

Of the Three Artists—Frida Kahlo, Meret Oppenheim, and Judy Chicago—Who Had the Most Significant Impact on Feminism, and Why

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Abstract:

From the middle 19th century, the beginning of the first wave of the feminist movement, the feminist movements contributed to the stimulation of the appearance of female artists and the ascend of their status in society. At the same time, the existence and artwork of these female artists also promoted the development of feminism and helped spread feminist ideas. This dissertation compared three representative female artists related strongly to feminism, Frida Kahlo, Meret Oppenheim, and Judy Chicago, to know who had the most critical influence on feminism development and why. By analyzing data, mainly qualitative, gathered from the previous research and interviewing a scholar specialized in feminist art, this research first explains the connections between the three artists and feminism. Following, the research compares the three artists' influences on feminist development, using four criteria: the embodiment of feminist pursuits in personal experiences, the representation of feminism in the artist's work, the use of works for feminist propaganda, and the circulation of their works. Depending on these criteria to compare the three artists reciprocally, among the three artists, Judy Chicago might be the artist who influenced the development of feminism the most.

Keywords: feminist art, feminism, Frida Kahlo, Meret Oppenheim, Judy Chicago, Frida's self-portraits, the Object, the Dinner Party

1. Introduction

Historically, after the beginning of the first wave of the feminist political movement and the rise of

female social status, the number of female artists increased significantly, far more than before the movement, such as in the 18th century. (Nochlin, 1971) The feminist movement contributed to the

stimulation of the appearance of female artists as well as the ascend of their status in society. At the same time, the existence and artwork of these female artists also promoted the development of feminism and helped spread feminist ideas. Those artworks were a kind of deceleration and breakthrough in the art world. (Jones, 1995) Hence, the relationship between feminism and female artists is interactional instead of one-way. In the previous research, there is a lot of literature about the relationship between a specific female artist and feminism. However, there were no scholars who discussed several female artists who contributed to feminist development together or made a comparison between them. Discussions and comparisons among several artists who influenced feminism the most can be seen.

This dissertation will make a comparison between three representative female artists related strongly to feminism,

Frida Kahlo, Meret Oppenheim, and Judy Chicago, depending on the previous research and data and the interview done with a feminist art scholar to know who had the most critical influence on the feminism development and why.

2. Literature review

The foundation of this research explains why and how these three artists influenced the development of feminism. Regarding the topic related to female artists who had a connection to feminism, the previous research can be divided into two parts: the first section is about the connection between the three artists and feminism, and the second section is about feminist art history.

2.1 The connection between the three artists with feminism

Table 1-the basic information of Frida Kahlo, Meret Oppenheim, and Judy Chicago

	Ear of life	At which stage of feminism development	Main ideas expressed in the work	Main object or content of the work	Main art form
Frida Kahlo	1907-1954	after the first wave of feminism and before the second wave popularity	suffering & self-examination	self portrates & pain	Painting
Meret Oppenheim	1913-1978	The second wave	A sense of humor & sexualism	fur & high-heels	Sculpture
Judy Chicago	1949-now	the second wave and the beginning of the third wave	human (especially female) rights, relationship and communication between two genders) & sexualism	female genitalia	Sculpture (large scale)

The second section will conclude with the context of the work created separately, mainly focusing on the states of feminism development. Before discussing the context of the work, the period of the three feminist political movements needs to be confirmed. The first feminist movement started in 1848 and ended in 1920. The second time started in 1960 and ended in the 1980s. The third feminism began in the 1990s till now. The fourth way is just going on in the nowadays.

First, Frida Kahlo is the earliest-born artist among the three. Frida Kahlo, born in 1907 and passed away in 1954, is one of the most famous artists of the 20th century, not only among female artists. In her paintings, we can always see pain, suffering, femininity symbols, flowers, and her portrait. Cooley (1994) concluded several main contents of

Kahlo's work:

"The main character of her mythology, as a woman, as a Mexican, and as a suffering person ... She knew how to convert each into a symbol or sign capable of expressing the enormous spiritual resistance of humanity and its splendid sexuality".

