



windgate museum of art  
AT HENDRIX COLLEGE

**NO MAN'S LAND**  
*A Feminist  
Reimagining*

**Pre-Visit Materials  
Spring 2021**

On display until May 14, 2021  
Reservations are encouraged; walk-in visitors allowed as space allows.  
More information can be found at [www.windgatemuseum.org](http://www.windgatemuseum.org).

## *Welcome*

We look forward to seeing you at WMA! When you get to the Windgate Museum of Art, you will see art from a very specific group of Arkansas women artists. Knowing some things about these artists and subjects will help you understand and interpret the paintings at the WMA.

## *About the Exhibition*

The exhibition features women artists who have a significant tie to the state of Arkansas, specifically exploring their representations of women's bodies. The exhibition explores how the female body functions as a site of both subversion and subjugation, ultimately suggesting ambiguity is a defining element of women's embodied experiences.

## *Introduction to Exhibition Content*

This Pre-Visit Art Pack is designed to help you prepare for your experience at the Museum. Please follow the prompts surrounding three selected works included in this packet. Use these prompts and activities to jumpstart your thinking about feminist theory as a contextualizing, interpretive lens to explore the complex, multifarious, and often contradictory discussions which surround the concept of embodiment.

## *Terms to Understand:*

**Feminist Theory** - Feminist theory is the extension of feminism into theoretical, fictional, or philosophical discourse. It aims to understand the nature of gender inequality.

**Embodiment** - the representation or expression of something in a tangible or visible form.

**Identity** - the qualities, beliefs, personality, looks and/or expressions that make a person or group.

## *Resources to Check Out:*

*How To Look at Art* from the Museum of Fine Arts, Houston:  
<https://www.mfah.org/education/practice-looking-art>

## *Shaping Identity Through Art*

***Nzingalisa***

2018

LaToya Hobbs

Woodcut on Okawara Paper  
Mounted on Stretched Canvas  
40 x 32 inches



Regarding her work, artist LaToya Hobbs says, “Visual images influence the psychological frame work upon which identity is established. With this sensitivity to the importance of visual images in mind, I use portraits to explore the intersection of race, beauty and identity concerning women of African descent. My work facilitates an ongoing dialog about the Black Female Body in hopes to produce a more balanced perception of Black womanhood that dismantles prevailing stereotypes. Consequently, my work, serves as a platform that enables its subject(s) to engage in a visual dialogue with the viewer.”

*When you first see this piece, what is your immediate thought? What compositional elements (such as lighting, pose, cropping, background, etc.) stand out to you? How do these elements change the way you view the subject?*

A portrait can be defined as a representation of a particular person, animal, or other being or creature. Current technology and social media have introduced the selfie as a new, 21st-century self-portrait.

*Think about when you take a selfie, what compositional choices do you make? How do you represent yourself? How does LaTonya Hobbs use her own compositional choices, color or lack of color, to represent her subject? Do you represent yourself similarly or differently? Why?*

Use this space to write or draw your thoughts:



***What You Came For***

2019

Hannah McBroom

Oil on Canvas

40 x 48 inches

Artist Hannah McBroom states regarding her work, “In my paintings, I’m after a movement from image, to paint, to a felt space where things can be touched and experienced, never limiting the work to what it means. I rely

on my surroundings and historical knowledge of painting to create set ups and photo references that hold the plasticity of paint without restricting the paint to an illustration of the overall image.

The paintings I make excavate my past and uncover a felt sensation in a physical space or body. These moments are not inherently linked to the imagery requiring the viewer to slow down and find this meaning not in the naming of things but the way they are painted.”

*What makes this painting stand out to you? The angle? The texture? Why do you think the artist decided to paint themselves in this manner? Does the identity of the subject change due to the angle in which they are painted? Why?*

Use this space to write or draw your thoughts:



***Undomesticated Interior No. 1***

2016

Lisa Krannichfeld

Chinese ink, watercolor, acrylic,  
cyanotypes, resin on paper,  
mounted on cradled wood  
panel

37 x 49 inches

“This series’ intent is to rebel  
against the traditional portrayal  
of doll-like women of the 17th-  
19th centuries, when women were painted in lavish interior settings belonging to their husbands or fathers. Women were decorations – another piece of property among other furnishings. Their value derived from their beauty. Their purpose for the viewing pleasure of another.”

19th centuries, when women were painted in lavish interior settings belonging to their husbands or fathers. Women were decorations – another piece of property among other furnishings. Their value derived from their beauty. Their purpose for the viewing pleasure of another.”

*How does Krannichfeld portray the woman in this domestic interior? What can be said about the subject’s outfit choice and posture? What about her surroundings cause you to make assumptions about her personality or interests?*

*Think about your own living space. How would you portray yourself in your environment? Relaxed, empowered, contemplative? Whether in a dorm, home, or apartment, we all choose the aesthetic or lack of aesthetic in which we live in. How does your domestic scene reflect who you are as a person? Would you display yourself differently or similarly to the woman in this painting?*

Use this space to write or draw your thoughts: