

1940

Born in New York, named Susan Nudelman.

1953

Publication of *The Second Sex*, the English translation of Simone de Beauvoir's work published in French in 1949. This text is considered one of the catalysts of the second wave of feminism.

1958

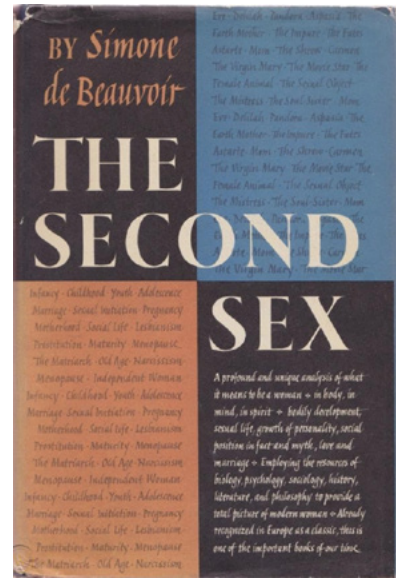
Finalist in the Miss New York State contest. Graduates from Jamaica High School, where she stands out for her participation in the Drama Club. Begins studies in visual arts at Cornell University.

1959

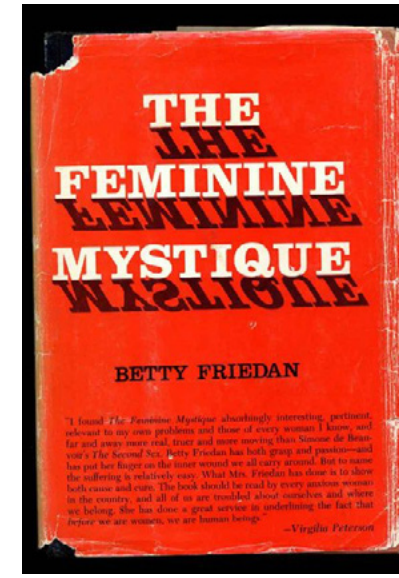
During her years at Cornell, she takes part in group shows at the Andrew Dickson White Art Museum (now the Herbert F. Johnson Museum) and the university's Franklin Gallery. Performs in *The Pajama Game* on Broadway.

1962

Graduates from Cornell University and moves to New York with her first husband, Miguel Antonio Ferrer Bolívar, whom she met while completing her masters at Cornell.



The Second Sex (1953) and *The Feminine Mystique* (1963) book covers.



The Second Sex (1953) and *The Feminine Mystique* (1963) book covers.

1963

Betty Friedan publishes *The Feminine Mystique*, which deals with society's systematic undermining of women's confidence in their intellectual abilities in order to keep them tied by their apron strings to roles as domestics.

1964

Daughter Ilena Ferrer Nudelman is born.

1965

Moves with her family to Puerto Rico. Takes part in group shows at the Ateneo Puertorriqueño and the University of Puerto Rico's Museum of History, Anthropology, and Art.

1966

Takes part in the workshop, and subsequent exhibition, *Experimentos serigráficos* del Taller del Instituto de Cultura Puertorriqueña (Silkscreen Experiments at the Institute of Puerto Rican Culture's Graphics Workshop) at the Galería Colibrí. Ferrer is the only woman whose work is exhibited. First one-woman show, at the Casa del Arte. Lorenzo Homar designs the poster for the exhibition.

Takes part in the 5th edition of the art competition sponsored by the development firm IBEC and in the *Happening de los Ruiz*. Ernesto Ruiz de la Mata and his wife Beatriz de la Torre, a Cuban living in Puerto Rico, organized this interdisciplinary activity at the Student Center on the UPR's Río Piedras Campus.

The National Organization of Women (NOW), which lobbies for women's equality, is founded in the U.S.



Photograph of Suzi Ferrer on the opening night of her first solo exhibition at La Casa del Arte, 1966.



Silkscreen poster by Lorenzo Homar for the Suzi Ferrer exhibition at La Casa del Arte, 1966.

