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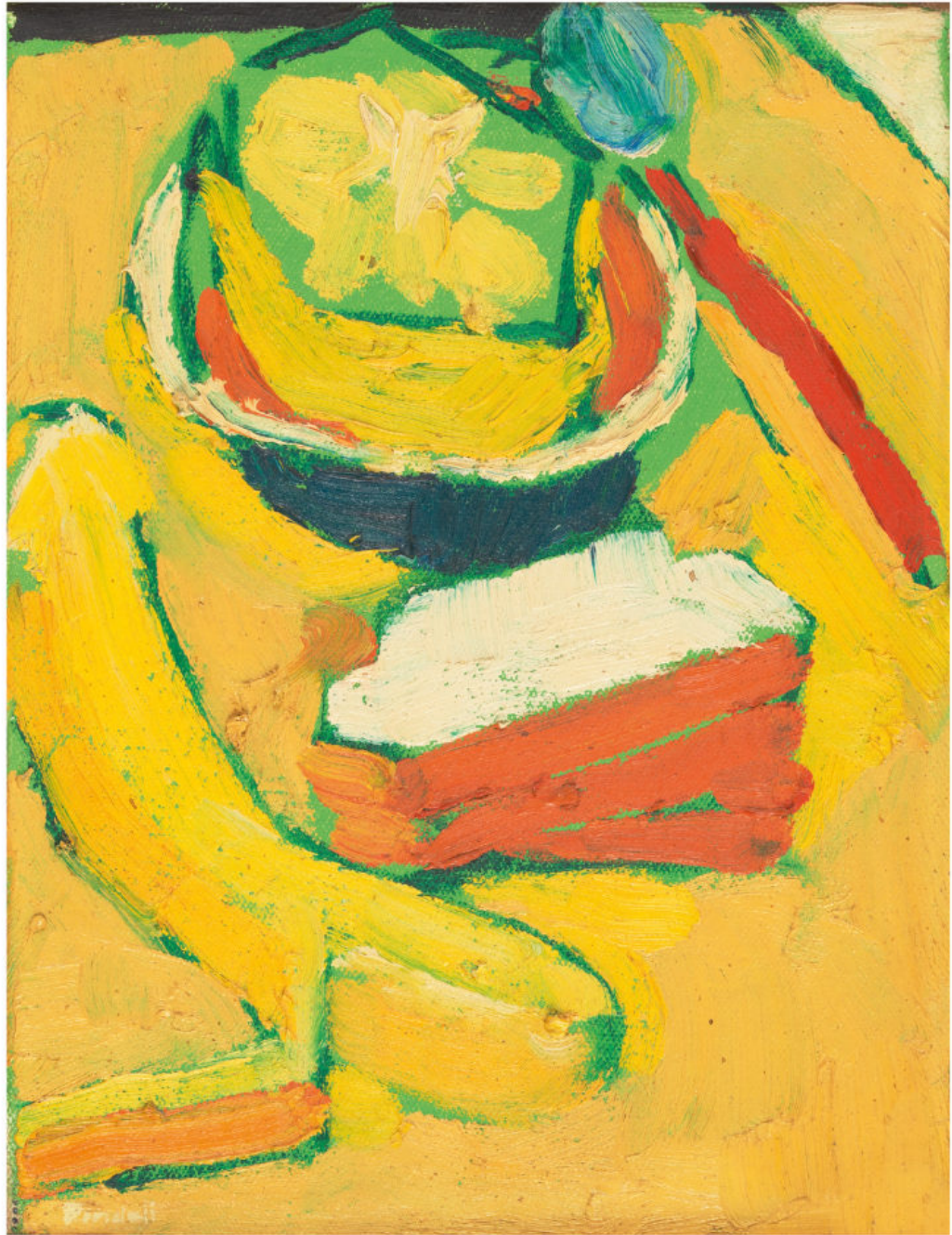
Women Artists Setting the Stage for the Revolution: The Feminists' Art Movement



Art of Howardena Pindell

Oppositional Forces in life and work.
From formalist painting to personal and
political art

