

RETROSPECTIVE CATALOG OF THE  
MARY H. DANA WOMEN ARTISTS SERIES

COMPILED BY KAREN MCGRUDER



*"VANISHING THEATER II," 1987, Oil and acrylic on canvas, 48" x 72" (Courtesy of Hirsch and Adler Modern)*

JOAN SNYDER  
1971–1972\*

**Biography**

Born: April 16, 1940 Highland Park, New Jersey

**Education**

Douglass College, BA; Rutgers University, MFA

**Selected Solo Exhibitions**

Ann Jaffe Gallery, Bay Harbor Islands, FL, 1991

Nielsen Gallery, 1991

Hirschl & Adler Modern, New York, 1990

Compass Rose, Chicago, IL, New Paintings by Joan Snyder, 1989

**Selected Group Exhibitions**

Proctor Art Center, Bard College, Annandale, New York, "Drawings By,"  
Curated by John Lees

Vrej Baghoomian Gallery, New York, "Figuring Abstraction," 1991

**Bibliography**

Pacheco, Patrick, "The New Faith in Painting," *Art and Antiques*,  
April 1991

"Goings on About Town," *The New Yorker*, February 26, 1990

Smith, Roberta, "Joan Snyder," review, *New York Times*, February 23, 1990

Temin, Christine, "Abstraction Puts on a New Face in the 80's," *Boston  
Globe*, March 23, 1990

Stapen, Nancy, "Abstract is Back," *Boston Herald*, April 5, 1990

Jones, Bill, "Joan Snyder," *Arts*, Summer 1990

Cotter, Holland, "Joan Snyder," *Art in America*, October 1990

\* Dates indicate year artist appeared in the series.



*"Fertile Goddess," 1991, Carved and painted wood with gold and silver leaf, 28" x 19" x 11", (Erik Landsberg Photography of Artworks)*

## NANCY AZARA

### 1972–1973

#### Statement

Nancy Azara is a sculptor and book artist who shows at the A.I.R. Gallery. Her sculpture, carved, assembled, and highly painted wood with gold and silver leaf is concerned with the visual description of female energy and power, and the magical qualities and healing properties inherent in art making.

#### Education

Empire State College, BS; Art Students League of New York; Lester Polakov Studio of Stage Design, NYC; Finc College, NY, AAS

#### Selected Solo Exhibitions

James Chapel Union Seminary, NYC, 1991  
Lannon Gallery, Chicago, IL, 1990

#### Selected Group Exhibitions

San Antonio Art Institute, San Antonio, TX, "Boundless Vision," 1991  
Delaware Center for Contemporary Arts, Wilmington, Delaware, "Found Objects," 1991  
The Arch, Grand Army Plaza, Brooklyn, NY, "Hail Columbia!," 1991  
MUSE Gallery, Philadelphia, PA, "The Awakened Goddess," 1991  
Pyramid Atlantic, Astrae Bookstore, Washington, DC, "Impulse 1991," 1991  
Gallery 128, NYC, "Know Peace/No Peace," 1991  
Goddard Riverside Gallery, NYC, 1991

#### Selected Bibliography

Van Proyen, Mark, "To Touch Both Soul and Body," *Artweek*, April 1991  
Bell, Judith, "The Art of Healing," *Taxi Magazine*, April 1990  
Newfield, Marcia, "Shaman Art," *Women Artists News*, Winter 89/90



*India Series: Festival, 1985-1986, Acrylic, gouache, tempera, postcards on museum board, 26" x 24" x2" (From the Collection of the African-American Museum, Los Angeles)*

## HOWARDENA PINDELL

### 1972–1973

#### Statement

“The India Series contains at least 12 works. I have been to India four times and have spent approximately eight months there. I had also worked on a series of works after living for seven consecutive months in Japan. I feel that the two trips are linked because of the length of time spent in each place and my interest in comparative religions. I also became interested in the mythology that surrounded the goddesses in the Hindu pantheon. They were often brought in to defeat a male god when he got out of line. Although I do not have much knowledge concerning the vast variety of expression in Hinduism or Buddhism, my interest in both religions at the time permeated my work. The image of Lakshmi is the first devotional image that I acquired during my first trip to India. . . .”

