



RHONDA
ROLAND
SHEARER

WOMAN'S
WORK

RHONDA ROLAND SHEARER WOMAN'S WORK

FOREWORD BY
John A. Cherol

ESSAYS BY
Arlene Raven
Rhonda Roland Shearer

CHEEKWOOD MUSEUM OF ART
Nashville, Tennessee June 15 - August 22, 1993

JAMES A. MICHENER ART MUSEUM
Doylestown, Pennsylvania September 4 - December 19, 1993

JACKSONVILLE ART MUSEUM
Jacksonville, Florida January 4-May 15, 1994

GIBBES MUSEUM OF ART
Charleston, South Carolina May 26-July 31, 1994

KNOXVILLE MUSEUM OF ART
Knoxville, Tennessee September 9, 1994 - January 8, 1995



Woman's Work

Sculpture by Rhonda Roland Shearer

“P ray to God and she will help you” were words addressed to a tired suffragette by Alva Vanderbilt Belmont, the leader of the National Women's Suffrage Party, at the turn of the century. The situation has evolved over this past century, but the role of women at home and in the workplace is still taken for granted . . . as my wife frequently brings to my attention.

Rhonda Shearer highlights the mundane necessity of domestic drudgery. Do we share the load? Can we adjust roles to do so? Why have women been so absent from the public monuments that glorify and commemorate aspects of our American past?

Questions arise for which answers do not come easily. Rhonda's work asks the questions and at the same time provides answers of substance. Her style and the exploration of an heroic medium filled with the cast ripeness of nature takes us back to our past and provokes us to think of a future in which social equality is more than a politically correct affectation.

John A. Cherol, President

CHEEKWOOD - *Tennessee Botanical Gardens and Museum of Art, Inc.*

Shearer at Union Square,
April 1993. *Photo:*
Chrystynya Czajkowsky

Rhonda Roland Shearer

Fracturing Frames

Arlene Raven

R

honda Roland Shearer's *Woman's Work* is a diverse body of art created in the early 1990s. Characteristic of the best contemporary activist art of this decade, Shearer's sculpture, drawings, videotapes, billboards, and fabricated objects enter the public arena with an unswerving forthrightness and electric impact.

Eight larger-than-life bronze ladies make spectacles of themselves by cleaning toilets and ironing clothes on 14th Street in New York City. On billboards in downtown Nashville, sophisticated young professionals scrub the floor, turning an ironic eye on the world of public glamour, revealing its painful underside and private despair. Universally advertised as within the reach of the adolescent well-endowed and the wealthy, the ultimately unattainable ideal female and male images reign on the surface, eclipsing the reality of the drudgery of women's work in the home. "Share the Load, Equality Begins at Home" looms in large letters across the kneeling figures.

On milk cartons titled "Missing," Shearer sent information about her work to curators and critics around the country. I received mine at the office of *The Village Voice*. My interest ignited by the out-of-the-ordinary presentation, I immediately called the artist. In these novel containers, Shearer created a unique context for her slides and

printed matter (these are usually sent by artists in envelopes, which are often disregarded, and even discarded, sight unseen) that offered a fresh view of her images as well as an insight about the disagreeable boredom infusing current standards and practices within the art world.

Shearer's milk cartons bear comparison with the everyday items in the repertoire of pop artists since the early 1960s. Pop art—the

arena of affluent artists with-maids/without-wives and blatantly sexist practitioners of a fine art, mainly by men, about the popular household culture of women—is an especially appropriate platform for Shearer's expression. Whereas Andy Warhol had scant personal acquaintance with Brillo pads, Roy Lichtenstein with roto-broilers, or Tom Wesselman with Del-



Eight *Woman's Work* sculptures (*Nina with Child Vacuuming* in foreground) intrude into George Washington's territory at Union Square in Manhattan, March-May 1993.



Shearer installs two 14' x 48' billboards in downtown Nashville, July-August 1993. Sponsored by the Cheekwood Museum. Photo: C. J. Hicks

The three-dimensional collage titled "Missing" (1992) was sent to curators throughout the country; it was created by Shearer to provide a context for viewing the *Woman's Work* slides. Photo: Seth Joel



Shearer produced a 35-mm film entitled *Why Isn't Housework Glamorous?* that was shown on the giant Sony Video Billboard (Jumbotron) in Times Square, Manhattan, March-May 1993 as part of U. S. Women's Awareness Month (March) and International Women's Day (March 8).
Photo: Seth Joel



Monte brand vegetables and Wish-bone salad dressings, Shearer claims the household as her own domain—and the domain of both women and men. Although she pursues a career, she is also “still the one who picks up the dirty socks.” Practically speaking, Shearer's vacuum cleaners are no more utilitarian than neo-pop manufacturer Jeff Koons's displays of Hoovers of the 1980s. But while Koons encases his spotless classic models in pristine vitrine-like containers, Shearer's uprights are in the hands of women working.

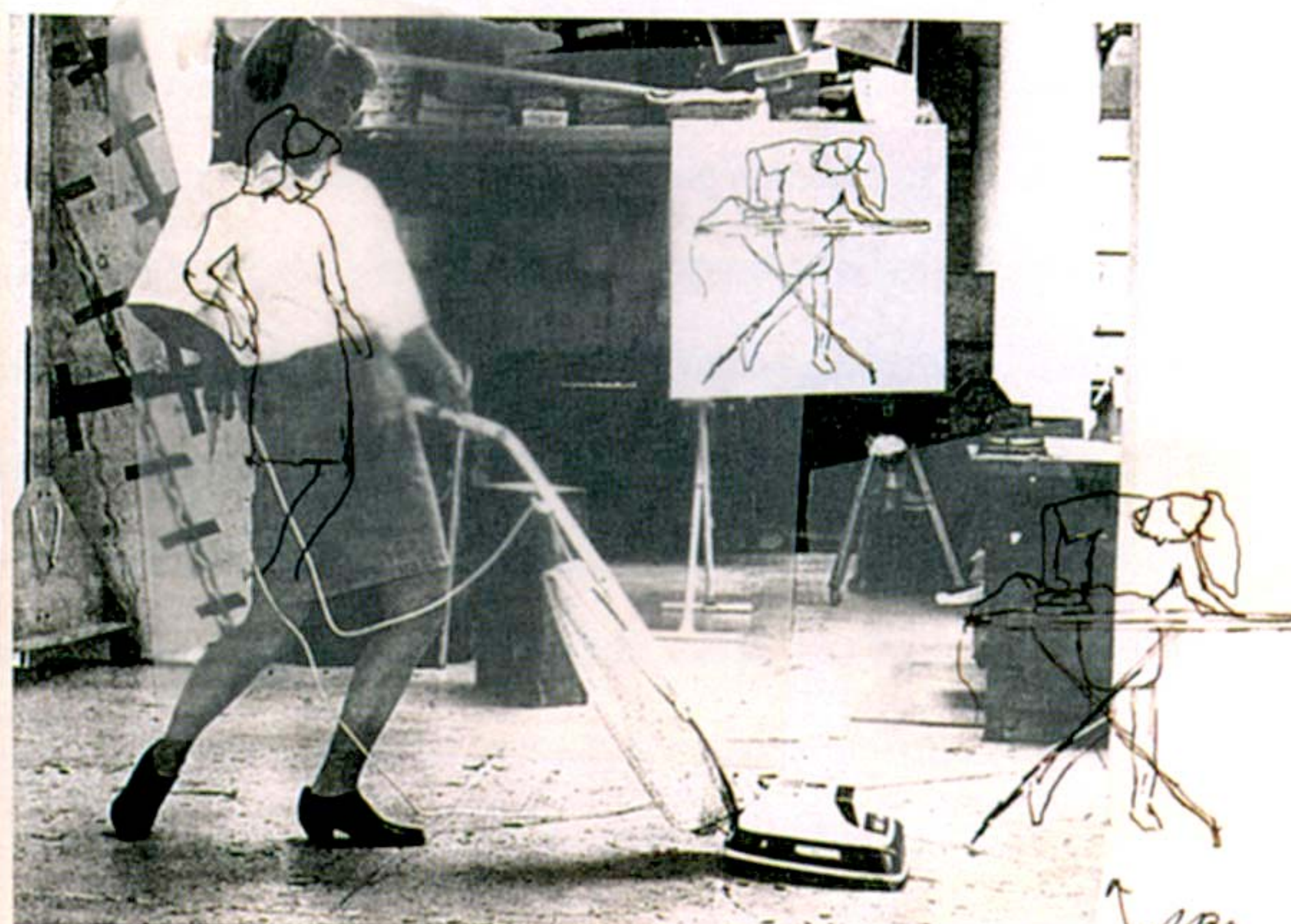
The sight of alluring ingenues laboring over hot household appliances on the Sony “Jumbotron” video billboard high above Times Square set spring tourists in New York City back on their heels. Nashville couch potatoes sat up and took notice some months later, when their movie and TV screens suddenly sported public-service announcements featuring fashion plates slaving over spotlessly clean carpets and floors.

