

SALENA ART GALLERY AT LIU BROOKLYN
PRESENTS DURING WOMEN'S HISTORY MONTH
THE U.S. PREMIERE OF

100 PORTRAITS: WOMEN ARTISTS
PHOTOGRAPHS BY BARBARA YOSHIDA



L-R Elizabeth Murray, 29 April 1992; Louise Bourgeois, 28 February 1992

EXHIBITION ON VIEW: MARCH 3 - 27, 2015
ARTIST RECEPTION: THURSDAY, MARCH 5, 2015 7 - 9 PM

*“This project began as women were just becoming visible in numbers in the art world.
It documents some of the most important contributors to the arts,
and it puts a face on many artists, known and unknown, who are important
yet continue to be unseen by the general public ...” – Barbara Yoshida*

In her ground-breaking exhibition, “**One Hundred Portraits: Women Artists**,” American fine art photographer **Barbara Yoshida** presents a fascinating photographic survey of women artists through portraits that reveal a key aspect of each artist’s identity. Since 1990, Yoshida has travelled the world to document more than one hundred women in their studios and homes. Her diverse subjects, who range from art world luminaries to artists starting their careers, work in a variety of styles with no distinction between fine art and craft. Collectively, they can be seen as a community of artists that fearlessly pushes forward the boundaries of art making.

Yoshida’s historic and unprecedented series celebrating women artists will be on view during **Women’s History Month** in the **Salena Art Gallery at LIU Brooklyn** (Library Learning Center, Ground Floor, 1 University Plaza, Brooklyn NY 11201.) This marks the U.S. premiere of the exhibition that debuted at the National Museum in Poland in 2010.

A feminist who believes in collaboration, Yoshida talks with the artists about their work and lives until they fall into natural poses that Yoshida sees as revealing and authentic. Shooting only with natural light, she allows chance elements of the quality of light and the interaction between photographer and subject to record a real encounter.

In Yoshida’s portrait of acclaimed artist **Elizabeth Murray** in her studio, above left, the artist’s powerful gaze draws us into the space, where animated biomorphic and lattice-shaped artwork stretches out on the wall behind her. Above right, legendary **Louise Bourgeois** stands holding up a clenched hand with curled fingers in reference to her nearby

Betye Saar and **Judy Chicago** are renowned artists whose concerns regarding political, gender and racial issues are embedded in their work. Known for assemblage and installation art, Saar (below left) relaxes next to one of her altar pieces in an outdoor space surrounded by natural elements she loves. Feminist artist Judy Chicago's influential work, **"The Dinner Party,"** occupies an important place in contemporary art history. Chicago travels extensively to mount exhibitions, yet Yoshida was able to photograph her (below right) at a gallery show in the artist's home state of New Mexico.



L-R Betye Saar, 25 August 1995; Judy Chicago, 6 July 2012

In November of 2010, Yoshida traveled to the eastern end of The Gambia in West Africa to photograph women there who make exquisite batik and tie-dyed fabrics in the tradition of their ancestors. They, along with some Native American artists who have been photographed, give the project a depth that is essential for inclusiveness, because they are working outside European and American traditions of making art.



L-R Malado Camara Sidibeh, 22 November 2010; Julie Heffernan, 29 November 2013

Malado Camara Sidibeh (above left) sits proudly, fabrics spread over her shoulders and on her lap, wearing her art in an array of fabrics that contain a cultural history within their color and patterns. Seated in her studio with a painting behind her, **Julie Heffernan** provides a glimpse of her vision, often described as a new kind of history painting that includes elements of allegory, landscape, and portraiture. Heffernan connects her personal history to her works by entitling them as self-portraits.



L-R Hannah Wilke, 21 February 1991; Kim Dingle, 25 August 1994

Yoshida seeks out women artists who are unafraid to explore their identity or notions of sexuality. Their art was often dismissed at first as too female or transgressive, only to be hailed later as groundbreaking. At the time that Yoshida photographed her, **Hannah Wilke** (above left) was criticized for narcissism, and her vaginal sculptures were widely derided. In her portrait, Wilke seems to turn her gaze on her critics and surrounds herself with the work they attacked. Sitting on a stair at the entrance to a simple wooden studio, **Kim Dingle** (above right) protectively clutches one of her “Priss” characters -- a frocked naughty girl who subversively misbehaves in Dingle’s paintings and sculpture installations. Looking subversive herself, Dingle seems to be shielding the child from harm.

