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Meet the Seven Creative Tastemakers Shedding Light on Critical Issues

BY [MOLLY LANGMUIR](#) JAN 1, 2019

The Multimedia Artist: Judy Chicago



DONALD WOODMAN

In late September, the pioneering feminist artist Judy Chicago posted an image on Instagram juxtaposing her painting triptych *Three Faces of Man*, which features a face displaying, respectively, shock, self-pity, and rage, with photographs capturing expressions made by Lindsey Graham, Brett Kavanaugh, and Chuck Grassley during Kavanaugh’s confirmation hearings. She’d made the triptych in 1985 as part of her “PowerPlay” series exploring toxic masculinity, but the parallels were uncanny. “It seems to take decades for people to understand my work,” she says.

Pieces from the series are now included in a major survey of Chicago’s career, aptly titled *Judy Chicago: A Reckoning*, which opened at the Institute of Contemporary Art Miami in December and is up through April 21. “It’s gratifying, because I put my faith in art history, and as other work

that seemed important at the time is receding into the background, [mine] is coming to the foreground,” she says. Though it also means the issues she was dealing with then still resonate. “Patriarchy has been with us for a long time,” she says. “We’re engaged in a long historic struggle for equality, and we move forward and backward. And we’re in a period of moving backward again.” The ICA Miami show will also include spray-painted pieces from her “Car Hood” series, along with her needlepoint-focused *Birth Project* and test plates created for her controversial vulva-focused work *The Dinner Party*, produced from 1975 to 1978. “I learned about the potential power of art through *The Dinner Party*,” she says. “It taught me art could have an even bigger role than I ever imagined.”