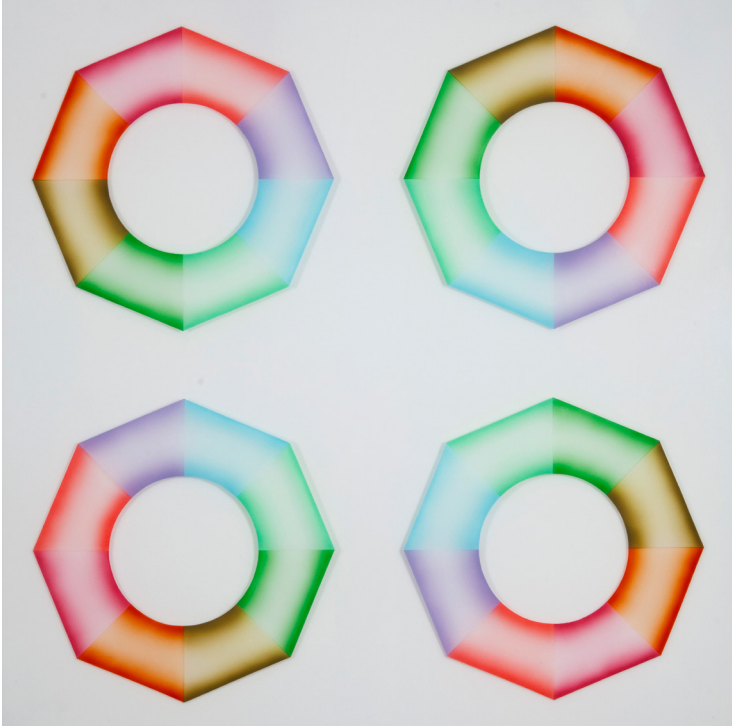


Pasadena Lifesavers Red #4



Test Plate for Virginia Woolf
from The Dinner Party



Pasadena Lifesavers Red #4, 1969–70

Test Plate for Virginia Woolf from The Dinner Party, 1978

Core Values

In her early work, feminist artist **Judy Chicago (b. 1939)** sought to express the experiences of women through abstract forms that refer to an anatomical center. These pieces illustrate such “central-core imagery.”

Take a closer look

Circular, ovular, floral, and butterfly shapes recur throughout Chicago’s work. While her techniques have changed over time, those foundational forms remain. Compare the crisp, colorful contours of *Pasadena Lifesavers Red #4* with the curvilinear layers of *Test Plate for Virginia Woolf*.

In her own words

“I am trying to make art that relates to the deepest and most mythic concerns of humankind, and I believe that, at this moment of history, feminism is humanism.”

Judy Chicago, *Pasadena Lifesavers Red #4*, 1969–70; Sprayed acrylic lacquer on acrylic, 60 x 60 inches; National Museum of Women in the Arts, Gift of MaryRoss Taylor in memory of Carlota S. Smith; © Judy Chicago; Photograph by Lee Stalsworth

Judy Chicago, *Test Plate for Virginia Woolf* from *The Dinner Party*, 1978; Glazed porcelain, 10 x 14 x 14 inches; National Museum of Women in the Arts, Gift of Elizabeth A. Sackler in honor of Wilhelmina Cole Holladay and the twentieth anniversary of the National Museum of Women in the Arts; © 1978 Judy Chicago; Photograph by Lee Stalsworth

