

A portrait of Linda Nochlin, an elderly woman with short white hair and glasses, wearing a patterned sweater. She is looking slightly to the right of the camera.

Three Evenings In Honor of Linda Nochlin '51

*On the Occasion of the 70th Anniversary
of her Graduation from Vassar*

Linda Nochlin '51

taught at Vassar from 1952 until 1980, afterwards holding positions at the Graduate Center of the City of New York, Yale University, and the Institute of Fine Arts at New York University. While at Vassar, she wrote to call for a feminist art history, *Why Have There Been No Great Women Artists?* published in ARTNews in January, 1971. This led to research into forgotten and underappreciated women artists throughout history and, more broadly, raised consciousness among scholars regarding the way history is analyzed and understood. What's more, Nochlin had an impact not only on how we view feminist art, but also on how we recognize the achievement of women in other endeavors. All four scholars participating in this series were students of Linda Nochlin's, and their contributions, like those of many others, reflect her continuing legacy.

March 11
7:00 – 8:15 p.m. EST

*Women Picturing
Women: From Personal
Spaces to Public Ventures*

Patricia Phagan

PHILIP AND LYNN STRAUS '46
CURATOR OF PRINTS AND DRAWINGS
FRANCES LEHMAN LOEB ART CENTER
VASSAR COLLEGE
Nochlin Student 1981-1983

T. Barton Thurber

ANNE HENDRICKS BASS DIRECTOR
FRANCES LEHMAN LOEB ART CENTER
VASSAR COLLEGE

Drawing from the permanent collection of the Frances Lehman Loeb Art Center, curator Patricia Phagan has selected only images of women by female artists from the seventeenth century to the 1960s, and examined key themes that emerged. These artists frequently communicated the idea of an intimate or sheltered enclosure, such as a room, studio or garden, even though these women participated in a more public arena to show or even make their work.

Other female artists relayed the idea of venturing into a public space such as a street or an office, or into the more public, intellectual world of a narrative found in religion, classicism or social critique. This presentation will look at works through these private and public lenses, with the circumstances of the artists, her training and the content of the work in focus. Ms. Phagan will illustrate her remarks with images from the exhibition as well as from the virtual tour, accessible here:

<https://my.matterport.com/show/?m=2Up8qrALPdU>

March 18
7:00 – 8:15 p.m. EST

*The Paintress's Studio:
The Woman Artist
and the Medium*

Ewa Lajer-Burcharth

WILLIAM DORR BOARDMAN
PROFESSOR OF FINE ART
DIRECTOR OF GRADUATE STUDIES
DEPARTMENT OF HISTORY OF
ART AND ARCHITECTURE
HARVARD UNIVERSITY
Nochlin Student 1982-1992

Molly Nesbit '74

PROFESSOR OF ART ON THE
MARY CONOVER MELLON CHAIR
VASSAR COLLEGE
Nochlin Student 1970-1974

The lecture discusses the reinvention of the medium in the work of some contemporary female painters. Focusing on the idea of the studio as a physical and imaginary locus of creation, it explores the role of making and materiality in the self-conception of these painters, suggesting ways in which their practices engage with the notion of the "woman artist" conceptualized by Linda Nochlin in her groundbreaking essay, *Why Have There Been No Great Women Artists?* ARTNews, 1971.

March 25
7:00 – 8:15 p.m. EST

*Listening to
Linda Nochlin*

Susan Casteras '71

PROFESSOR OF ART EMERITA
UNIVERSITY OF WASHINGTON
FORMER CURATOR OF PAINTINGS
YALE CENTER FOR BRITISH ART
YALE UNIVERSITY
*Nochlin Student 1967-1968, 1969-1971
Research Assistant 1975-1977*

Molly Nesbit '74

PROFESSOR OF ART ON THE
MARY CONOVER MELLON CHAIR
VASSAR COLLEGE
Nochlin Student 1970-1974

Julia Trotta

FILMMAKER
DIRECTOR, LINDA NOCHLIN
FOUNDATION

Susan Casteras and Molly Nesbit in conversation with Julia Trotta, Linda Nochlin's granddaughter, with excerpts from her film, *Forget to be Afraid: A Portrait of Linda Nochlin*



THE FRANCES LEHMAN LOEB ART CENTER
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SPECIAL THANKS TO THE VASSAR COLLEGE ART DEPARTMENT