Westport Ave., 846-8797

Firehouse Dog: 1



Luke Wilson stars in "Vacancy."

Fracture: 1:30, 4, 7:10, 9:30
The Hoax: 3:30, 6:45, 9:10
In the Land of Women: 12:50, 3:05, 5:20, 7:35, 9:40
Meet the Robinsons: 12:30, 2:45, 5, 7:15, 9:15
Pathfinder: 12:40, 2:50, 5:15, 7, 9:20
Perfect Stranger: 1:20, 4:10, 7:20, 9:45

Bow Tie Cinemas SoNo Regent, 64 N. Main St., 899-7979

300: 1, 3:50, 6:50, 9:10
Are We Done Yet? 12:30, 2:40, 4:40, 6:40, 8:50

Blades of Glory: 1:20, 3:20, 5:30, 7:50, 10
Disturbia: 1:40, 4:20, 7:10, 9:20
Grindhouse: 4, 8
Hot Fuzz: 12:50, 4:10, 7, 9:30
The Reaping: 1:10, 4:10, 7:20, 9:40
Redline: 1:30

Vacancy: 12:40, 3, 5:20, 7:40, 9:50

Garden Cinemas, 26 Isaac St., 838-4504

After the Wedding: 1:40, 4:10, 6:40, 9
Lives of Others: 3:40, 8:40
Avenue Montaigne: 1:20, 6:30
Lonely Hearts: 2:15, 4:30, 6:50, 9
The Namesake: 1:30, 4, 6:20, 8:50

IMAX Theater at Maritime Aquarium, 10 N. Water St., 852-0700

The Human Body: 11, 1, 3, 4, 7:30
Ocean Wonderland: 2
Whales: Noon

PLEASANTVILLE, N.Y.

Jacob Burns Film Center, 364 Manville Road, 914-747-5555

After the Wedding: 2:15, 5:15, 7:45
The Miracle Worker: Noon
The Namesake: 5:05, 7:35
Red Road: 2:30, 5, 7:25

PORT CHESTER, N.Y.

Loews The Waterfront at Port Chester, 40 Westchester Ave., 914-510-1000

Are We Done Yet? Noon, 2:35, 4:50, 7:10, 9:35

Aqua Teen Hunger Force Colon Movie Film for Theaters: 4:10, 9

Are We Done Yet? 1:20, 3:30, 5:40, 7:50, 10
Blades of Glory: 1, 3:10, 5:20, 7:30, 9:40
Disturbia: 12:30, 2:50, 5:15, 7:40, 10:10
Grindhouse: 12:40, 4:30, 8:20
Hot Fuzz: 1:50, 4:40, 7:15, 9:50
The Reaping: 1:10, 4:20, 7, 9:20
Redline: 12:50, 3, 5:10, 7:20, 9:30
Slow Burn: 2, 6:30

Blades of Glory: 1:20, 3:20, 5:30, 7:50, 10
Disturbia: 1:40, 4:20, 7:10, 9:20
Grindhouse: 4, 8
Hot Fuzz: 12:50, 4:10, 7, 9:30
The Reaping: 1:10, 4:10, 7:20, 9:40
Redline: 1:30
Vacancy: 12:40, 3, 5:20, 7:40, 9:50

RYE BROOK, N.Y.

Clearview's Rye Ridge Cinemas, Rye Ridge Shopping Center, 914-939-8177

Call for show times.

STAMFORD

Avon Theatre, 272 Bedford St., 967-3660

Mafioso: 2:05, 4:45, 7:25
The Namesake: 1:50, 4:30, 7:10

Bow Tie Cinemas Landmark 9, 5 Landmark Square, 324-3100

Aqua Teen Hunger Force Colon Movie Film for Theaters: 4:10, 9

Are We Done Yet? 1:20, 3:30, 5:40, 7:50, 10
Blades of Glory: 1, 3:10, 5:20, 7:30, 9:40
Disturbia: 12:30, 2:50, 5:15, 7:40, 10:10
Grindhouse: 12:40, 4:30, 8:20
Hot Fuzz: 1:50, 4:40, 7:15, 9:50
The Reaping: 1:10, 4:20, 7, 9:20
Redline: 12:50, 3, 5:10, 7:20, 9:30
Slow Burn: 2, 6:30

Blades of Glory: 1:30, 3:40, 5:50, 8, 10:20
Bow Tie Cinemas Majestic, 118 Summer St., 323-1690

Firehouse Dog: 1:15
Fracture: 1, 4:15, 7, 9:55
The Hoax: 4, 7, 9:45
In the Land of Women: 1:30, 4:15, 7:45, 10
Meet the Robinsons: 12:30, 2:45, 5, 7:15, 9:30
Pathfinder: 1:30, 4:30, 7:30, 9:45
Perfect Stranger: 1:45, 4:45, 7:15, 10
State Cinema, 990 Hope St., 325-0250

Firehouse Dog: 1, 3:30
Lives of Others: 7:30
Meet the Robinsons: 12:45, 3, 5:15, 7:30

TRUMBULL

Bow Tie Cinemas Marquis 16, 100 Quarry Road, 365-6500

300: 3:30, 9
Aqua Teen Hunger Force Colon Movie Film for Theaters: 5:30, 7:45, 10