Shearer's drawings of dense, dark oil-stick figures on undif-



Shearer's drawings also profile women at work. One is reminded of the prevailing perception of “the little woman” at home. *Untitled, Oil Stick, 22" x 30", 1992.*
Photo: Sylvia Sarner

Like her sculptures, Shearer's drawings are present-day portraits of her friends ensconced in everyday life. *Untitled, Xerox, Tissue Collage, 8" x 11", 1993.*
Photo: Sylvia Sarner



disciplines not only surfaces in her art but has also been expressed in her writings in periodicals as various as *The Journal of Home and Consumer Horticulture*, the art and science journal *Leonardo*, feminist journal *At the Crossroads*, *The Ecological Psychology Newsletter*, and in her book, *The Fractal Mystique: New Science Remakes the Boy's Club**.

Shearer asserts, for example, that her research reveals the specific implication of plants in the devaluation of women and nature. The vines and leaves that cling to the perimeters of her sculptural figures and weave in and out of their body spaces are reminders that, in the minds of many, physiology determines the domestic details of society. But these fitful botanicals are also symbols for the natural environment at large, world-wide, and the proverbial houseplant lovingly tended at home.

“Geometry is to the plastic arts what grammar is to the art of the writer.” Shearer quotes Apollinaire in an essay about the potential impact of chaos theory and fractal geometry on the future of art. Leonardo, Mondrian, Duchamp, and Malevich offered new visions of form and space. Leonardo’s revelations of the three-dimensional world on a two-dimensional surface coincided with the perspective geometry of the Renaissance. And the discovery of non-Euclidean and higher-dimensional geometries in the nineteenth century fueled the advent of the twentieth-century avant-garde.

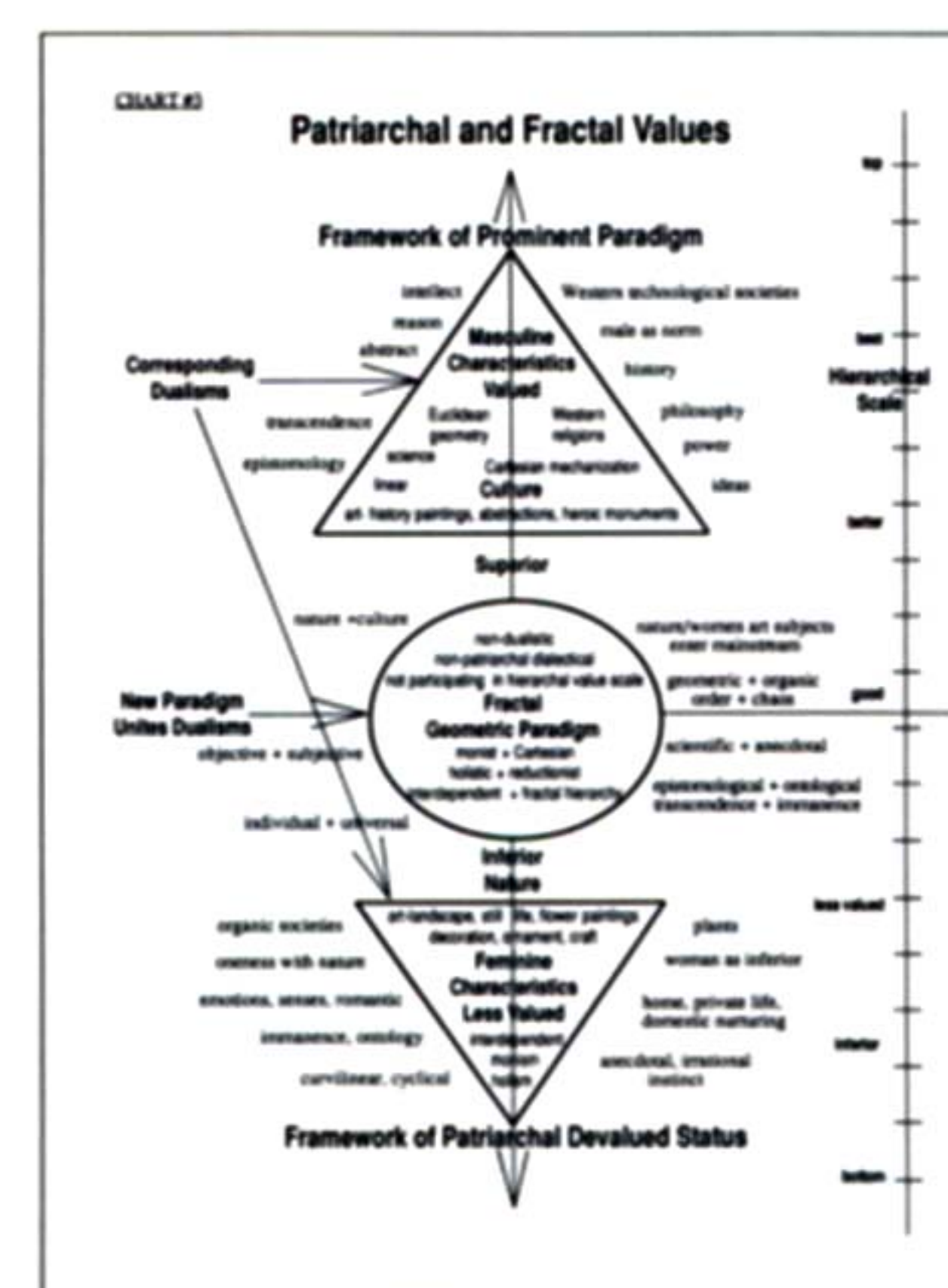
Fascinated by the possibilities of fractal geometry for her art, Shearer has wed shapes in which the whole is contained within each of its parts, using rectilinear lines standard in Euclidean geometry to juxtapose essential though nonessentialist qualities of female and male contained in the female figure.

There is, finally, a moral and ethical framework detailed in all of Shearer’s work. In a chart titled “Patriarchal and Fractal Values” that is also a remarkable drawing with text, she spells out the judgments of value in existing dualistic paradigms—from top to bottom, for example, or superior to inferior. In a central oval, she lists aspects of a new Fractal Geometric Paradigm and visually demonstrates its potential for a physical and social world of parity and abundance.

July 1993

New York City

*See page 29 for a listing of Shearer’s writings.



Shearer’s chart, “*Patriarchal and Fractal Values*,” illustrates her beliefs in how social values are reflected in geometry and art.

