WonderWomen

Artist Statements
Diyan Achjadi
The Girl Series (2002-2011) explores the ways that ideas of nationalism and national identity are visually coded and depicted in popular media, and by extension, the gendered and racialized subtexts of these representations. My fascination for pop culture comes from concerns as to how, for better or worse, ideologies become normalized through their repetition, circulation, and regurgitation, often under the guise of entertainment or education. In this series, I use a visual vocabulary borrowed from children’s media – toys, books, objects, and other forms of productions aimed at children – which often depicts the adult world in a miniaturized, simplified, and sanitized form, representing it under a guise of play, innocence, and harmlessness. Here is There is Here is from a series of four drawings specifically constructed for display at the Aberdeen Canada Line Station in Richmond, BC. Commissioned by the City of Richmond Public Art Program for the No. 3 Road Columns Project, the works collapse images from around the station with references to Jakarta, Indonesia, exploring the ways that a place can be simultaneously familiar and foreign.

Alison Bechdel
Alison Bechdel’s comic strip Dykes To Watch Out For has been called “one of the pre-eminent oeuvres in the comics genre, period.” (Ms. magazine) Time magazine described her 2006 book Fun Home: A Family Tragicomic, a tightly architected investigation into her closeted bisexual father’s suicide, “a masterpiece about two people who live in the same house but different worlds, and their mysterious debts to each other.” In the New York Times Book Review, Katie Roiphe wrote of Alison’s 2012 memoir Are You My Mother? A Comic Drama, “There’s a lucidity to Bechdel’s work that in certain ways ... bears more resemblance to poetry than to the dense, wordy introspection of most prose memoirs. The book delivers lightning bolts of revelation, maps of insight and visual snapshots of family entanglements in a singularly beautiful style.”
Dara Birnbaum
The abbreviated narrative -- running, spinning, saving a man -- allows the underlying theme to surface: psychological transformation versus television product. Real becomes Wonder in order to "do good" (be moral) in an (a) or (im)moral society. Dara Birnbaum quoted in Arttorrents.blogspot.com

Carolina Borja
"Aunque la mona se vista de seda, mona se queda" - refrán popular (How does it fit?)
This work talks about identity, nationalism, “mexicanidad.” An ongoing investigation that jumps back and forth on the idea that visual references are only superficial but, are they really? How deep do they sink into us? Are they uniquely ours or shared and passed along for us to do the same? In order to know who we are now and what we want to become, we have to dig deep into our memories, our idiosyncrasy, and paradigms so that we are able to reach our primitive untouched souls.

Nina Braun
With her elaborate, mostly textile works, Nina Braun offers the viewer a highly tactile experience and the possibility to get into it fast by using simple forms, iconic characters and ironic humorous storytelling. Through closer inspection the viewer might discover what stands beneath the friendly surface: social research and criticism, psychodrama, tragedy and the joy of life. Moving her focus even more towards sculpting over the past years, Nina takes the liberty to explore different materials and processes. She produces sculptures, installations, textile pictures, objects and cartoons.

Jennifer Camper
Comics are the bastard love-child of art and writing. What’s more fun than that? I became a cartoonist because I like making art with both words and pictures. Also, all the tools of the trade are small and easy to shoplift. My comics tell the stories that I’m interested in reading, stories that are rarely told. I give voice to outsiders. My perspective is female, queer, and mongrel (Lebanese-American). The work often explores how gender, sexuality, race and class imprint characters and their actions. Behind all the artspeak is simply this — I want to tell good stories.

Deedee Cheriel
Cheriel’s work explores narratives that recognize the urgency and conflict in our continuing attempts to connect to the world. With influences derived from such opposites as East Indian temple imagery, punk rock, and her Pacific Northwest natural environment, her images are indications of how we try to connect ourselves to others and how these satirical and heroic efforts are episodes of compassion and discomfort. Bold elements drawn from landscapes -both urban and natural- and pop culture suggest the ability to find commonalities and relationships between ourselves and our surroundings that inevitably confirm our greater humanity and quest towards love.
Sally Cruikshank
I got started with animation because I wanted to see my drawings move. In my first film that’s about all they did, but as I got control of the process I realized I loved the possibilities of animation, where truly anything can happen - your only limit is your own imagination. In most everything I animated I tried to create a hyper, giddy state. I love animating to music. If I like the music, I can just feel the imagery, the animation already exists in my mind.

