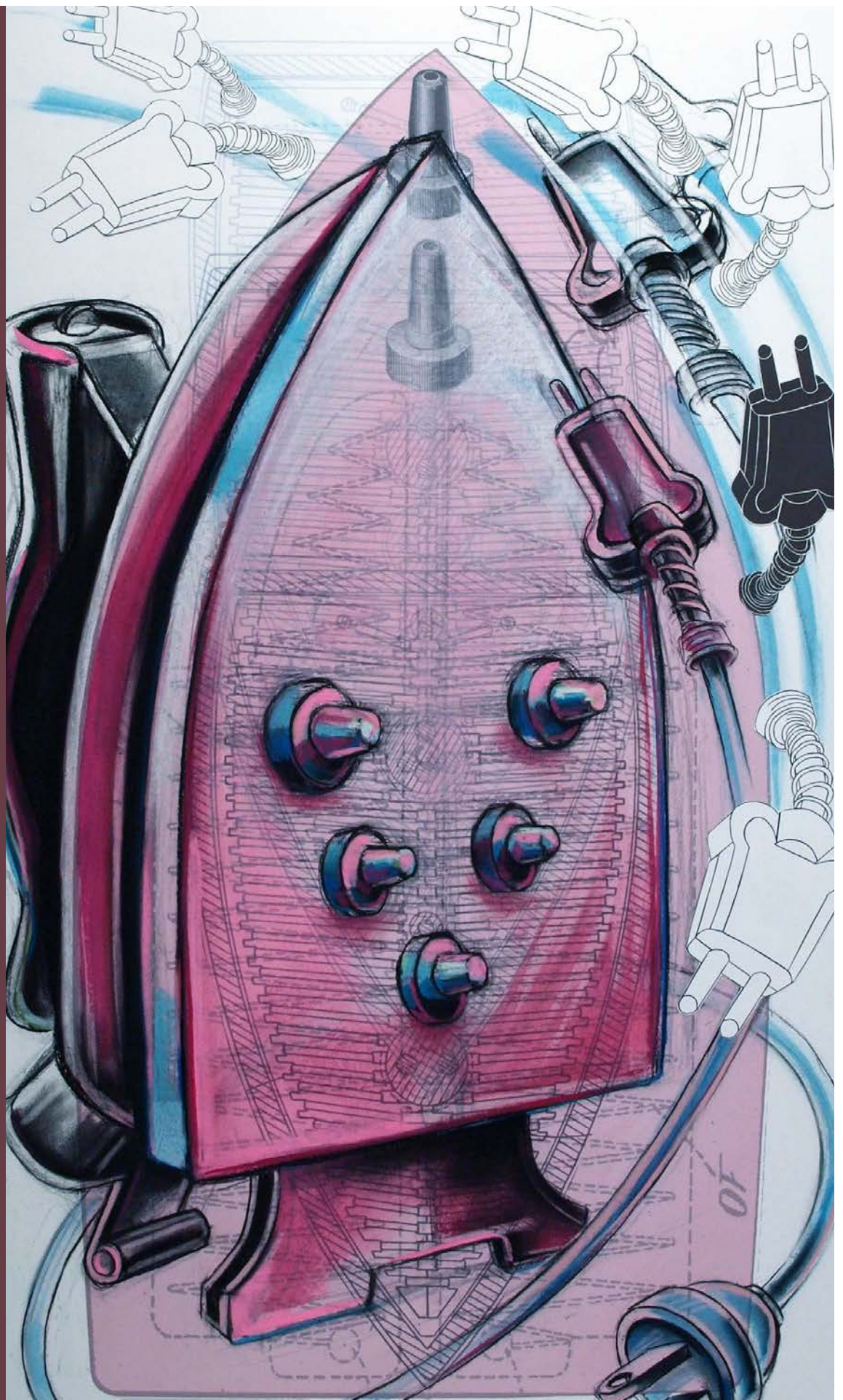


Ironmades

Works by
Jessica Gondek



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Ironmades

Works on Canvas and Paper
Jessica Gondek

Ironmades

Jessica Gondek

My work endeavors to blur the distinction between hand and machine. “Ironmades” is a nod to the early 20th century Dada movement engaged with machinery and manufactured items. In 1916 Marcel Duchamp coined the term readymades, elevating mass-produced objects to the status of art. Of special note is Man Ray’s “The Gift”, created in 1921, a sculpture of an everyday flat iron modified with brass tacks adhered to the sole plate. This transformation subverted the iron’s intended function to smooth clothing. As an artist, I continue building on this tradition to bring it into the digital era of the 21st century as our relationship with technology continues to evolve.

The forms I explore are inspired by vintage domestic utilitarian machines and gadgets I have collected as well as related trade catalogues, advertisements, blueprints, and patent drawings. Digital manipulations derived from these source materials lay a foundation that launches their evolution. The drawing medium allows for both transparency and mutability between layers of information.

The mechanical forms within these compositions are simultaneously transformed casting off their intended function and asserting an animated physical presence and internal narrative that allows me to explore a multitude of dualities: hot vs cold, male vs female, hand vs machine, organic vs mechanical, playful vs menacing, analog vs digital, and functional vs dysfunctional. I often explore these dualisms by creating works that are tandem in format, mirror images or opposites.

About the Artist: Jessica Gondek received her BFA from the School of the Art Institute of Chicago, and her MFA from Washington University in St. Louis. She is a member of ARC Gallery and Educational Foundation and Woman Made Gallery, long established cooperative spaces in Chicago dedicated to supporting female artists. Jessica Gondek is an Associate Professor at Loyola University Chicago where she teaches drawing and painting in the Department of Fine and Performing Arts. She has received numerous grants and artist residency awards. Notable are a Pollock-Krasner Artist Grant, a Graham Foundation Grant, and Mid-America Art Alliance National Endowment for the Arts Grant. Ms. Gondek has been recognized with international residencies at the Can Serrat International Art Center in Spain, and Masereel Center in Belgium. If you would like to communicate with Jessica, please contact her through email at jgondek@luc.edu or to view more work please visit her website: www.jessicagondek.com



American Beauty no 79AB, American Electrical Heater of Detroit, Manufactured 1939-58.
Photograph by James B. Abbott and Jay Texter © 2008 Image Courtesy of Jay Raymond.

Reflections on Jessica Gondek's "Ironmades"

Jay Raymond

My thoughts about Jessica Gondek's work share how I perceive her use of color and the other means of visual expression, e.g., light, line, space, composition and more. I also happen to be a longtime collector of vintage electric clothes irons and the author of the book, **Streamlined Irons** (2008), an aesthetic survey of electric irons of the 1930s and 40s. With that hat on, I share a bit of background about the irons that are the subjects of Jessica's drawings.

The first technically successful electrically heated clothes iron was produced in 1890 by Charles E. Carpenter, of St. Paul, Minnesota. His enterprise was short-lived: he was out of business by 1894. It wasn't until 1910 or so that irons were a commercial success, then sales boomed in the 1920s. When the Depression came and consumer spending tanked, marketers had to find a new way to promote sales of consumer goods. The new way was appearance. Instead of advertising an iron's convenience, economy or safety, they promoted its style. In the 1930s streamlining was the style of the times and so, from 1932 until circa 1949, the new models of irons were streamlined. Streamlining expresses speed, lightness, low resistance to movement and efficiency. A successfully streamlined object conveys those qualities. In 1939 American Electrical Heater (Detroit) entered the streamlined era with its "American Beauty" iron, an iron we see among Jessica's drawings (see pages 8-11).

The chromium plated body of the "American Beauty" iron has a classic streamlined profile, adapted from the cross section of an airplane's wing: a sharp rise at the front, then a gentle falling away towards the rear. The handle leans forward, thin at the forward end, becoming broader and more substantial at the rear. The forward and rear sections of the handle are made of opaque black Bakelite, while the midsection is made of translucent, colored Lucite. The translucency introduces the quality of lightness, the color introduces an eye-catching decorative quality.

While a real-world streamlined iron has uniform, hard and shiny surfaces, the surfaces of Jessica's irons are closer to a matte finish that varies in color and intensity. There is texture and, unlike the real-world subjects, an expression of softness. Lines and edges are emphasized. The handle and the body are aesthetically unified by these shared aesthetic qualities.

In *American Beauty: Cooling Down* and *American Beauty: Heating Up*, (page 9) there is a sense of movement through repetition of the iron's profile, rising from horizontal to nearly vertical. Each profile has a vague shadow, enhancing the sense of movement. The rising profiles are colorless and entirely made of thin lines, making them ghost-like, which complements the quality of solidity in the bold primary image of the iron. The ghost-like outlines are accompanied by carefully drawn and positioned letters and numbers: these convey a sense of intent in the iron's design and intended purpose. The technical nature of the iron is expressed.

The aesthetic emphasis in this pair of drawings is on illustration: the contrast of a stationary object against one in motion. Color is used to illustrate surfaces that are softer and more vulnerable than found in the real-world subject, an iron.

In *American Beauty: Nocturnal* (see page 10) and *American Beauty: Diurnal*, (see page 11) there is no sense of movement. There are two profiles composed as mirror images, creating one image. Lurking between and behind the irons are two identical overlapping shapes, appearing as if they are floor plans for the irons. The "floor plans" provide mechanical details of the iron, suggesting illustration of its functional components. The floor plans serve to bind the mirrored shapes together and position everything in three-dimensional space. There is a greater range of hue and intensity in these drawings, making them livelier, almost luminescent. These drawings are reminiscent of the head of an insect or an alien being. (In particular I'm thinking of the alien creatures in the "Alien" series of movies).

In this pairing the aesthetic emphasis is on expression: transferring the qualities of something animate and exotic to something inanimate and familiar. Color is used to express intensity and powerfulness.

Jessica's drawings are particularly appealing for their decorative qualities, in the interplay of strong lines, colors and shapes against more delicate lines, colors and shapes. Her palettes, while limited in range, are put to good effect by enhancing her illustration and expression.

Jessica's title, "Ironmades," is a conscious reference to Marcel Duchamp's "Readymades." She takes Duchamp's point a step further by not just selecting a common object for its aesthetic worth, but adding something meaningful from her aesthetic experience to it. She shares the insight that everything in the world is readymade, readymade for aesthetic manipulation, including those objects we know only as domestic apparatus in their practical applications.

My response to works of art is rooted in my education at the Barnes Foundation (Philadelphia), a school with a substantial collection of art that opened its doors in 1925. The Foundation's intent was to bring the educational theory of John Dewey to bear upon the appreciation of art. That enterprise, the Barnes Foundation, encouraged by Dewey, was the work of Albert Barnes, a working-class man who, with his energies and new-found wealth, had begun to build a collection of art. Because of Barnes' personal and intellectual bond with Dewey, the school became a place where the primary subject of study were the works of art, *not* the history that surrounds them. Academic training in art or art history is not needed to study and engage with the Dewey/Barnes approach to art.

