

Marjorie Strider and the American Female by Michael Klein, published Volume I October 2019.

The women in Marjorie Strider's paintings work play and relax. They are icons of American life but told from the point of view of a woman which is still rather unique since the story of America is generally told by men.

The nature of the pictures is such that the figures appear more illustrational rather than life like as if they are symbols for what each portrays. A generation before Cindy Sherman, Strider was putting the face of women in the world in a variety of roles and positions. While her first exposure was in the early 60s her pictures of women continue into the next decades culminating into these iconic examples from the last decade of her life.

As Pop paintings they are filled with things of contemporary life: a waitress and Coca Cola, a bikini clad bather, nudity on the beach and of course Hollywood like sunglasses. And unlike her male counterparts her view of these women is not only taken so much from the media; it's not just from a magazine illustration or a newspaper or advertising as it comes from real life observation and invention.

In a 2009 article on the artist the writer notes...

Today the artist is again revisiting glossy magazines and mining their hypertrophic sensibilities to construct inventions of female legs, torsos, and heads. Protean and forceful, Marjorie Strider's work has always dealt with iconic flotsam and jetsam, how it congeals and moves on, from entropy to disentropy. The cryogenic-like freezing of woman's youthful appearance through time is the extraordinary anomaly that still fascinates.

From Art in America August 2015

Though Marjorie Strider (1934-2014) her bold Pop paintings of pin-up girls and produce alongside Andy Warhol and Roy Lichtenstein in the 1960s, she is only now gaining critical recognition comparable to that of her male colleagues. Renewed interest in her work has been spurred by its inclusion in recent exhibitions that present expanded views of Pop, notably "Seductive Subversion" (2011) at the Brooklyn Museum and "International Pop" (2015) at the Walker Art Center.



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