Jennifer Crute
My comics came to me randomly and I actually didn’t take them seriously until I had a pile of pages...and [then] I had a dream where Shirley Chisholm grabbed me and shook me while screaming, “It’s not just a stupid comic! Finish it!” Pretty scary. So, I got on it. (Interview with Kjerstin Johnson)

Disorientalism
In Maiden Voyage the Disorientals track down the Land O’ Lakes Indian Maiden, who has been reborn as an empowered executive. Inspired by the Shadow Wolves, an all-Native border control unit of the U.S. Department of Homeland Security, they work as migrant day laborers to spy on her. They use low tech and high tech methods including a “Smoke Signals” smartphone app to track her. Unfortunately, like Christopher Columbus, their voyage goes awry: they lose the signal, get lost, and end up with the wrong kind of “Indian.” Eventually, the Shadow Wolves become Land O’ Lakes employees who organize a union and go on strike.

Cheri Gaulke
Performers in white activated my wall of red high heels by putting them on and walking on Hollywood Boulevard. When they returned to the LACE gallery they offered the shoes to the audience and all mayhem was unleashed as people tried on the red high heels. I’ve got shoes in women’s sizes 5-16 which means they fit men sized 6.5-17.5 or so. The wall of shoes is meant to be interactive and viewers are allowed to wear the shoes while in the gallery. I have found that men really get a kick out of this as they have been curious about what it feels like but have never had a chance to try on shoes that would fit them.

Michela Griffo
As a child I was fascinated by magic. What was presented as reality was merely an illusion ... a trick whose secret was known only to the prestidigitator. Growing up in a totally dysfunctional family was equally mysterious. Everyone pretended not to see the “elephant in the living room”. But I did see it; and now I live in a world that prefers to deny the obvious and assert the manifestly untrue. My practice is devoted to exposing the secrets behind the magical thinking our society has substituted for the truth in our desire to escape a pervasive helplessness and fear.

Nicole Houff
Flight Attendant Barbie is part of my ongoing Barbie series. I love riffing off the mid-century retro look, but sometimes I also like to spoof on the concept of the “happy
housewife” that often shows up in 1950’s TV shows. Sure, she looks like a “Leave it to Beaver”-type lady, but she needs a happy pill or a drink. Admittedly, I sometimes throw in some subtle comments about gender rolls and sexuality. That being said, I like to keep my photos pretty light-hearted, allowing the viewer to create their own stories.

Anna Hrachovec
My response to an imperfect world is to knit an imperfect world of my own with happier colors and a cuter cast of characters. Mochimochi Land, as this realm is known, has encompassed my life and work for the past 7 years, emerging in various iterations through print, sculpture, and animations. I share my world with the knitting community via patterns, and with the help of their many hands Mochimochi Land is evolving and expanding in ways that I can’t always control. Central to my process is a balance between the precision of knitting and the messiness of experimentation—making plans and then ditching them for playtime.

Mari Inukai
Mari’s paintings are an expression of her desires, ambitions, and hopes for the future, starting from where she stands now. Like water flowing, seeking its path, Mari channels her direction naturally, finding her importance as she travels forward. Discovering how her dreams and memories relate to her relationships with others from the standpoint of an artist and person, her paintings reflect all these feelings.

Pelin Kirca
The starting point in my artwork is curiosity. The medium I use in order to express this urge varies based on the subject, project and sometimes the other artists with whom I work. In many of my works, I use interdisciplinary interaction to communicate my message. Though illustration and animated film are the main artery of my work; working with musicians, orchestras, and writers has enabled me to stimulate several senses of the audience.

Barbara Kruger
My work has always been about power and control and bodies and money. (Interview with Christopher Bollen)

Hyein Lee
Her work is populated with lonesome, humble and friendly monsters that depict melancholy moments with cuddly-toy appeal. Autobiographical in content, these intimate diary-like paintings are often a direct translation of the artist's feeling.

Lynn Hershman Leeson
The Feminist Art Movement was an activist movement that radically transformed the art and culture of our time by providing a model for cultural and political change. Art protests were waged against discrimination and racial exclusion as well as violence against women, radically transforming culture and eventually becoming
what many historians now feel is the most significant political art movement of the late twentieth century. Bearing in mind that humor may be our defense against the universe, I invited the legendary cartoonist Spain Rodriguez to create a graphic novel from some of the incongruous and irrational episodes in the fragmented history of that era. With insightful wit, energy, and attention to detail, Alexandra Chowaniec was the third collaborator on the graphic novel.

Paola Luciani

*Island* is the story of the time lived by a woman in the illusion of solitude. My inspiration tries to suggest emotions and moods, studying the essence of things. The pictures do not describe, but evoke. My research is related to the conceptual synthesis. Among artistic experimentations, the one that I prefer is the animated film. The combination of images and music matches my intimate feelings.