1967

Takes part in the 6th edition of the IBEC art competition, winning first prize in graphics with the monotype *Nadja*. Takes part, with U.S. artists Robert Koffler and Howard Jacobs, in an exhibition at the Ponce Art Museum. Finalist, with José Alicea, Roberto Alberty, and Domingo García, for a fellowship sponsored by the Casa del Arte.

New York art critic Jay Jacobs visits Puerto Rico and publishes the controversial article “Art in Puerto Rico” in *theARTgallery Magazine*. He dedicates a sexist sentence to the work of Suzi Ferrer: “a talented but immature collagist who has yet to produce a piece as good looking as the one engineered by her parents.”

1968

Chosen one of the island’s “Best Dressed Women” by *The San Juan Star* newspaper.

1969

The San Juan Star publishes an article, “Young Couple Finds Living Is an Art,” which reports on the art collection and interior decoration of Suzi Ferrer and her husband’s apartment.

Exhibits the painting *Literary Assassin* in the group show Puerto Rican Art at the gallery of the same name, under the direction of artist Carlos Irizarry, in New York. Presents her second one-woman show, at the Casa del Arte, including 14 paintings, 2 collages, and 33 serigraphs.

Chosen for the second time as one of the island’s “Best



ART SHOW WINNERS—Four of the winners of IBEC's Sixth Annual Outdoor Art Show were presented their prizes Wednesday. Five cash prizes totalling \$1,000 and eight honorable mention award certificates were presented by Emilio A. Cerra, IBEC architect and shopping centers manager. The first \$350 oils prize was won by Olga Albizu, not present in the above photo. From left: Cerra, first prize watercolor winner Carmelo Fontanez, first prize drawings winner Tomas A. Rosa, first prize graphics winner Suzi Ferrer, Luigi Marrozzini, one of the three judges, and Dr. Jorge Manach II, second prize oils winner and also drawings honorable mention winner.

IBEC awards news published in *El Mundo*, 1967.



Installation view of Museo de Arte de Ponce exhibition, 1967.



Silkscreen poster for her second solo exhibition at La Casa del Arte, 1969.

Dressed Women” by *The San Juan Star*. Her son, Miguel Ferrer Nudelman, is born.

Julia Rivera de Vicenti is named secretary of Puerto Rico’s Labor Department, the first time a woman has been appointed to a cabinet-level position in government.

New York magazine publishes Gloria Steinem’s article “After Black Power, Women’s Liberation.”

William L. O’Neill publishes *Everyone Was Brave: The Rise and Fall of Feminism in America*, in which he analyzes the ideas and achievement of feminists from 1830 to the late 1940s.

1970

This is considered feminism’s truly breakthrough year. Media coverage ensures that the women’s liberation movement becomes widely recognized and debated, thereby achieving visibility within the mainstream.

Six canonical books on feminist theory are published: Kate Millet (U.S.), *Sexual Politics: A Surprising Examination of Society’s Most Arbitrary Folly*; Eva Figes (English), *Patriarchal Attitudes: Women in Society*; Germaine Greer (Australian), *The Female Eunuch*; Shulamith Firestone (Canadian-U.S.), *The Dialectic of Sex: The Case for the Feminist Revolution*; Toni Cade Bambara (U.S.), editor, *The Black Woman: An Anthology*; Robin Morgan (U.S.), editor, *Sisterhood Is Powerful: Writings from Women’s Liberation*.

Time magazine publishes the article “Who’s Come a Long Way, Baby?” The first women’s studies department is founded, at California State University in San Diego.

Gloria Steinem testifies before the U.S. Senate Judiciary Committee, which is considering the Equal Rights Amendment. In its August 31 edition, *Time* magazine publishes Steinem's essay "What It Would Be Like If Women Win."

In Puerto Rico, the Governor's Commission on Women's Status declares that there is no discrimination against women on the island. It had been investigating the subject of gender discrimination since 1968. The Women's Journalists Society is reactivated in Puerto Rico. Marisol Malaret wins the Miss Universe contest; she is the first Puerto Rican to win that title.

