



Where the Future Came From **Programming**

Where the Future Came From Symposium ([RSVP Here](#))

Keynote Conversation: Thursday, November 1, 5:30-8 p.m.

Discussions: Friday, November 2, 9 a.m.-5 p.m.

Exhibition Opening: Friday, November 2, 5-7 p.m.

Come to the opening program of *Where the Future Came From*, a symposium and exhibition focusing on the role of feminist artist-run activities in Chicago from the late 19th century to the present.

This symposium will kick off with a keynote conversation bringing together **Lynne Warren**, Adjunct Curator, Museum of Contemporary Art Chicago, and **Courtney Fink**, Director, Common Field, to discuss feminism, the artist-run, and money. This will be followed by a day-long program featuring presentations by **Estelle Carol** of Chicago Women's Graphics Collective, **Carol Crandall** of CARYATIDS, **Arlene Turner-Crawford** of Sapphire and Crystals, **Mary Ellen Croteau** of SisterSerpents, **Sharmili Majmudar** and **Lani Montreal** of Mango Tribe, and **Beate Minkovski** of Woman Made Gallery, as well as a panel discussion with members of current feminist artist-run projects including panelists **Gloria Talamantes** of Mujeres Mutantes, **Amina Ross** and **Jory Drew** from F4F, **Jennifer Sova** from The Overlook, and **Luz Magdaleno Flores** and **Daisy Yessenia Zamora Centeno** from Brown and Proud Press, moderated by **Kate Hadley Toftness**, Director, Chicago Archives + Artists Project.

You are invited to bring related materials, ephemera, and stories of feminist artist-run projects to share during the symposium and throughout the duration of the exhibition.

This symposium kicks off a three-month exhibition in Columbia College's Glass Curtain Gallery exploring Chicago's deep history of artist-run activities, seeks to contextualize the role of feminism within that history and expand beyond work previously explored. Throughout the run of the exhibition, six scholars in residence will present different points of view on subjects related to the material in the show. *Where the Future Came From* is an open participatory research lab where artists, viewers, and art historians are all invited in as experts based on their experience with any given project.

November 8, 2018, 5–7 p.m.

Imagining a New Women's Liberation Movement One Zine at a Time

Led by Rana Liu and Willa Goettling

In association with DEPS' exhibition, *Where the Future Came From*, Columbia graduate students Rana Liu and Willa Goettling invite established and first-time artists alike to participate in a feminist zine-making workshop. The aim of this workshop is to re-create the collaborative spirit of Chicago Women's Graphics Collective, a feminist printmaking collective that created posters to aid the 1970s' Women's Liberation Movement. In this zine workshop, participants will be making work in response to a series of guided meditations on fear, conflict, and empowerment. The workshop will provide a space of support, openness, and conversation, encouraging participants to use art as a means to express their truths and find empowerment.

After the workshop, each participant will be sent a risograph printed zine containing one piece from each participant.

Rana Liu is an arts management graduate student from Montreal, Canada. She did her undergraduate studies at McGill University, double-majoring in political science and theater studies, where she was heavily involved in the theater scene. In 2016, she co-created Blowfish Theatre Company, which has since mounted three productions, two of which at the Montreal Fringe Festival. Since moving to Chicago, Liu has worked with the Chicago Opera Theater and the Goodman Theatre. Recently, she has shifted her creative skills into galleries, merging her production and artistic skills as the project director for "The Final Trope," an interactive exhibit on 1980s' horror movie tropes showing at the Hokin Gallery. Rana is also a graduate researcher for "Where the Future Came From," at the Glass Curtain Gallery, which has given her the chance to explore feminist art collectives across the city.

Currently based out of Chicago, **Willa Goettling** is a writer and visual artist who investigates corporeality, ecology, and the effects of capitalism on the body and environment. Her work has emerged out of a desire to feel more connected to, and in control of, her body—what it absorbs through the environment and how it's treated by society as someone who's woman-identifying. Goettling is interested in the translation between people and disciplines, and in fostering connectivity through art by using personal experience as means to talk about collective experience. Goettling's work often combines text and imagery, creating poetic and analytical narratives distributed in the form of artists' books, zines, and other artists' publications.

November 14, 2018, 5:30–7 p.m.