Additionally, Kahlo "created herself as a subject who was female, Mexican, modern, and powerful" and who diverged from the usual dichotomy of roles of mother/where allowed to women in Mexican society (Deffebach, 2023). Because of these characteristics of her paintings, her influence on feminism and the changes to female artists' status can be seen in the criticism. As summarized by Editorial Planeta (2014):

"Critical responses continue to gloss over Kahlo's rework-

ing of the personal, ignoring or minimizing her interrogation of sexuality, sexual difference, marginality, cultural identity, female subjectivity, politics, and power.”

Second, Meret Oppenheim’s lifespan is the second earliest among the three, from 1913 to 1978, who just had the period of creating artworks after the ending of the first wave of the feminist movement until the ending of the second wave. At that time, the art environment was also assigned a lower status. Oppenheim also suffered from psychological problems of being a woman and woman artist (SOYSÜREN & ZÖNGÜR, 2021). However, as a talented woman artist, she still tries to express her feminist thinking in her artworks. Many of Meret Oppenheim’s works give hints of sexuality with some female symbols to make audiences think deeply and reflect. However, with a surrealist way of expressing this thought, her works differ from others. The popularity of Surrealism among women artists is a kind of response to the movement against patriarchal history (Stent, 2020).

Third, Judy Chicago is the most contemporary one among them. She was born in 1939 and has lived there until now. The feminist movement in which her artworks participated is from the second wave of the feminist movement to the third wave. As a truly defined feminist artist, she is well known for her feminist work, and DeBiaso (2012) commented on her works:

“Her work is characterized by a desire to establish feminine iconography (“central-core imagery”) and create a feminist lexicon applicable to the arts as to validate and celebrate women’s experience.”

Moreover, the cooperation with those women craftspeople successfully elevated women’s craft art to fine art (Ventrella, 2020), which is also a remarkable and extraordinary contribution to the rise of women artists’ social status and feminist art history.

2.2 Feminist art history

The third section, feminist art history, is a branch of contemporary art history. Feminism, as an essential part of postmodernism, became part of art history in the 1970s. In 1971, Linda Nochlin published *Why Have There Been No Great Women Artists?* It can be seen as the starting point of feminist art history. She questioned the criteria for defining genius and great artists in traditional art history and society’s restrictions on feminist artists. The theory from Nochlin is the foundation of classic feminist art history. The outstanding contemporary feminist art historian Griselda Pollock published *Vision and Difference: femininity, Feminism and the Histories of Art*, which includes

seven essays and stands for the radical faction in feminist art history. She used the theory from Michel Foucault, Marxism perspective, semiology, and even psychoanalysis to serve the central thesis. She expanded the research from feminist art history itself to the field of sociology and politics. The most important thing is that she considered the joining of feminism to art history as a part of the feminist movement, representing the new direction of feminism art history development. Additionally, from her perspective, the female artists who constructed the feminist art history are influencing the feminist movement. This statement dramatically supports this research because it is the pioneer of considering female artists as an influential character in the feminist movement.

3. Methodology

To make these three artists’ influences on feminism development more objective and valid, several research methods have been applied in this project. The central part of the research method is the analysis of secondary data.

As this research will compare the three artists, the first step should be to construct the connection between feminism and the three artists and to construct why these three artists can be compared together. The three artists contributed to the development, the spread, and the expression of feminist ideas. Then, by listing the basic information of the three artists, we can find out that all three artists lived in the 19th century, all are pretty famous, and have used their works to express feminist ideas, but with different backgrounds, different content, and different symbols. This is why these three artists can be compared with each other.

After ensuring the comparison of Frida Kahlo, Meret Oppenheim, and Judy Chicago is feasible, more information about each artist based on the previous research would be collected and then go to the comparison. There are several criteria for comparing. Criterion one is the embodiment of feminist pursuits in personal experiences. Criterion two is a representation of feminism in the artist’s work. Criterion three is the use of works for feminist propaganda. Criterion four is the circulation of their works.