Are We Done Yet? 12:40, 3, 5:10, 7:30, 9:45
Blades of Glory: 1:30, 3:45, 6:40, 9
Disturbia: 1:20, 4:10, 7:10, 9:30
Firehouse Dog: 12:30, 3:10
Fracture: 1:10, 4, 7, 9:55
Grindhouse: 12:40, 4:20, 8:10
The Hoax: 1:10, 3:40, 7, 9:40
Hot Fuzz: 1, 4, 7:20, 10
In the Land of Women: 1:30, 4:10, 7:10, 9:30
Meet the Robinsons: 12:45, 3, 5:20, 7:30, 9:40
Pathfinder: 1:45, 4:40, 8, 10:10
Perfect Stranger: 1:40, 4:30, 7:20, 9:50
The Reaping: 1:45, 4:20, 6:50, 9:20
Redline: 12:30, 3:20, 6:45, 9:20
Shooter: 1:20, 3:20, 5:30, 8, 10:10
Wild Hogs: 1, 6:30

WHITE PLAINS, N.Y.

City Center 15 Cinema de Lux, 19 Mamaroneck Ave., 914-747-6000

300: 11:30, 2:10, 4:50, 7:25, 10:05
Are We Done Yet? 12:20, 2:40, 5:05, 7:20, 9:45
Blades of Glory: 12:35, 3, 5:15, 7:35, 9:50
Disturbia: 11:50, 2:25, 5:05, 7:50, 10:20
Firehouse Dog: 11:30, 2
Fracture: 1:05, 4:05, 7:10, 10:15
Grindhouse: 11:40, 3:35, 7:45
The Hoax: 12:45, 3:40, 6:30, 9:20
Hot Fuzz: 1, 4, 7:05, 10
In the Land of Women: Noon, 2:20, 5, 7:30, 9:55, 12:35
Jokers: 10 a.m.
Meet the Robinsons: 11:45, 2:05, 4:25, 6:45, 9:05
Namesake: 12:50, 3:45, 6:35, 9:40
Pathfinder: 4:35, 7, 9:35
Perfect Stranger: 1:20, 4:10, 6:55, 9:30
The Reaping: 12:25, 2:45, 5:10, 7:40, 10:10
Vacancy: 11:55, 2:15, 4:30, 6:50, 9:25

WILTON

Bow Tie Cinemas Wilton 4, 21 River Road, 761-0767

300: 4, 6:45
The Hoax: 12, 4:30, 7:20
In the Land of Women: 12:45, 4:15, 7:10
Meet the Robinsons: 12:15, 2:30, 4:45, 7
TMNT: 12:30

Feminism

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in the unique design of each plate. The center of the plate for Sojourner Truth (1797-1883), a former slave turned abolitionist, is a black-and-white geometric African mask motif surrounded by two faces, eyes closed, joined at the neck except parting for a small opening, each turning to opposite edges of the plate. One is shedding a giant white tear, the other raises a hand. Sojourner's name is embroidered in gold on a runner lined with the same black-and-white geometrical motifs on the plate.

The plate for Sappho outlines layers of dahlia-like petals opening out from the central deep red to purples and blues. Hatshepsut, the 15th-century B.C. female pharaoh of ancient Egypt reigning during peace and prosperity, would be eating off a plate with blue, slick-lined waves parted in the middle, framing reddish-brown then green paling to white around the final, deep-red center.

Most plates are flat and gaudy, but some lift the vulviform right off the plate as a bass relief, like the one for O'Keefe (1887-1986). O'Keefe is known for her almost surreal detailed paintings of flowers. Her plate is a gray and pink "fleshy" anatomical sculpture angled forward, meticulously shaded, as are her paintings.

The expansive, triangular-shaped table is on a white tile "Heritage Floor" made up of 2,300 porcelain tiles inscribed in gold with the names of 999 "support" women.

Support-women-artists are the more obscure but equally essential voice of feminist art. They are the contemporary featured artists of "Global Feminisms," an exhibition that rides the high wave of feminism, where women's art transforms our aesthetic experience to understand the movement's broad voice, a voice that is sometimes shocking, contemplative and subtly disarming.

This exhibit includes more than 100 women artists, many younger than 40 from about 50 countries such as Sierra Leone, Kenya, Russia, Afghanistan, Indonesia and Russia. Many of these women artists have never been shown in New York. Their art is raw and bracing, and yanks us out of our cultural complacency from mainstream media's female image.

Maternal roles are played by punk artists, grandmothers, young men and living primates. In "Self-Portrait/Nursing" (2004), a large, color photograph by Catherine Opie (United States, b. 1961) defies the traditional patriarchal glorification of Madonna-and-child. Opie is a broad, ruddy-complexioned, middle-aged woman with large, dark tattoos scaling one arm and a faint tattoo across her chest that says "Pervert." She is bare-breasted, suckling her year-old blond-haired son; they bond in the gaze of each other's eyes.