Yoshida employs a 4 x 5 large format camera and black and white film, to add a sense of weight to her portraits. Working in black and white continues the tradition of classic portraiture, painting with light on film in grays, blacks and whites. Yoshida creates space in her images in the way that a painter or sculptor does, through a range of focal lengths, sharpness and softness. Before she begins a session, Yoshida tells her subject that she will allow her to approve the images that can be published. Believing that every woman should have the right to control which of her images is released into the world, Yoshida’s approach frees the artist from concern about misrepresentation, establishes trust, and results in better portraits.

Work by some of the artists portrayed by Yoshida will be contributed to the exhibition. The list of participating women, still in formation, includes artists from the United States and around the world: **Candida Alvarez (U.S.)**, **Sara Berti (Italy)**, **Peggy Cyphers (U.S.)**, **Marta Deskur (Poland)**, **Julie Heffernan (U.S.)**, **Zsuzsanna Kemenesi (Hungary)**, **Li-lan (U.S.)**, **Luce (France)**, **Susan Silas (U.S.)**, **Chrysanne Stathacos (Canadian; living in NY)**, **Rella Stuart-Hunt (U.S.)**, **May Sun (U.S.)**, **Marcela Taboada (Mexico)** and **Hannah Wilke (U.S.)**

About the Artist

Barbara Yoshida is an American visual artist. She was born in Portland, Oregon, and now lives in New York City. She started using a camera after more than twenty years as a painter, six years making sculpture, and several years doing printmaking. While photographing the U.S. during her half-dozen artist residencies for the National Park Service, Yoshida honed her skills shooting in various weather conditions resulting in a series of color landscapes and photogravure prints. She is drawn to places that are spiritual, and has travelled the world to capture with her large-format camera natural forms in spiritual locations. She began her Women Artists’ Portrait series in the 1990s at a time when women were becoming visible in numbers in the art world, yet continued to be unseen by the general public. Yoshida’s exhibition of her Women Artists’ Portrait series debuted at the National Museum in Poland in 2010, and will have its premiere in the United States at Long Island University in Brooklyn in 2015.

Another long-term project by Yoshida involved traveling to fifteen countries on three continents to photograph lesser-known and rarely seen megalithic stones built before Stonehenge. She photographed the ritual stones at night bathed in moonlight enhancing their mystical appeal while also emphasizing the relationship of the stones to stars, planets and the Moon. This work is gathered together in Yoshida's first monograph, ***Moon Viewing: Megaliths by Moonlight*** (Marquand Books, 2014) that was published last year to critical acclaim. In April 2015, an accompanying solo exhibition of these images will open at **Umbrella Arts**, 317 East 9th Street, Manhattan. Details coming soon.

Yoshida was selected by Joyce Tenneson for "The View Project" at Naples Museum of Art in Florida. Her photogravures were shown at Atelier Lacourière Frélaut in Paris and seven of her ritual stones prints were featured at Southeast Museum of Photography in Florida. Yoshida is represented in various collections including Museet for Fotokunst, Denmark; Southeast Museum of Photography; Frederick R. Weisman Art Museum; The Huntington Gardens Art Collection; Polaroid Corporation; and Light Work. She received her M.A. at Hunter College, and her B.A. at University of Washington. She lives in New York City. For more about Yoshida's work go [here](#).

Gallery Details

“100 Portraits: Women Artists”
Photographs by Barbara Yoshida
Salena Art Gallery
LIU Brooklyn
Library Learning Center, Ground Floor
1 University Plaza, Brooklyn, NY 11201

Public Gallery Hours: Monday - Friday: 9am - 6pm; Saturday - Sunday 10am -5pm
Exhibition on View: March 3 – 27, 2015
Artist Reception: Thursday, March 5, 2015, 7-9pm
[Salena Art Gallery, LIU Brooklyn](#)

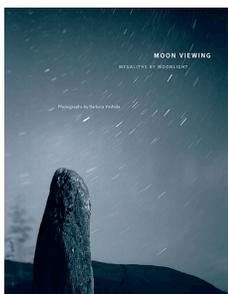
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