Two key ideas that anchor the Dewey/Barnes approach to art are, one: the medium in which the art is made is its most significant means of expression and therefore, the medium is of primary interest in gaining an understanding of the work. Key idea number two is that the means of expression of any artwork is a language: a language that has a history and evolves

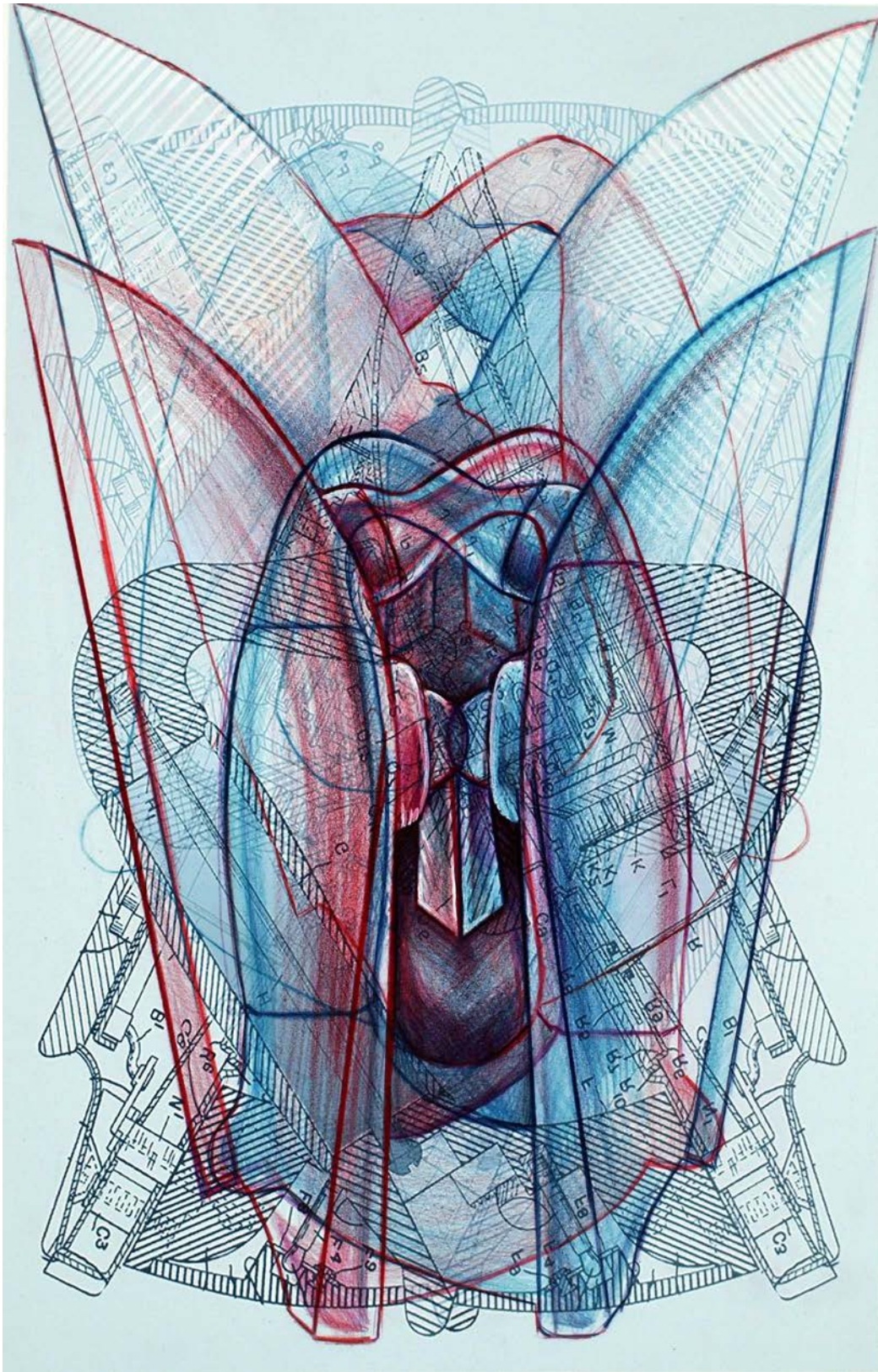
over time. Comprehension of the language is acquired through study of its use by artists who have spoken (expressed themselves) through that language.

The Foundation's collection is dominated by paintings: the study of the paintings is at the heart of the Foundation's education in the Dewey/Barnes approach. Since color is the primary means of expression in paintings, one must learn the language of color by studying its use in paintings (and similar forms of art) produced throughout histories and cultures. That study reveals the expressive character and meanings of color established and used by painters of the past. The expressive character they established, those meanings, are the visual traditions, the keys to fluency in the language of color and they are the raw material used by painters in the present.

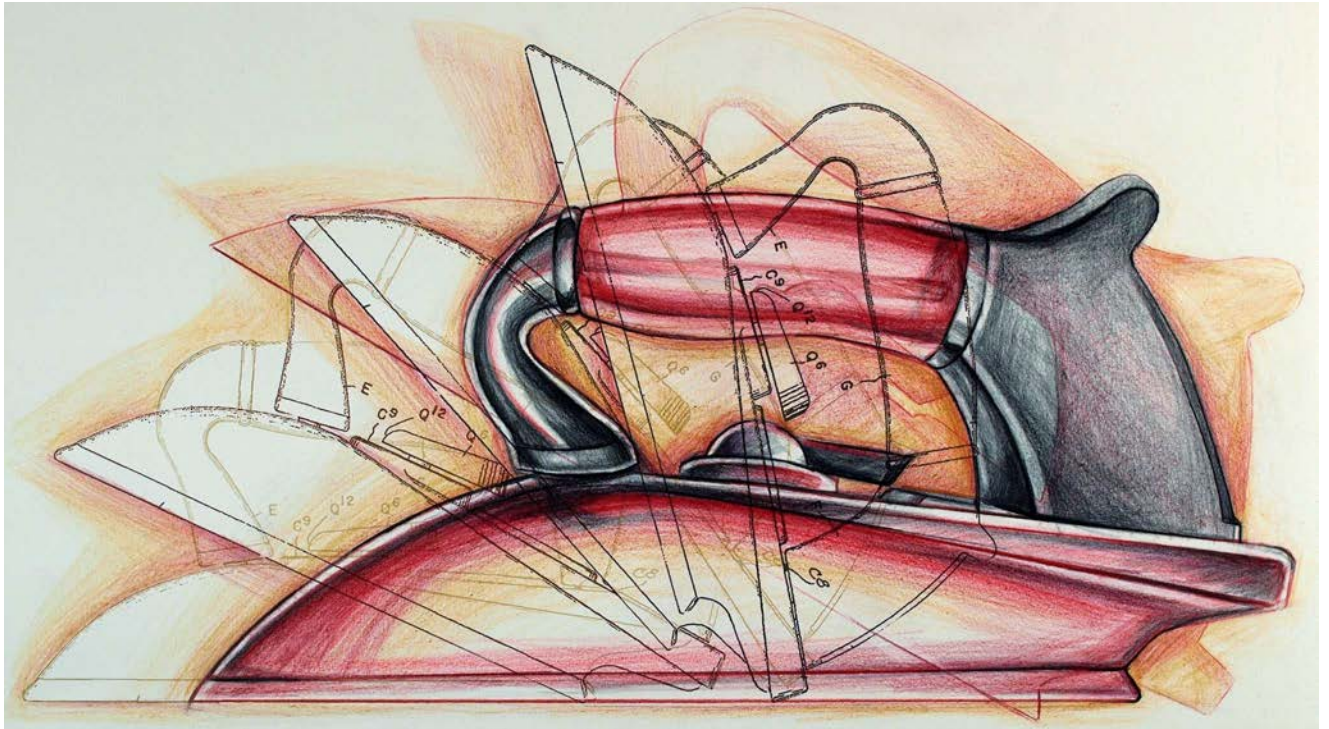
About the Author: Jay Raymond's vocational history includes heating contractor, building inspector, restaurant maitre'd, handyman and author of two books: *Streamlined Irons* (2008) and *Mangle Boards of Northern Europe* (2015). He is presently working on a book that will offer a clear explanation of the aesthetic theory and practice taught at the Barnes Foundation, where he studied and taught. In Raymond's books, Barnesian theory is applied in assessing the aesthetic accomplishment of electric clothes irons and mangle boards. If you would like to communicate with Jay, please contact him via his website www.streamlinedirons.com or email address at electricirons@gmail.com



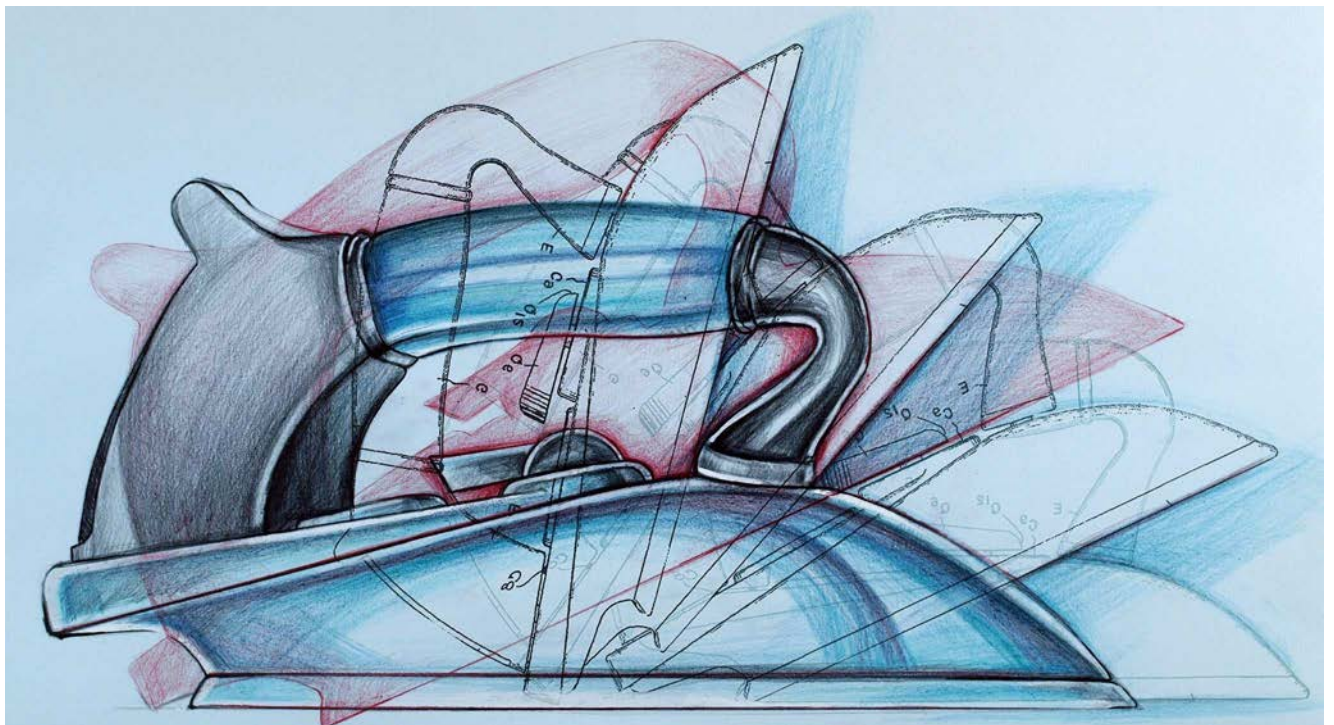
American Beauty, Color Pencil, Digital Print and Copper Leaf on Paper, Jessica Gondek, 2022, Triptych, Each Panel 26"X20".