Stretching the cultural code of mothering is the photograph "Mothers" (2000), by Margi Geerlink (Netherlands, b. 1970), showing what could easily be someone's grandmother nursing a tiny infant. The role displacement is borne out of age discrimination. In "Future Plan No. 2" by Hiroko Okada (Japan) two happy, very pregnant Asian men suggests a sexual role-swap and an alternative to women bearing children. Okada's large photograph offers two young, hairy-bellied men in white briefs miraculously pregnant (perhaps using Photoshop?), showing off their bellies, smiling into the camera.

A 6-foot-tall female baboon made out of silicone, Fiberglas and human hair, is suckling a human baby in Patricia Piccinini's "Big Mother" (2005). Piccinini (Australia, b. 1965) created "Big Mother" after reading about a baboon who kidnapped a tiny infant after her infant died (the child was safely found and returned). The baboon is part human, part Neanderthal, with long, flowing hair, human and primate genitalia, with two diaper bags at her feet.

Work exploring sexual identity in this exhibit is confrontational, painful, uncomfortable but fascinating. Pushing the envelope is "Fulcrum" by Jenny Saville (United Kingdom, b. 1970), a sprawling painting of three large, bulbous women horizontally piled atop each other on a hard surface of crumpled white paper. The women are tied at the torso with a thin white rope suggesting stacked limbs as slabs of meat. Masterly and thickly painted, broad strokes occasion red blotchy blood spots over expanses of pink and blue skin. The women blankly stare back at you, dehumanized.

This is no languid repose.

A plethora of political activism work has wonderfully resurfaced here using video. This medium was used largely by women in the 1970s and 1980s because of its immediacy and the then-accessible venue of public access television.

In the two-minute video, "Barbed Hula" (2000) by Sigalit Landau (Israel, b. 1969), the naked waist of a woman on a beach swings a hula hoop made of barbed wire. With the sea in the background, the slow-motion ripping of her skin and resulting cuts and bruises targets the pain of the imposed border on the West Bank separating Israelis and Palestinians.

Self-inflicted pain also shows up in "Binding Ritual, Daily Routine" (2004) by Mary Coble (United States, b. 1978). An 11-minute segment shows a stocky, bare-breasted woman with a mohawk repeatedly applying and ripping off gray duct tape from her breasts slowly (and painfully) brandishing a raw, red stripe in the end. Expressionless, looking straight into the camera, hers is the unemotional face of intolerance to sexual identity.

Iranian artist Parastou Forouhar (b. 1962) approaches the horrible torture of women in her country by creating wallpaper that at a distance seems decoratively lyrical until you get up close. Against a white background in spatially repeated wallpaper patterns are taupe-colored, faceless women in burqas being whipped, bound, hanged and put in body bags by anonymous torturers. A biographical wall label explains that in 1998, Forouhar's dissident parents were assassinated by Iranian secret agents in the family home in Tehran.

The feminist movement in Asia, particularly in Japan, has been somewhat of a mystery to Americans. Japanese women got the right to vote after World War II. Today, liberated Japanese women have impacted a declining birthrate and are increasingly marrying later in life. In Miwa Yanagi's (Japan) photograph from her "My Grandmothers" series, "Yuka" is an older Japanese woman whisked away in a motorcycle sidecar, her Day-Glo crimson hair flailing in the wind as she speeds across the Golden Gate Bridge. She epitomizes the liberated Asian woman with her plunging black lace neckline, cigarette in one hand, head thrown back, laughing.

American artist Kara Walker's (b. 1969) piece from her "Emancipation Approximation" series (1999-2000) is "Scene No. 26." It shows one of Walker's silhouetted images of an Antebellum woman resting her arms on a tree stump with an ax nearby, seemingly weary and impassive to the horror of nine black heads, including one of a child that lays on the ground.

Comic relief with a less weighty message comes in the work of Oreet Ashery (Israel, b. 1966). In "Self-Portrait as Marcus Fisher," the artist is dressed in drag as a Hasidic rabbi, gently but shockingly pulling her breast out from her shirt and contemplating it. It's the single frame doppelganger daring the forbidden touching of women by Hasidim, challenging two identities to cohabit in one person.

In 1985, a group of women artists known as the Guerrilla Girls took names of dead women artists, wore gorilla masks in public and talked to people about feminist issues.

One of their famous posters, "The Advantages of Being a Woman Artist," listed such "advantages" as "working without the pressure of success," "Not having to be in shows with men," "knowing your career might pick up after you're eighty."

Today, young women artists and artists of color are just beginning to get exposure in major museums and art galleries. When a major institution such as the Brooklyn Museum opens its doors to emerging artists, whether it's under the guise of feminism or any other "ism," that institution is boldly choosing to believe in, look at and listen to a new generation of art.

"Global Feminisms" is on view through July 1 at the Elizabeth A. Sackler Center for Feminist Art and Morris A. and Meyer Schapiro Wing, fourth floor, 200 Eastern Parkway, Brooklyn, N.Y. Suggested contribution, \$8; students and adults 62 and older, \$4; members and children younger than 12, free. Wednesday-Friday, 10 a.m.-5 p.m.; Saturday and Sunday, 11 a.m.-6 p.m. 718-638-5000 or www.brooklynmuseum.org.