Howardena Pindell
Still Life with Flowers 1965



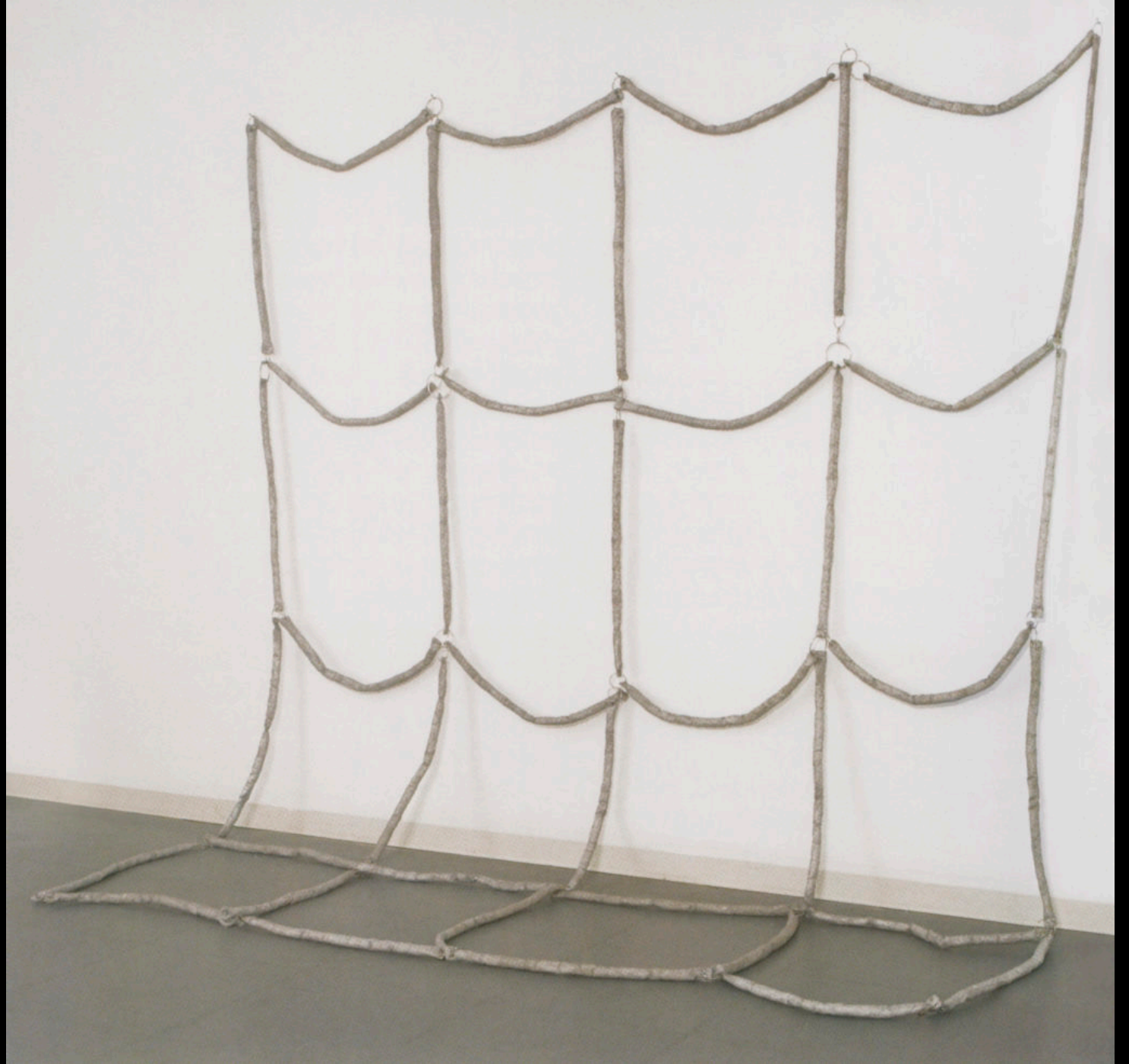
Howardena Pindell
Untitled 1968



Howardena Pindell
Untitled 1968



Howardena Pindell
Untitled
1968-70



Howardena
Pindell
Untitled Stencil
1970



Howardena Pindell
Untitled 1973





Howardena Pindell, "Video Drawings: Swimming" (1975)

Howardena
Pindell
Untitled 1977



Howardena Pindell
Untitled #98 1977
acrylic, watercolor, gouache,
glitter, confetti, and string on
paper glued to a board