Woman's Work: Making the Invisible Visible

Rhonda Roland Shearer

W

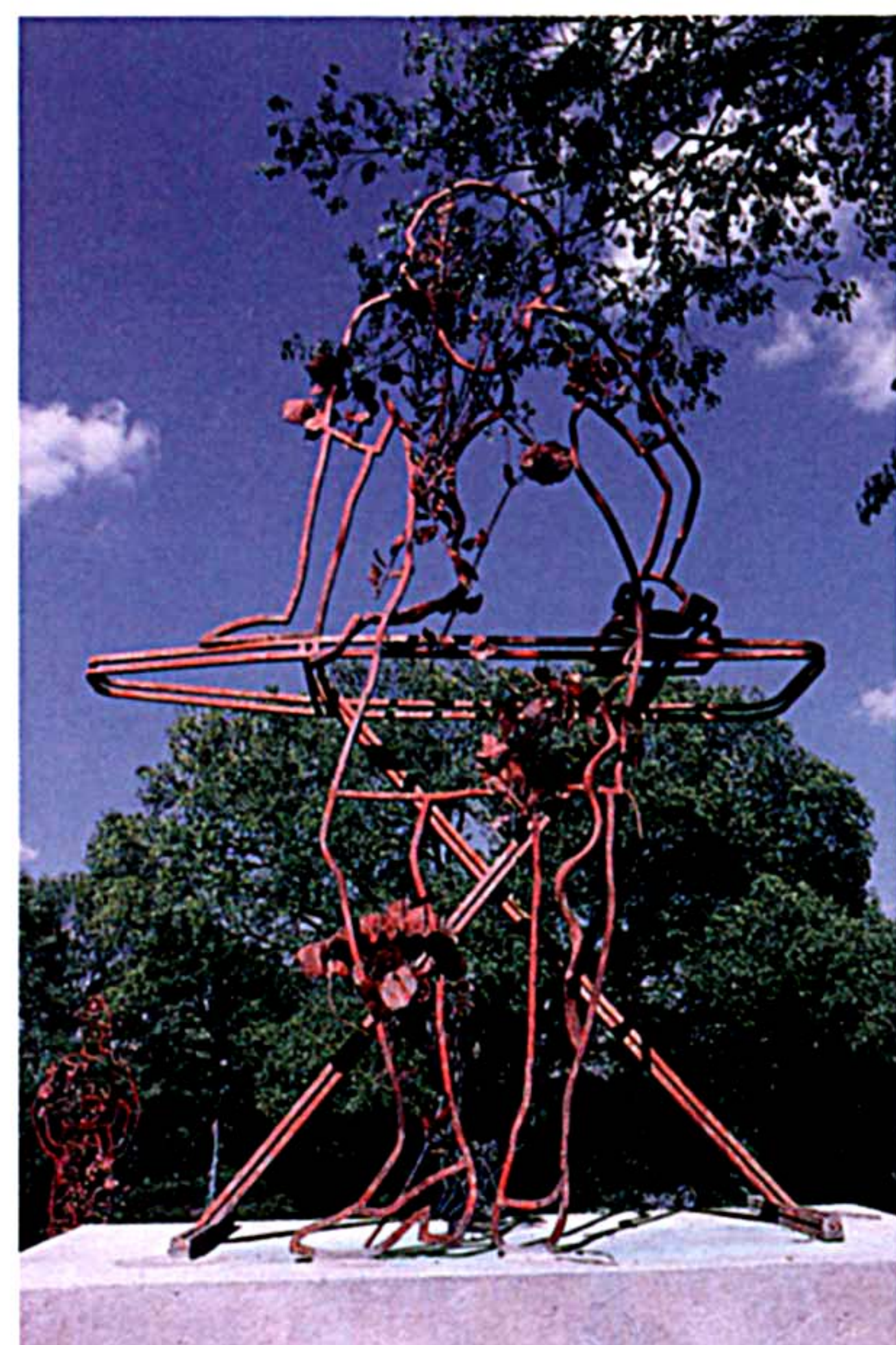
hen the idea for the *Woman's Work* series first came into my mind, I was completely horrified. The thought of a larger-than-life "heroic" woman ironing was so threatening to my inner psyche that I decided there must be something to the idea. Why, I asked myself, would seemingly innocent and everyday images of monumental women doing housework—a very real part of most every woman's life—be upsetting or repellent to me?

I realized after executing the first full-scale drawings (twelve feet tall) that however simple these everyday images might be on the surface, they are politically and culturally loaded. The key to understanding this point is found in their size and context.

When housework is viewed or presented merely as women's work in the home, it has no effect in culture other than to serve its specific utilitarian purpose. But bring housework into public view, and further, make it heroic in size (as our most sacred monuments are), and it is transformed from something culturally benign to something culturally charged.

This transformation of context reveals that housework is assumed to be the opposite of what is considered important in culture. To regard as important the everyday activities of women's private labors (not their work in public, which mimics men's work) is a de facto affront to the values of society, which has historically commemorated only that which is central to culture. Our public monuments encourage us to admire and even revere power, domination, victory, and control, as opposed to the actions and attitudes inherent in the private, domestic world of women's work, a world which is considered much closer to nature and which we as women are thought to be a part of.

Before my *Woman's Work* series, I would never have assumed that my private images of women doing what women do (derived from my childhood memories of steamy kitchens and laundries where women met



The resulting shock of seeing housework in public reveals that housework is assumed to be private and unimportant. *Kiki Ironing* at the Cheekwood Museum of Art in Nashville, June 1993. Photo: C. J. Hicks



Drawings were the first translations of the artist's fears of depicting woman's work. *Untitled*, Oil Stick, 22" x 30", 1993.

and interacted) would be political in nature. It was only after thinking about it that I was able to understand that the *Woman's Work* series had cultural meaning.

During the process of creating these sculptures, I felt a sense of wanting to quickly retreat from the thought that I had created images of "women's work," the very reality I had always tried to distance myself from—literally, if not conceptually. My immediate fear was that to connect myself with these public images of women's work would somehow devalue me by association because of the lack of "importance" of these roles. Was I out of my mind? Wouldn't it be better to associate myself with career, with traditional male roles and traits that are clearly socially valued? There are no Nobel prizes for housework. But there I was, with my images of women from my childhood, women I know now, and (even more threatening) the woman I am.

The literal "women's work" that I had been doing was not only hidden from the world but from myself. I never thought about it; I just did it. And then I suddenly realized that in also having a career, I had two jobs, where men had only one. I was living a double life under a single standard. The work I did as an artist and writer was valued by culture; the housework I did was not.

Housework has always been appropriately called "women's work" because it has almost always been women who've done it. If this is so, then why is it that women's work is a pejorative term? My culture informs me (which means that without thinking, I know) that to tell someone that he or she is doing "women's work" is an insult, while to say one is doing "men's work" is always complimentary. Perhaps this point unmasks the tacit connection in our values which considers male as good and female as less good, or bad.

When we list some of the obvious dichotomies of nature (feminine) versus culture (masculine) or emotion (feminine) versus intellect (masculine) established in our culture, we consistently and almost universally find ourselves valuing anything masculine over anything feminine. In



Housework has always been called "woman's work" because women have always been the ones who do it. *Untitled, Oil Stick, 22" x 30", 1993.*



The *Woman's Work* sculptures and drawings take private images of women and make them public and thus political. *Virginia and Her Three Children, 22" x 30", 1993.*

fact, I cannot think of a single feminine trait that is considered superior to or even equal to a masculine trait. As an extension of this idea, these *Woman's Work* sculptures, in effect, are monumentalizing not only women's work, which, culturally, has remained private and invisible, but also feminine characteristics or traits.

Feminine characteristics or women's work are truly unexpected iconography, because monuments more than any other art images have been regulated by and visually express what society most values. Ironically, depicting women as victims—raped, bloodied, and chopped up into little pieces—in sculptures (a recent trend) is not as shocking as depicting them as twelve-foot heroic figures cleaning toilets or ironing because images of women as victims of violence are a familiar public reality.

II.

Just as we have taken monuments for granted, never noticing that real women are missing as subjects, we take for granted the cultural spaces in which these monuments or other art forms are placed. Museum rooms, outdoor parks with marble or stone pedestals, white walls, display cases—these are all cultural spaces, the areas in which both art and commerce occur.