Lupi McGinty

My art and stories are influenced by pop culture, history and mythology. Always fascinated by the roles that maps, landscape and world-building can play in narrative, I tend to gravitate toward quirky fantasy and science fiction stories infused with imagination, wonder and humor.

Stephanie McMillan

Art and politics are inextricably intertwined. Each artist has a decision to make about who is served by our work, and by our lives in general: either those who run and benefit from the system of global capitalism, or those who are dominated by it. Art is an important weapon in the battle of ideas, and we need to use it consciously and creatively—to expose injustice, ridicule the ruling class, and encourage resistance. Art brings a certain spirit of creativity and soul to political struggle. It is at its best, its most lofty, when it serves the cause of emancipation.

Jackie Ormes

Women cartoonists are not so rare as you think.

Rebecca Parham

As someone who grew up in the theatre, it was easy for me to make the jump into animation because the two worlds parallel each other very well. *Bottled Opera*, as my senior thesis project at Ringling College of Art and Design, was homage to the art form that I had started in. But the animation world is a challenging and enlightening experience all its own, filled with amazing people who say and do many hilarious things that would only make sense to their fellow artists. They are the inspiration for my animated short, *Things Animation Girls Say*.

Barbara Porwit

Occupying a space at an intersection of pop art, positive psychology and public service, the Breast Cancer Superhero Portrait Project celebrates and inspires the heroic nature of individuals affected by breast cancer. Artist Barbara Porwit works
with selected women to create individualized large scale honorary oil portraits of them as their superhero of choice. Fantastical and profound, these images and their stories are shared in hospitals, clinics and online. By celebrating these real-life heroines with family, friends, caregivers and the greater community, viewers are playfully invited to imagine claiming superpowers for themselves.

**Trina Robbins**
In 1970, with the encouragement of the staff of the first "women's liberation" paper, *It Ain't Me, Babe*, I produced the first ever all-woman comic book. In 1972, ten women met in a San Francisco house to form the Wimmen's Comix Collective and create what is still the longest-running all-woman comics anthology (1972 - 1992). Today there are more women creating comics than ever before, but it was *It Ain't Me, Babe* (1970) and *Wimmen's Comix* (1972) that opened the door for all women cartoonists.

**Jenny Schmid**
My work explores ideas of gender, identity and liberty, drawing from the tradition of social commentary while creating a decidedly contemporary and humorous take on the question of how identities are constructed (and destructed). Equally influenced by medieval engravings and contemporary comics, my work I express my desire for feminism to be realized through the liberation of boys and girls. The accessibility of printmaking has made it a deviant media, historically employed when confronting authority and exploring taboo subjects. Through my work I am connected to the history of the graphic image and its tradition of rebellion and blasphemy.

**Betye Saar**
I am a mixed media collage, assemblage and installation artist. The concepts of passage, crossroads, death and rebirth have been underlying elements in much of my work. My art continues to move in a creative spiral. Much of my current work is about issues of race and gender. Mystery and beauty remain constant force behind my creative energy. This is the energy that spins the spiral.

**Jen Sorensen**
I've been drawing my weekly cartoon since 1999. It became mostly political during the Bush years, although as an anthropology major, I also enjoy doing strips about cultural trends. "Snack Gentrification" is an example of such a comic. Politically, I like to go beyond headline news when I can, providing a slightly less-traditional perspective on what constitutes "politics," and overturning conventional wisdom when necessary. Health insurance is probably the issue I'm most passionate about, having struggled to find good coverage as a freelancer before the Affordable Care Act.

**Meni Tzima**
I love creating happy colorful characters as well as experimenting with darker themed black and white illustrations. My motivation and inspiration is usually drawn by things that make my life happy such as music, animals and my beautiful
two year-old daughter.

**Amandine Urruty**
As she masters techniques of traditional drawing, Amandine Urruty offers us a cheerful gallery of deviant portraits, associating grotesque outfits with baroque decorum which miraculously reconcile lovers of alchemistic symbolism to young ladies with too much make up. Urruty builds her images like we would wander in the alleys of a Sunday market, borrowing from the mass of objects and second hand toys their fundamental ambivalence, being wicked and peaceful, decorative and saturated at the same time.

**The Waitresses**
The Waitresses, a collaborative performance art group, included artists with over 14 years of waitressing experience between them. They drew upon their personal experiences and incorporated research about working women. They focused on five issues: work; money; sexual harassment; food production; and stereotypes of women/waitresses – mother, servant, sex object. Performing “guerilla-style” in Los Angeles restaurants, one of their most memorable characters was *Wonder Waitress*. A normal waitress, who became a super heroine, transformed the negative attitudes of her customer and boss. Our fantasy, came true.