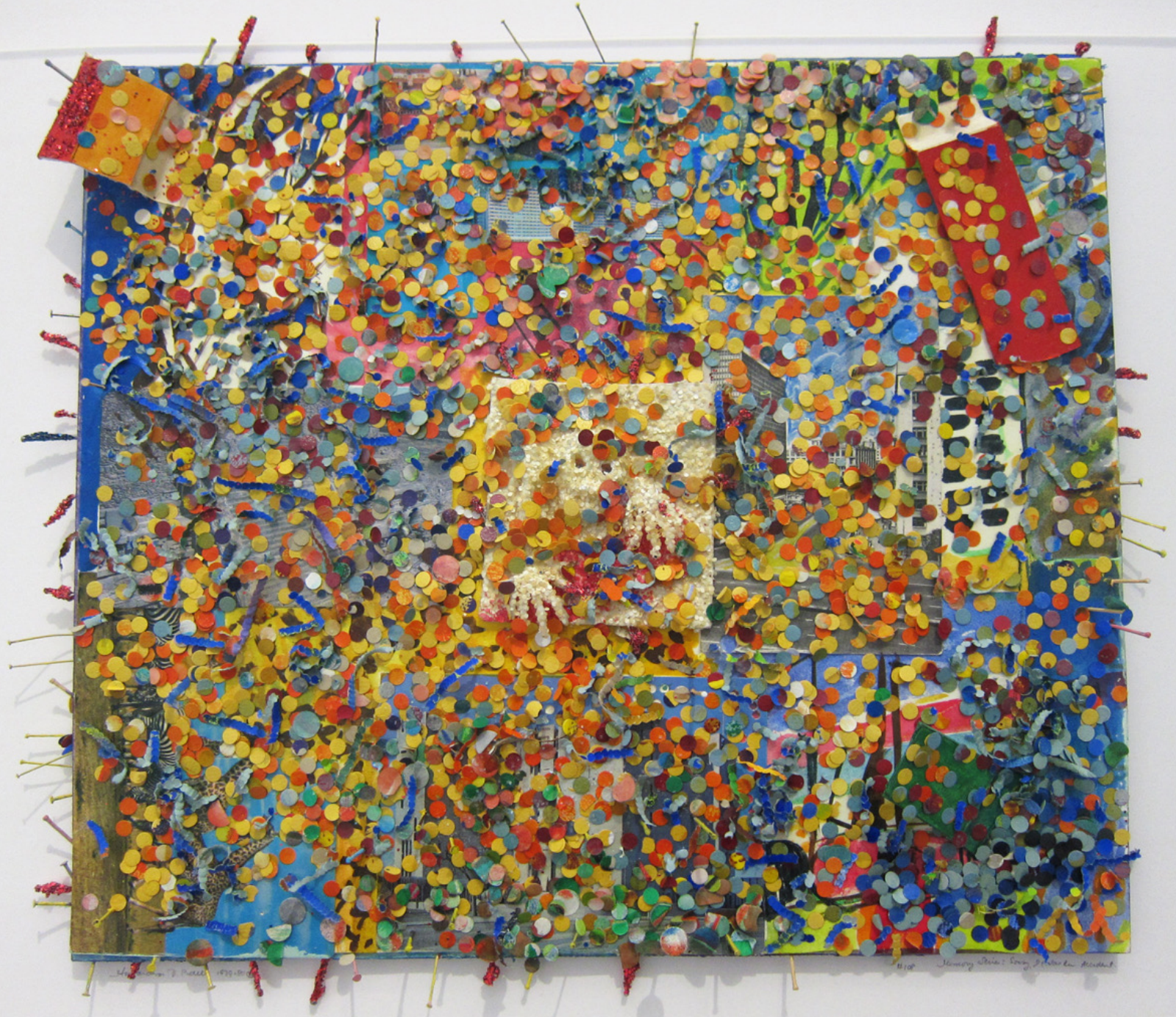
Howardena Pindell
Untitled 1978-79
acrylic, paper,
powder, sequins and
glitter on sewn
canvas squares