Women with the World at their Feet? Representing Women at Chicago World's Fairs

Presented by TJ Boisseau

Come to the culminating scholar-in-residence talk, "Women with the World at their Feet? Representing Women at Chicago World's Fairs," presented by TJ Boisseau, Associate Professor of Women's, Gender, & Sexuality Studies Program, Purdue University.

Arguably no women were more successful at representing themselves and taking advantage of the format of the international exposition to put forth their own vision of womanhood as those female organizers of fairs held in Chicago. At the same time, Chicago fairs present turning points in the public display of women's bodies and the consumption of female beauty as sign. Professor Boisseau explores this fractured history through exposition art and ephemera.

TJ Boisseau is a historian of U.S. women, former director and Associate Professor at Purdue University, where she currently serves as the Amelia Earhart Faculty-in-Residence. Most recently she was a 2017 Fulbright Senior Scholar to the University of Iceland where she taught fellows in the Gender Equality Studies Training Programme.

Dr. Boisseau received her Ph.D. in U.S. women's history from Binghamton University, her M.A. in U.S. History from Georgetown University, and her B.A. in History and Women's Studies from Suffolk University. Her research explores a variety of cultural texts—including mass news media, travel literature, autobiography, popular film, and worlds' fairs—for their contributions to the formation of American feminism.

Her principal publications include historical monographs, various articles and essays, and numerous edited collections; her work has appeared in *Feminist Teacher*, *Women's History Review*, *thirdspace*, *Anthropology and Education*

Quarterly, Gender & History, and *Signs* (1995). Her coedited publications have focused on feminism in law, fairs, and politics. She is currently working on a book examining women's representation at and participation in American world's fairs and expositions entitled, *Women with the World at their Feet*.

December 6, 2018, 5:30–7 p.m.

Rooms of their Own: Women Artists' Organizations and Collectives in Chicago (1890–2015)

Presented by Joanna Gardner-Huggett

Come to the culminating scholar-in-residence talk, "Rooms of their Own: Women Artists' Organizations and Collectives in Chicago," presented by Joanna Gardner-Huggett, Associate Professor and Chair of History of Art and Architecture, DePaul University.

Chicago is well known for nurturing the careers of women artists since the late nineteenth century; yet they continued to found separatist exhibitions to promote visibility and sales of their artwork. This lecture will examine the varied organizational models adopted by women's exhibition societies and collectives, including the Palette Club (1880–c.1895), Women Artists' Salon of Chicago (1937–1953), Artemisia Gallery (1973–2003), ARC Gallery (1973–present), Sapphire and Crystals (1986–present), and Woman Made Gallery (1992–present).

Joanna Gardner-Huggett is an Associate Professor and Chair of History of Art and Architecture at DePaul University where she teaches courses on twentieth-century art and feminist theory. Gardner-Huggett's research focuses on the intersection between feminism and arts activism and has been published in *British Art Journal*, *Frontiers: A Journal of Women's Studies*, *Historical Geography*, and *Woman's Art Journal*. Her most recent scholarship explores the history of the Guerrilla Girls, the Feminist Art Workers, and the origins of the women artists' cooperatives Artemisia Gallery in Chicago (1973–2003) and ARC (1973–present).

December 11, 2018, 5:30–7 p.m.

Women's Work at Hull-House and Beyond: The Feminist Agenda through Arts and Crafts

Presented by Melissa Potter and Jennifer Scott

Come to the culminating scholar-in-residence talk, "Women's Work at Hull-House and Beyond: The Feminist Agenda through Arts and Crafts," presented by Melissa Potter, artist and Associate Professor, Art & Art History Department, Columbia College Chicago, in conversation with Jennifer Scott, Director and Chief Curator, Jane Addams Hull-House Museum.

Ellen Gates Starr and Jane Addams, cofounders of the Hull-House Settlement, believed in feminism and supported a woman-centered role in and approach to the power of art. They constructed a settlement culture with women at the center, whose traditional handicraft and domestic arts were part of an ambitious agenda to provide safe community spaces to women and support their liberation. This discussion looks at the history of woman-centric community building at Hull-House, the role of art as a powerful social and political tool to transform a society, and the influence of this work beyond the settlement.

This talk held concurrently with [Participatory Arts: Crafting Social Change at Hull-House](#), an exhibition and programming series exploring the history of the extensive arts programs and artist participation at Hull-House and how these efforts catalyzed social change, running through May 3, 2019.

