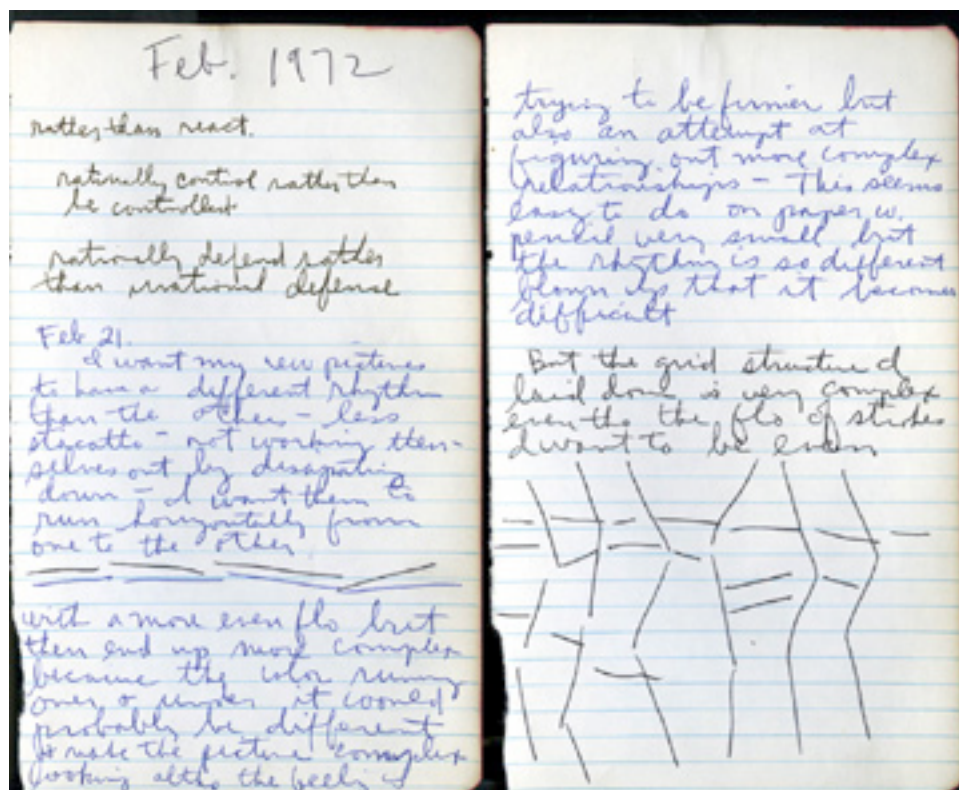


Joan Snyder

Each time I read the questions I seemed to have no clear easy answers...there were very few women who I was looking at in the early 70s...mostly there were no female role models, which is why I began the Women's Artist Series at Douglass, as you know. In the late 60s I was doing work that I felt was attempting to get at the ideas of what a female sensibility might be. I was using lentil seeds, thread, flocking, paste, making layer upon layer of material, velvet, burlap, cheesecloth, cotton batting for stuffing (some of these materials came later, in the mid 70s when I went back with a vengeance to the idea of making feminist paintings) and, of course, paint, oil, and acrylic and spray paint, to get at an anthropomorphic abstract view of women's bodies something about the touch feel sensation experience of woman in her essence ... in her softness, in her mystery, in her fecundity, in her strength and yes in her anger and mostly in her very difference to men/man. Being a feminist was and still is and maybe has become even more so for a younger generation of women artists a dirty word. But I will always go there (be willing to be called that) because it is where I live where my paintings seem to want to dwell.


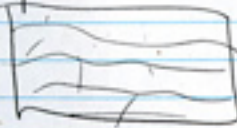



Joan Snyder, diary pages, February 21, 1972.

In the very late 60s and early 70s I was onto something else. I have been looking at diaries from that time. Following is some writing from the diary which had little sketches as well which I've copied straight out for you:

"1968: Back from Europe broken and unhappy began landscape stroke paintings- breaking up the painting-tearing it apart separating strokes-then using it in anatomy & flock paintings- very sensuous - (censored material here) incorporating the marks and pasty dabs-then Larry & I deciding on marriage and struggle & shift was on in the work for structure- for layers- for a clearer understanding from the anatomy of a person- to the anatomy of paint-I found myself discovering the grid in the first few very bad paintings-then breakthrough while Larry was away on a trip with Kenny (he was at the Woodstock Festival! 1969) - the white picture and the first clear grid stroke picture- then Larry comes home and Oct. marriage followed by first large 6x12, 5x12, 6x10, stroke grid paintings- in new studio on other side of building."

"I have discovered that everything in my work relates to my life and all the important changes in my work have related to changes in my life. The most dramatic being summer 1969 when I was deciding whether to get married and struggling to do the grid layer stroke paintings - the transition was most clear in terms of life decisions."

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Joan Snyder, diary page, March 1972.

Joan Snyder: A Painting Survey 1969-2005 was at the Jewish Museum in NYC, and traveled to the Danforth Museum in Framingham, Mass. Abrams Books published a monograph on Snyder's work with essays by Hayden Herrera and Jenny Sorkin. Upcoming show: Betty Cunningham Gallery, Feb. 21-March 24, 2007. Snyder curated *Re:Generation* with her daughter Molly Snyder-Fink, a show of 18 emerging women artists for the 35th Anniversary of the Womens' Artists Series at Douglass College, New Brunswick, NJ. *Re:Generation* opened recently in NYC at Smack Mellon Galleries in Dumbo and The Kentler International Drawing Center in Red Hook, Brooklyn.