**Artist Biographies**

**Diyan Achjadi**
Diyan Achjadi received a BFA from the Cooper Union School of Art, New York (1993) and an MFA from Concordia University, Montreal (2002). Born in Jakarta, Indonesia, she lives and works in Vancouver, Canada, where she is faculty at Emily Carr University. Achjadi works in printmaking, drawing, and animation, and has exhibited widely, including at The Art Gallery of Greater Victoria (solo), The Ottawa Art Gallery, The Richmond Art Gallery (solo), The Mendel Art Gallery, Oboro, the Kamloops Art Gallery, Galerie M-A-I, Centre A, The Bronx Museum for the Arts, AIR Gallery (solo), and Aljira Centre for Contemporary Art.

**Alison Bechdel**
Alison Bechdel’s comic strip *Dykes To Watch Out For* has become a countercultural institution among lesbians and discerning non-lesbians all over the planet. Bechdel self-syndicated *Dykes to Watch Out For* for twenty-five years, from 1983 to 2008. Her more recent, darkly humorous graphic memoirs about her family have forged an unlikely intimacy with an even wider range of readers. In 2006 she published *Fun Home: A Family Tragicomic*. *Time* magazine named it the Best Book of 2006. Her 2012 memoir *Are You My Mother? A Comic Drama* delved into not just her relationship with her own mother, but the theories of the 20th century British psychoanalyst Donald Winnicott. Alison’s comics have appeared in *The New Yorker, Slate, McSweeney’s, The New York Times Book Review, and Granta*. She received a 2012 Guggenheim Fellowship. Alison lives in Vermont, where she is a Marsh Professor at Large at the University of Vermont.
Dara Birnbaum
Dara Birnbaum is an American video artist who is perhaps most famous for her provocative and influential contributions to the contemporary discourse on art and popular culture. Through video works and multi media installations, Birnbaum subverts, critiques and deconstructs hegemony of mass media images and gestures to confront the mythologies of culture and history.
Arttorrents.blogsopt.com

Carolina Borja
A young industrial designer, passionate about Mexican craft, emerges into contemporary art. Her work proposes awareness and consciousness about Mexican identity and its interpretation. Yarn paintings, papier-mâché, and other artisan techniques are used to interpret Mexico’s historical miscegenation. She makes reference to the relationship between authenticity, cultural baggage, and admiration for the past. Carolina Borja was born in San Diego, California, and lived in the border city of Tijuana during her childhood, before settling in Mexico City. Growing up between both countries influenced her perception of their cultures, a more homogenized approach to a contrast of differences.

Nina Braun
Nina Braun was born in 1974 in Quartu, San Elena, Italy. Currently, she lives and works in Berlin. Nina studied visual arts at the Hochschule für Bildende Künste in Hamburg, Germany, but she left the academy before the exams for the benefit of Sumo, the girls’ skateboarding company she operated. Since her decision in 2004 to be a full-time artist again, Braun’s work has been exhibited in galleries and art fairs in many countries including Paris, Miami, Basel, New York. It can be found in private collections in Europe, the U.S. And Asia and has been published in magazines and books worldwide.

Jennifer Camper
Jennifer Camper is a cartoonist and graphic artist in Brooklyn, New York. Her books include “Rude Girls and Dangerous Women” and “subGURLZ”, and she is also the editor of two “Juicy Mother” comix anthologies. Her cartoons and illustrations have appeared in magazines, newspapers, comic books and anthologies, and have been exhibited internationally.

Deedee Cheriel
Deedee Cheriel is a visual artist who started out creating record covers and T-shirts for the Oregon music scene in the early ’90s. Born in the hippie town of Eugene, Oregon, she began her own band and record label at the age of 19. Influenced by the popular DIY culture of that time, she played in several all-girl bands (Juned, Adickid, The Teenangels, The Hindi Guns) and co-created the semi-autobiographical film Down and Out with the Dolls. This artist has lived and studied abroad: Honduras, Chile, England, Portugal, Spain and her native India. She now resides in Los Angeles.
Sally Cruikshank
I grew up in Chatham, NJ and I saw a lot of black and white cartoons from the 30s on our Dumont tv. In my senior year at Smith I made my first film “Ducky”, teaching myself from a book. I moved to San Francisco and made two more films. I got a job experimenting in animation, which allowed me to work on my own films. The “Quasi” films became cult hits. I moved to L.A. hoping to launch a feature. I did some movie titles including “Ruthless People” and also many songs for Sesame St.