Melissa Potter is a multimedia artist who exhibited at venues including White Columns, Bronx Museum of the Arts, and Museum of Contemporary Art Chicago. Through three Fulbright awards, ArtsLink, the Soros Fund for Arts and Culture, and the Trust for Mutual Understanding, she built two papermaking studios at university art departments in Serbia and Bosnia & Herzegovina; collaborated with Georgian women felt artisans and activists through her project "Craft Power" with Miriam Schaer; and developed research, documentary, and advocacy projects with ethnographers and intangible heritage experts to protect, interpret, and archive endangered women's handicrafts and social customs.

She curated "Social Paper" with Jessica Cochran, the first exhibition considering hand papermaking in a socially engaged art context, and "Revolution at Point Zero: Feminist Social Practice" with Neysa Page Lieberman, the first exhibition to consider the feminist art movement as the progenitor of contemporary socially engaged art. Her critical essays have been printed in *BOMB*, *Art Papers*, and *Flash Art* among others. Her work in the art of hand papermaking has been funded by the Crafts Research Fund, the Clinton Hill Foundation, and the Chicago MAKER Grant.

Jennifer Scott is a curator and public historian whose work, for over 25 years, explores connections between museums, arts, and social justice. As **Jane Addams Hull-House Museum** Director and Chief Curator in Chicago, she leads the exhibitions, community engagement efforts, and overall vision of the museum. Under her leadership, Hull-House addresses historical and contemporary issues of peace, incarceration, immigration, citizenship, race, gender, sexuality, and social activism through a number of groundbreaking exhibitions and programs both within and outside the museum's walls. Recently in 2018, Hull-House launched a new exhibition, *Participatory Arts: Crafting Social Change*, as part of Terra Foundation for American Art's citywide Art Design Chicago initiative. Previously, Jennifer served as the Vice Director and Director of Research and Collections at Weeksville Heritage Center, a nationally significant museum and historic site in Brooklyn, New York, specializing in socially relevant applications of history, culture, and the arts. She is one of the coeditors for *Museums and Civic Discourse: Past, Present and Emerging Futures*. Recent publications include "Designing for Outrage: Inviting Contested Truth into Museum Exhibitions" (*Exhibition!* 2017).

January 24, 2019, 5:30-7PM

Fighting as Form: Building Community on the Lower West Side

Presented by Nicole Marroquin

On the lower west side of Chicago, women of color struggles for civil rights laid the foundation for a strong creative community, yet the history of these leaders remains largely unwritten. Who are our foremothers in the struggle and how did they confronted power? What can we learn from their tactics and how might it inform our work today? Key moments in visual art, activism, documentary media and community organizing between 1965-1980 will map events from this history onto present struggles.

Nicole Marroquin is an interdisciplinary artist, researcher and teacher educator whose current research looks at Chicago school uprisings between 1967-74. She has recently been an artist-in-residence at the Chicago Cultural Center, with the Propeller Fund at Mana Contemporary, at Watershed, Ragdale, ACRE and Oxbow. She has presented projects at the New School, the Newberry Library, Harold Washington Public Library, DePaul Museum of Art, Glass Curtain Gallery, Hull-House Museum, Northwestern University and the Museum of Contemporary Art. In She has presented research at the University of Chicago in conjunction with the exhibit "The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980" and at the Art Institute of Chicago for the symposium "The Wall of Respect and People's Art Since 1967". Her essays are included in the *Visual Arts Research Journal*, *Counter Signals*, *Chicago Social Practice History Series*, *Revista Contratiempo*, and *AREA Chicago Magazine*, and her work is in the permanent collection of the National Museum of Mexican Art. Her work was featured in the "1ro Bienal Continental de Arte Indigenas Contemporaria" at the Museo Nacional De Culturas Populares in Mexico City. She was a Joan Mitchell Fellow at the Center for Racial Justice Innovation, and she received the Sor Juana Inez de la Cruz Women of Excellence Award. She received an MFA from the University of Michigan in 2008 and she is Associate Professor in the Department of Art Education at the School of the Art Institute of Chicago.

January 25, 2019, 12-3PM

February 15, 2019, 12-3PM

Art + Feminism Wikipedia Edit-a-Thon

Join us at Glass Curtain Gallery on January 25th and February 15th from Noon to 3pm for a communal updating of Wikipedia entries on subjects related to gender, art and feminism in conjunction with our current exhibition, *Where the Future Came From*. *Where the Future Came From* is an an exhibition and open participatory research lab that focuses on the role of feminist artist-run activities in Chicago from the late 19th century to the present. This event will be a great chance to share the research done in our space with the online community.