American Beauty Interlocked, Color Pencil and Digital Print on Paper, Jessica Gondok, 2022, 26"X20".



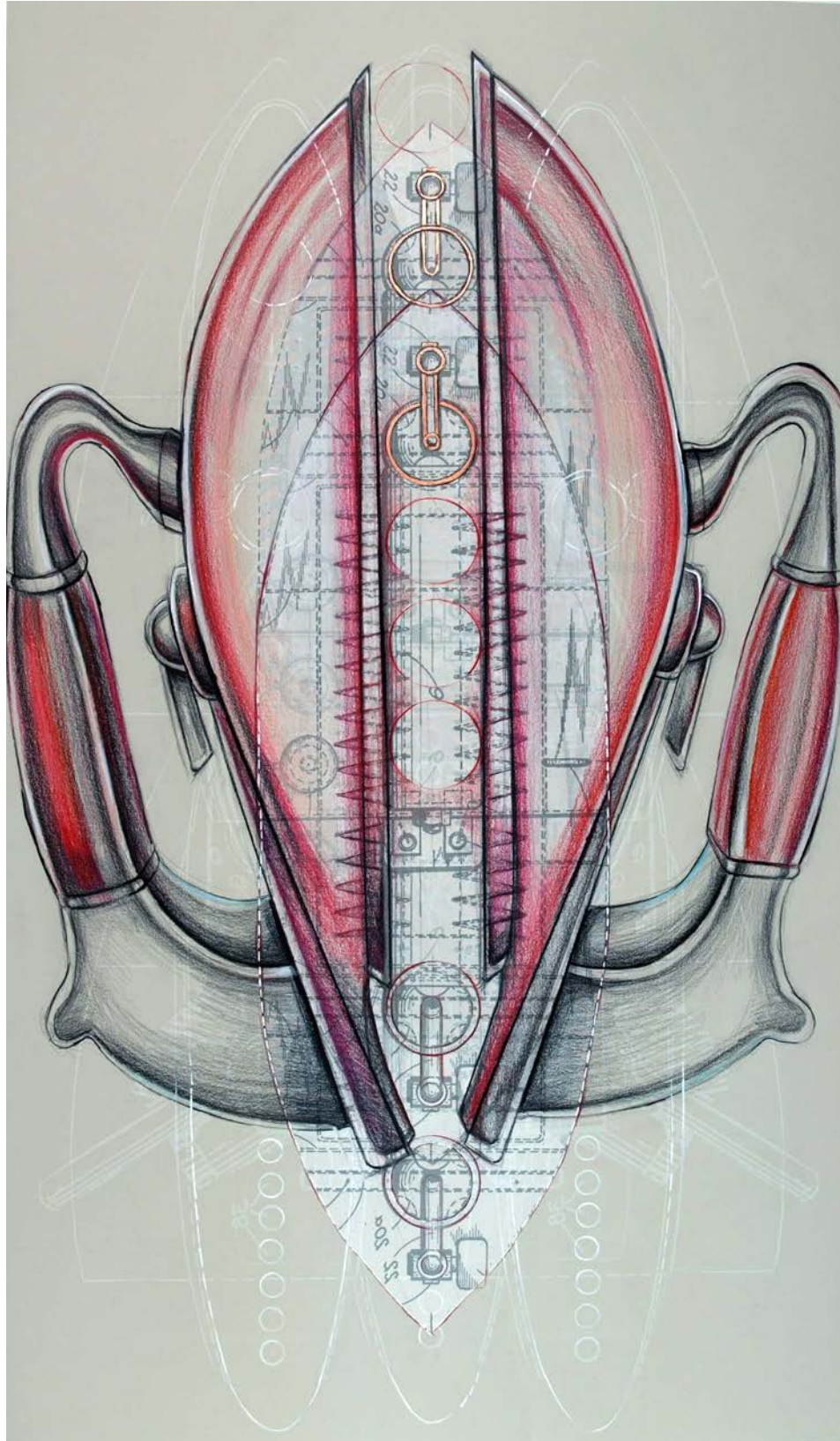
American Beauty: Heating Up, Color Pencil and Digital Print on Paper, Jessica Gondok, 2022, 20"X26".



American Beauty: Cooling Down, Color Pencil and Digital Print on Paper, Jessica Gondok, 2022, 20"X26".



American Beauty: Nocturnal, Color Pencil, Digital Print and Copper Leaf on Paper, Jessica Gondok, 2022, 46"X29".



American Beauty: Diurnal, Color Pencil, Digital Print and Copper Leaf on Paper, Jessica Gondok, 2022, 46"X29".

More than Nostalgia: Jessica Gondek's *Ironmades*

Leslie J. Winter

Daily ironing has declined with the rise of wrinkle-resistant clothing, dryers equipped with wrinkle-release settings, and the rise of athleisure wear. So, why has artist Jessica Gondek chosen to depict the clothes iron now? Perhaps it is a nostalgic yearning for these brutal smoothing machines. However, irons are household gadgets, usually associated with female “pink collar” work—both paid and unpaid. The purpose of an iron is to remove unwanted wrinkles or creases from textiles. Improvements in their design over many decades have decreased the time women have spent ironing as well as reduced the effort necessary to complete the task while improving the results. The gendered role of ironing as ‘women’s work’ is also intimately tied with class dynamics; wealthy women were unlikely to interact with an iron, since they had servants or enslaved people to iron for them. The undertones of female labor and class struggle suggest that nostalgia is not the only reason Gondek represents irons. Indeed, throughout her recent *Ironmades* series, Gondek transforms domestic clothing irons into monumental machines which communicate the importance of female labor.

While Futurists revered machines for their masculine might, it is unlikely they would consider the iron a worthy subject because of its domestic and feminine context. Futurism (1) was an artistic and social movement that began in 1909 Italy, where artists like Umberto Boccioni and Giacomo Balla emphasized modernity and a liberation from the past by focusing on dynamism, speed, technology, violence, and youth in their works. They sought to portray movement in art. For example, Balla’s 1912 *Dinamismo di un Cane al Guinzaglio* (figure 1) depicts simultaneous movements through blurred repetitions of a dachshund walking on a leash alongside female feet. Similarly, Boccioni’s 1913 *Unique Forms of Continuity in Space* (figure 2) was meant to synthesize the process of a muscular man striding by giving shape to the outward force of the man’s muscles, and thereby presenting the man as a powerful, violent machine. Gondek applied the Futurists’ love of machines, and a penchant for showing machines in motion in *Ironmades*. The act of setting an iron down on the clothing is portrayed in *American Beauty: Heating up* and *American Beauty: Cooling Down* (see page 9), with lines acting as a diagram for the motion of rocking an iron.

The modern struggle was beautiful to the Futurists, as was violence and brutality, drawing them to modern machines like cars and airplanes. Gondek’s works feature near-contemporary machines of the Futurists, but which are now pointedly historic subjects. While she has examined domestic gadgets and machines throughout previous work in the tradition of the Futurists, such as in her *Enterprising Machines* series (figure 3), Gondek has created a “friendly Futurism” in her recent work. The domesticity of the iron as the subject matter and the pastel color palette (see pages 24-25) serve to soften and feminize the otherwise aggressive, industrial compositions.

Fitting the Futurists’ fascination with urban life, Gondek’s work is reminiscent of the neon lights of a vibrant city (for example, see pages 19 and 22-25), which were meant to attract possible customers. The neon lights usually reserved for monumental statements are contrasted within Gondek’s works with the softer pinks and blues, which are themselves a conversation between the gendered colors in her works. Rather than using public, urban areas as Futurists did, Gondek applies this neon aesthetic

to domestic clothes irons, inferring a private space. She uses the neon glow to outline sole plates (the bottom of the iron that comes in contact with the textile) of an iron, rather than to entice consumers. Like Gondek's use of early 20th-century irons, these neon adornments hint at a nostalgia for an earlier time. While Paris boasted modern neon signs as early as 1910, they did not arrive in America until 1923 as an outdoor advertisement for a car dealership. Known as "liquid fire," the representation of neon in Gondek's work emulates the enticing nature of these bright urban advertisements while not entirely divorcing their use from the heat and burn of a sole plate. She succeeds in turning the iron, now an often-overlooked household implement, into a monumentally present machine. Her work is tied with that of the Futurists because many of her works advertise the might of the iron (see page 26).

Like the Futurists, artist Man Ray pondered the power of machines in his 1921 work *Le Cadeau* (figure 4) or *The Gift*. Like Gondek, he also elevates the then-common flat iron. Man Ray was an influential artist in the New York Dada, international Dada, and Surrealist spheres alongside Marcel Duchamp, who coined the term "readymade" in 1913 when he argued that any manufactured item could become art if an artist called, adapted, and presented the object as art. Through readymades, objects are given a new purpose by elevating them as art, all while subverting the original intended purpose. *Le Cadeau* was one of Man Ray's first readymades. It was spontaneously created on the same day his first solo exhibition in Paris opened. Man Ray purchased a flat iron, 14 tacks, and a tube of glue from a hardware store close to the gallery in order to create a last-minute addition for his exhibition. He glued the tacks in a single row in the center of the sole plate. By adding the tacks, Man Ray subverted the purpose of the iron. If one attempted to heat and apply *Le Cadeau* to a shirt, for example, one would end up with disfigured tatters, no less wrinkly than when the process began. Man Ray made it impossible for the iron to perform its intended role, turning the helpful implement into an impediment and a tool of destruction.

When Man Ray was growing up, the late 19th-century Victorian understanding of strict gender roles marked assertive women as social and sexual deviants. It was common to fear a free (or uncontrolled) woman for her power to emasculate and possibly castrate a man. Even if a spontaneous choice, Man Ray's use of the iron was long-linked with women and their domestic responsibilities. By foiling the iron's purpose, Man Ray hints at a desire to thwart the power of an uncontrolled woman. He made the iron unusable, and took "advantage of the precoded cultural associations related to the use of the objects." (2) Man Ray could have attached many other things to render the iron ineffectual for smoothing, yet he chose tacks which made the iron more dangerous than it was already perceived. If the shape of the sole plate were understood as the female pubic triangle, the row of tacks then act as *vagina dentata*, symbolizing a powerful woman who is a threat to masculinity (both literal and figurative). This seems a likely possibility since the artist and the assumed viewers of the original *Le Cadeau* were male. As Art Historian Peggy Elaine Schrock aptly concludes, "had the work been made more recently by a woman," like Gondek, "it might very well be viewed as an empowering tool rather than the fetishized weapon Man Ray seems to have intended." (3)

Gondek titled her *Ironmades* series after Duchamp's "readymades," linking her work with the Dadaists' and their fascination with elevating manufactured utilitarian items into artworks. It is fitting that she depicts irons that could never function as smoothing machines. For example, Gondek's *Sunbeam's Reverie: Pink Iron* (see page 20) would not iron a shirt any better than Man Ray's *Le Cadeau*; *Sunbeam's Reverie: Pink Iron* consists of charcoal, pastel, and inkjet-print on paper. Gondek reappropriates Man Ray's tacks and blunts them, turning them into nipples or udders, conceptually further perverting the intended use of the iron (pages 19-25). These appendages are typically associated with lifegiving functions of mothers and add to the feminizing of the irons in Gondek's work. Additionally, she forces a separation between the plug (which is not attached to a power source) and the iron (see page 27, for example); this iron won't fulfill its purpose because it cannot be plugged in to heat up. Gondek even adds copper to some of her works (see pages 36-39), deconstructing the cord and reinserting it into her portrayals for aesthetic rather than functional purposes. Without the cords and sans functioning plugs, what use are these electric irons? Not only is there one plug unattached, but there are multiple disembodied plugs in many of the works in the *Ironmades* series. Machines shedding their plugs may perhaps suggest a removal of the 'shackles' of daily work. These disconnected and deconstructed irons force the viewer to assess the purpose of an iron if it cannot smooth textiles, just as many women had (and still have) to ponder their purpose in relation to the domestic sphere.