Jennifer Cruté
Jennifer started drawing comics while working as a full-time graphic artist and as a freelance illustrator. Her cartoons have been featured in BITCH, Direct Art, and Women’s Review of Books, and Ebony Magazines. She is a winner of a Glyph Award and a finalist in Lambda Legal’s Life Without Fair Courts comics contest. Speaking engagements include Skidmore College, ECBACC, Miami University, California College of the Arts, Brooklyn Book Festival, and the MoCCA museum. Her comic paintings have been shown at various New York City galleries. Jennifer also continues to develop a body of work in oil, ballpoint pen and mixed media.

Disorientalism

Cheri Gaulke
Cheri Gaulke has a Bachelor of Fine Arts degree from Minneapolis College of Art and Design and a Master of Arts degree (in Feminist Art/Education) from Goddard College. She has presented her work at the Museum of Modern Art (NY), the Museum of Contemporary Art (LA), in a Smithsonian-touring exhibition, and in settings all over the world including buses, churches, and prehistoric temples. She has received grants from the National Endowment for the Arts, the California Arts Council, the City of Los Angeles Cultural Affairs Department, and the Brody Arts Fund. Her work has been written about in numerous books and publications. She was recently inducted into the UCLA Oral History Program and in 2004 received a mid-career COLA (City of Los Angeles) fellowship.

Michela Griffo
Michela Griffo (MFA Pratt Institute) was born (New York) into a totally dysfunctional family which prepared her for an adulthood awash in massive
quantities of drugs and alcohol. With their help she was able to destroy a very promising career starting with her first group show at The Aldrich Museum in 1975. The first painting she exhibited was sold within minutes of the opening to a major corporate collection. Things went well for the next eleven years ... and then that part of her life came to a crashing halt. In 2002, eighteen years sober, she began a practice exploring the irony of the world promised by the Disney classics of her childhood with the more familiar world of “noir” comics. Since 2004 her work has been exhibited in galleries and museums throughout the United States and Italy. She resides in New York, NY and Black Rock, CT.

Nicole Houff
I am a Minneapolis based photographer with a love for travel, conversation ... and Barbie. My goal is to create fun and sometimes-satirical photographs that will put a smile on your face. Barbie isn’t just a doll; she is a cultural icon. I create scenes with the dolls that have a sense of whimsy mixed with a little sarcasm. Are my photos just fun, social commentaries, or a mix of both? I let the viewer decide. Just like the doll herself, the photos can mean different things to different people.

Anna Hrachovec
Anna Hrachovec is a Chicago-based designer and artist who combines her passions for knitting and cute characters to create toys, installations, and animations that all ages can get excited about. She divides her time between designing patterns that she shares with a crafting audience and creating more complex knitted pieces for exhibition and commercial projects. Her soft sculptures and installations have been exhibited in galleries around the US and in Europe and Asia. In 2013, her creations were featured in animated holiday network IDs on Nickelodeon. She has written four books of patterns for knitted toys, the newest of which is *Huge & Huggable Mochimochi.*

Mari Inukai
Mari Inukai was born in Nagoya, Japan. In 1995, she came to the United States to pursue her studies in art. She first attended Santa Monica Community College (Mentor program), Santa Monica, California, then Associates in Art, Sherman Oaks, California, and lastly, California Institute of the Arts, Valencia, California, where she received her BFA in Character Animation in 2004. Her short animated film, *Blue and Orange,* has been an official selection at numerous national and international film festivals, including the Sundance Film Festival 2003, and was the Japan Grand Prize winner at the Short Shorts Film Festival EXPO 2005. Her professional works include Walt Disney CP, Glendale, Sanrio Co. LTD, Japan, Cartoon Network, Burbank, Nickelodeon, New York, Nylon Motion Inc., Los Angeles, Oishii Productions, Los Angeles and NGTV, Los Angeles. Along with her animation works, Mari regularly exhibits her paintings and drawings, as well as designs clothes, toy figures, and other fun products. She currently lives in Beverly Hills, CA with her daughter, Sena.

Pelin Kirca
Pelin works, wonders and dreams in Istanbul. She holds a MFA in Design from the
School of Visual Arts, New York and a BFA degree in Graphic Design from Bilkent University, Ankara. Her work has been exhibited in a number of venues in the United States, Turkey, Italy, France, Spain, Tokyo, Switzerland and Portugal.