#### Biography

Born: April 14, 1943 Philadelphia, Pennsylvania

#### Education

Boston University, BFA (cum laude); Yale University, MFA

#### Selected Exhibitions

Benton Museum of Art, University of Connecticut, “Empowering the Viewer: Art, Politics and the Community,” 1992–93

The Peninsula Fine Arts Center, Ascending Gallery, Newport News, Virginia, “Acts of Grace,” 1992–1993

Traveling exhibition of work and writings , Fall 1992–1995

Hatch Billops Collection, New York, “Benefit Drawing Exhibition,” 1991

A.I.R. Gallery, New York, “A.I.R. Print Portfolio women Making History 1976,” 1991

Grove Gallery, University of California, San Diego, “In King’s Image,” 1991

Boston Museum of Fine Arts, Boston, MA, “Figuring the Body,” 1991



"United," 1987, photograph, 27" x 40"

CECILE ABISH  
1974–1975

**Selected Solo Exhibitions**

- Center for Creative Photography, Tucson, Arizona, 1984  
Fine Arts Center, SUNY Stony Brook, NY, "From the Marble Works  
1974–1979," 1982  
Anderson Gallery, Virginia Commonwealth University, Richmond, VA,  
"Fogg," 1981

**Selected Group Exhibitions**

- University of Rhode Island, Kingston, RI, 1985  
Blum Art Institute, NY, "The Maximal Implication of the Minimal Line,"  
1985  
Edith C. Blum Art Institute, NY, "Land Marks," Catalogue Commission,  
1984  
Museum Moderner Kunst, Vienna, Austria, 1984  
Long Beach Museum, Long Beach, CA, "Comment," 1983

**Selected Published Works**

- "99: The New Meaning," Photo/work. Text by Walter Abish, Burning  
Deck, RI, 1990  
"Chinese Crossing," Photo/work. *Conjunctions* 9, NY, 1986, p.113-120  
"Greek Gifts," *L.A.I.C.A. Journal*, California, 1986, p. 44-45

**Selected Bibliography**

- Huginin, James R. *Exposure*, 22.1, Spring 1984.  
Muchnic, Suzanne, *Los Angeles Times*, June 7, 1983, Part VI, p.1,3  
Kuspit, Donald B. , *Art in America*, January 1982, p.111-115



*"Handstand/Old Woman," 1989, Pastel/canvas mounted on wood, 86 1/2" x 37" x 19"*

## GRACE GRAUPE-PILLARD

### 1974–1975

#### Statement

“In ‘Handstand/Old Woman’ 1989, the cut-out figure is of an athletic young man doing a handstand on a skateboard. The image indulges in the fantasy that young people can literally defy the pull of the world. On the back, the artist places a haunting image of a withered old woman within the sinuous contour of the boy’s figure. The silhouette provides a fluid abstract motif that instills a freshness and dynamic tension into the woman’s face, and that offers an acute commentary on human decay.”

(Excerpted from review by Jude Schwendenwien, *Art Forum*, Summer 1989)

