



HIRSCHL & ADLER MODERN

For Immediate Release

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WOMEN'S WORK

BEYOND CRAFT AND CONVENTION

January 8 – February 6, 2026

Hirsch & Adler Modern is pleased to announce *Women's Work: Beyond Craft and Convention*, an exhibition highlighting the richly varied and substantial artistic contributions of creative women. Spanning 150 years of art history, the show features works by Mary Cassatt, Elizabeth Catlett, Joan Snyder, Angela Fraleigh, Julie Heffernan, Elizabeth Turk, and others. This presentation doesn't attempt to encompass the depth and breadth of art produced by women artists, nor does it seek to. Rather, it strives to challenge ever-present conceptions of gendered labor, acknowledging the social, political, and economic conditions that constrain and oppress women artists while arguing for understanding each woman's work in her own right.

When we hear the phrase “women’s work,” the first thing that comes to mind is domestic labor: cooking, cleaning, childcare—all the duties associated with keeping a home. If we consider “women’s work” in terms of artistic production, we think of textiles: tapestry, quilting, sewing, weaving. Historically, these practices were labeled as craft and not as fine art. Their association with functionality undermined opportunities for aesthetic and technical appreciation. This has changed in recent years as museums mount exhibitions that bring craft into the institutional fold.

But even as craft receives its long-overdue celebration, the concept of “women’s work” persists, and with it the idea that some modes of artmaking are more suitable for women than others, specifically, modes which reinforce that a woman’s place is at home. Therefore, equally important

to elevating craft is reconsidering the way it has been gendered. It is not that women are naturally predisposed to particular media (or subjects); rather, they historically have been limited to those that don't interfere with established gender roles. We must also acknowledge how, despite barriers, women artists have defied and continue to defy convention to create art on their own terms.

Lilly Martin Spencer was a professional artist at a time when it was nearly unthinkable for women to have careers; she became a household name in mid-19th century America through her genre scenes and still lifes that were widely reproduced as engravings and lithographs. **Jane Peterson** traveled the world alone, supporting herself with the paintings of vistas in Venice, Brittany, Constantinople, and beyond. **Elizabeth Catlett** navigated racial segregation and political repression over the course of the 20th century, never wavering in her commitment to amplifying Black and Mexican women in her sculptures and prints. **Ruth Ray** struck a balance between home and professional life, raising three sons in the suburbs of Connecticut while showing her paintings at galleries. **Joan Snyder** is fiercely dedicated to representing women's lives and experiences even when it has meant marginalization in a male-dominated art world, producing canvases that bear a feminist visual language and an impressive array of mixed media. **Angela Fraleigh** makes work that examines the roles women have played in Western art history, highlighting how these tropes intersect with contemporary attitudes and challenging their relevance. "Women's work" is therefore best understood as whatever a woman sets her mind to.

Women's Work: Beyond Craft and Convention opens at Hirschl & Adler Modern on Thursday, January 8 and runs through Friday, February 6, 2026. Located on the 9th floor of the historically landmarked Fuller Building, at the corner of 57th Street and Madison Avenue, Hirschl & Adler Modern is open Monday through Friday, from 9:30 am to 5:15 pm.

For additional information or images, contact Madeleine G. Hermann at 212-535-8810 (phone), or by email at MadeleineH@HirschlAndAdler.com. Please visit the Hirschl & Adler website at www.HirschlAndAdler.com for an online preview of the exhibition.