Barbara Kruger
Since 1974, Barbara Kruger has had 48 solo exhibitions in galleries including Mary Boone Gallery, New York; Gagosian, Los Angeles; Galerie Spruth Magers, Munich; and Galerie Yvon Lambert, Paris; as well as such high-profile art institutions as Artists’ Space, Franklin Furnace; and PS1 in New York; the Institute of Contemporary Art, London; the Kunsthalle, Basel, Switzerland; the Los Angeles County Museum of Art; the Wadsworth Atheneum, Hartford; the University Art Museum, Berkeley; the National Art Gallery of New Zealand; the Centre National d’Art Contemporain, Grenoble; and in 1999, a large-scale retrospective originating at the Museum of Contemporary Art, Los Angeles, and continuing to the Whitney Museum of American Art, New York. In 2005, Kruger was included in The Experience of Art at the Venice Biennale and was the recipient of the Golden Lion for Lifetime Achievement. She is Professor of Art at the University of California, Los Angeles.

Hyein Lee
Hyein Lee is an engineer turned an illustrator and motion graphics designer. She gave up her big fat paycheck to pursue her dream; she is poor now, but somehow a lot happier. She was born in Korea and came to Canada when she was 14. She now lives in her favorite city, Toronto.

Lynn Hershman Leeson
Work by Lynn Hershman Leeson is featured in the public collections of the Museum of Modern Art, the William Lehmbruck Museum, the ZKM (Zentrum fur Kunst und Medientecthnologie), the Los Angeles County Museum of Art, the National Gallery of Canada, the Walker Art Center and the University Art Museum, Berkeley, in addition to the celebrated private collections of Donald Hess and Arturo Schwarz, among many others. Commissions include projects for the Tate Modern, San Francisco Museum of Modern Art, De Young Museum, Daniel Langois and Stanford University, and Charles Schwab. Secret Agents Private I, The Art and Films of Lynn Hershman Leeson was published by The University of California Press in 2005 on the occasion of a retrospective at the Henry Art Gallery in Seattle. She is Chair of the Film Department at the San Francisco Art Institute, Professor Emeritus at the University of California, Davis and an A.D. White Professor at Large at Cornell University.

Paola Luciani
Paola Luciani received a diploma in art and a diploma in animation at Centro Sperimentale di Cinematografa Rome in 1990. She has worked for different newspapers and comic magazines. Now she collaborates with several Italian animation studios and teaches.

Lupi McGinty
Lupi McGinty is a cartoonist and painter based in the Northeast Minneapolis Arts District. Her work has appeared in City Pages, the Star Tribune, False Witness: the Michele Bachmann Story and various comics collections. She writes and illustrates the Lolly Poppet books and comics, and is a regular contributor to the critically-acclaimed, award-winning comics series Cartozia Tales.

Stephanie McMillan
Stephanie McMillan’s award-winning editorial cartoons and comic strips have appeared in hundreds of venues including the Los Angeles Times, Daily Beast, Yes! magazine, Climate Progress, Yahoo.com, San Francisco Bay Guardian, the Museum of Comic and Cartoon Art (New York), and the San Francisco Comic Art Museum. She is the author of seven books, including Capitalism Must Die! (2014, INIP), which combines comics with political theory, and The Beginning of the American Fall (comics journalism, 2012, Seven Stories Press). Stephanie is a founding member of the anti-capitalist/anti-imperialist group One Struggle, and contributes political theory to the project Idées Nouvelles, Idées Prolétariennes.

Jackie Ormes
Jackie Ormes (1911-1985), the first African American woman cartoonist, pushed the art of newspaper cartooning in a new direction with her smart, beautiful, and fashionable Black characters that challenged the stereotypes in the mainstream press. From 1937 to 1954 Ormes’s work reached a million readers coast-to-coast, mostly in the Pittsburgh Courier, a Black press weekly. At a time when other cartoonists relied on assistants, Ormes did all her own work on her comic strips Torchy Brown in Dixie to Harlem and Torchy in Heartbeats, and her single panel cartoons, Candy and Patty-Jo ‘n’ Ginger. She transformed one character into a Patty-Jo doll that was marketed nationally. (Nancy Goldstein, author of Jackie Ormes, The First African American Woman Cartoonist, University of Michigan Press)

Rebecca Parham
Rebecca Parham is an animator, story artist, and illustrator from San Antonio, Texas. She graduated from Ringling College of Art and Design in 2013 and currently runs her own business, Let Me Explain Studios. In addition to her work in animation, Parham is a seasoned actress and singer and recently has begun creating original content for her studio’s YouTube channel.