Gondek is not alone in her use of irons to spark thought and create conversations around the topic of female labor. American artist Willie Cole also employs Dada readymades in his work, using irons and ironing boards which become, like Gondek's works, "freighted with social significance." (5) Cole uses steam irons to scorch the design of the sole plate onto various supports, referencing his African-American heritage by referencing subjects like the trauma of Middle Passage slave ships (figure 5). By using irons to create these works, Cole highlights the domestic black women who have labored with irons over the centuries, both while enslaved and while free. Cole has a direct personal connection to this domestic labor, since his mother and grandmother were housekeepers, and he frequently fixed their steam irons. Gondek seems to respond to *Stowage* in *Sunbeam's Reverie* (see page 30), using the sole plate design as a backdrop of motif for an assemblage of smaller black and white soleplates and views of a pink Sunbeam electric iron. Both Gondek and Cole are concerned with conveying the complexities of the human condition through the depictions of machines, especially in the dialogs between their works. By way of illustration, Gondek explores the gendered nature of the iron as a machine using light pink and baby blue throughout her *Ironmades*. In *Sunbeam's Reverie: Blue Iron* and *Sunbeam's Reverie: Pink Iron* (see pages 24 and 25, respectively) the color of the companion piece is highlighted in the body of the other iron: the iron in the pink composition has blue highlights from *Blue Iron*, and vice versa. Cole has also experimented with companion pieces in works like *Complementary Soles* (figure 6) but uses a much different palette to explore color theory. In contrast, Gondek uses companion pieces to emphasize the gendered pink and blue, coupling her irons (see pages 20 and 21 for another example). Perhaps her triptych, *American Beauty*, (see page 7) is an argument for a more non-binary approach toward gendering colors, irons, and people. Her companion pieces represent a dialog or collision of spaces that have been stereotyped as male or female through her use of a reduced color palette.

Gondek has long played with “visual tension through binary combinations of opposing forces.” (6) In her work, she depicts relationships between the following subjects and concepts: female and male; human and machine; three-dimensional forms and flat design; constructing and deconstructing objects within the same work; hot and cold colors (and temperature implications); digital process and analog subject; function and dysfunction. Gondek exploits this tension to place the viewer in conversation with these concepts and does so in a way that suggests these binaries are more complex and not necessarily mutually exclusive. She depicts irons, inherently feminist for their domesticity, as machines of Futurist proportions and power, removes the sexual terror early 20th-century artist Man Ray forced upon it in *Le Cadeau*, and links her depictions with Cole’s use of the iron to highlight the work many enslaved women of color have performed to make America look polished. Gondek hints at a friendly Futurism, a space where women’s work can be redefined rather than prescribed. In this way, Gondek’s *Ironmades* make irons relevant for more than just nostalgia, and more than just to smooth textiles. Gondek keeps irons relevant.

About the Author: Leslie J. Winter is an Associate Specialist in Books & Manuscripts at Hindman Auctions in Chicago. Winter has both a Master of Library Science with a Specialization in Rare Books and Manuscripts Librarianship and a Master of Arts in Art History. She also has a degree in studio art as well as experience with conservation and archival processing. Before coming to Hindman Auctions, Winter was an Assistant Professor in Texas A&M University Libraries at Cushing Memorial Library & Archives, where she coordinated reference and access services including instruction. Her research foci include identity formation, book collecting, forgery, self-portraiture, memoirs, letters, and other (auto)biographical content. If you would like to communicate with Leslie, please contact her via her website <https://www.lesliejwinter.com/contact>.

Online Access to Artworks Referenced

Figure 1. Giacomo Balla (Italian, 1871-1958). *Dinamismo di un Cane al Guinzaglio (Dynamism of a Dog on a Leash)*, 1912. Oil on canvas, support: 35 3/8 x 43 1/4 inches (89.8525 x 109.855 cm); framed: 45 1/2 x 53 1/8 x 3 3/4 inches (115.57 x 134.94 x 9.53 cm). Collection Buffalo AKG Art Museum. Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964 (1964:16). © Estate of Giacomo Balla / Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Tom Loonan and Brenda Bieger, Buffalo AKG Art Museum. See image here: <https://www.albrightknox.org/artworks/196416-dinamismo-di-un-cane-al-guinzaglio-dynamism-dog-leash>.

Figure 2. Umberto Boccioni. *Unique Forms of Continuity in Space*. 1913 (cast 1931 or 1934). Bronze. 43 7/8 x 34 7/8 x 15 3/4" (111.2 x 88.5 x 40 cm). Acquired through the Lillie P. Bliss Bequest (by exchange), Museum of Modern Art, New York (231.1948). See image here: <https://www.moma.org/collection/works/81179>.

Figure 3. *Enterprising Machines*. Charcoal, Pastel, and Digital Print on Paper by Jessica Gondek, [2016]. 46" X 29". See image here: http://jessicagondek.com/gondek/Jessica_Gondek/Current_Drawings.html#20.

Figure 4. Man Ray (Emmanuel Radnitsky). *Le Cadeau (The Gift)*. c.1958 (replica of the 1921 original). Painted flatiron and tacks. 6 1/8 x 3 5/8 x 4 1/2" (15.3 x 9 x 11.4 cm). James Thrall Soby Fund, Museum of Modern Art, New York (249.1966). © 2022 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. See image here: <https://www.moma.org/collection/works/81212>.

Figure 5. Willie Cole. *Stowage*. 11/16 | 2 APs, 2 PPs, 1 BAT. 1997. Woodcut and relief. Sheet (Irregular): 55 1/2 x 104 5/8in. (141 x 265.7 cm) Image: 95 x 49 1/2in. (241.3 x 125.7 cm). Printed by Derrière l'Étoile Studios; published by Alexander and Bonin Publishing, Inc. Whitney Museum of American Art, New York; purchase, with funds from the Print Committee. © artist or artist's estate. See image here: <https://whitney.org/collection/works/11661>.

Figure 6. Willie Cole. *Complementary Soles*. 2012. Screenprint. Edition of 9. 75 x 56 1/4 in 190.5 x 142.9 cm. Highpoint Editions, Minneapolis. Photo Credit: David Kern. See image here: <https://www.artsy.net/artwork/willie-cole-complementary-soles>.

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(May 2006): 146–50. [https://search.ebscohost.com/login.aspx?](https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=mat&AN=21032371&site=eds-live&scope=site)

[direct=true&AuthType=ip,sso&db=mat&AN=21032371&site=eds-live&scope=site](https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=mat&AN=21032371&site=eds-live&scope=site).

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[10.2307/1358464](https://doi.org/10.2307/1358464).

Endnotes

1 While Futurism influenced later artistic movements, such as Dada and Surrealism, it had largely died off before the beginning of World War I due to fractured relationships between members. Notably, the Futurists were Italian Nationalists who glorified war as “the world’s only hygiene.” (Filippo Tommaso Marinetti, “War, the World’s Only Hygiene,” *Obelisk Art History*, 1915, <https://arthistoryproject.com/artists/filippo-tommaso-marinetti/war-the-worlds-only-hygiene/>.) Many became highly involved in Benito Mussolini’s Fascism. They were also known to hate women.

2 Peggy Elaine Schrock, “Man Ray’s ‘Le Cadeau’: The Unnatural Woman and the De-Sexing of Modern Man,” *Woman’s Art Journal* 17, no. 2 (1996): 26, <https://doi.org/10.2307/1358464>.

3 Schrock, 29.

4 Interestingly, Gondek also used copper in irons that did not need electricity to function, the copper here acting as an indicators of the heat in *Ironmades Adrift* (see page 37) and *Coal Irons Venting* (see page 36) which were Hot Box irons, comprising a metal container with a flat base filled with a burning substance (like heated coal, bricks, or metal).

5 Matthew Guy Nichols, “Willie Cole: The Energy of Objects,” *Art in America* 94, no. 5 (May 2006): 149, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=mat&AN=21032371&site=eds-live&scope=site>.

6 Jessica Gondek, “Artist Statement,” *JessicaGondek.com*, n.d., http://www.jessicagondek.com/gondek/Jessica_Gondek/Artist_Statement.html.

7 This feminist reading of Gondek’s work is supported by where she has shown her depictions of irons and other domestic machines. Gondek is a member of two Chicago-based organizations designed to nurture the work of female artists, where she has also exhibited work: the Woman Made Gallery, whose mission to create space for woman and non-binary artists, as well as ARC Gallery and Educational Foundation, which is a non-profit cooperative run by women artists. She has also had a recent exhibition at A.I.R. Gallery in Brooklyn, which also seeks to amplify experimental work created by women and non-binary artists.