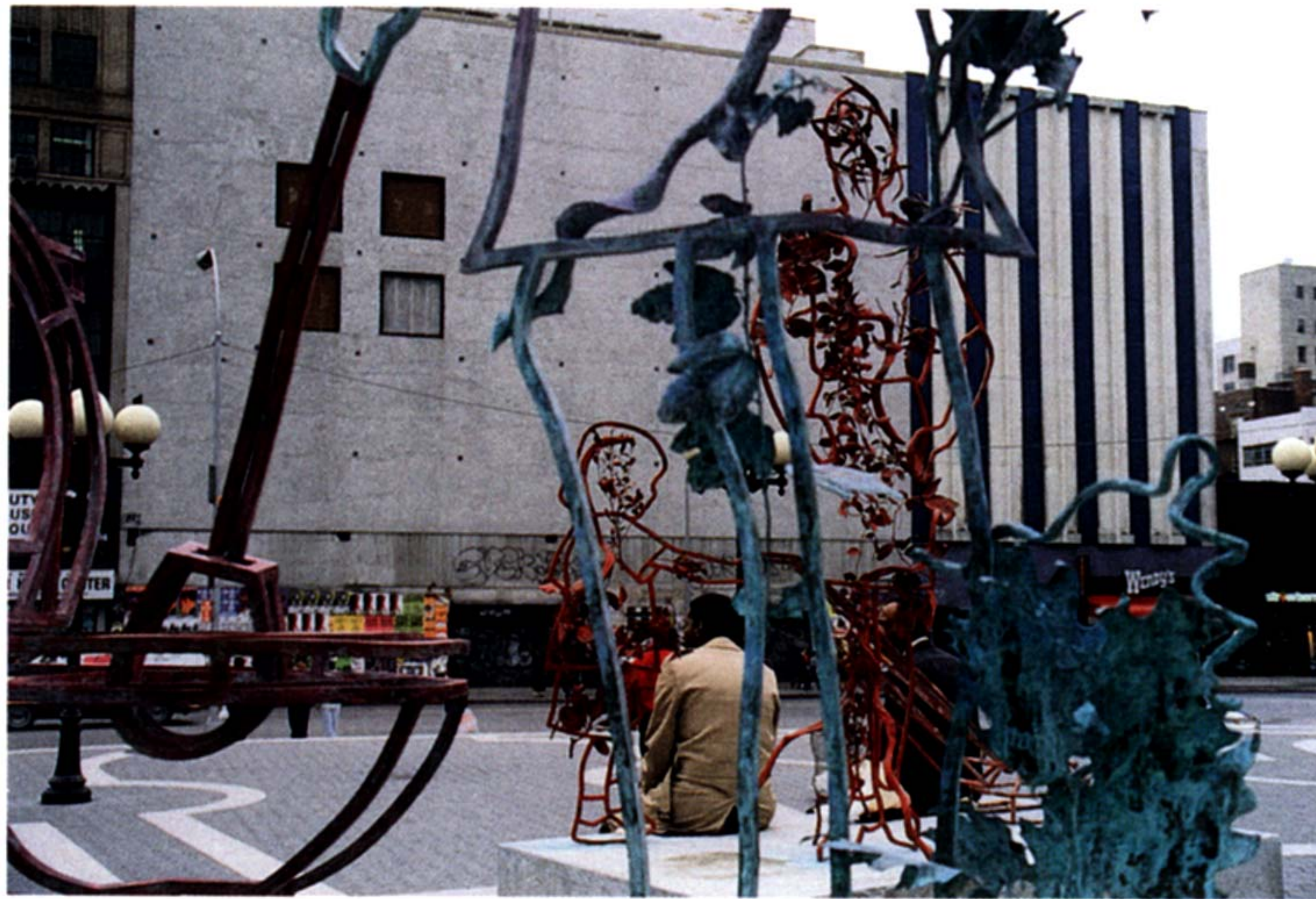
Think of illuminated glass cases in stores, where objects are placed in situ, denoting their special status. They are exactly the same cases, in concept and construction, that display art. Pop art united these spaces, both commercial and artistic, into a sort of ge-

ography of culture that transformed everyday commercial products into high art. It was only the act of transferring objects from one cultural space (commercial) to another (museums and galleries) that transformed these everyday objects into high art—nothing more. This transference was first carried off by Duchamp at the beginning of this century in his work with urinals and bottle racks. My point here is to discuss the new concept of cultural space in which the *Woman's Work* series occurs.

Our tradition of looking at art or at objects only in a spectrum from commercial on one end to high culture on the other has limited our ideas of possibilities. We have tended to believe that objects transferred from stores (commercial space) to

To tell someone that he or she is doing "woman's work" is an insult, while to say one is doing "men's work" is always complimentary. *Kiki à la Toilette* at the Cheekwood Museum of Art in Nashville, June 1993.





The *Woman's Work* sculptures participate in the spaces around them; one also sees trees, buildings, cars, the sky, other sculptures, and other people. Union Square, May 1993.

museums (cultural space) must cover every possible category or context. I have seen people throw up their hands and exclaim, "This is the limit!" when looking at pop art; scholarly types communicate this same experience as an intellectual concept—the end or death of art.

We have been duped into believing this is true because it reflects our system of cultural values, a system that considers our private lives separate from and inferior to our public lives. Culture establishes a spectrum for all objects, from low (mere product) to high culture (art). Within the layers of this hierarchy (bad, better, best), we overlook the fact that objects do not exist only within a single assigned cultural context. They also exist within the often ignored or forgotten personal or private realm.

This sense of a cultural place that defines itself as above the personal is so powerful that the very act of placing something within its "abstract space" makes it culturally significant. Warhol's Campbell's Soup cans or Brillo boxes are clearly feminine objects (located in kitchens, purchased mostly by women). When they are placed within museums or within glass cases, they become "abstract," taking on a cultural, public, and recontextualized meaning—a new, not feminine but masculine presence and thus importance. Brillo boxes and other familiar and strictly functional objects viewed in their domestic environments are considered to be of no importance or value, much like women's domestic functions.

Surprisingly, changing the space and con-

The *Woman's Work* sculptures allow and even urge the viewer to experience unclear boundaries between the object and its space and nature and culture. Cheekwood Museum of Art, Nashville, June 1993.



With the *Woman's Work* sculptures outdoors acting as a lens or conduit, we see nature and culture through them. *Virginia and Her Two Children* participate in the Union Square skyline.



Departing from the tradition of art objects' having either two or three dimensions, the *Woman's Work* series exists *between* dimensions. This new fractal geometric perspective offers many viewing options. *Helen Vacuuming* at Cheekwood.

Photo: C. J. Hicks



text of objects changes their gender and, correspondingly, their social value. Depending on where you see them, Brillo boxes are culturally marked as masculine (museum, abstract object, public culture) or feminine (home, concrete object, private life). What we see (and where we see it) is not defined by any objective reality. Rather, it is directly related to what we value, or, in the case of women's work, what we don't value.

The *Woman's Work* series challenges the status quo of this social value system not only by making monuments of the invisible private activities of women and placing them in public spaces but by confronting our culturally trained experiences and perceptions of cultural geography. What I mean by this is that the authority of

cultural spaces—of their specialness—can be engaged in more ways than we are conditioned to expect. Platonically pure cultural spaces, with their white walls, hallowed rooms, and special glass cases, trigger our awed respect—and human distance. We read these cultural and spacial clues as signals to respect the objects within these spaces as “special.”

Public displays of objects and their implied importance create their own status as cultural icons and their separation of the objects as distinct from ourselves and our everyday lives. Objects within these spaces remain fixed in our minds as objects removed from human experience—permanently placed within an abstraction of high value. This “sacred” containment, sealed off and elevated, is therefore above humans and nature.



Fractal geometry is integral to the women and plant forms in the *Woman's Work* sculptures, while the geometry of straight lines and solids is embodied in the objects (vacuum, ironing board, etc.). *Nina and Child Vacuuming* at Union Square.

The *Woman's Work* series tests the limits of these cultural spaces both conceptually and experientially. Conceptually, everyday objects are not treated only as objects within sacred space, but the sculptures introduce the personal within this sacred space. Challenging the process by which private objects become important only by public recontextualization as masculine, the *Woman's Work* sculptures incorporate public, private, masculine, feminine, sacred, and everyday spaces and events, blurring their culturally assigned distinctions.

