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Arts of Rebellion: 5 Impactful Works By Women

Post-election, the art I've been thinking about most



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like the denouement of a slow-moving horror film, our fears were confirmed: the call has been coming from inside the house. Already, our attempts to process are

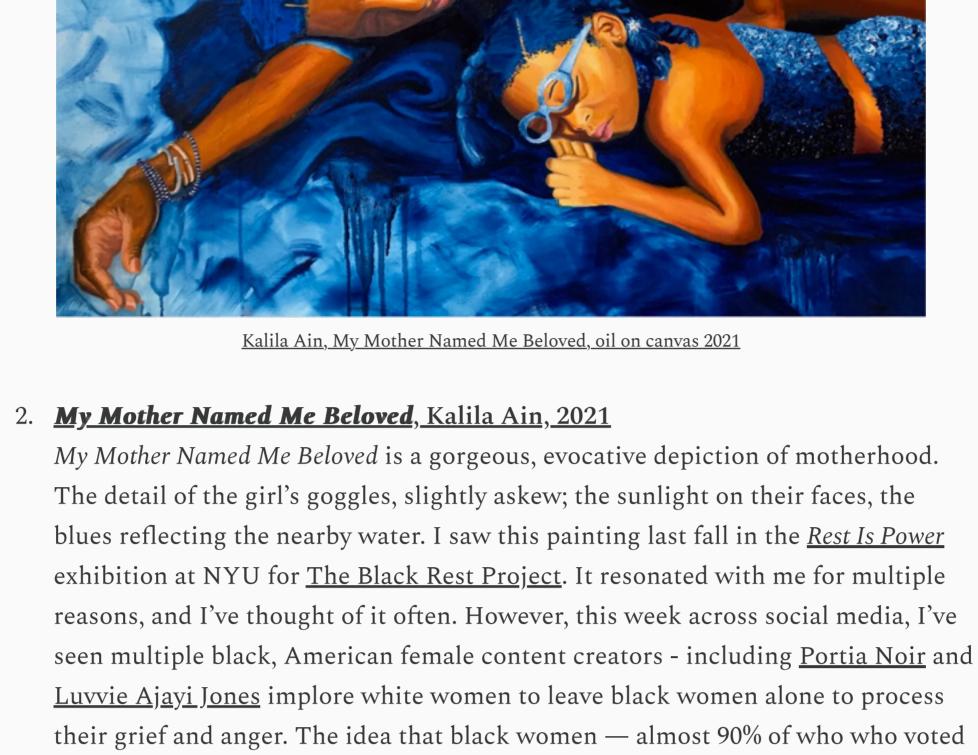
misogyny in American runs much deeper than we were raised to believe. This week,

then, a creeping dread has lingered among progressive women, a suspicion that

underway, in podcasts, and think pieces, and moments of quiet desperation. I have yet to feel the state of × ne acts of now, my mind has artistic rebellion t h artists. I reread Charlotte F her main **Discover more from The Styled Word** character driven to n. I blasted A newsletter about Design + Art + Travel, grounded in pop more Ani DeFranc 1 several

culture, my love of art history, and a lifetime of adventures

specific works by he past few (and misadventures) across the world. es in this years. Here are the Enter your email... moment. Subscribe 1. **Dollhouse**, M Dollhouse was tion with Judy By subscribing, I agree to Substack's Terms of Use, and acknowledge its Information Collection Notice and Privacy Policy. Chicago and s taught together. orth American It's now part (Already have an account? Sign in adically art wing. Won question" the dominance of men in the art world. In Shapiro's mix-media house, a well-appointed home reflects a domestic ideal — but the artist's studio, usually a male space, is here intended for the woman of the house, a place of creative liberation. It's a "room of one's own" made manifest. However, 50 years later, Dollhouse also speaks of privilege, and its role in an artistic life: the ability that I have, as do many of my peers, to write in comfort and relative luxury. As we move into whatever comes next, it's a reminder of both the necessity to carve out spaces for creativity, and the inherent difficulty in doing so for many women.