In addition to the analysis of literature and documents, some first-hand data was included to enhance the reliability of this research. A face-to-face interview with a female scholar, Kathy Battista, who specialized in feminist art, was conducted. The questions are all about the relationship between the three artists and feminism.

The interview questions display:

1	In which areas have the advancements made by female artists had the most significant impact on the elevation of the status of female artists?
2	Among the three feminist artists, Frida Kahlo, Meret Oppenheim, and Judy Chicago, who do you think has the most significant influence on feminism development?
3	Who do you think among these three artists had the most significant impact on female artists?

However, the interview offered the researcher several new points to consider and re-examine the question. Also, it changed the weight of the different criteria I set for comparing these three artists. So overall, this interview truly impacts this research a lot.

Additionally, several research techniques were used in the project. The semiotic analysis is mainly used in the study of their artworks; comparison analysis is mainly used to compare the three artists' influence on feminism. However, the topic also has limitations: the quantitative data is complex and cannot be used in the project about art history and sociology. Hence, the comparison might be pretty subjective because all the data used in this research is qualitative. Also, the number of interview samples was insufficient because of time limitations.

4. Result and Discussion

In this section, the three artists' influence on feminism development will be compared using the criteria mentioned in the methodology section. The life stories, the expression in the artworks, the use of work in propaganda, and the circulation of the work for Frida Kahlo, Meret Oppenheim, and Judy Chicago will be discussed separately, followed by the overall comparison and conclusion. An important thing to be mentioned before the discussion is that different criteria have different weights in the comparison process, as the most prominent artist in each criterion might be different. In comparison, the expression of feminist ideas in their artworks is the most essential criterion to consider. Next is the circulation of their work, followed by their life stories. The least essential criterion is the use of their works as propaganda.

4.1 Frida Kahlo

The life story of Frida Kahlo is essential for discussing her and her artworks.

The Mexican artist Frida Kahlo is renowned for her numerous self-portraits. These works are frequently inter-

preted through a psychoanalytical lens, often reflecting her complex emotions concerning her husband, Diego Rivera, or her struggles with motherhood and loss. This essentialist perspective on gender posits that a woman's primary roles are as a mother and a spouse, portraying Kahlo as a martyred heroine navigating a life marked by tragedy and suffering.

When Kahlo was six years old, she contracted polio (Kahlo, 2000), which was the start of her miserable life. The bus accident she suffered at the age of eighteen caused her pain and illness for the remainder of her life. During her recovery, she began to contemplate a career as a medical illustrator, blending her interests in science and art, and subsequently started to paint. She had a custom-made easel designed for use in bed, with a mirror positioned above it so she could see her reflection while working. Painting became a means for Kahlo to explore themes of identity and existence. (Kahlo *et al.*, 2007) This accident later became one of the main themes in her work. This was the beginning of her legendary artistic career. Unfortunately, however, she was through even more than this. Her marriage is also terrible. The marriage between Frida Kahlo and Diego Rivera, another famous Mexican artist, was not favored in the beginning as they were very much mismatched in age, size, and appearance. But Frida Kahlo is convinced she loves him, so the two marry. Frida Kahlo's decision to marry the man she loved despite the judgment of others reflects Frida Kahlo's advanced thinking at that time. She always followed her heart and made choices in love and marriage. Her determination was rare among Mexican women at the beginning of the 20th century. There's also another story of hers that exemplifies her free will. She was a lesbian for a period, which was very rare to be seen in those days. Later, she also experienced ignorance, betrayal, and divorce in her marriage. However, these stories do not have much connection with the topic, so they would not be discussed here.

Beyond her suffering-filled life, her work is full of self-expression and reflection.