Experientially, instead of being imbedded as clearly distinct objects separated from their environment with complete solidity, the *Woman's Work* sculptures participate in the spaces around them. As you look through them, it takes the sophistication of binocular human vision (the monocular camera cannot do it) to be able to actively switch in a myriad of ways from subject to background and back to subject.



In the way the sculptures are made and displayed, the *Woman's Work* series allows us to experience the combination of the public and the private, the heroic and the personal, the masculine and the feminine, the natural and the constructed. Cheekwood Museum of Art, June 1993.

In looking at the *Woman's Work* series, depending on where one stands, cultural spaces no longer define one's vision. There is an interaction and an all-around participation within and without the sculptures. One sees trees, buildings, cars, the sky, other sculptures, other people. The *Woman's Work* sculptures allow and even urge the viewer to experience unclear boundaries between what we consider to be the object and its space and nature and culture. In both the literal and metaphoric sense, the *Woman's Work* sculptures are a non-hierarchical, non-dualistic experience of both objects and their space and of nature and culture.

Seeing the *Woman's Work* sculptures outdoors as they participate in nature, acting as a lens or conduit, we see nature and culture through them. We do not feel or see the clues of a distinct cultural object within a strictly cultural space. We sense that we are experiencing the sculpture in ways quite different from the conventional museum experience, and we often find ourselves longing for solid white walls. Several people have told me they wish they had a white screen behind each of the *Woman's Work* sculptures "to see them better." But this is exactly my point. It is not a question of our seeing the objects "better" but of allowing ourselves as viewers to see in a different way.

The statue of George Washington, an existing monument in Union Square before the *Woman's Work* series arrived there, provided a perfect contrast to illustrate this point. The cultural space of the park and the marble pedestal is a familiar one. Here Washington stands in all solidity, and the very fact of his solid, smooth surfaces prompts us to see right away a distinct and special object. As the statue defines itself in space, it simultaneously defines the relationship of an object in space to its viewer. Existing as one overall silhouette on only one scale, it offers few viewing options. The closer the viewer gets, the less there is to see. The overall majesty of Washington's silhouette is the key to his monumental presence.

I utilize a different geometry in my work; the complexity of plant forms gives me new possibilities as a departure from the traditional geometric approach to sculpture. The schema of two or three dimensions are fundamental choices in art as well as in traditional geometry, which defines space and forms as smooth lines, planes, and solids.

The familiar Euclidean geometry we learned in school has dominated art-making and culture. With the recent and extraordinary development of a new kind of geometry based on fractal shapes

and strange and complex dimensions, we are given very new artistic possibilities. We can see in the *Woman's Work* series (see illustrations) the incorporation of fractal scaling and dimensions. As a new way of thinking about space and form, the *Woman's Work* series exists *in between* one and two and two and three dimensions. Because you see through the sculptures' surfaces and planes, they have more than one but fewer than two dimensions, and with no volume being solid, they have more than two but fewer than three dimensions.

Notions of fractal scaling offer almost endless options or perspectives from which the viewer can experience the work. Departing from the tradition of objects in cultural space, the *Woman's Work* sculptures do not dominate the space or dictate to the viewer how they should be seen. This new freedom creates a different visual experience. The human brain has to work harder because of the object/ground ambiguity. The experience is similar to viewing the familiar images in a Gestalt figure (Is it a rabbit or a duck? Are we seeing the chalice or a pair of facing profiles?).

When we look at the overall outdoor installation of the *Woman's Work* series, we see that both fractal (the geometry of nature's forms) and Euclidean (the geometry of human-made forms, such as buildings) geometries are contained within the sculptures and the backgrounds. Fractal geometry is integral to the women and plant forms in my sculptures, while the geometry of straight lines and solids is embodied in the objects (vacuum, ironing board, etc.).

In the way it is made and displayed, George Washington's heroic presence at Union Square highlights and reminds us of the importance and domination of culture over nature. As an alternative, the *Woman's Work* sculptures create new visual options for objects in cultural space—expanded possibilities for being *both* public and private, heroic and personal, masculine and feminine, natural and constructed.

An incident at Union Square signified that people may be getting the message. On the last day of the exhibition, someone got up very early and placed a dustpan and a broom against a nearby monument of Mahatma Ghandi and delicately hung (no easy feat) a toilet brush from George Washington's outstretched arm and pointing finger. I read this as saying that "the *Woman's Work* sculptures may be leaving, but their message lives on." I was very touched.

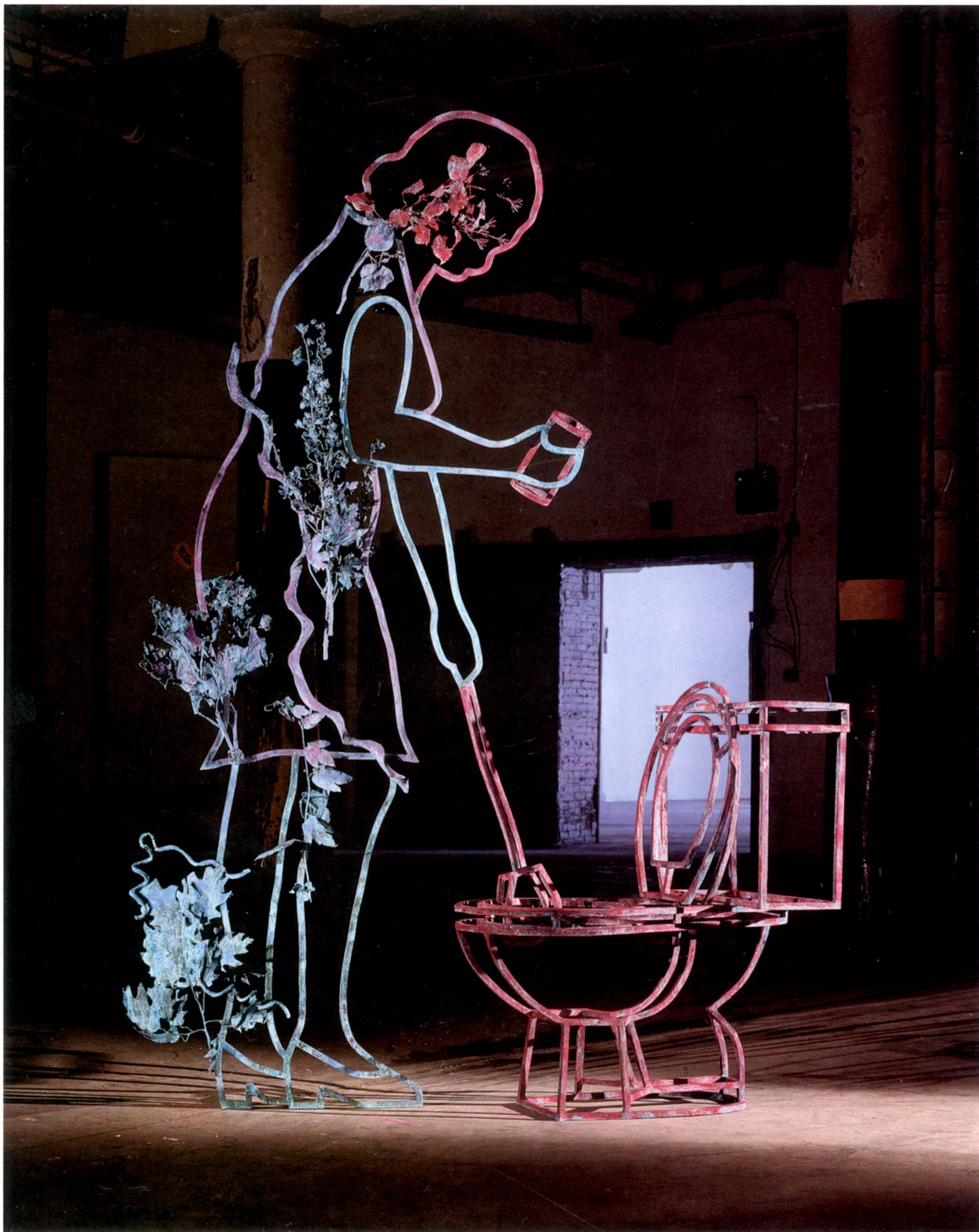
August 1993
New York City



Looking at the overall installation of the *Woman's Work* series, we see that fractal (the geometry of nature's forms) and Euclidean (the geometry of human-made forms, such as buildings) are contained within the sculptures and the backgrounds. *Yves's Wife with Baby*, west view of Union Square.