1971

After a pause of two years, Ferrer presents a new group of avant-garde works — drawings on Plexiglas — in her third solo show, *Plarotics*, at the Casa del Arte.

The San Juan Star publishes an interview with art critic Ernesto Ruiz de la Mata, who says, "[The work] may be taken by some as somewhat confessional on the part of the artist and it may provoke a reaction of prudish resentment in some viewers. [It reveals] the inner being of the artist as all art does, but Suzi Ferrer feels unabashed about that."

Darcia Moretti, a journalist working for the newspaper *El Nuevo Día*, interviews Ferrer: "People have always reacted to my works by asking themselves how a woman who looks so delicate and feminine can paint these grotesque, horrible figures. . . . If I were a man and painted the same way, they'd say, 'Oh, what a man. . . .' They wouldn't say I was edgy or brazen or anything like that. I'm a woman and I love men, but I find a certain prejudice against women. Now, I haven't tried to be edgy or break down barriers, no,



Invitation to *Plarotics* exhibition and portrait of the artist behind one of the *Plarotics* panels, ca. 1971.



Installation view of *tat* at the Menton Biennale, France, 1972.



Cover *ARTnews*, 1971.

not at all. This is purely a personal expression. Men have always been allowed to express the crazy things that occur to them. . . as art. In women, it's seen as strange."

In January, *ArtNews* magazine publishes "Why Have There Been No Great Women Artists?" by art historian Linda Nochlin. In *Reed v. Reed*, the U.S. Supreme Court finds that gender discrimination is a violation of the 14th Amendment to the Constitution.

Gloria Steinem, invited by the Women's Journalists Society, visits Puerto Rico.

1972

Ferrer takes part in the Second Latin American Print Biennial of San Juan, exhibiting the serigraphs-on-paper *Ream Clean* and *Oh, Sensuous Woman, Oh* and the triptych *Amenaza* (Menace), a lithograph on Plexiglas. *Amenaza* is stolen during the biennial's closing activity. The news is published in the *The San Juan Star*. The artist's comment: "Actually, I appreciate that the work is going to someone who obviously likes it."

She exhibits *Plarotics*, *Hombre de negocios* (Businessman) and *Amenaza* in the 9th International Art Biennial in Menton, France. Puerto Rico takes part in the biennial with a delegation of artists chosen by art critic Ernesto Ruiz de la Mata. The selection includes mostly serigraph posters produced through 1972, whether for the Community Education Division (DIVEDCO) or for other cultural promotion purposes.

The review of the solo exhibition of works by Domingo Garcíá at the Casa del Arte and the UPR-Río Piedras

Museum singles out “a 1969 abstraction in black felt pen which shows a striking resemblance to Suzi Ferrer’s style. Excluding the silkscreen and the tapestries, there is quite a remarkable stylistical similitude in Domingo García’s current works and José Rosa’s and Suzi Ferrer’s formal vocabulary.”

The feminist organization Mujer Intégrate Ahora (MIA; Woman Join Now; the acronym in Spanish means “Mine,” as in “my organization”) is founded in Puerto Rico.

In July, the first independent issue of *Ms. Magazine* is published; it was formerly part of *New York magazine*. The cover is of comic-book heroine Wonder Woman and the text reads “Wonder Woman for President.”

First publication of *Feminist Art Journal*, founded by Cindy Nemser; it was published until 1977. Miriam Schapiro, Judy Chicago, and their students in the Feminist Art Program (1971) at the California Institute of the Arts put together the exhibit *Womanhouse* in an abandoned house in Los Angeles. They create works that exaggerate or subvert conventional gender roles. In *Eisendadt v. Baird*, the U.S. Supreme Court strikes down laws restricting unmarried women’s access to birth control. The U.S. TV program *Maude* broadcasts an episode on abortion; some affiliates refuse to broadcast it.

