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WOMEN AND OPPRESSION

by

TI-GRACE ATKINSON

GEORGES BORCHARDT, INC.  
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### INTRODUCTION

I graduated from the University of Pennsylvania in 1964 with a Bachelor of Fine Arts (B.F.A.). This meant I was certified as a professional painter and on my way to a graduate degree as an art historian. Leaving aside the absurdity of certifying creativity, the B.F.A. left me at age 25 painted into a corner and surrounded by dead ideas.

I wrote art criticism in the early 1960's as the means of financing my Philadelphia-to-New York trips for the purpose of "doing" the art galleries. But "criticism" as a goal or lifework seemed unsatisfactory. The critic must choose either (1) to follow after the creativity of another-- a sort of commentator, more often raising questions than making judgments, or (2) to use the artist's work as an inspirational springboard in order to expound on some fragmentary aesthetics, richly embellished with this critic's first love--language. The first possibility, the role of the commentator, is not surprisingly most often the choice of the painter-critic. The second, the role of critic as artist-in-parallel, is preferred by poet-writers. The dilemma of the critic is to select a preference between starvation of the



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