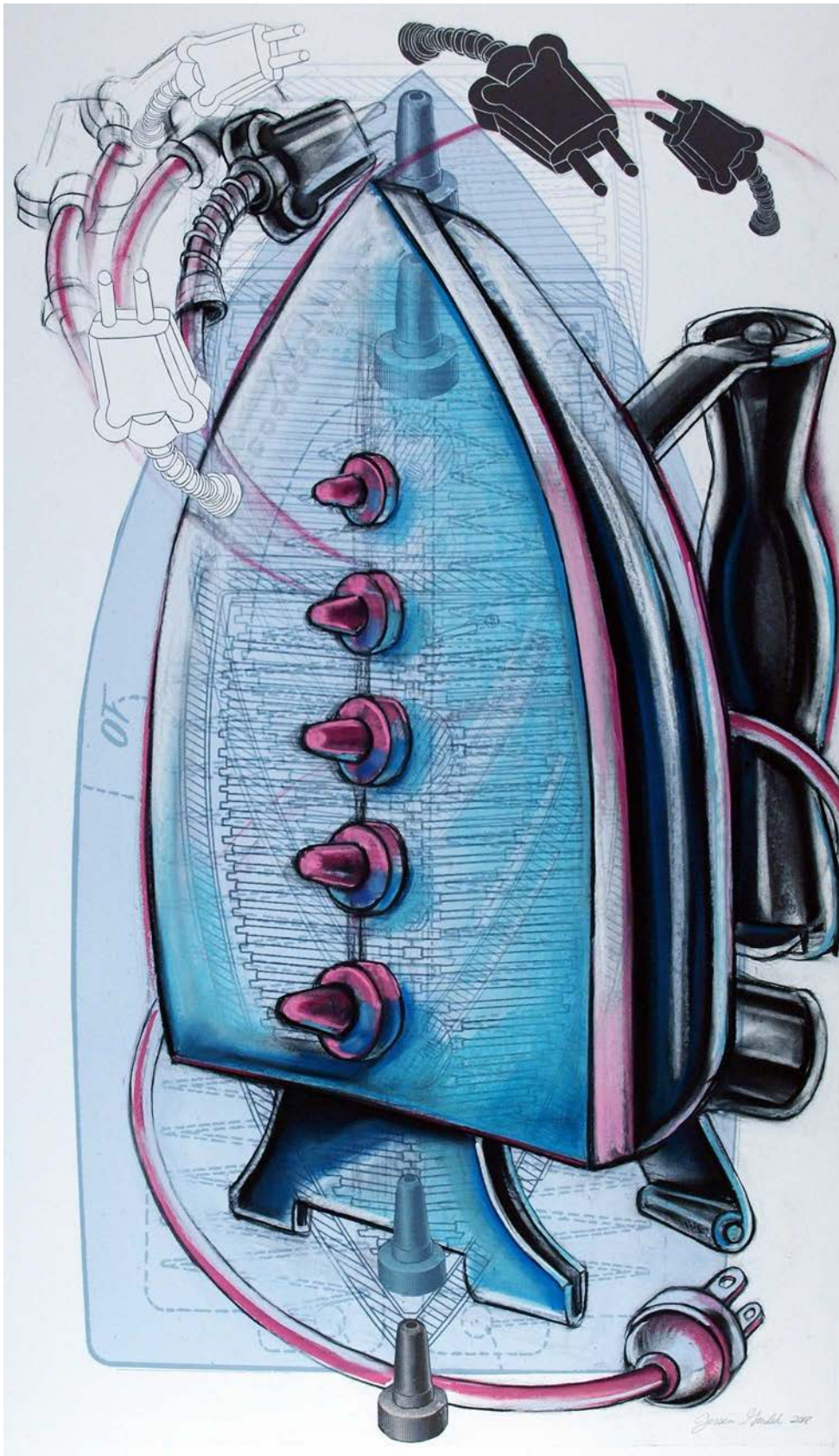
Ironmades Selected Works



Sunbeam's Reverie: Black Iron, Oil on Canvas, Jessica Gondok, 2020, 20"X16".



Sunbeam's Reverie: Pink Iron, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondek, 2018, 46"X29".



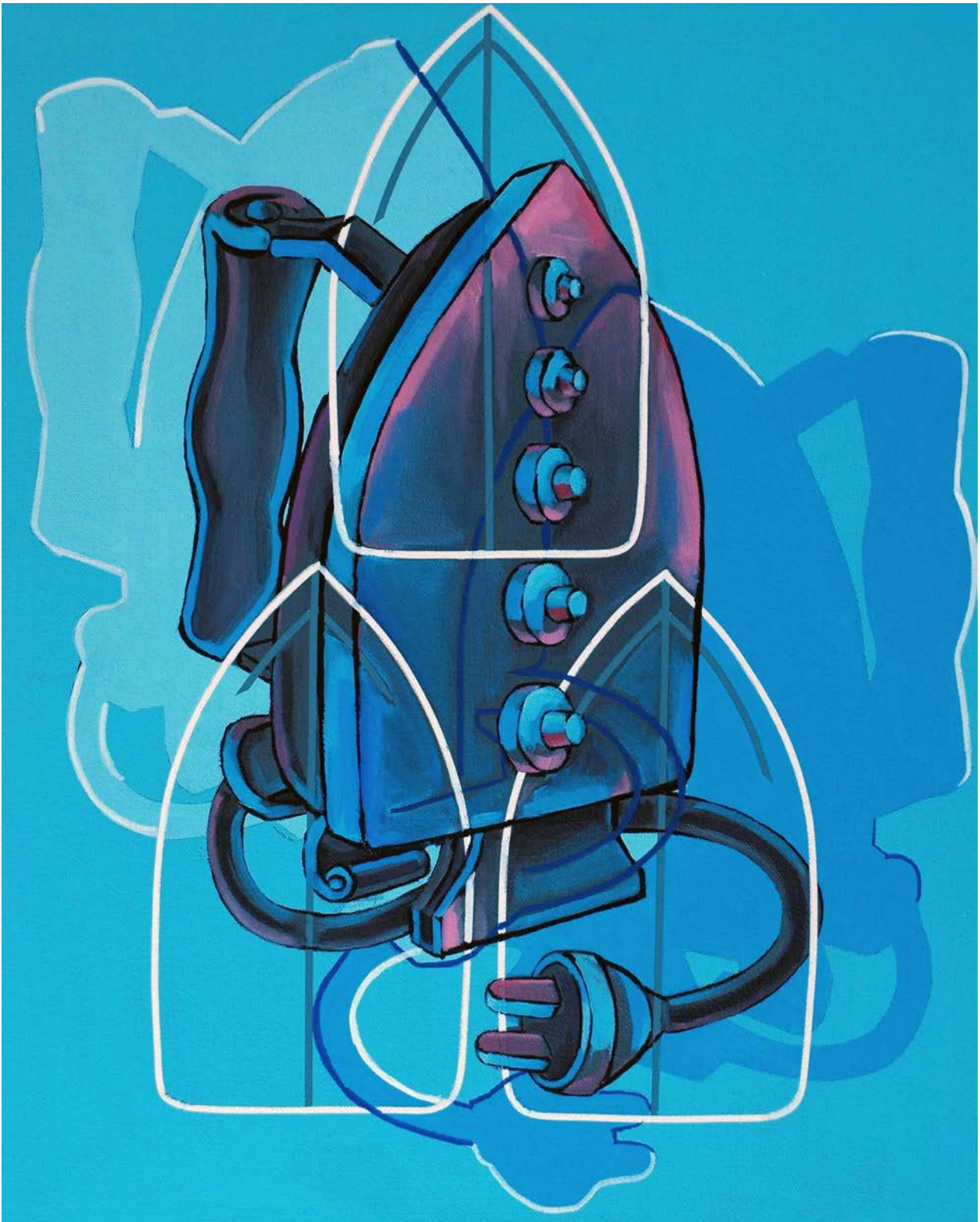
Sunbeam's Reverie: Blue Iron, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondek, 2018, 46"X29".



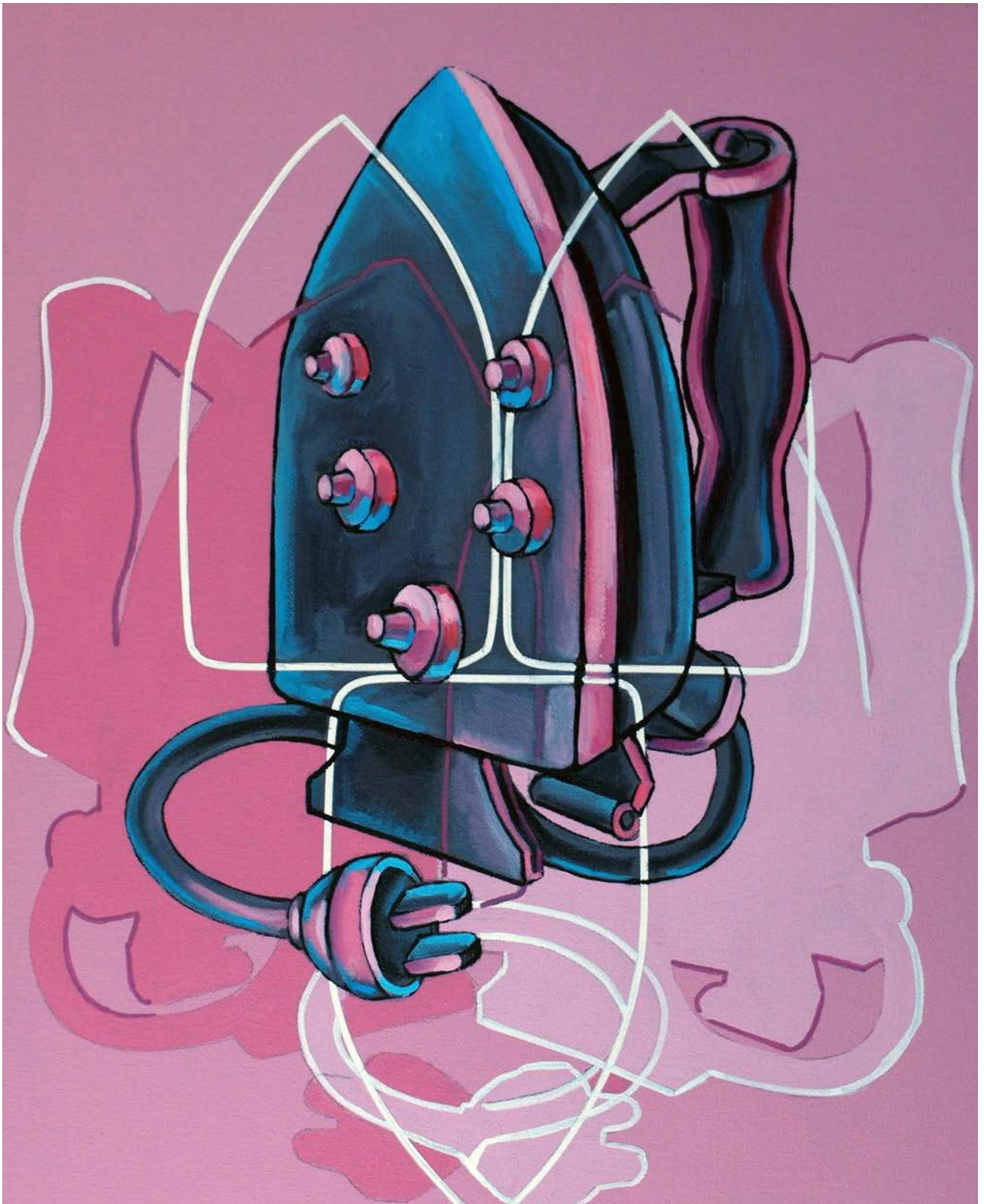
Sunbeam's Reverie: Yellow Iron, Oil on Canvas, Jessica Gondok, 2020, 20"X16".



Sunbeam's Reverie: *Gray Iron*, Oil on Canvas, Jessica Gondok, 2020, 20"X16".