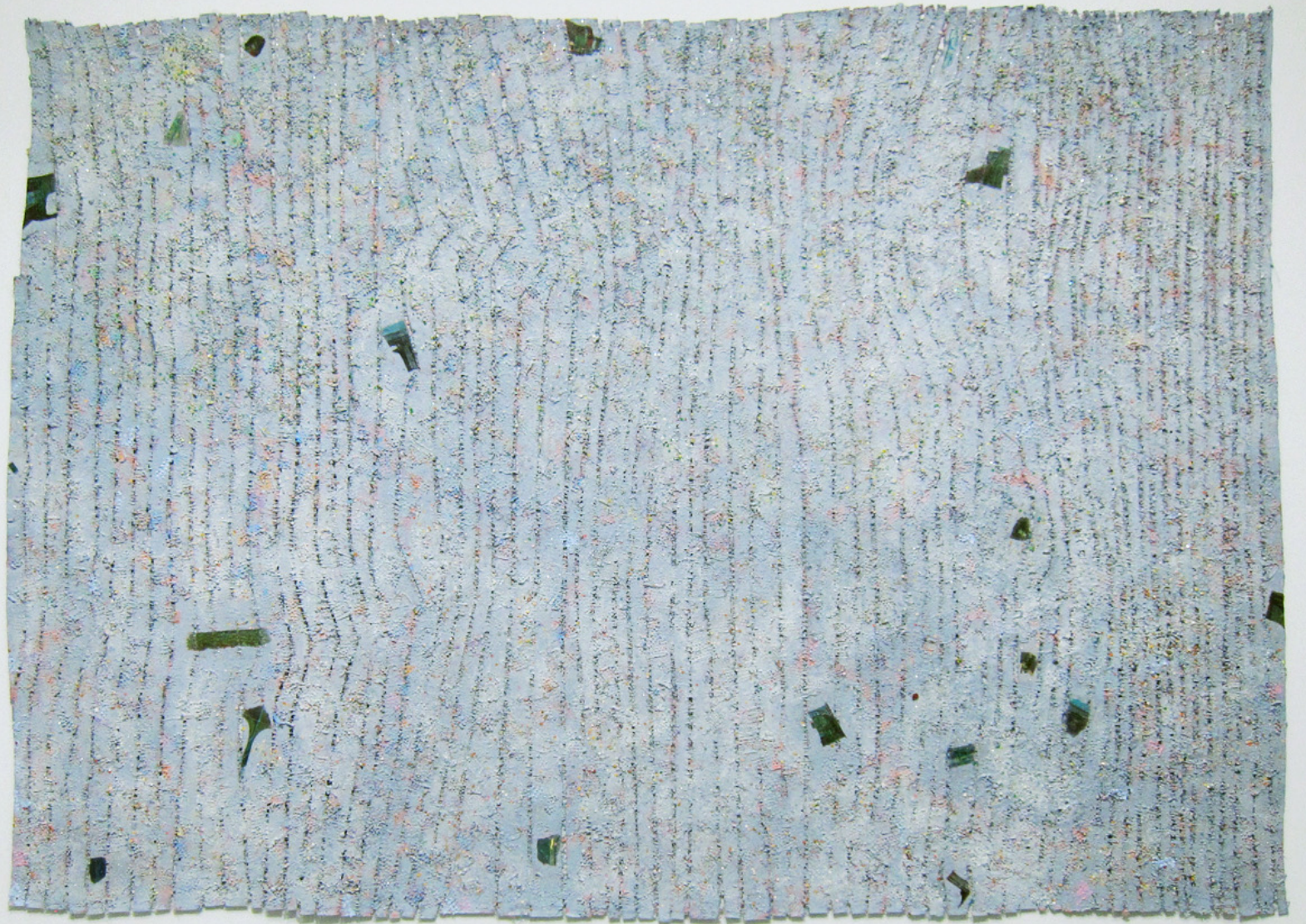
Howardena
Pindell
“Free, White
and 21”
1980



Howardena
Pindell,
"Memory:
Future" (1980-
81)



Howardena Pindell,
"Memory: Future"
(1980–81)