Figure 1- *Two Frida*, created by Frida Kahlo, collected in Mexico Museum of Modern Art



Figure 2- *Memory*, created by Frida Kahlo

Self-portraits are more well-known and contain higher artistic value than all her artworks. Her self-portraits (Figures 1, 2, and 3) were full of pain, injury, illness, and the reflection of herself and her relationship with Diego Rivera. And painting is a means for Kahlo to explore themes of identity and existence. She rebuilt a new self in one of her famous self-portraits, *Self-Portrait with Cropped Hair* (Figure 3), collected by the Museum of Modern Art. This time, she appears to have dry, short hair and male clothing, holding scissors in her right hand and a braid on her left. The cut hair is ghostly scattered on the floor, tangled around the chair, and even appears as a musical note above the image, singing a dirge. Written above the

notes are two lines, "Look, if I ever loved you, it was because of your hair, and since you don't have it now, I no longer love you." (Cocks, 2011) This is Frida's imitation of a male speaking, alluding to the male dominance of her love relationship with Rivera. However, she tells the viewer with a cold look that cutting off her long hair means divorcing herself from the submissive female role that used to be subordinate to the male and protesting against the whole patriarchal order. The reflection on the marital relationship and the criticism of the patriarchal system in society are represented in this work, with a kind of male-glazing view that gets the audience thinking.



Figure 3- *Self-portrait with cropped hair*, created by Frida Kahlo, collected in Museum of Modern Art (MoMA), photoed by myself in MoMA

From her life story and artwork, we can see the expression of feminist thought. However, none of her work was directly used in feminist propaganda, such as posters and banners. This might be because Frida Kahlo should not be

considered a feminist. Instead, she belongs more as a participant in a Mexican political movement. (Kahlo et al., 2007)

However, the propaganda use of her work does not influ-

ence her artworks to be widely circulated. The range of her artworks is hugely intensive in Mexico and America. Her works are also well-known worldwide, maybe because of her iconic look. Woolen pendants, based on her image, are also very popular with the public. In the store downstairs of MoMA, many customers discussed her albums and hanging toys. Those creative products related to her are even very popular with male customers.

4.2 Meret Oppenheim

When Surrealism emerged in Europe at the beginning of the 20th century, there was a young woman in her early twenties, Meret Oppenheim, who was part of a group dominated by middle-aged men, and whose masterpiece, a set of coffee cups wrapped in animal furs called *Objects* (Figure 4, photoed in MoMA), became one of the first Surrealist works to be included in the collection of the Museum of Modern Art i



Figure 4- *The Object*, created by Meret Oppenheim, collected in Museum of Modern Art (MoMA), New York, photoed by myself in MoMA

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Figure 5- *Meret Oppenheim, photoed by Man Ray*

Perhaps under the influence of her family's female artists and Jungian psychological analysis, she is unambiguous in her perceptions of gender identity and body display and doesn't believe that women need permission from others to show off their bodies. This behavior in that era, an era in which most women still did not have an occupation and

stayed at home to be domestic laborers, dared to take all her clothes off and express her thoughts about feminism with her nude. It is such a groundbreaking, fearless, and courageous thing she did. And this is a remarkable advancement in feminism and female expression that she has brought about as a female artist.



Figure 6- *Meret Oppenheim, photoed by Man Ray*

Her daring personality made her admired and worshipped by female artists of her generation. Even though the Surrealist Circle could not eliminate its sickening patriarchalism, she survived her time in Paris in her way and created a big part of well-known works in her life. (Figures 7, 8, 9, and 10)



Figure 7- *The Object*, created by Meret Oppenheim, collected in Museum of Modern Art (MoMA), New York, photoed by myself in MoMA



Figure 8- *The Object*, created by Meret Oppenheim, collected in Museum of Modern Art (MoMA), New York, photoed by myself in MoMA



Figure 9- *The Object*, created by Meret Oppenheim, collected in Museum of Modern Art (MoMA), New York, photoed by myself in MoMA



Figure 10- *The Object*, created by Meret Oppenheim, collected in Museum of Modern Art (MoMA), New York, photoed by myself in MoMA

Much of Oppenheim's work from that period was unintentional, which may account for her later growing frustration with her creative development. The fur coffee cup (Figure 4) that made her famous in the 1930s was also the result of a casual conversation she had with Picasso in a café one day with a bracelet wrapped in fur. It was an experimental work like a small joke, trying to transform an intensely feminine object (fur) into everyday tableware, which, in addition to visual impact, also wanted to provoke the viewer's doubt and imagination of the five senses, what exactly is to be drunk from this cup? What to drink from this cup? (Oppenheim *et al.* 1996)

Although she was a feminist from the beginning to the end, she never participated in exhibitions that featured only female artists. (Curiger, 1986) She believed there would not and should not be any difference between men and women in creating art. As human beings, women have never been particular goddesses or nymphs; all these im-

ages are projections of men's fantasies. She believes that the most essential part of being a female artist is to prove through her lifestyle that there are no more taboos because of being a woman and that there are no more traditions

that have kept women subjugated for thousands of years. "No one can give you freedom. That's something you have to earn." This was her strong claim to the patriarchal world.