#### Biography

Born: New York, New York

#### Education

City College of New York, BA

#### Awards

National Endowment for the Arts, 1985–1986

#### Selected Solo Exhibitions

New Jersey Center for the Visual Arts, Summit, NJ, 1993

Port Authority 42nd Street Bus Terminal Public Art Project, New York, NY, 1992

Sally Hawkins Gallery, New York, NY, 1990

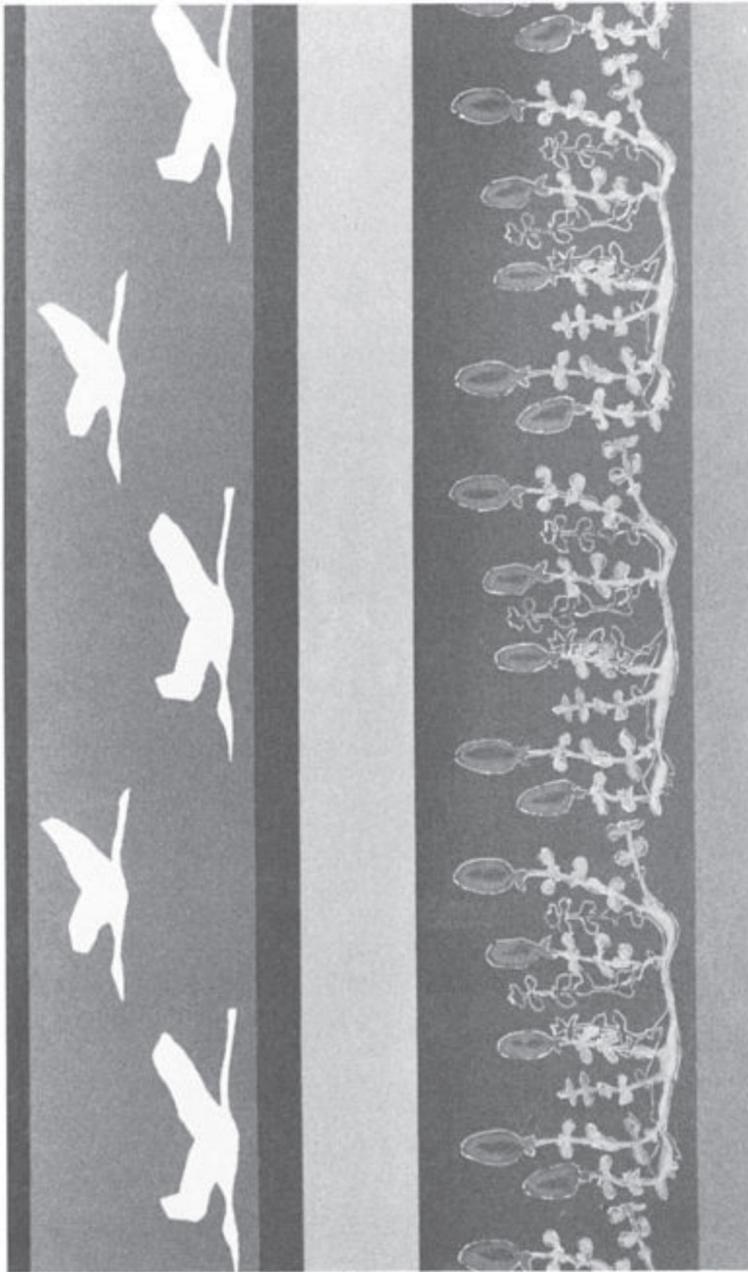
#### Selected Group Exhibitions

Rhode Island School of Design, Rhode Island, “Torch 2000,” 1991

Valencia Community College, Orlando, FL, “Exposed: The Figure in Jeopardy,” Curated by Judith Page, 1990

Lintas Worldwide, New York, NY, “Somewhere,” Curated by Robert Mahoney, 1990,

Clocktower, New York, NY, “Public Mirror: Artists Against Racial Prejudice,” 1990