Barbara Porwit
Artist Barbara Porwit has been fascinated with drawing faces since her first art class in high school. The world of figure drawing exploded her horizons during her first advanced drawing class in college. Her love of markmaking took her to study art history in England and through degrees in studio art and art education at the University of Minnesota. She is grateful to teachers like Tom Cowette, David Feinberg and Joyce Lyon who forever changed the way she sees. She is now
completing the WARM Mentor Program as a protegé of impressionist painter Michele Combs.

**Trina Robbins**
Award-winning herstorian and writer Trina Robbins has been writing books, comics, and graphic novels for over forty years. Her 2009 book, *The Brinkley Girls: the Best of Nell Brinkley's Cartoons from 1913-1940* (Fantagraphics), and her 2011 book, "Tarpe Mills and Miss Fury," were nominated for Eisner awards and Harvey awards. Her all-ages graphic novel, *Chicagoland Detective Agency: The Drained Brains Caper*, first in a 6-book series, was a Junior Library Guild Selection. Her graphic novel, "Lily Renee: Escape Artist," was awarded a gold medal from Moonbeam Children's Books and a silver medal from Sydney Taylor Jewish Library Awards. Trina’s most recent book is *Pretty in Ink*, her final and definitive history of women cartoonists. In 2013, Trina was voted into the Will Eisner Comic Book Hall of Fame.

**Betye Saar**
Betye Saar earned a BA from the University of California at Los Angeles in 1949, and pursued graduate studies at California State University at Long Beach, the University of Southern California, and California State University at Northridge. Saar has received numerous awards of distinction, including two National Endowment for the Arts Fellowships, a J. Paul Getty Fund for the Visual Arts Fellowship, a Flintridge Foundation Visual Artists Award and in 2013, The Museum of Contemporary Art, Los Angeles, presented her with the Distinguished Women in the Arts Award. In 1994, she and John Outterbridge represented the United States at the 22nd São Paulo Biennial. The work of Betye Saar is represented in numerous museum collections including the Los Angeles County Museum of Art, Museum of Fine Arts in Boston, the Metropolitan Museum of Art, Studio Museum in Harlem, and Whitney Museum of American Art in New York.

**Jenny Schmid**
Jenny Schmid lives in Minneapolis, Minnesota where she runs *bikini press international* and is an Associate Professor at the University of Minnesota. She is represented by The Davidson Galleries and her prints can be found in collections including The Library of Congress, The Minneapolis Institute of Arts, The Detroit Institute of Arts, The Block Museum and The Spencer Art Museum. She received the Fulbright, the McKnight Fellowship, the Bush Artists Grant, a Jerome Film and Video grant and a MSAB grant. Recent projects include live animation performances with Ali Momeni, and forthcoming series of four-color mezzotints published in collaboration with RBPMW.

**Jen Sorensen**
Jen Sorensen is a political cartoonist whose work appears in numerous publications, including Ms. Magazine, The Progressive, The Nation, Daily Kos, AlterNet, Medium, the Austin Chronicle, and other altweeklies around the country. She has also done commissioned work for NPR, the ACLU, and Kaiser Health News. Sorensen is the
Meni Tzima
Meni Tzima is an illustrator and character designer working from her studio in Athens, Greece. Born in Larissa, Greece, in 1977, she studied design at the Technological Educational Institute of Athens. Over the past few years she has had the pleasure to do work for projects on a corporate level, as well as on a personal one, for clients in Greece and abroad. Since 2006, she has created illustrations for advertising, magazines, children’s products, and apparel. Her work has been included in exhibitions in St. Petersburg, Hannover, Tokyo, Sydney, Athens, Paris, Madrid and Berlin.

Amandine Urruty
Amandine Urruty lives and works on her bed, with a suitcase full of pens always nearby. After studying at university for long years and a brief career in underground music, Amandine now spreads her gallery of weird characters through all kinds of media, on paper as on walls. Since the beginning of her career, she took part in more than thirty exhibitions in France and around the world. She also published two monographic books: Robinet d’Amour (Les Requins Marteaux) in 2011, and Dommage Fromage (United Dead Artists) in 2014. Her activity is now shared between exhibitions, illustration and wall painting.

The Waitresses

Sponsorship
WonderWomen is curated by Frenchy Lunning, Howard Oransky and Susan Smoluchowski. The fashion show is organized by Kelsey Bosch. WonderWomen is co-sponsored by the University of Minnesota, the Minneapolis College of Art and Design and the Film Society of Minneapolis St. Paul. This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Press Images
High-resolution representative images and press release available at:
https://art.umn.edu/nash/press

Diyan Achjadi
*Here is There is Here*, 2011

Alison Bechdel
*One Enchanted Evening*, 1987
Dykes to Watch Out For comic series

Dara Birnbaum
*Technology/Transformation: Wonder Woman*, 1978-79
Video, Electronic Arts Intermix, NY

Carolina Borja
"*Aunque la mona se vista de seda, mona se queda*" - refrán popular (*How does it fit?*), 2014
Frames, thread, photography and acrylic
15 x 12 x 3/4 in.