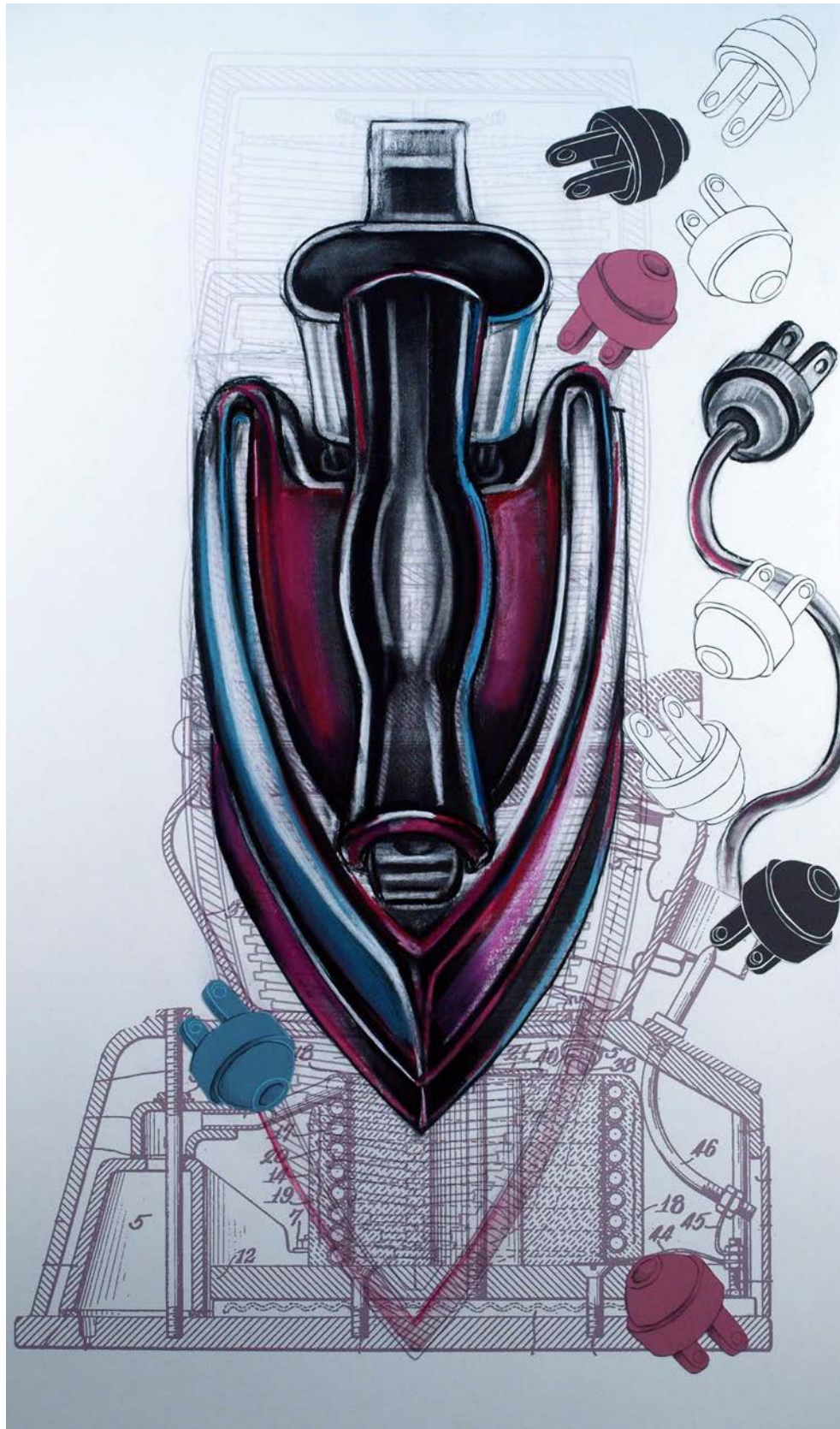
Sunbeam's Reverie: Blue Iron, Oil on Canvas, Jessica Gondek, 2020, 20"X16".



Sunbeam's Reverie: Pink Iron, Oil on Canvas, Jessica Gondek, 2020, 20"X16".



Sunbeam's Reverie, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondek, 2020, 46"X29".



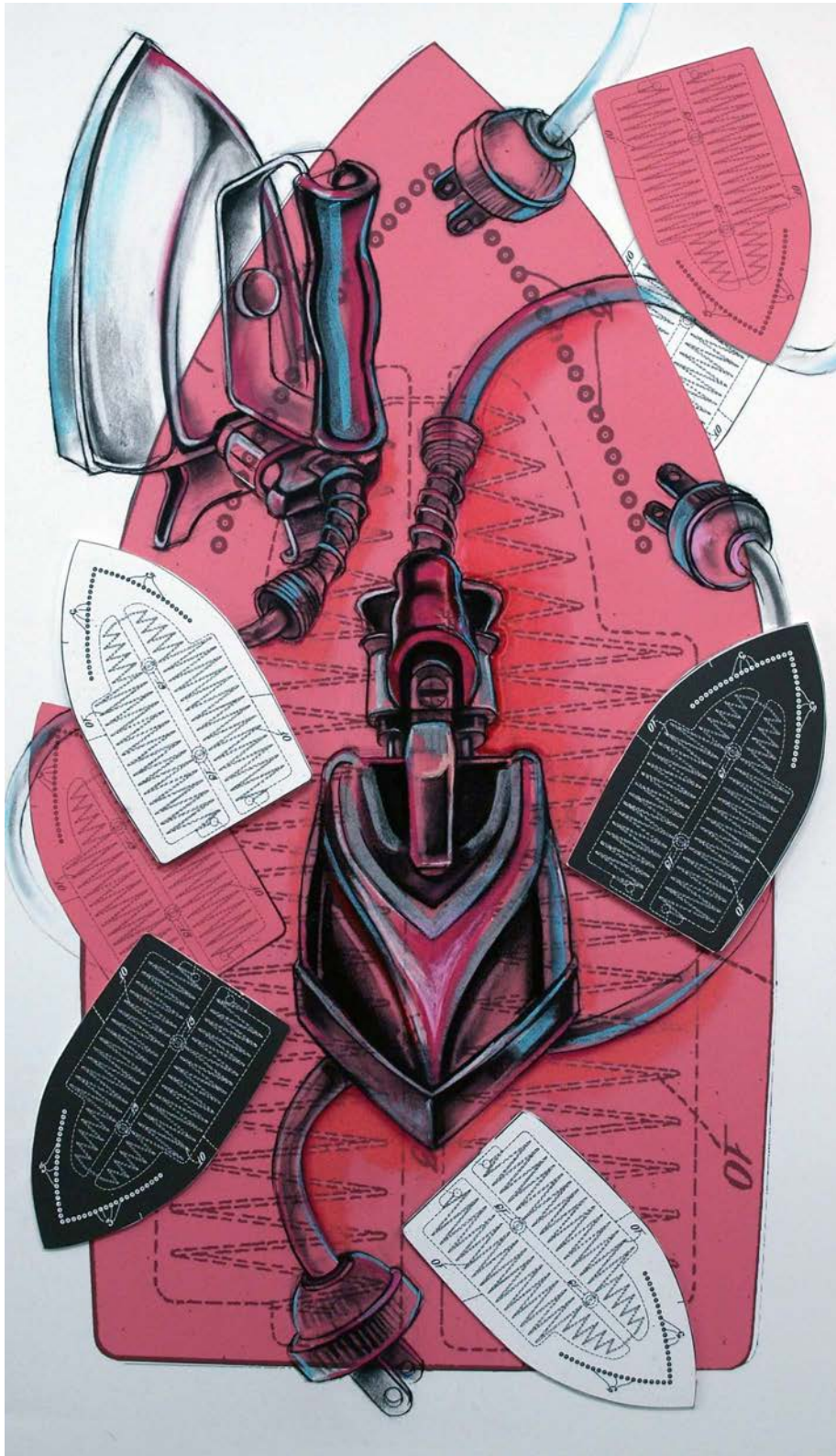
Sunbeam's Reverie, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondok, 2020, 46"X29".



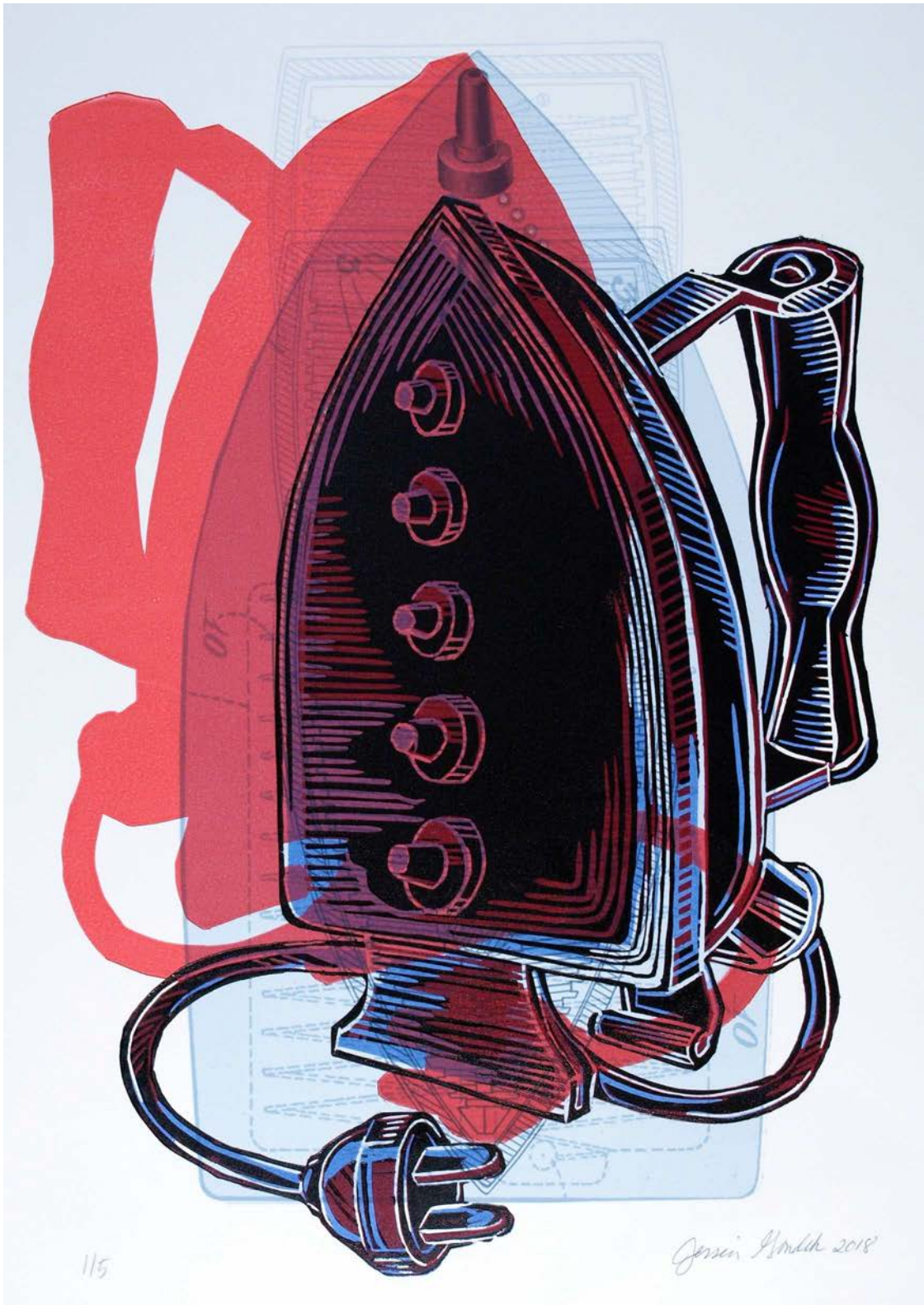
Sunbeam's Reverie, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondok, 2018, 46"X29".