The Exhibit



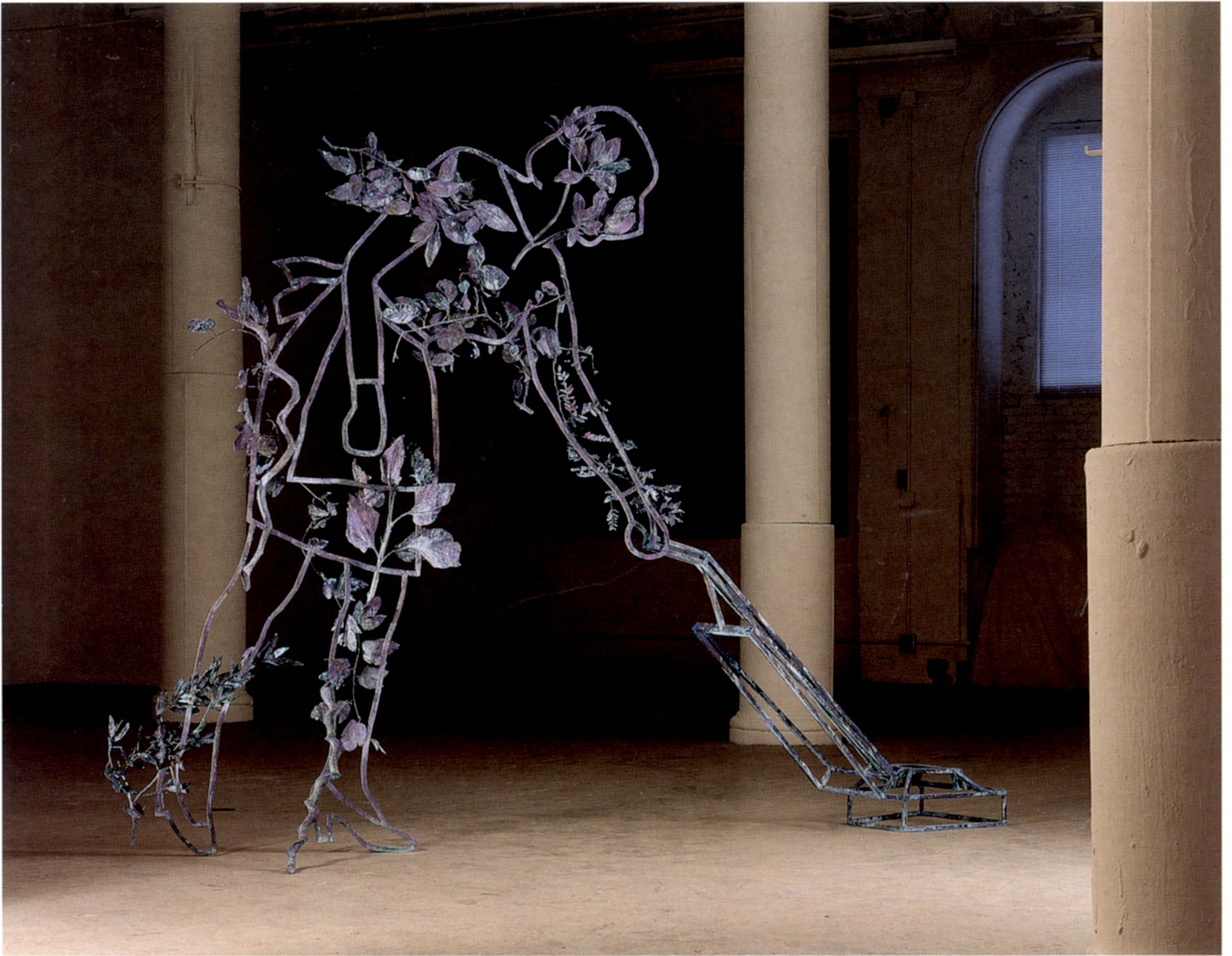
KIKI À LA TOILETTE, 1991-92

Bronze (Lost wax, Fabrication), 101" x 66" x 36" Aqua/Purple/Red Patina



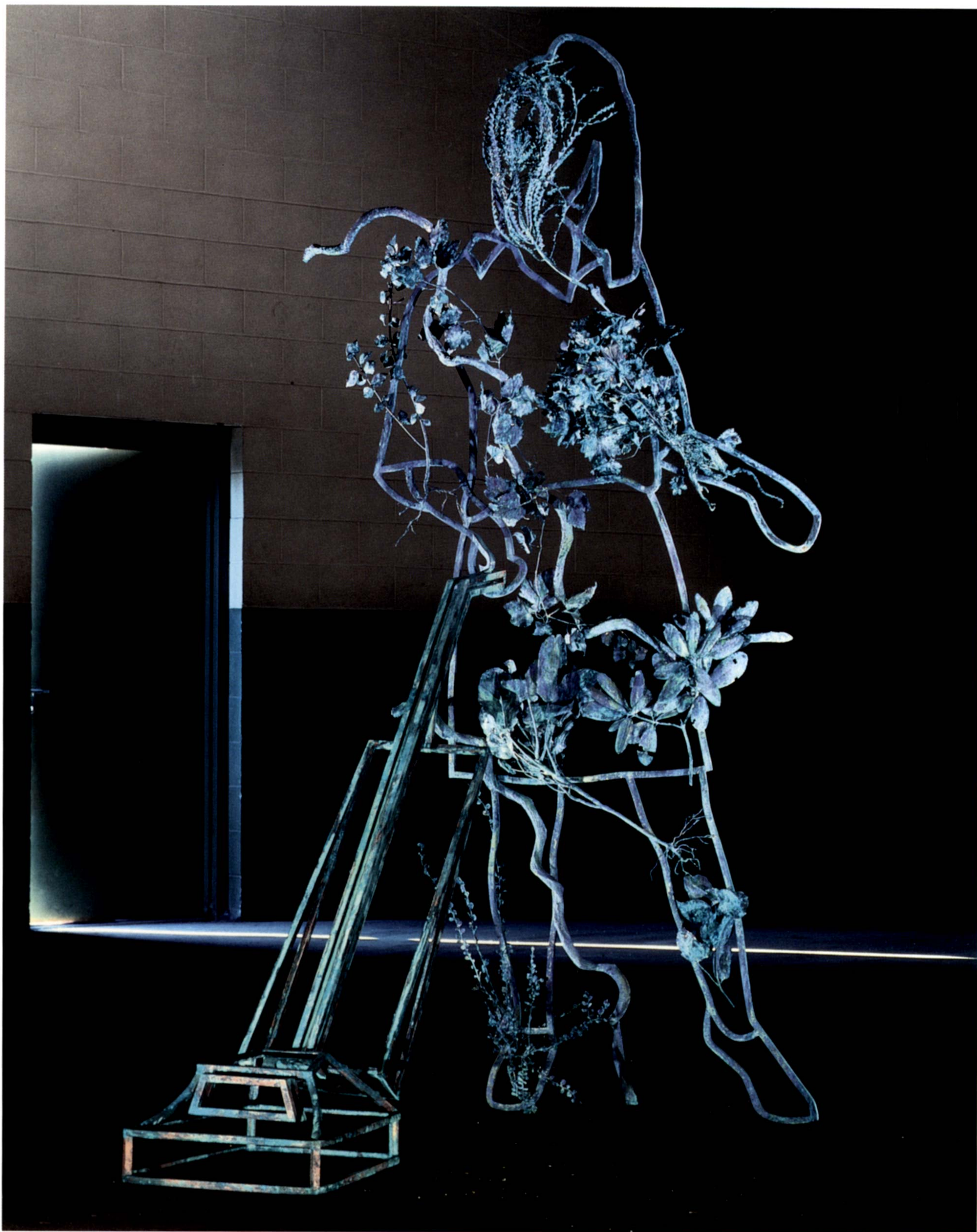
YVES'S WIFE WITH BABY, 1991-92

Bronze (Lost wax, Fabrication), 103" x 100" x 30" Bright Yellow/Deep Yellow Patina