*"Homecoming," c. 1987, Acrylic, 42" x 60"*

**HALINA RUSAK**  
1974–1975

**Biography**

Born: Byelorussia

**Education**

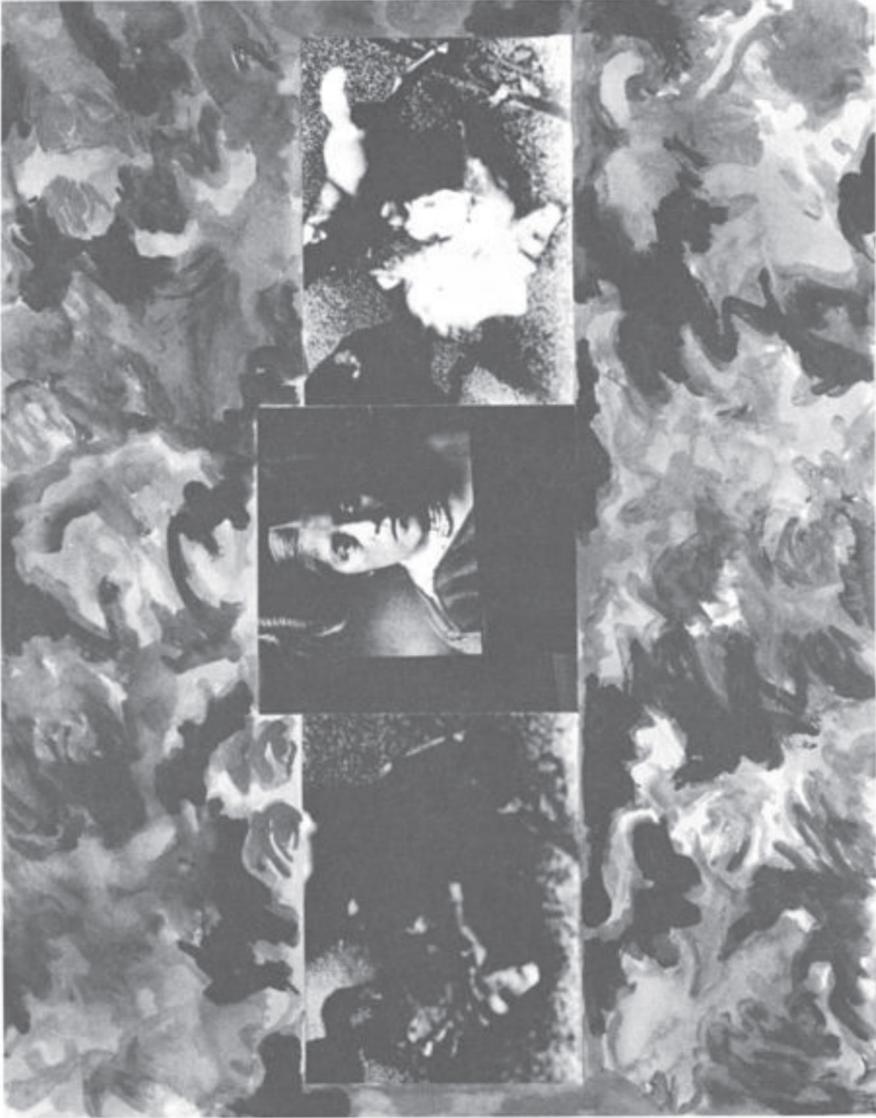
Phillips University, West Germany; University of Louvain, Belgium;  
Connecticut University; Douglass College, BA; Rutgers University,  
MA.

**Selected Solo Exhibitions**

National Art Museum, Belarus, 1991

**Selected Group Exhibitions**

Nabisco Headquarters, East Hanover, NJ, 1980  
International Women's Year, Princeton, NJ, 1978  
Hera Gallery, Rhode Island, 1976



*"The Hopt Woman with the Fallen Horses," 1990, Acrylic & collage on arches, 19 3/4" x 25 3/4"*

MAY STEVENS  
1974–1975

**Statement**

“The most ancient phases of human history are traditionally distinguished on the basis of the materials used to make tools: stone (chipped or polished), iron and bronze. . . . But it has been observed that the use of tools, although decisive, is not the *differentia specifica* of the human species. By contrast, only the human species is in the habit of collecting, producing, hoarding or destroying ( as the case may be) objects which have a single function—that of signifying: offerings to the gods or to the dead; funerary wares buried in tombs; relics; works of art; or natural curiosities preserved in museums or collections. Unlike *things*, these objects, bearers of signification, or *semi-ophores* ( as they have been called) enjoy the prerogative of establishing communication between the visible and invisible—that is, with events or persons distant in place or time, if not with beings placed outside of both—the dead, ancestors, divinities after all, the ability to transcend the sphere of immediate sense experience is the trait that distinguishes language and, more generally, human culture. It is born from the elaboration of absence.”  
(From *Ecstasies* by Carlo Guinzburg, Pantheon 1991)

**Education**

Massachusetts College of Art, BFA; Art Students League, NYC;  
Academie Julian, Paris

**Selected Exhibitions**

Herter Gallery, University of Massachusetts at Amherst, One Person  
Exhibition, 1990  
Greenville Museum, North Carolina, “Selves,” 1990  
Women’s Studio Workshop Rosendale, NY, “With a Message,” 1990

**Selected Bibliography**

Chadwick, Whitney, *Women, Art and Society*, Thames and Hudson, 1990  
Bersson, Robert, *Worlds of Art*, Mayfield Publishing, 1990  
Tuttle, Lisa, *Encyclopedia of Feminism*, Arrow Books, London, 1990



*"Tree Goddess Returns to New York," 1990, Oil on canvas, 48" x 60"*  
(Collection: The Artist)

ORA LERMAN  
1976–1977

**Statement**

“My present narrative series develops the idea of a heroine who is a Tree Goddess. Currently, I am returning the Tree Goddess/Eve figure to New York, where she can make such contributions as offering free color to the monochromatic city. She entered the work during my 1989 Indo-American Fellowship to India, and she evolved from the Eve figure I had created during my 1988, six month grant period at Monet’s Gardens in Giverny, France, where I used the idea of Eden in my paintings. I build and sculpt all my structures to enable me to become familiar with a subject. In India, I built the coconut tree; In Giverny, I made the strands of wisteria; and in New York I fashioned the Empire State Building. My interest in working back and forth between painting and sculpture, has allowed me to develop an interfacing between the two disciplines.”