Figure 11- a poster of feminist art propaganda

As *The Object* was too famous, this work has also been used in feminist propaganda. It was applied to a poster (Figure 11). The image combines Meret's work "The Object" and the work from Guerrilla Girls, another series of well-known feminist art that prevailed in the 20th century. (Brand, 2006)

4.3 Judy Chicago

Judy was born in 1939 in Chicago, and Cohen was her original family name. In the 1960s, Judy had begun to gain recognition for her minimalist works, which fit the artistic tastes at that time. (Chicago *et al.*, 2023) However, in a way, Judy always felt that this suppressed her true expression and that she was adapting to a male-dominated aesthetic. It also reflects the circumstance of the art world at that time, and even up to the present — male domination. In 1961, her first husband was accidentally killed in a car accident. (Chicago *et al.*, 2023) Freed from the repression of male roles, Judy's use of imagery, rooted in

her emotions and grief, became significantly more expressive and personalized. In the following years, Judy studied sculpture, airbrushing, and other techniques and began experimenting with more daring depictions of the vulva.

By the end of the 1960s, Feminism was becoming more and more explicit, and Judy began to grow as if she were a seed in fertile soil. In 1969, Judy remarried. This time, instead of taking her husband's name, Judy changed the name of the city where she was born as her last name to Judy Chicago. (Chicago *et al.*, 2023) It was both a tribute to his hometown and a statement of independence. From then on, Judy Chicago became almost synonymous with Feminist Art, which today has a "feminist" connotation. After the "Manifesto," Judy Chicago was on the path of "feminism" and became increasingly ambitious.

After discussing her extraordinary decision in her marital life, her feminist artworks will be discussed.

In 1970, Chicago and fellow artist Miriam Schapiro started a women's art program at California State University,

hoping to “raise awareness” through collective art practices, installations, and performance art, to strengthen the development of skills and expression, and to raise awareness of women’s identity and independence, recognizing female identity and autonomy. Director Judith Dancoff turned the project into a documentary in 1971 called *Judy Chicago & the California Girls*. This approach was so experimental at the time that it led to the creation of what would become Chicago’s masterpiece, the “Womanhouse” (Figure 12) - an art space created by Judy Chicago and her students that provided a platform for teaching, performance, exhibition, discussion, and expression. (Schapiro, 1972) In 1972, the piles of women’s products provided a platform for discussion and expression. In the same year, Womanhouse (Figure 12), a large-scale installation of seventeen rooms filled with women’s objects, opened as an exhibition, asking the question: what would happen to the family if women only pleased themselves, given the traditional belief that the family is all a woman has to do and that women’s goal is to please others?



Figure 12- *Womanhouse*, designed by Judy Chicago

On the first day of the tour, entry was restricted to women only. (Schapiro, 1972) What a bold and unexpected thing to do.



Figure 12- *Womanhouse*, designed by Judy Chicago

As it evolved, the Womanhouse, a community of female artists, eventually became a symbol of the feminist art movement of the 1970s. If “Womanhouse” is the work that made Chicago a pioneer and founder of women’s art, then “The Dinner Party,” which took five years to complete from 1974 to 1979, is one of the most personal and iconic works Chicago has produced in decades. The Dinner Party (Figures 13, 14, 15, and 16) is one of Chicago’s most personal and iconic works in decades.