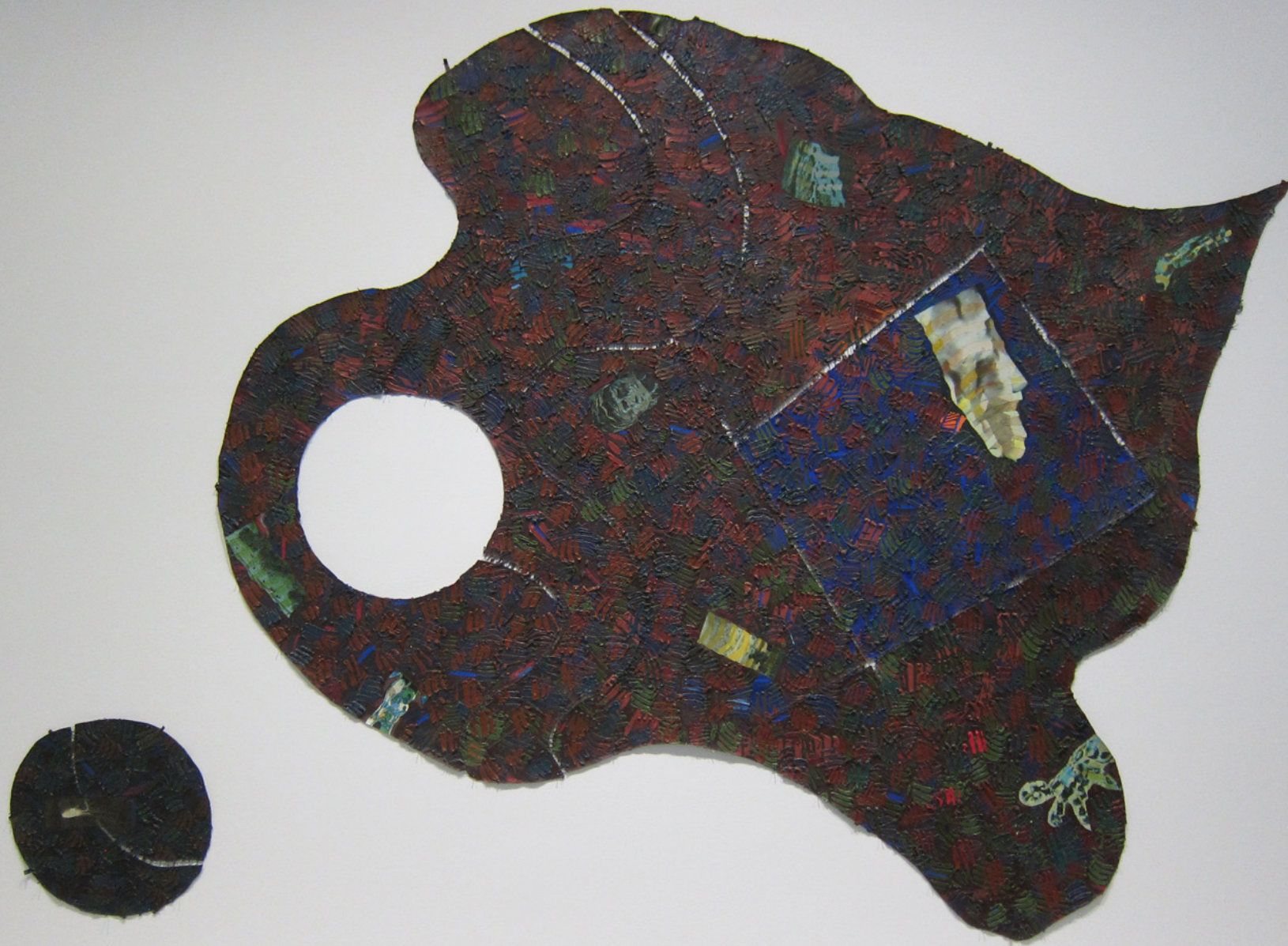
Memory: Future, 1980–81
Pindell used an ancient
technique of cutting
and weaving fabric to make this
piece. She also included photographs of
places associated with her memories. The
fragments of fabric pieces, such as ropes and