1973

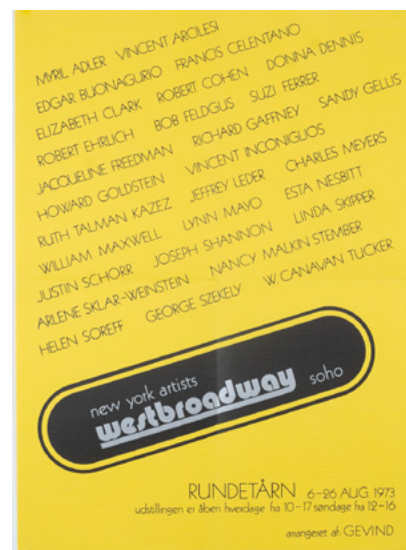
With artists Sandra Gellis and George Szekely, Ferrer shows her work in the cooperative WestBroadway Gallery in New York. She exhibits *Plarotics*, *Nudelman Altarpiece*, and other works on Plexiglas. This is the first and only time she exhibits *Nudelman Altarpiece*.



First issue of *Ms. Magazine* cover, 1972.



Installation view of *Nudelman Altarpiece* at WestBroadway Gallery, New York, 1973.



New York Artists WestBroadway exhibition poster, Rundetårn in Copenhagen, 1973.

Exhibits pieces on Plexiglas in the group show *New York Artists WestBroadway* at the Rundetårn in Copenhagen, Denmark.

Galería Colibrí organizes the show *Puerto Rican Prints*, which includes *Ream Clean* and *Oh, Sensuous Woman, Oh*. These pieces are those included in the graphic portfolio commissioned by the gallery owner, Luigi Marrozzini, and go on to join the traveling exhibition *Puerto Rican Prints: An Exxon Collection* and at the Puerto Rico Pavilion at the 12th São Paulo Biennial.

Shows *Portrait in Six Dimensions* at the first exhibit of installations ever organized in Puerto Rico, at the new location of Galería Colibrí on Calle del Cristo in Old San Juan. Other artists were Carlos Irizarry, Jeffrey Leder, Domingo López de Victoria, and Domingo García.

Art critic Antonio Molina reviews *Portrait in Six Dimensions* in the newspaper *El Mundo*; his article is titled (in translation) “Feminist manifesto or work of art?” Excerpt: “She insists that she doesn’t want this to be a protest, but rather a point of reflection for men and women who are still dragging along a series of taboos, prejudices, puritanisms, and injustices. . . that it would be nice to rethink. She is very happy in her marriage, doesn’t believe in taking that ‘equality’ stuff too far, but she believes that her work can be useful, . . . as a work of art and as a message.”

Begins graduate studies in psychology at the UPR-Río Piedras.

In a 7-2 decision in the *Roe v. Wade* case, the U.S. Supreme Court legalizes abortion during the first trimester of a woman’s pregnancy. In Puerto Rico, Law 57 of May 30, 1973,

creates the Commission for the Improvement of Women's Rights (later, under Law 56-1979, the Commission for Women's Matters, and today, under Law 20, April 11, 2001, the Office of the Ombudsman for Women).

1974

Exhibits *Captain Amerika, Autorretrato I y Autorretrato II* (Self-Portrait I and II), all photo-silkscreen on Plexiglas, at the 3rd Biennial of Latin American Graphics in San Juan. Exhibits *Wonder Woman* in the group show *Artistas puertorriqueñas* (Puerto Rico Women Artists) in La Galería, one of the first exhibitions organized to show the work of women artists.

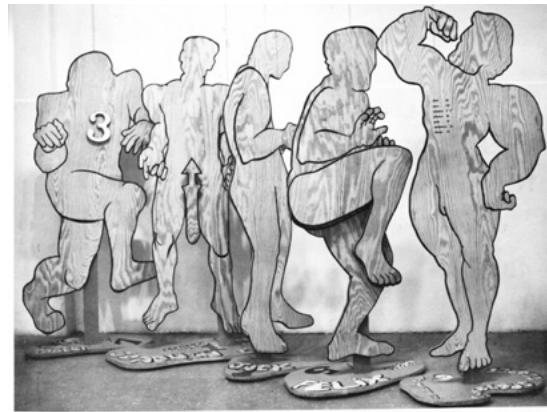
Exhibits *Ream Clean* in the group show *Puerto Rican Prints*, organized by the Pratt Graphic Center in New York.