We will provide tutorials for the beginner Wikipedian, reference materials and refreshments. Bring your laptop, power cord and ideas for entries that need updating or creation. For the editing-averse, we urge you to stop by to show your support. We invite people of all gender identities and expressions to participate.

Please create a Wikipedia account before the event. You can learn how to do that here:

<https://en.wikipedia.org/w/index.php?title=Special:CreateAccount&returnto=Main+Page>

Art+Feminism is a campaign improving coverage of cis and transgender women, feminism and the arts on Wikipedia. In a 2011 survey, the Wikimedia Foundation found that less than 10% of its contributors were women and contributions from women were more likely to be removed. We are teaming up with Art + Feminism to challenge that gender bias with a Wikipedia Edit-a-thon!

To learn more about Art + Feminism's initiative and how to get involved, visit <http://www.artandfeminism.org/>

January 31, 2019, 5:30–7 p.m.

Feminism in Your Face: Public Art Resistance

Presented by Neysa Page-Lieberman

Women artists have long held a creative and influential place in the public realm. Be it through performance, sculpture, street art or arts activism, feminists have created and sustained artistic movements that have defined the contemporary art world. Yet even so, women making public art must constantly strategize, respond to and maneuver around unpredictable acts of harassment and micro-aggression that come with having your work and process on display for public consumption and scrutiny. Page-Lieberman's residency will include conversations and interviews with women-identified artists and collectives to discuss their experiences making art in public and their strategies for subverting bias and sustaining powerful creative practices. The presentation will incorporate conversations with collectives featured in *Where the Future Came From* as well as other local and national artists.

Neyssa Page-Lieberman is a contemporary art curator, lecturer, writer, and educator with a focus on feminism, African diaspora, social practice, and public art. She is Executive Director of the Department of Exhibitions and Performance at Columbia College Chicago and Chief Curator of the Wabash Arts Corridor. She has taught courses on curatorial theory and practice, lectured at the Art Institute of Chicago, and produced over 200 exhibitions, with recent highlights including "Revolution at Point Zero: Feminist Social Practice" and "Street Level," a public art festival featuring murals, projections, installations, and performance. She holds a master's in art history from Indiana University specializing in contemporary African diaspora. Page-Lieberman's current and upcoming projects include the coauthored "Feminist Social Practice Manifesto," published in *ASAP/Journal*; a public art commission in Philadelphia in collaboration with The Pew Center for Arts & Heritage; and a series of international mural exchanges with Sister Cities International, most recently in Casablanca, Morocco.

February 7, 2019, 5:30–7 p.m.

Women in the Alcoves: On Alice Browning, Dr. Margaret Burroughs, and the Women of The Catalyst

Presented by Tempestt Hazel

This talk will focus on Chicago women who defied the boundaries of definition through their work across disciplines, institutions, and social spheres in order to connect and strengthen different social and cultural communities in Chicago. This talk will uplift and share the complexity of the work of writer-publisher Alice Browning; artist, educator, and institution-builder Dr. Margaret Burroughs; and the women members of the radical Chicago collective The Catalyst.

Tempestt Hazel is a curator, writer, artist advocate, and Director of Sixty Inches From Center, a Chicago-based online arts publication and archiving initiative. She is also the Arts Program Officer at the Field Foundation. Over the years she has worked in arts administration, curating, and multidisciplinary programming at Chicago's Department of Cultural Affairs and Special Events (DCASE), Chicago Artists Coalition, Chicago Park District, and Arts + Public Life at the

University of Chicago. Her exhibitions and research have been produced with the University of North Texas, South Side Community Art Center, Terrain Exhibitions, Contemporary Arts Council, Smart Museum, Black Metropolis Research Consortium, and University of Chicago. Her writing has been published by Hyde Park Art Center in Chicago, the Broad Museum in Lansing, in *Support Networks: Chicago Social Practice History Series*, *Contact Sheet: Light Work Annual*, *Unfurling: Explorations in Art, Activism and Archiving*, on *Artslant*, as well as various monographs of artists, including Cecil McDonald Jr.'s "In the Company of Black" published by Candor Arts. You can also read her writing in the upcoming Art AIDS America Chicago catalog and in the online journal *Exhibitions on the Cusp* by Tremaine Foundation.