other, appear like bits of information on a
screen. Pindell speaks of the ongoing thread in
"Memory: Future," memories, and other forms
of information only seen when we acquire
2015 © 2015

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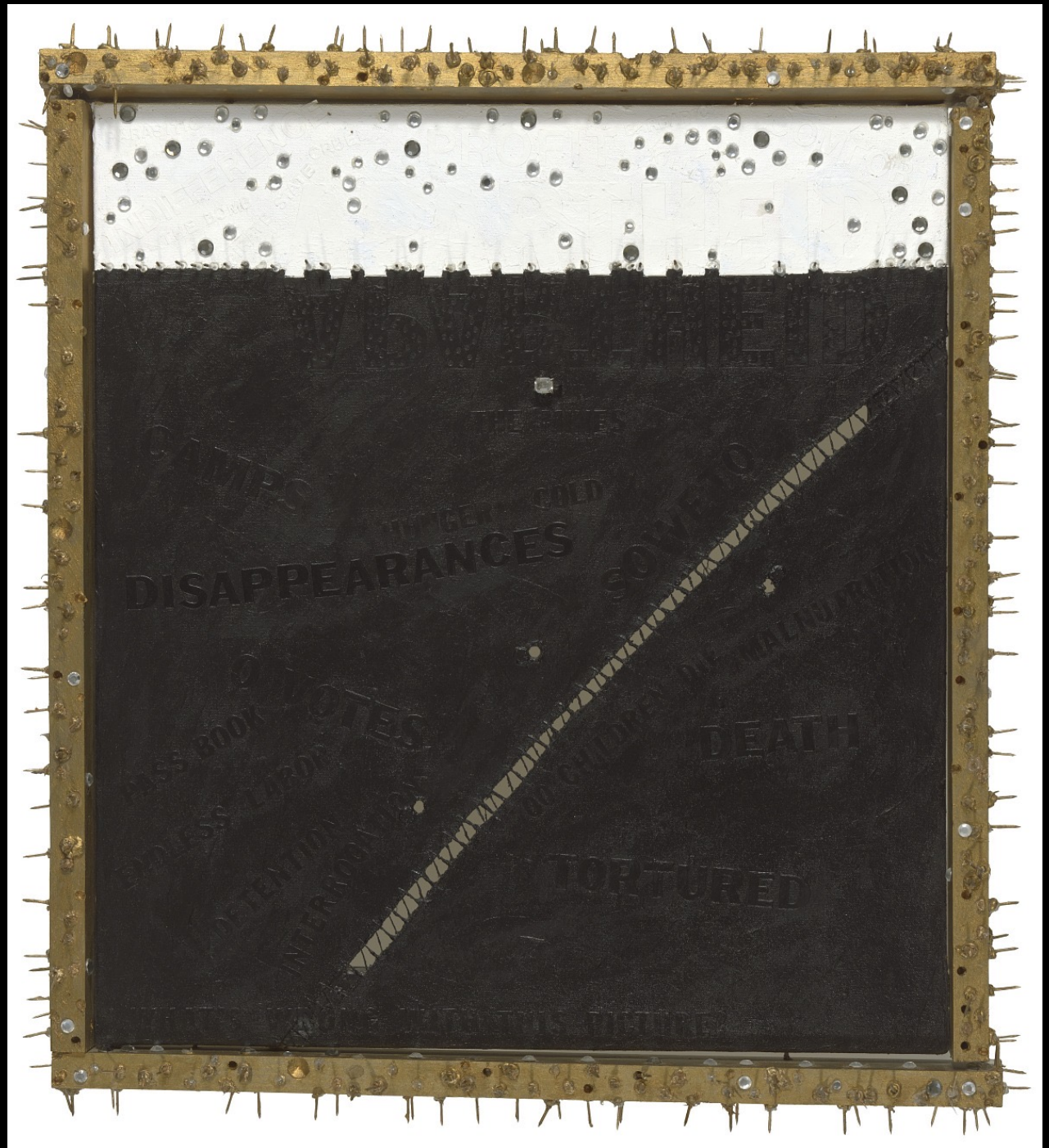