Takes part in the inaugural exhibition at the Centro de Arte Nacional, on Callejón de la Capilla, Old San Juan, where she exhibits *Juegos* (Games).

In Boston, the Combahee River Collective is founded, a group of Afro-descendant feminist women.

1975

Takes part, with Wallace French, in an exhibition at the WestBroadway Gallery in New York, where she exhibits *Juegos*. Exhibits in *Dibujo y collage* (Drawing and Collage), a group show at the Galería Guaraguao in the Centro Nacional de Arte. *The San Juan Star* publishes the article "Four Lifestyles Has Suzi Ferrer," which talks about her various careers as artist, mother, psychologist, and model. Is interviewed, along with May Stevens, Linda Bryant, Michelle



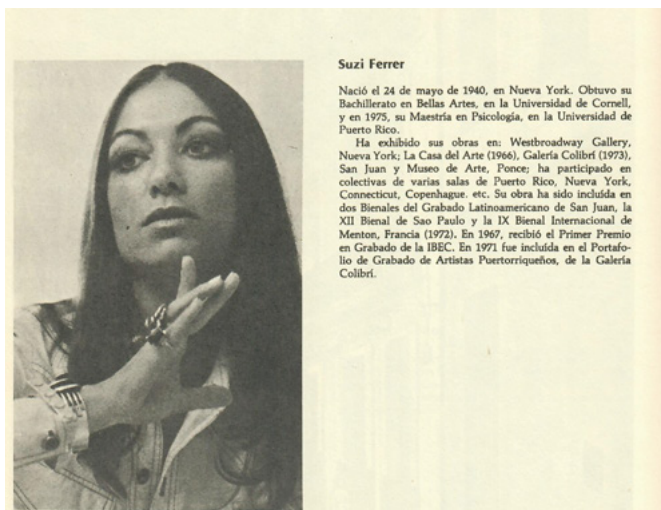
suzi ferrer "juegos" primer equipo
Postcard invitation for *Juegos*, ca. 1973.



El Tacón de la Chanclita magazine cover, 1975.



TIME magazine cover, 1975.



'Fichero biográfico', Volume VIII, *the Gran Enciclopedia de Puerto Rico*, 1976.

Wallace, Faith Ringgold, and Kate Millet for the video series "Women on Women" by ARTDOC/NY. This project by the Department of Library Sciences at Queens College was directed by Stan Lewis and coordinated by Barbara Martin, with Dr. Patricia Sloane as advisor and technical advisor Joan Daly. Several interviews were conducted to document women artists and how the feminist movement changed their political and aesthetic practice.

Prof. Mildred Jeffrey, of the English Department at Hofstra University, invites Ferrer to give a talk for her course "Linguistic Behavior/Male and Female."

The United Nations declares 1975 the International Year of the Woman. The first World Conference on Women is organized. Five issues published of *El Tacón de la Chanclita* (The Flip-Flop's Heel, with a sexual pun on chanclita, which in Puerto Rico indicates a girl-child, due to the thong's resemblance to the female private parts, allegedly), a Puerto Rican feminist publication. Puerto Rican Wilnelia Merced wins the Miss World contest.

Time magazine chooses not a "Man of the Year" but a "Woman of the Year," and highlights not one but a group of outstanding American women in literature, the military, religion, education, government, sports, law, journalism, and labor. In its run of almost a century (from 1927 to 2021), the magazine has chosen women or groups of women only six times, which made the denomination "Man of the Year" the traditional name of the issue. It was not until 1999 that Time changed the name to the neutral "Person of the Year."

1976

Ferrer presents her masters thesis "A Theoretical Discussion of Creative Process and Exploratory Study of the Creative

Puerto Rican,” for which she interviewed twelve creators who were working in Puerto Rico to learn about their process.