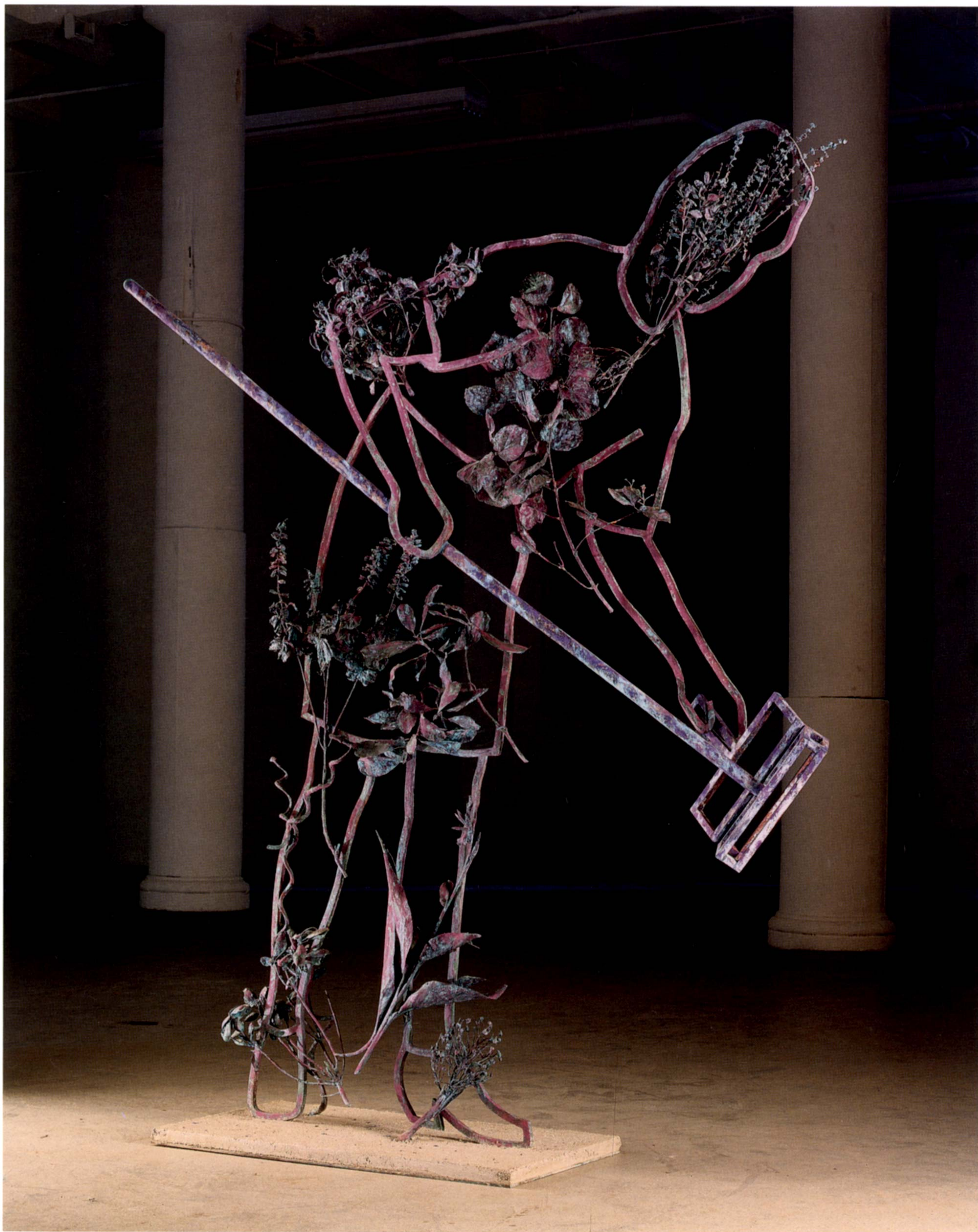
HELEN VACUUMING, 1991-92

Bronze (Lost wax, Fabrication), 101" x 128" x 25" Blue Violet/Blue Patina



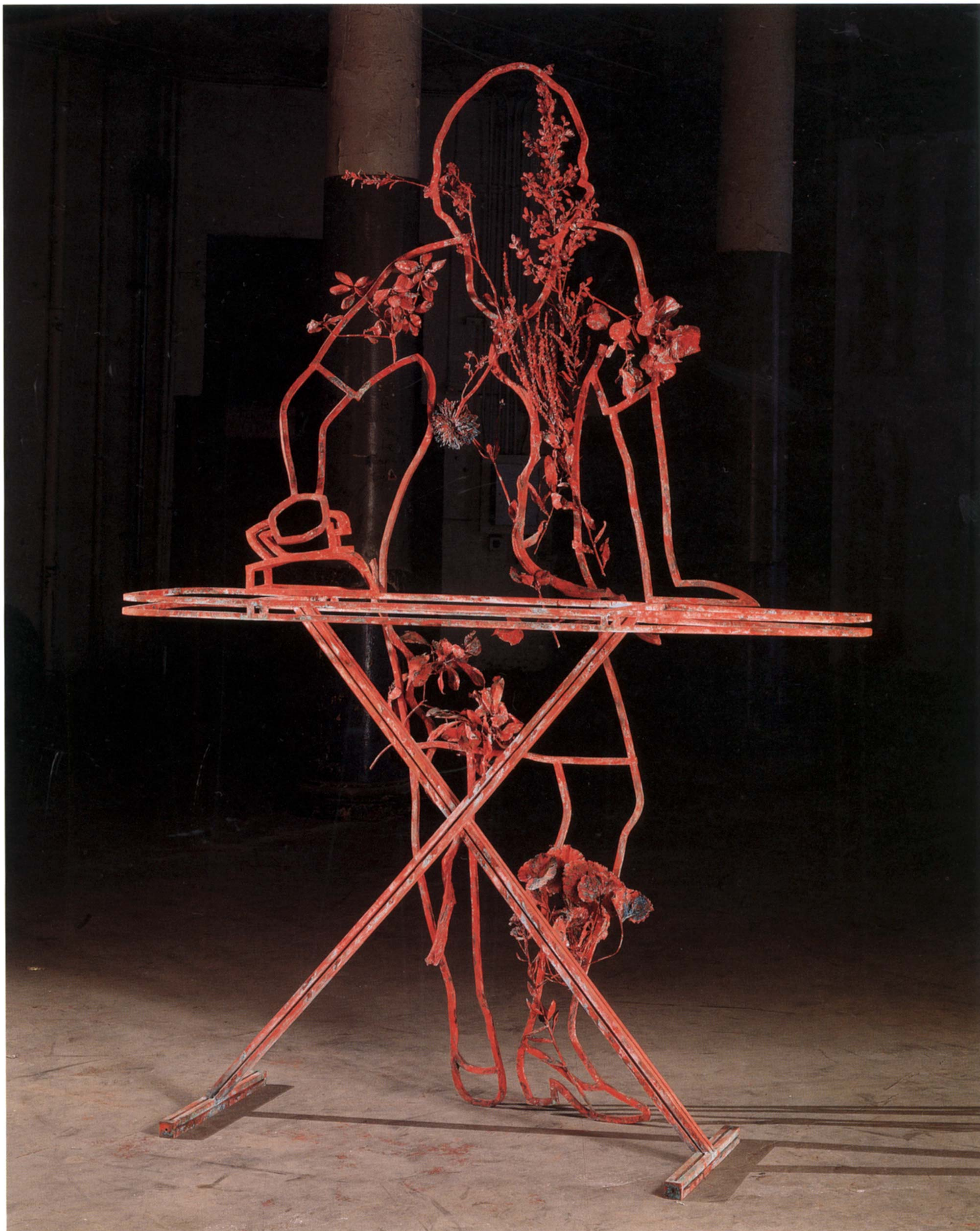
NINA VACUUMING, 1991-92

Bronze (Lost wax, Fabrication), 106" x 53" x 59" Ultramarine/Aqua Patina



NINA MOPPING, 1991-92

Bronze (Lost wax, Fabrication), 88" x 66" x 10" Purple/Blue Violet Patina



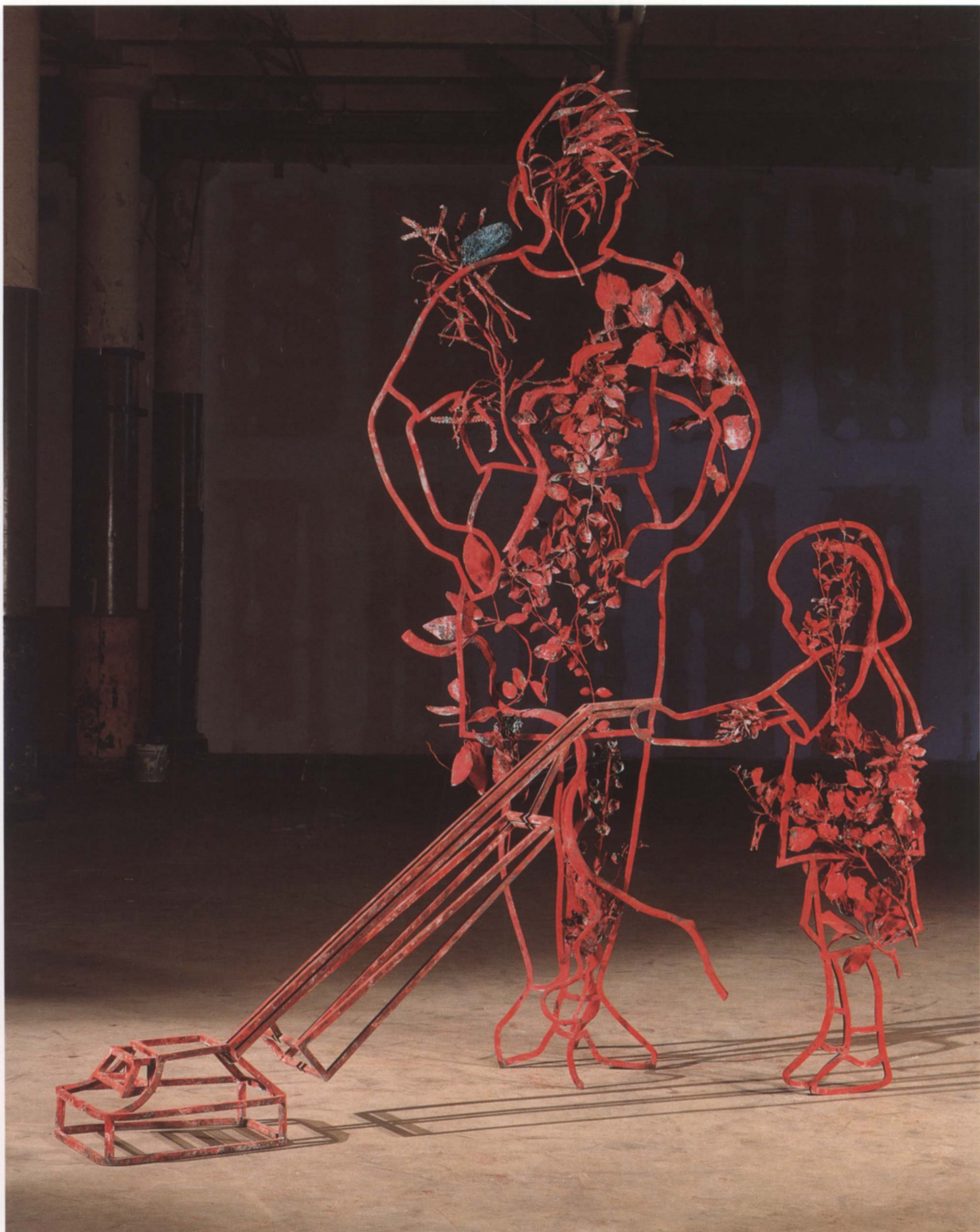
KIKI IRONING, 1991-92

Bronze (Lost wax, Fabrication), 103" x 72" x 23" Red Orange/Orange Patina



VIRGINIA WITH TWO CHILDREN, 1991-92

Bronze (Lost wax, Fabrication), 108" x 85" x 15" Pink/Red/Violet Patina



NINA AND CHILD VACUUMING, 1991-92

Bronze (Lost wax, Fabrication), 112" x 98" x 26" Deep Red/Red Orange Patina

Rhonda Roland Shearer

Born: 1954

Aurora, Illinois

Solo Exhibitions

- 1994 Knoxville Museum of Art, Knoxville, TN
 Gibbes Museum of Art, Charleston, SC
 Jacksonville Art Museum, Jacksonville, FL
 Pangea Installation, Knoxville Museum of Art, Knoxville, TN
- 1993 James A. Michener Art Museum, Doylestown, PA
 Cheekwood Museum of Art, Nashville, TN
 Woman's Work, Billboard Installations, Nashville, TN
 SONY Video Billboard, Times Square, New York, NY
 Public Art Fund Inc., Union Square Park, New York, NY
- 1992 Rutgers University Cooperative Extension, East Rutherford, NJ
 Phillips Exeter Academy Installation, The Lamont Gallery, Exeter, NH
- 1991 **Pangea**, Public Art Installation, Los Angeles, CA
- 1990 Wildenstein Gallery, New York, NY
 Feingarten Gallery, Los Angeles, CA
 American Association for the Advancement of Science, Washington, DC
 United States Botanic Garden Conservatory, Washington, DC
 Pangea, Public Art Installation, New York, NY
- 1989 Wildenstein Gallery, New York, NY
