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Virginia Woolf

Judy Chicago (1980): Now, we've come to the last two place settings on the *Dinner Party* table—Virginia Woolf and Georgia O'Keeffe—who represent that point in time when women began to regain their power through the creative act. Woolf and O'Keeffe mark that moment in history when women began to have their own language for the first time. Virginia Woolf created the beginnings of a female form language in literature and O'Keeffe developed an analogous form language in art. Both of these plates are highly dimensional. The center of the Virginia Woolf plate is an opening petal-like form with a series of interior, egglike shapes that reiterate the forms in the center of the Fertile Goddess plate and also the flowering center in the Sappho plate—but here the iconography is taken to a fully dimensional point. The Woolf plate sits on a very simple runner made from a sheet of yellow chiffon, whose edge breaks away, a reference to the breaking out that Woolf's creative work represents. Emanating from the back of the runner, there is a light beam, which relates to her book *To the Lighthouse*. In the illuminated capital letter, the embroidered waves refer to both her book *The Waves* and her tragic suicide by drowning.

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