Sunbeam's Reverie, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondok, 2018, 46"X29".



Sunbeam's Reverie, Charcoal, Pastel, and Digital Print on Paper, Jessica Gondok, 2018, 46"X29".



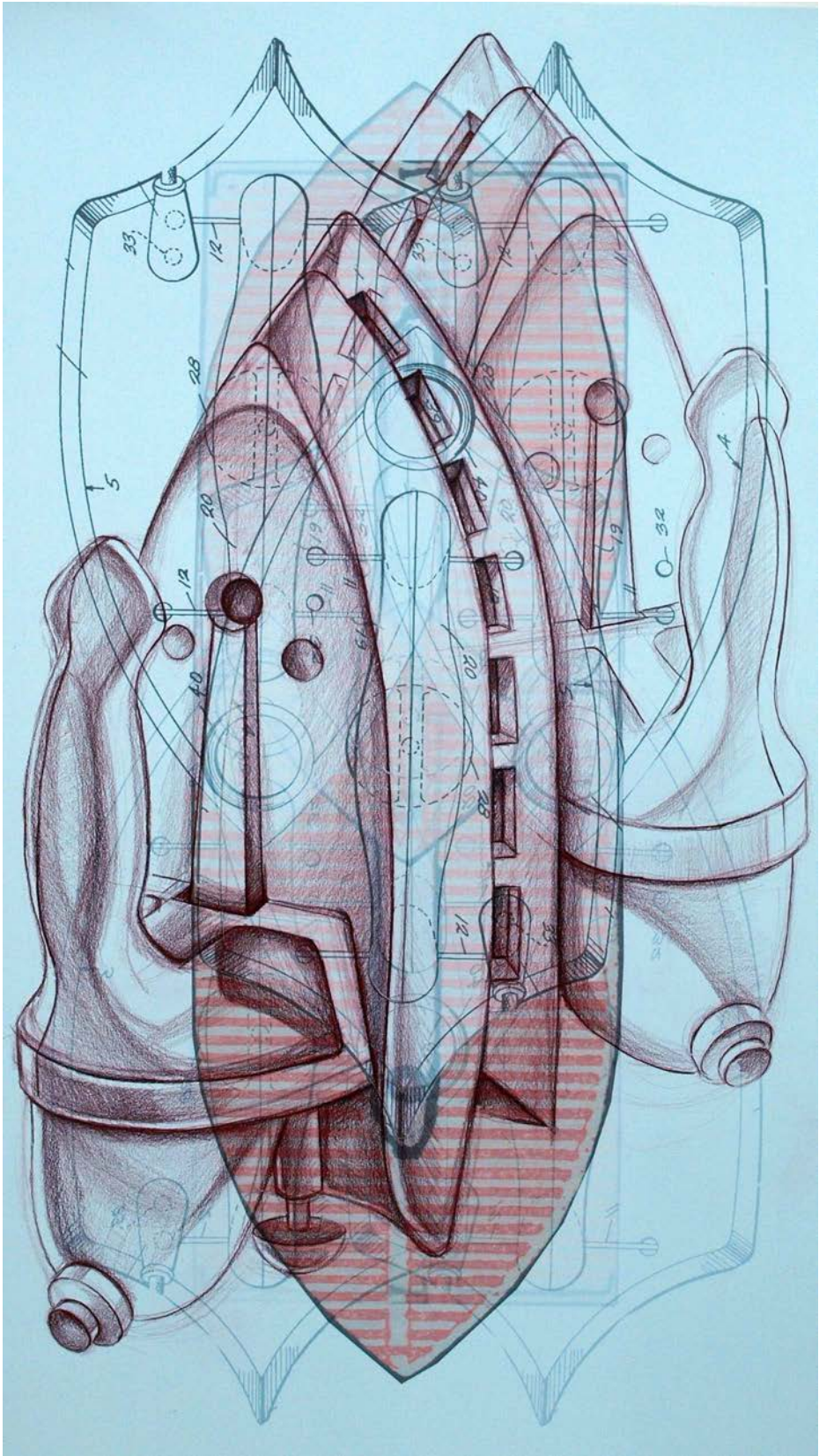
Sunbeam's Reverie, Relief Print on Paper, Jessica Gondok, 2018, 24"X18".



Coleman's Interlude, Oil and Digital Print on Canvas, Jessica Gondok, 2020, 20"X16".



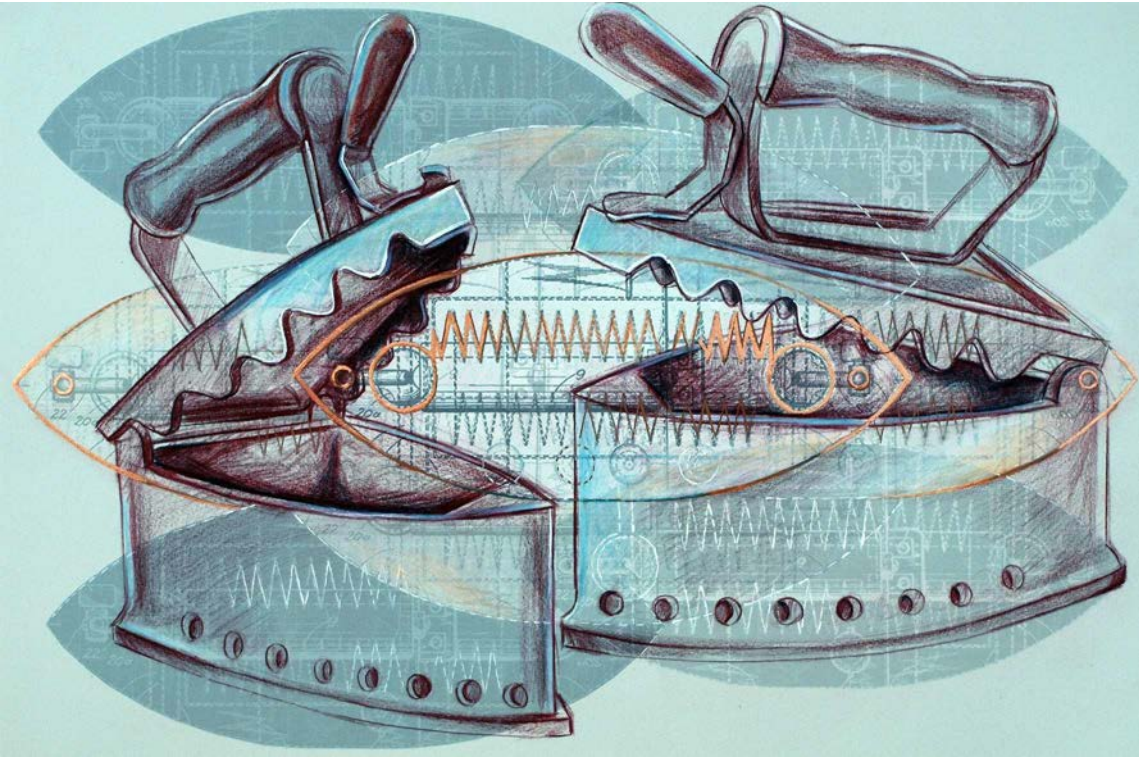
Coleman's Interlude, Oil and Digital Print on Canvas, Jessica Gondok, 2020, 20"X16".



Coleman's Reverie I, Color Pencil and Digital Print on Paper, Jessica Gondok, 2021, 46"X29".



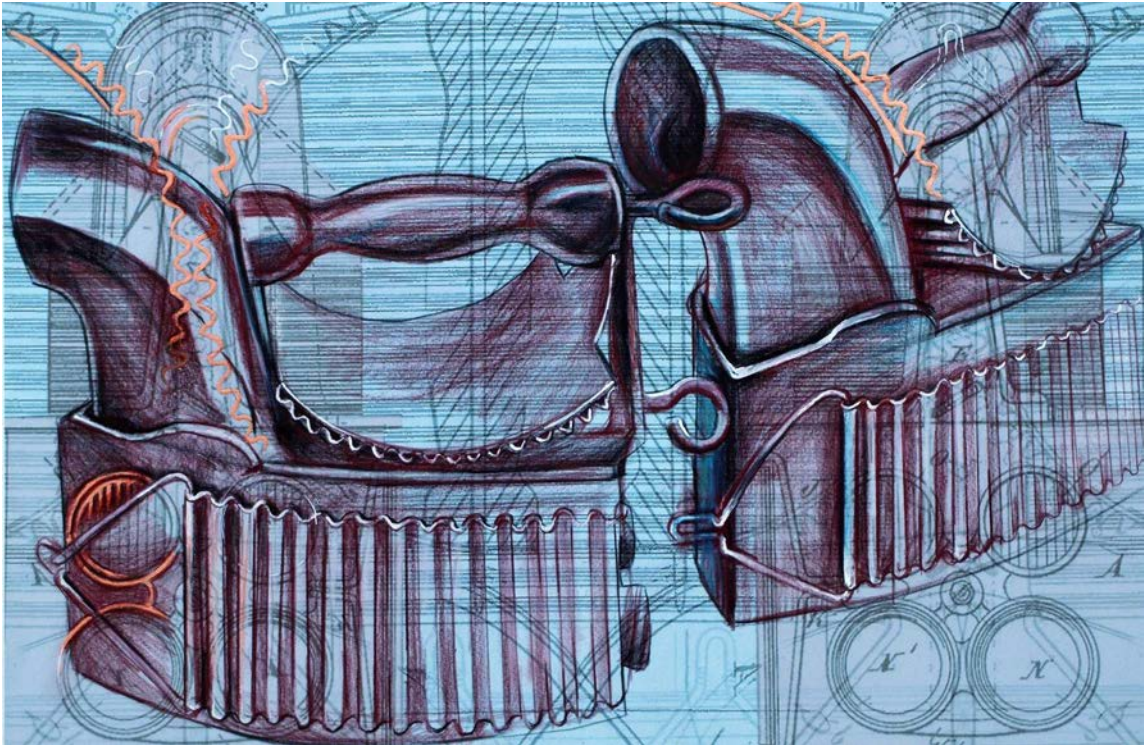
Coleman's Reverie II, Color Pencil and Digital Print on Paper, Jessica Gondek, 2021, 46"X29".



