

Fall 2020

Part 2 of Art's Inclusive Histories: In Celebration of the 100th Anniversary of Women's Suffrage

For Fall 2020, HESCAH continues to commemorate the centennial of women's suffrage by featuring gender and/or women-centered research with an eye to its intersectional, transnational and intergenerational complexity in the arts. The following lectures are part of this series:

Women and the Dreamwork

Kellie Jones, Hans Hofmann Professor of Modern Art, Department of Art History & Archaeology, and Professor of African American & African Diaspora Studies, Columbia University

Thursday, September 10 at 6PM

Join us on UF College of the Arts' YouTube Channel

Lorraine O'Grady: Both/And

Aruna D'Souza, Independent Art Historian, Curator, and Art Critic

Thursday, October 15 at 6PM

Join us on UF College of the Arts' YouTube Channel

Art and Dirt: Kim Gordon's Aesthetics of Impurity

Branden W. Joseph, Frank Gallipoli Professor of Modern and Contemporary Art, Columbia University

Thursday, October 29 at 6PM

Join us on UF College of the Arts' YouTube Channel

Metabolizing Memory: Cyclical History in the Work of Kara Walker and Carrie Mae Weems

Gwendolyn DuBois Shaw, Senior Historian and Acting Chief Curator, Director of Research, Publications, and Scholarly Programs, Smithsonian National Portrait Gallery

Tuesday, December 1 at 6 PM

Join us on UF College of the Arts' YouTube Channel



Lourdes Grobet, *Walking Exhibition*, 1977.

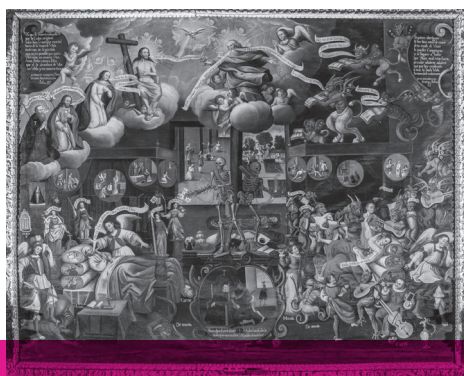
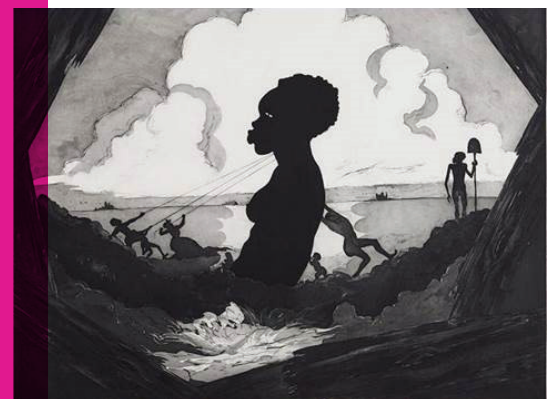


Kim Gordon, *The Promise of Originality*, 2010. Painting.

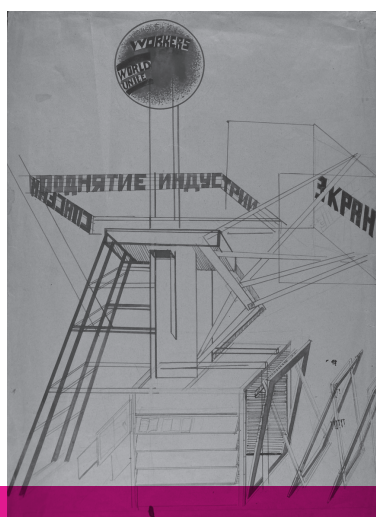


Lorraine O'Grady, *Untitled (Mlle Bourgeoise Noire)*, 1980-83, two gelatin silver prints documenting public performance at New Museum of Contemporary Art, New York in 1981.

Kara Walker, *Resurrection Story without Patrons*, etching with aquatint, sugar-life, spit-bite and dry-point, printed on Hahnemuhle Copperplate Bright White 400gsm paper, 39 3/4 x 49 in., 2017. Photo: Harn Museum of Art.



Unidentified Artist, *Death*. Oil on canvas, 137 inches high. Church of Caquiaviri, Bolivia. Photo: Antonio Suarez Wiese.



Gustavs Klucis (Klutsis), *Workers of the World Unite* (Design for an agitational stand). Pencil, ink, and watercolor on paper, ca. 1922-24. State Museum of Contemporary Art, Thessaloniki.

Spring 2021

Art and Death in the Colonial Andes

Suzanne Stratton-Pruitt, Independent Scholar

Thursday, January 28 at 6PM

Venue TBA

Drawing for World Revolution

Maria Gough, Joseph Pulitzer, Jr. Professor of Modern Art, Department of History of Art and Architecture, Harvard University

Thursday, February 18 at 6PM

Venue TBA

Lecture from recent work

Suzanne Blier, Allen Whitehill Clowes Professor of Fine Arts and Professor of African and African American Studies, Harvard University

Thursday, March 18 at 6PM

Venue TBA

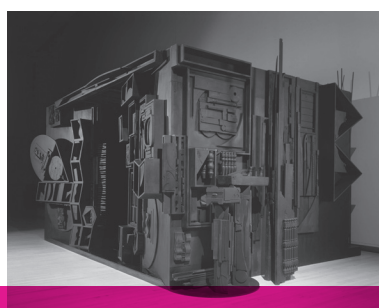
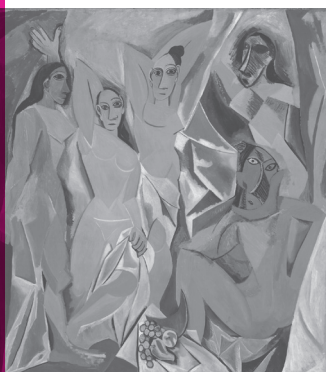
Louise Nevelson's Palace

Julia Bryan-Wilson, Professor of Modern and Contemporary Art at University of California, Berkeley

Thursday, April 1 at 6PM

Venue TBA

Pablo Picasso, *Les Femmes d'Alger (O. J.)*. Oil painting, 1907. Museum of Modern Art.



Louise Nevelson, *Mrs. N's Palace*, 1964-77. Painted wood, mirror. The Metropolitan Museum of Art.