Howardena Pindell
Autobiography: India (Shiva, Ganges), 1985

Howardena
Pindell,
"Autobiography:
Earth (Undersea
Tolland)" (1987)

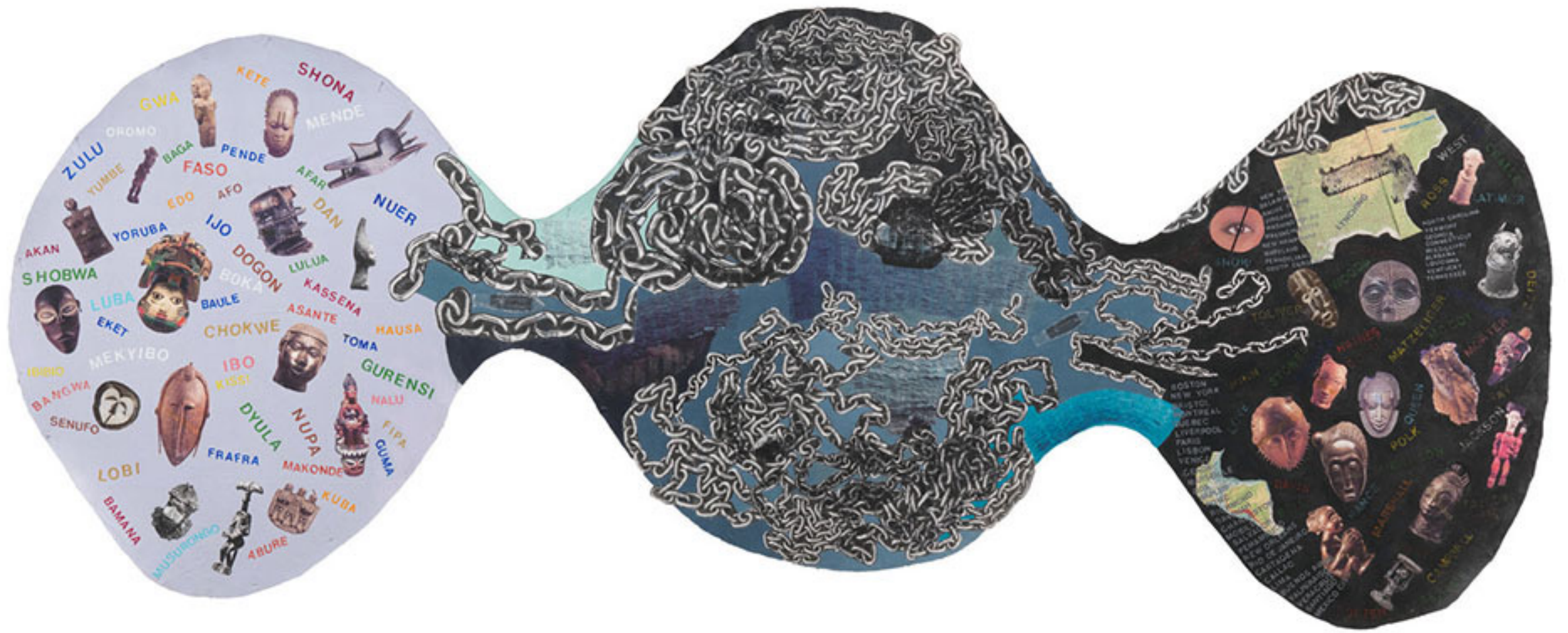


Howardena Pindell
Separate But Equal 1987



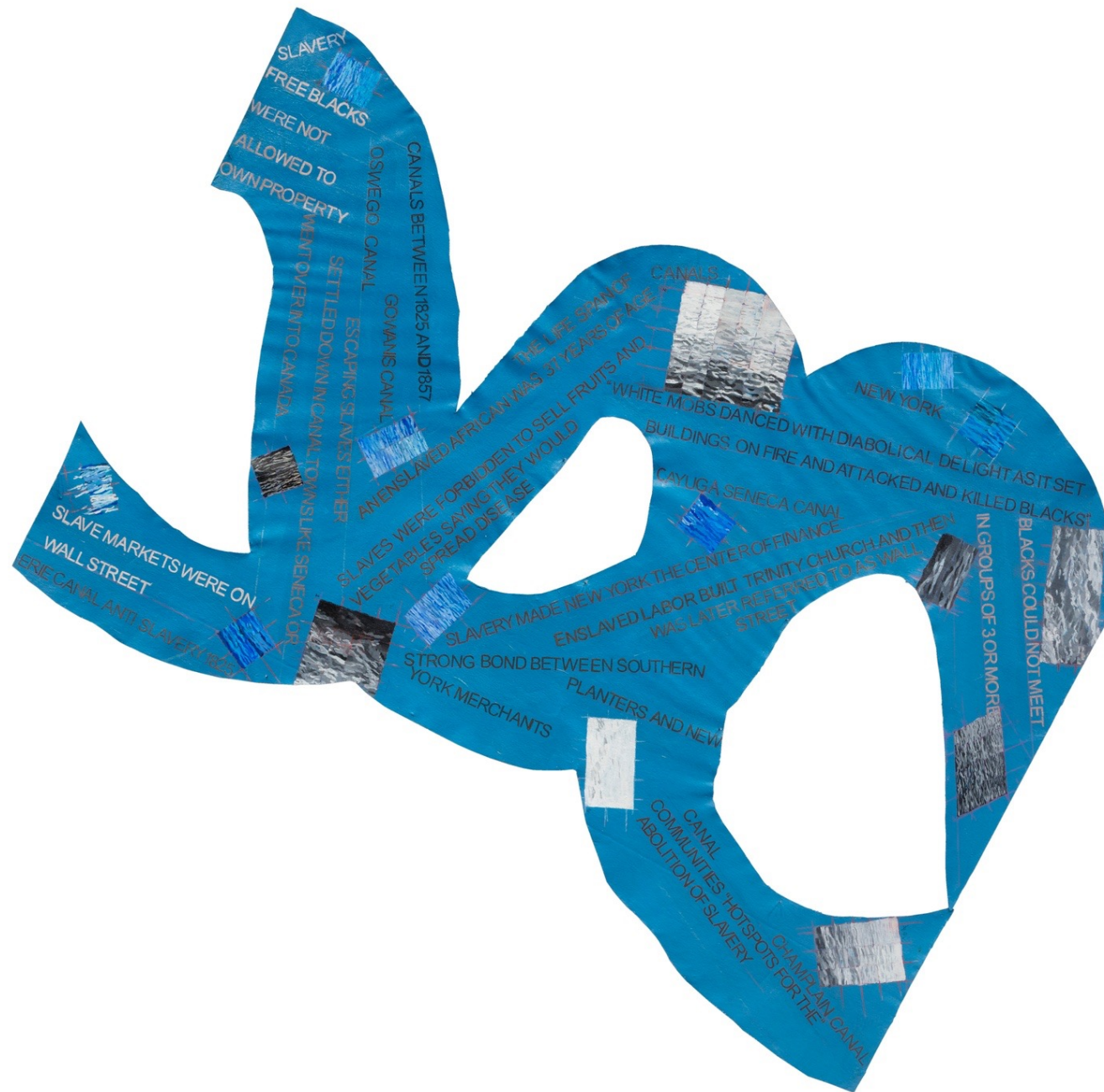
Howardena Pindell -
Separate but Equal
Genocide: AIDS,
1991-1992. Mixed
media on canvas,