- 1987 Wildenstein Gallery, London

Selected Group Exhibitions

- 1994 **Womens's Work**, Gallery Contemporanea, Jacksonville, FL
- 1993 **Unity and Diversity: Chaos Theory in Women's Sculpture**, American Association
 for the Advancement of Science, Washington, DC
 Greetings from Florida, Helander Gallery, Palm Beach, FL
 Earth Day, New York University, New York, NY
- 1992 **Sculpture Tour '92**, The University of Tennessee, Knoxville, TN
 New Work, New York, Helander Gallery, Palm Beach, FL
 Trace Elements, Phyllis Weil Gallery, New York, NY
 Death and Taxes, Shidoni Contemporary/Bronze Gallery, Tesuque, NM
 Art in the Scale of Being, Gaia Institute, Cathedral of St. John the Divine, New York, NY
- 1991 **Art about Function**, Washington Square Art Program, Washington, DC

- 1990 **Dia de los Muertos III: Homelessness**, Alternative Museum, New York, NY
 Looking at Plants through the Artist's Eye: A Group Show, Brooklyn Botanical Gardens, New York, NY
- 1989 **Nature: Reassembled**, Newton Art Center, Boston, MA
- 1988 **New Space, New Work, New York**, Helander Gallery, Palm Beach, FL

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- "Exhibition Salutes Housework Heroines." (AP Wire) *Courier*, Waterloo, IA, May 13, 1993.
- "Artist Takes Heroic Look at Housework." (AP Wire) *Finger Lakes Times*, Geneva, NY, May 11, 1993.
- "Domestic Dignity: Artist Molds Monuments to Housework." (AP Wire) *Journal-World*, Lawrence, KS, May 9, 1993.
- "Women's Work: Artist Constructs Monuments to Real Women in 'Everyday Life'." (AP Wire) *News*, Newport, RI, May 8, 1993.
- "Unsung Heroism of Housework." (AP Wire) *News*, Indianapolis, IN, May 8, 1993.
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