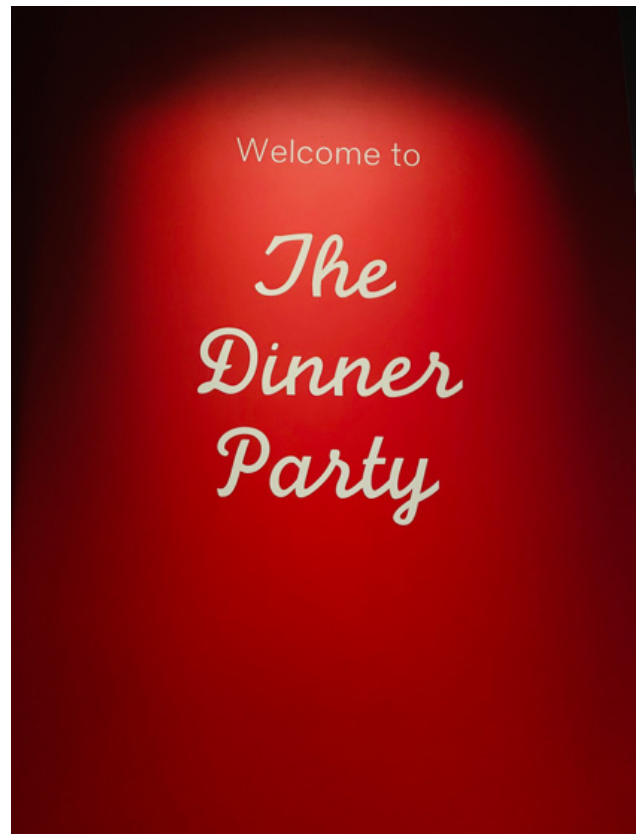


Figure 13- *The Dinner Party*, created by Judy Chicago, collected in Brooklyn Museum, New York, photoed by myself in Brooklyn Museum



Figure 14- *The Dinner Party*, created by Judy Chicago, collected in Brooklyn Museum, New York, photoed by myself in Brooklyn Museum

The work is divided into three groups of 13 units each, forming an equilateral triangle with a side length of 14.63 meters. Thirty-nine prominent women, including Georgia O'Keeffe, dined at the dinner party. In the center of the installation, a white ceramic floor records the names of 999 notable women. The work cost \$250,000 and involved more than 400 participants, 125 of whom were referred to as "project members. (Springer, 1999) It was donated to the Brooklyn Museum in 2007 and is a permanent exhibit at the Elizabeth Sackler Center for Feminist Art.

The triangle symbolizes women, the equilateral side symbolizes equality, and the 13 women in each group corre-

spond to the 13 men in *The Last Supper*. (Springer, 1999) Each unit has a table flag embroidered with a woman's name, a graphic or symbol related to her contribution, a napkin, cutlery, a glass wine glass, and a ceramic plate. Thirty-nine plates are patterned with female genitalia like butterflies or flowers. They are sequenced from flat surfaces to high relief, signifying the gradual independence and equality of the modern woman. The *Dinner Party* also includes supplementary textual information, such as banners, timelines, and an exhibition publication of three books that provide background information on each woman and her working process.



Figure 15- *The Dinner Party*, created by Judy Chicago, collected in Brooklyn Museum, New York, photoed by myself in Brooklyn Museum



Figure 16- *The Dinner Party*, created by Judy Chicago, collected in Brooklyn Museum, New York, photoed by myself in Brooklyn Museum

In the 1980s and 1990s, Chicago continued exploring women's lives, including *The Birth Project* (1980-1985) and *The Holocaust Project* (1980-1985). (*The Holocaust Project*, 1985-1993) Two important works were created in succession.

Because the topics of "postpartum depression" and "leakage of urine after childbirth" have finally been discovered, discussed, and taken seriously; because the proportion of "female artists" has finally changed significantly at the

fair; because there are more female artists in the fair; and because there are more female artists in the fair, and the proportion of female artists has changed significantly. A noticeable change: because more top museums are looking to host more exhibitions by female artists; and because in 2020, Judy Chicago will have the first major retrospective of her life at the age of eighty.

The largest retrospective of Judy Chicago's work to date is next May at the de Young Museum in the California port city of San Francisco.