Howardena Pindell, Slavery Memorial: Lash, 1998–1999

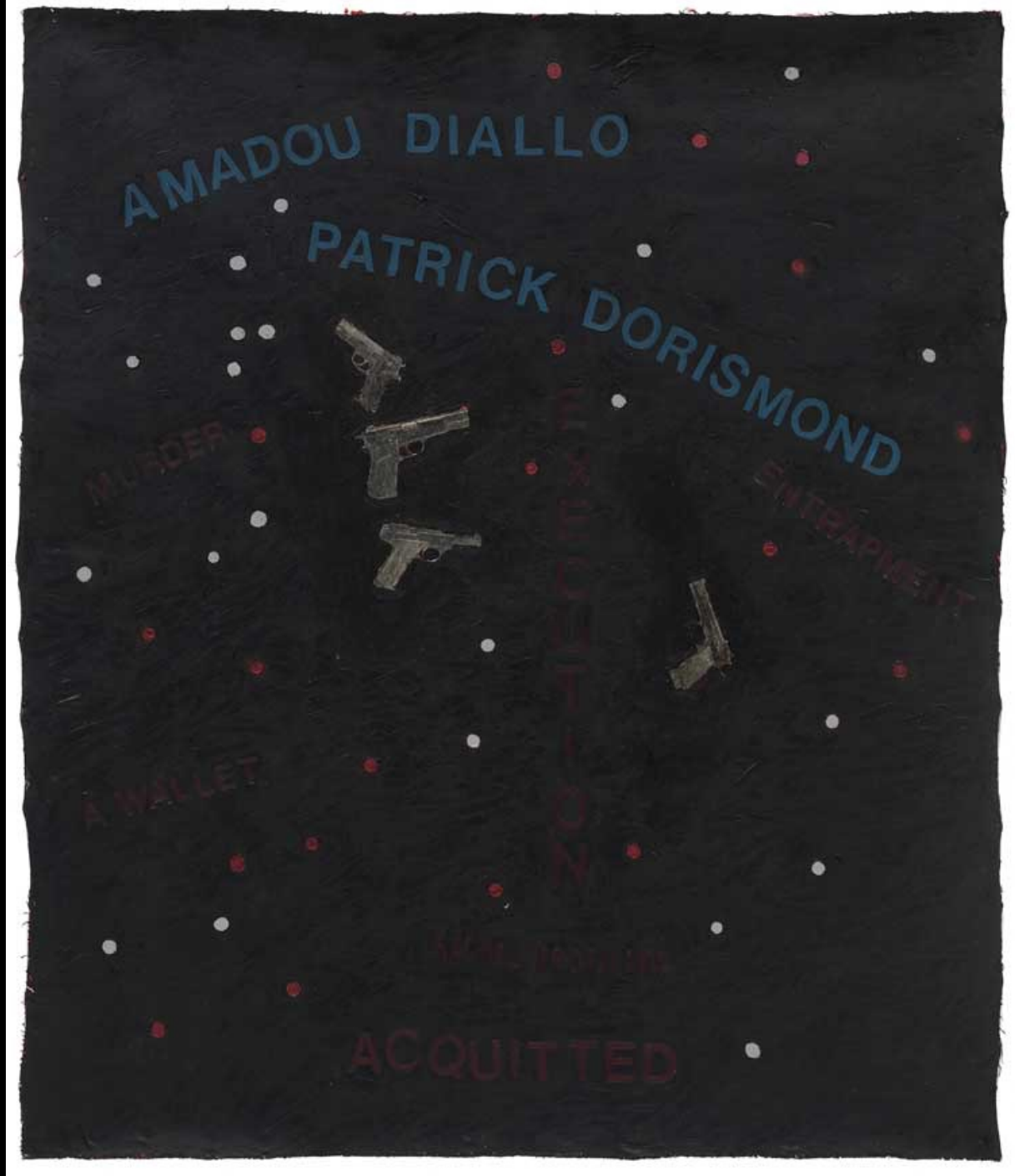
Howardena Pindell
*Canals/Underground
Railroad*, 2015 – 16.
Mixed media on canvas.
58 x 62 ¼ inches
(shackles, as hung:





Howarda Pindell, *Columbus*, 2020, mixed media on canvas,

Howardena Pindell -
Diallo, 2000.



Howardena Pindell

What barriers, which made it difficult for her art to be accepted, did she confront in personal life and in the art world?

What price did she paid for choosing the path she did?

. What new forms of expression did she pioneer?

. When and why has her art been recognized by the general art audience? Or has it?

Howardena Pindell

Why do you think her abstract art was not readily embraced by the African American art community?

How do her experiences in Africa change her and her art?

How do you think her experiences as a curator at MoMA impacted her art and life?

How do you feel about her choosing to resign from A. I. R. Gallery?