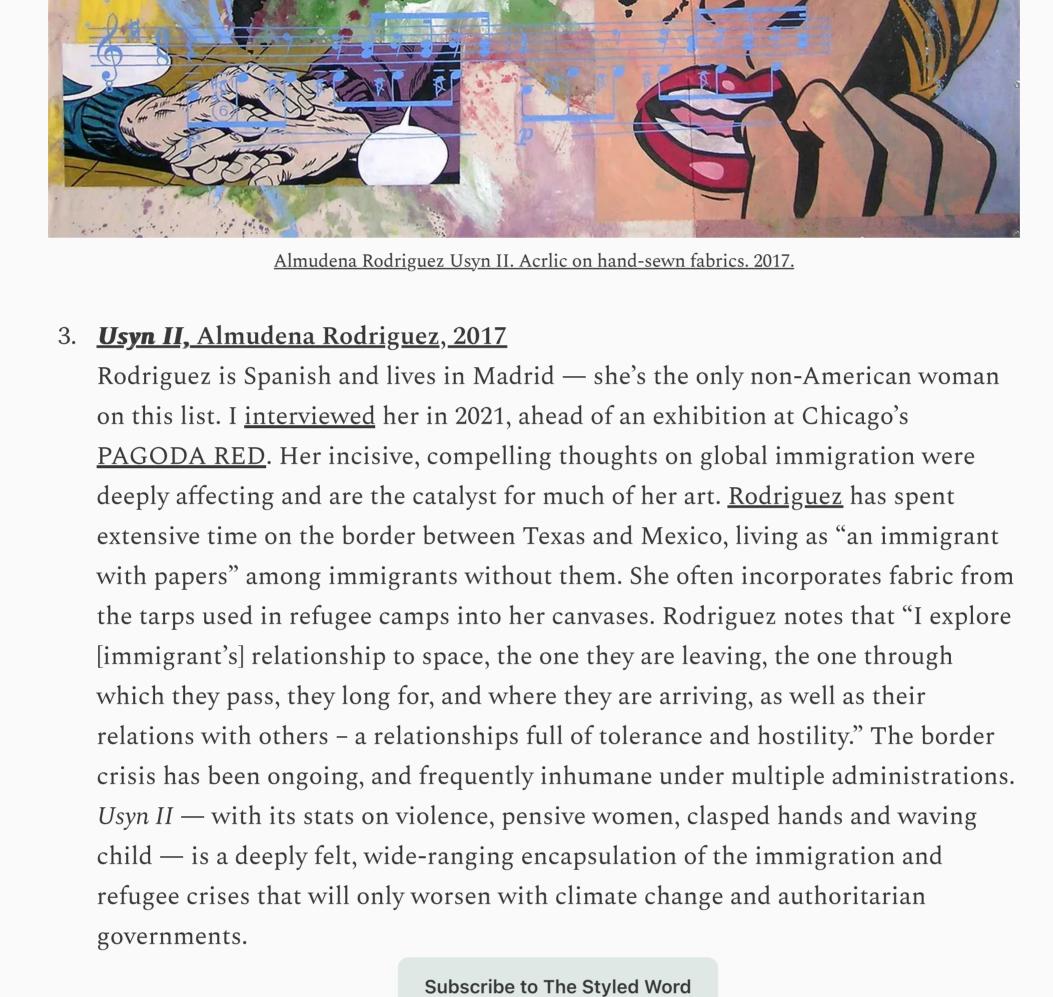
for Harris — should be the emotional sherpas for aggrieved white women is