In fact, the Institute of Contemporary Art Miami organized an exhibition of Judy Chicago's work during last year's Art Basel Miami Beach show. However, for next year's exhibition at the de Young Museum, the volume of works will double, totaling more than 100 pieces.

4.4 The Overall Comparison and Conclusion

According to the answer that I got in the second question in the interview with feminist art scholar Kathy Battista, she stated that these three artists all have the same essential influence on feminism development, but, of course, in different ways and different areas. But it is hard to tell which is the most. The three artists successfully made art and impacted feminism in various ways. Hence, which has the most significant impact is an essential question among these different ways.

According to the first question of the interview, Kathy Battista states that the advancement of economic things has the most significant impact on the elevation of the status of female artists that a female artist can make. And it is true as thinking about how artworks are created and circulated. The creation of art requires the strong support of money. Additionally, after learning about how galleries and auction houses manage the sale and buying of artworks as well as the museum collection process, economic power is the first thing, even sometimes the only thing, to be considered, especially for contemporary art as it contains little historical value to be considered. The sold price of an artwork is directly bonded to the value of the works, the fame of the artist, and the future evaluation. If we compare the work, it has the highest price among the companies. The highest price for Frida Kahlo is \$34,900,000, for Meret Oppenheim is \$7,000,000, and for Judy Chicago is only \$288,000. Hence, in comparison, Frida Kahlo has the highest sales price. However, this standard of comparison does not hold true if the artists have different pursuits in selling their work. For example, most of Judy Chicago's works are not for sale but are collected by various museums and collectors through gifts and donations. The highest selling price of her work was only \$288,000, which is a very small figure. Moreover,

my interviewee, Kathy Battista, knows Judy Chicago well, and Judy Chicago once gave her a piece of her work. Returning to the four criteria in the methodology section, we can see that each artist has an outstanding influence in various sections. Frida Kahlo, Meret Oppenheim, and Judy Chicago all have impressive life stories that show their advanced feminist thoughts in the eras they lived in. For the third criterion, feminism propaganda, only a poster that applies Meret Oppenheim's artwork has been found. Frida Kahlo must be the most outstanding for the fourth criterion, the circulation of the work. Among these three artists, her work is the only one Louver has collected. Moreover, her impassioned and iconic face made many people deeply remember her work.

However, all three criteria are not the most important. Because the project's central theme is discussing feminism, the expression of feminist ideas is the most essential criterion to be considered. Judy Chicago could be regarded as the most meaningful and unique for this comparison criterion. Frida Kahlo's work is as diverse and complex as the dissemination of traditional Mexican culture, the pain of her impaired fertility, and the reflection of her social identity, with only a small portion of it devoted to feminist ideology, and Meret Oppenheim's work is limited to the very early stages of her career when she was a very active member of the artistic community. Meret Oppenheim's work is limited to the early years of her career. At the same time, these works are more akin to her unconscious work rather than specifically feminist expressions.

In contrast, Judy Chicago's work has been consistently feminist from the beginning of her career. In addition to the fact that the expression of feminism in her works can happen for modern women, the process of creating her works is also admirable. Almost all of her large-scale works were made in collaboration with female artisans from the community. This philosophy and process have helped transform skills that were once considered household chores rather than artistic endeavors, such as embroidery, into art.

Hence, in conclusion, Judy Chicago might be the artist who influenced the development of feminism the most, among Frida Kahlo, Meret Oppenheim, and Judy Chicago.

5. Evaluation

In the process of writing, having a standard of supporting data for comparison is not comprehensive enough. Perhaps because of time constraints, only one poster was found for the criterion about using their works in feminist propaganda. Additionally, the methods used in propaganda might not be limited to being applied in the posters

and banners. For example, if search the web for feminist art-related content, one will find that almost all articles mention Judy Chicago, which can also be seen as flourishing and widespread propaganda. Hence, this criterion might not be comprehensive enough.

Although there might be some limitation, the comparison process is in fact still reasonable and comprehensive. Because these four standards of comparison and their offshoots already cover almost all the areas in which they can have an impact on feminism. Additionally, their different weights are set based on the research topic.

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