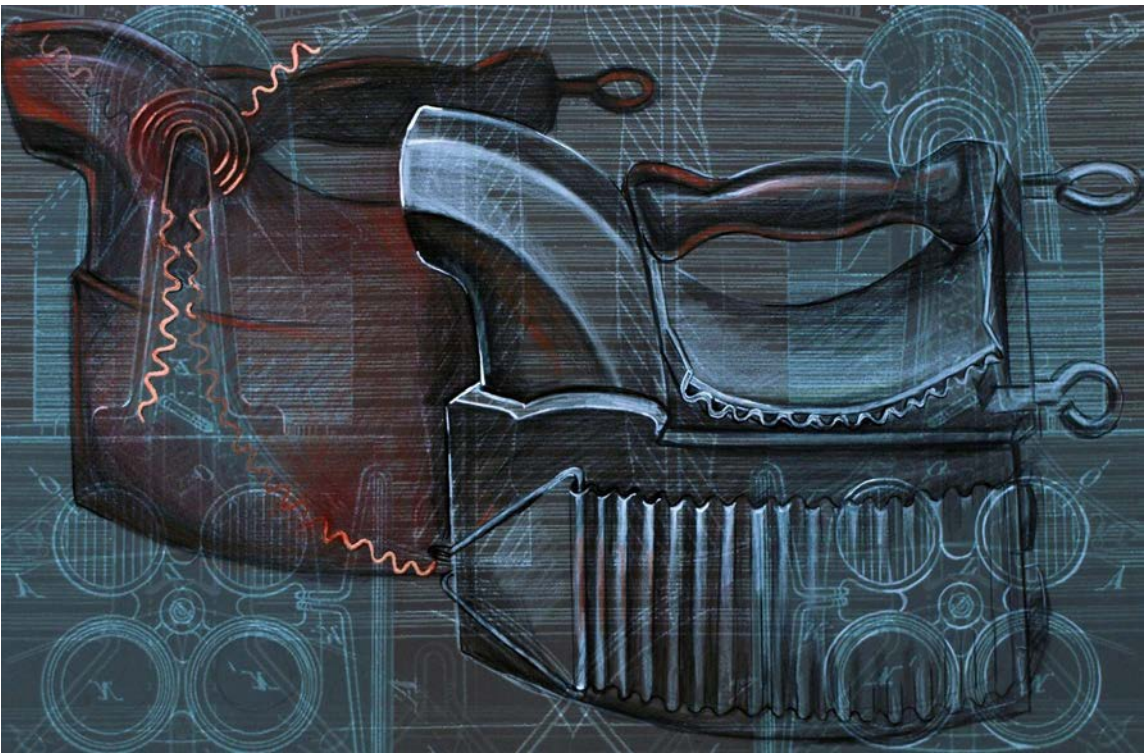
Coal Irons Venting, Color Pencil, Digital and Copper Leaf on Paper, Jessica Gondek, 2021, 18"X24".



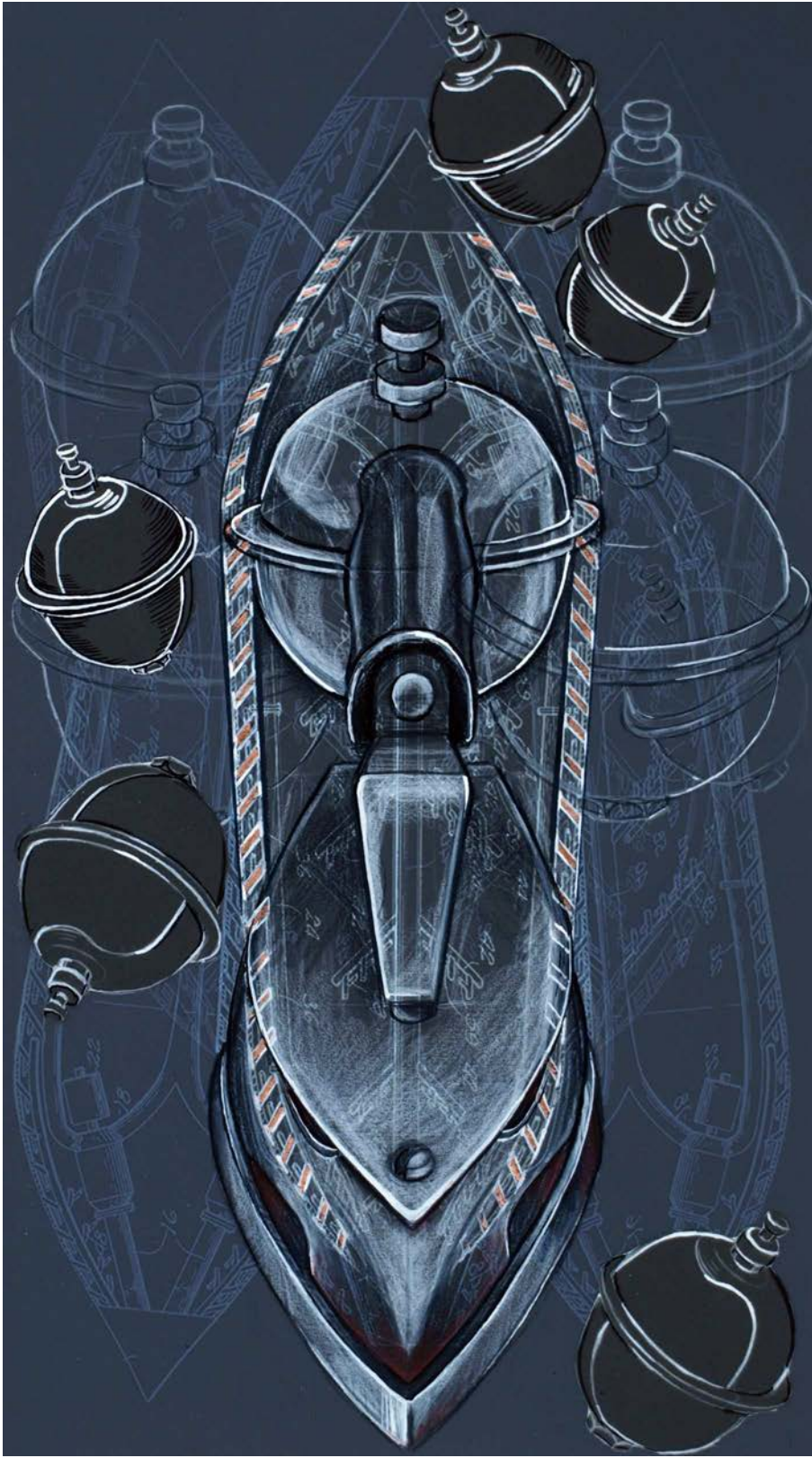
Coal Irons Venting, Color Pencil, Digital and Copper Leaf on Paper, Jessica Gondek, 2021, 18"X24".



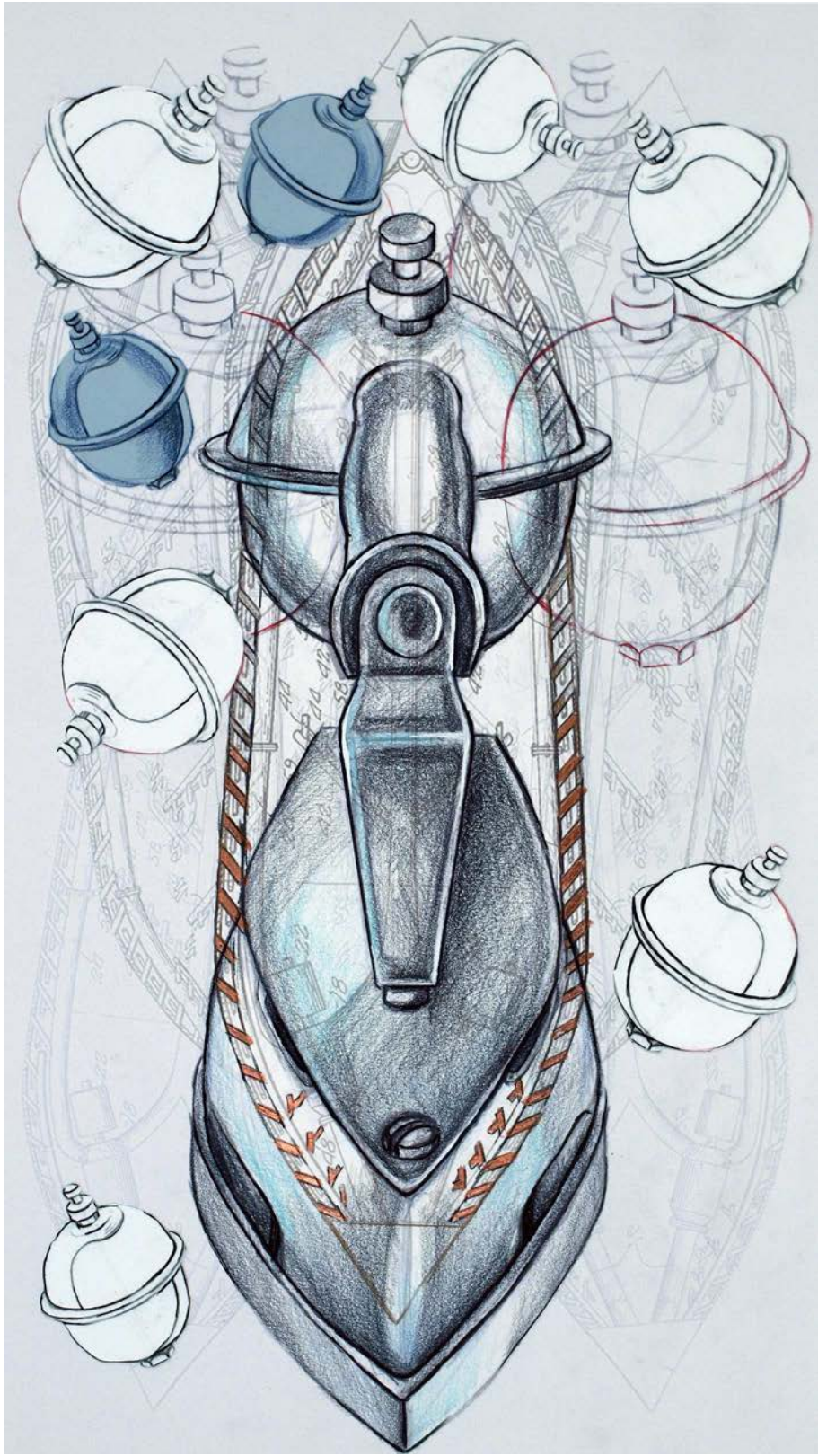
Ironmades Adrift, Color Pencil, Digital Print, and Copper Leaf on Paper, Jessica Gondek, 2021, 18"X24".



Ironmades Adrift, Color Pencil, Digital Print, and Copper Leaf on Paper, Jessica Gondek, 2021, 18"X24".



Coleman's Jugglery, Color Pencil, Digital Print, and Copper Leaf, Jessica Gondek, 2022, 26"X20".



Coleman's Jugglery, Color Pencil, Digital Print, and Copper Leaf, Jessica Gondek, 2022, 26"X20".

Selected Irons from the Collection of Jessica Gondek

Muses for Inspiration



Charcoal Iron, Manufacturer: Unknown, Age Unknown.



H.S. Pease Iron, Manufacturer: H.S. Pease, Cincinnati, OH, Charcoal Iron, Circa 1885.



Little Sunbeam, Manufacturer: Chicago Flexible Shaft Co, Electric Iron, Circa 1925.



American Beauty Model No. 79AB, Manufacturer: American Electrical Heater Co Detroit, MI, Electric Iron, Circa 1939-58.



Coleman Model 615, Manufacturer: Coleman Canada, Kerosene Iron, Circa 1961-81.