Nina Braun
*Sneak Like A Panther (Puschen for the Cosy Generation)*, 2005
Wool and felt
Photo by Michael Kraft

Jennifer Camper
*Hold On*
© Jennifer Camper

DeeDee Cheriel
*I May Seek to Comfort Than Be Comforted*

Sally Cruikshank
"*Quasi at the Quackadero*" 1975
animation

Jennifer Cruté
*In My Solitude*, 2012

Disorientalism
(Katherine Behar, Marianne M. Kim)
*Maiden Voyage*, 2014
Photography, Video
5 banners, 52 x 40 in.

Cheri Gaulke
Peep Totter Fly, 2011  
Performance  
Photo by Paul Redmond  

Michela Griffo  
Watercolor  

Nicole Houff  
Flight Attendant Barbie, 2013  
Photograph  

Anna Hrachovec  
Gnomes vs Snowmen, 2011  
Photo credit: Jenna Leigh Teti  

Mari Inukai  
Sekaiseifukudan Figure  
7” tall  

Pelin Kirca  
Animated video  
2 min. 18 sec.  

Barbara Kruger  
Untitled, 1985  
Lithograph, photolithograph, screenprint on paper  
20-1/2 x 20-1/2” (unframed, each of 9)  
Collection Walker Art Center, Minneapolis  
Walker Special Purchase Fund, 1985  

Hyein Lee  
Suspicious Bunnies  
Shower curtain  

Lynn Hershman Leeson  
!WAR (Women Art Revolution)  
A comic book history of feminist art  

Paola Luciani  
Island, 2012  
Animation  

Lupi McGinty  
Venus self-portrait by Lupi, 2014
Stephanie McMillan
*Code Green*

Jackie Ormes
*Patty-Jo ‘n’ Ginger*, 1951
Newspaper cartoon
Courtesy of Nancy Goldstein

Rebecca Parham
*Bottled Opera*, 2013
3D Animation

Barbara Porwit
*Wonder Woman Katy (Katy Tessman Stanoch)*, 2013
Oil/oil bar on canvas
7 x 3.5 feet

Trina Robbins
*Rosie the Riveter*, 1973
Wimmen’s Comix No. 3

Betye Saar (b.1926)
*Dubl-Handi (Red)*, 1998/2014
Mixed media on vintage washboard
21 1/2" x 8 3/4" x 1 1/2", signed and dated
Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

Jenny Schmid
*PRSN SK8R GRL*, 2011
Linocut, 2011
36 x 72 in.

Jen Sorensen
*Know Your Potheads*, 2013
Ink on Bristol board (original); Photoshop (digital)
8" x 8" (original); 6.5" x 6.5" (digital)

Meni Tzima
*Lucky Kitty*
Digital illustration

Amandine Urruty
*Dommage Fromage*, 2014
Graphite on paper
50 x 70 cm
The Waitresses
(Jerri Allyn, Anne Gauldin)
*Ready to Order?* April 27, 1978
Lafayette’s Café, Venice, CA
© The Waitresses (Jerri Allyn, Anne Gauldin)
Photo: Maria Karras
Courtesy of: The Woman’s Building Image Bank at Otis College of Art and Design, Los Angeles, California, USA

**Katherine E. Nash Gallery**
The Katherine E. Nash Gallery is a research laboratory for the practice and interpretation of the visual arts. We believe the visual arts have the capacity to interpret, critique and expand on all of human experience. Our engagement with the visual arts helps us to discover who we are and understand our relationships to each other and society. The Katherine E. Nash Gallery will be a center of discourse on the practice of visual art and its relationship to culture and community -- a place where we examine our assumptions about the past and suggest possibilities for the future. The Nash Gallery will play an indispensable role in the educational development of students, faculty, staff and the community.

**Film Society of Minneapolis St. Paul**
The Film Society is a 501(c)(3) non-profit membership-based organization with a rich 50-year history of year-round exhibition of the very best of contemporary and historical independent, local national and international cinema. Our programming informs Minnesota audiences about the cultures, histories, news and artistry from countries around the world, all through the moving power of film. The Minneapolis St. Paul International Film Festival is the Film Society’s centerpiece.