The silkscreen *Ream Clean* and *Oh, Sensuous Woman, Oh* are included in the exhibit *Colectiva gráfica latinoamericana* in the UPR-Río Piedras Museum of History, Anthropology, and Art.

Antonio Molina, art critic for newspaper *El Mundo*, includes Ferrer in the section of artists' biographies in Volume VIII of *La Gran Enciclopedia de Puerto Rico*.

Moves to San Francisco, where she works as a cultural promotor, graphic designer, publicist, and community liaison for the Neighborhood Arts Program under the Arts Commission of San Francisco. Gives workshops in camera techniques for television and works as an advisor for the marketing firm Beyl, Boyd and Turner. In that capacity, does a study of the physics and psychology of color in order to design the corporate logo for the Canucks hockey team of Vancouver.

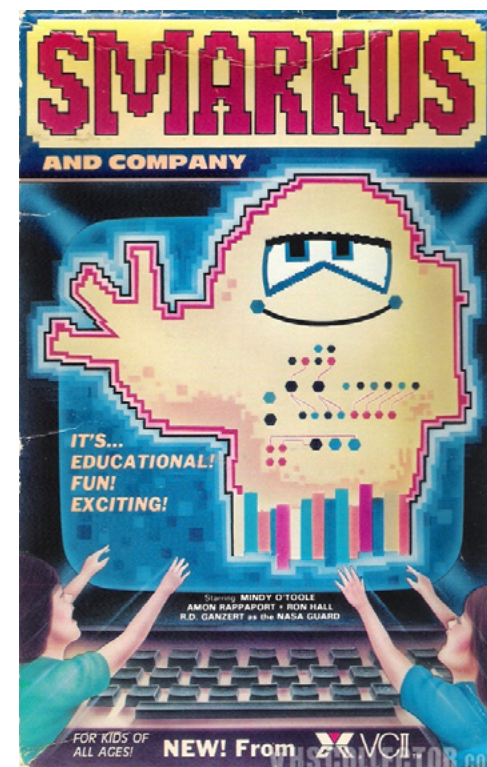
In *Planned Parenthood v. Danforth*, the U.S. Supreme Court strikes down a requirement of written spousal consent before a woman can obtain an abortion.

1977

More than fourteen thousand women attend the National Women's Conference in Houston, Texas, to discuss the problems faced by women and present a plan to U.S. president Jimmy Carter.



Article published in *The San Juan Star*, 1978.



Smarkus and Company film poster, 1982.

1978

Art historian Osiris Delgado includes Ferrer in the “Sinopsis cronológica de la pintura y escultura puertorriqueña - siglo XX” published in the catalogue of the *First National Selection of Painting and Sculpture* organized by the Institute of Puerto Rican Culture. Images of her work *Amenaza* and a brief biography are published in historian Peter Bloch's book *Painting and Sculpture of the Puerto Ricans*. Penny Maldonado, reporter and editor of *The San Juan Star*, publishes an article/interview titled “Suzi Ferrer—Arts Spokesperson for the City of San Francisco.”

1979

Meets Stephen Goldsmith, whom she marries in 1984.

U.S. president Jimmy Carter establishes the National Advisory Council for Women (NACW). The deadline for ratifying the Equal Rights Amendment to the U.S. Constitution is extended from 1979 to 1982, but finally the effort falls short by three states. Thirty-eight were needed for ratification, but only 35 voted to approve.

1982

Creates and directs the short film *Smarkus and Company*.

1988

Writes and produces the feature film *Destined to Live*, which documents one hundred women's recovery from breast cancer. The film was nominated for an Emmy and won the prestigious Humanitas Award in 1989.

1990

Screenwriter for the made-for-television feature film *In*

Defense of a Married Man.

1993

Moves to Los Angeles, California, and becomes an executive of the Disney Channel and director of foreign television production at Warner Bros.

2000

Works as consultant and script editor on the TV program *Big Brother*.

2006

Dies in Los Angeles, California.



Suzi Ferrer's obituary published on *VideoWest* website, 2006.