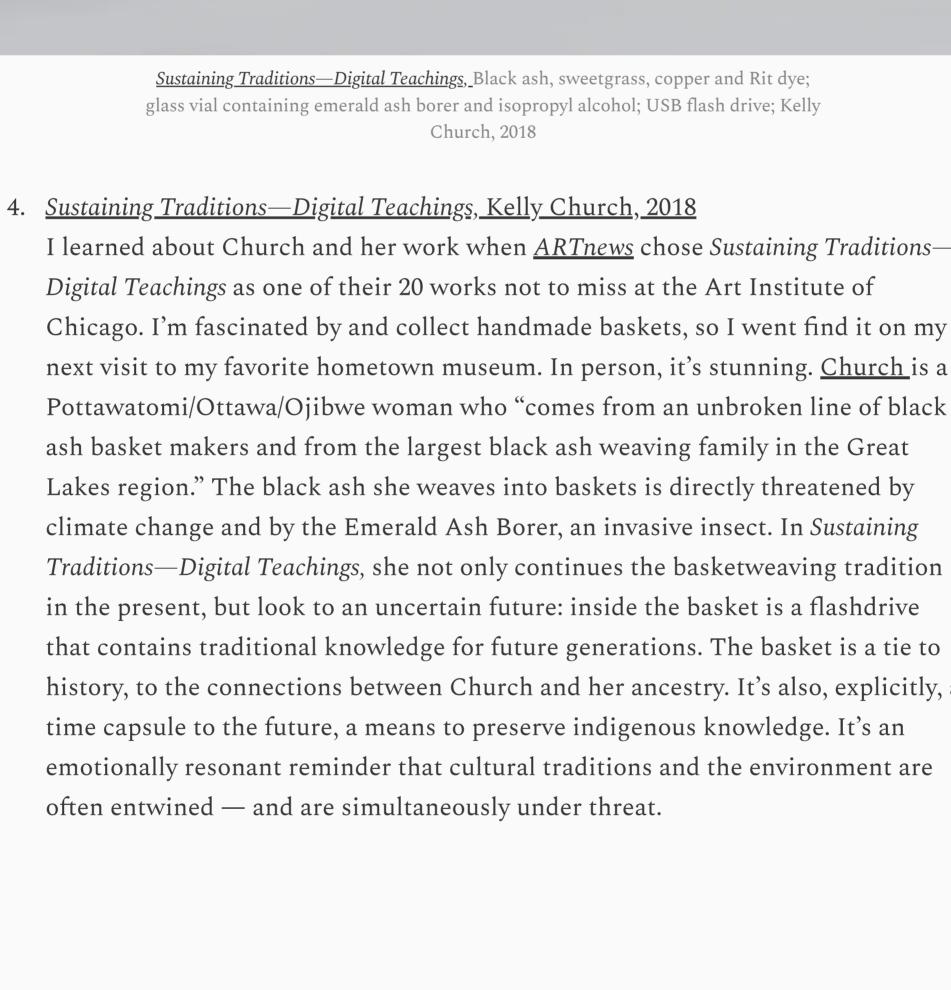
appalling. While several of these creators aren't moms, and their posts have

nothing to do with motherhood, their requests underscore the importance of The

Black Rest Project, and why it exists at all. Black womanhood and motherhood

have been under continual assault for all of American history and it will get worse — Kalila Ain's painting depicts how normal, peaceful, and beautiful it can and should be. ADIÓS PRO-CURARÉ ESCRI-BIRLES DESDE SINGAPUR Y NO SE
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security, joy, and true freedom. How have you processed the election so far? Please free free to share any artistic works that have or continue to resonate with you.

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The Flag is Bleeding #2 (American Collection #6), 1997 Acrylic on canvas, painted

and pieced border

I saw The Flag is Bleeding #2 at the Serpentine Gallery in London in 2019. It was

surreal to confront my own country's brutal history while abroad, especially in a

time of deep global unease under the last Trump presidency. American quilting

Gee's Bend trace their distinctive patchwork patterns back to their enslaved

has long been a generational art, passed down by mothers. The lauded quilters of

ancestors in the early 19th century. Here Ringgold paints a "quilt" that subverts a

domestic art form to depict the violence imposed on black American women, as

their blood and the blood of their children drips onto a flag symbolizing freedom

and democracy. The Flag Is Burning #2 is centered on black motherhood, which is

crucial to its meaning and impact. Still, in a post-Roe v. Wade America driven by

Christian nationalism, Ringgold's depiction of a mother bleeding on the flag is

likely to transcend, to become an indelible impression of American motherhood

In the next few years, women will continue to create work that is incisive and smart

we can continue to envision a future where all woman can create art from a place of

and moving. Hopefully, as we process what the Trump administration can and will do,

as a political casualty.

5. The Flag is Bleeding #2 (American Collection #6), Faith Ringgold, 1997

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