**Education**

Antioch College, Ohio, BFA; Brooklyn Museum Art School; Fulbright  
Research, Japan; Pratt Institute, MFA

**Selected Solo Exhibitions**

Poulain Museum, Vernon, France, 1988  
Bernice Steinbaum, NY, 1983

**Selected Group Exhibitions**

Staller Center for the Arts, SUNY Stony Brook, “Fantastic Journeys,”  
1990  
Traveling exhibit of work by recipients of Visual Arts Fellowships,  
Pennsylvania Council on the Arts, 1989  
Hudson River Museum, NY, “Nature of the Beast,” 1989

**Selected Bibliography**

Braff, Phyllis, “Different Kinds of Mental Journeys,” *The New York Times*,  
October 21, 1990  
“Women in the Arts, ‘Ora Lerman: Seeing Past Surfaces,’” *The Women’s  
Record*, March 1990  
“In Love with Indian Arts,” *The Hindu*, September 1989



*"Fields of Light," 1986, Oil on linen, 53" x 79" (Otto Nelson, Fine Art Photography)*

**CE ROSER**  
1976–1977

**Statement**

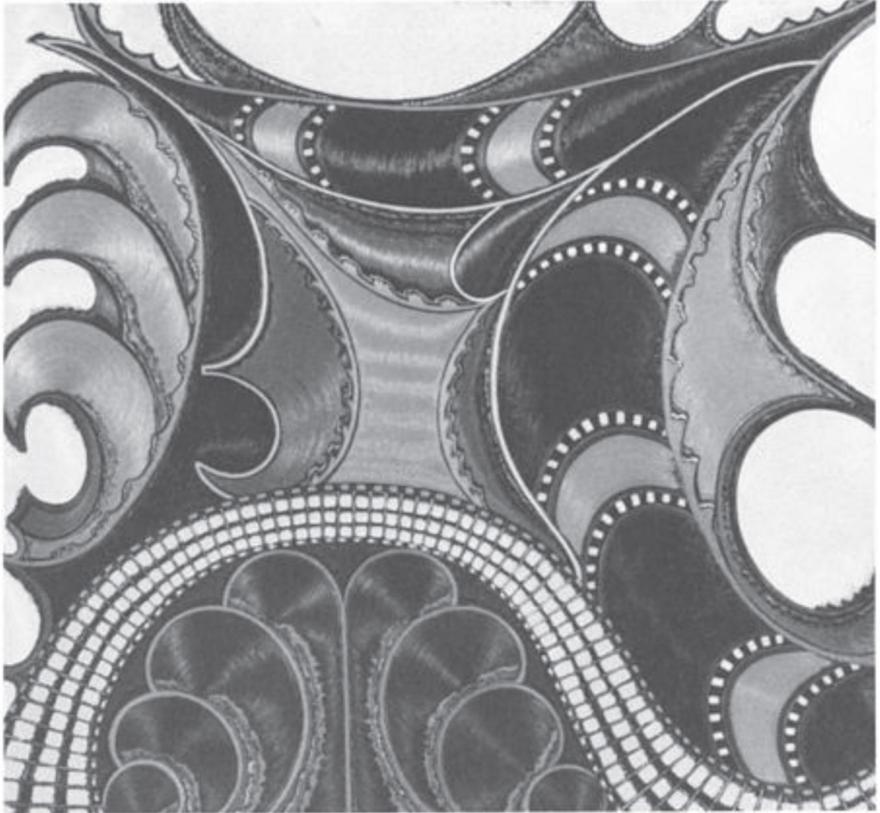
“Making art is a great challenge. Your perceptions, intelligence, decisions and talents are constantly at risk. But the quest for the unobtainable in art is so rewarding that it fills a life time.”

**Biography**

Born: Philadelphia, Pennsylvania

**Education**

Berlin Fine Arts Academy



*"NIKE,"* 1986, Oil on canvas, 66" x 72" (Collection of the artist)

MARY GRIGORIADIS  
1978–1979

**Statement**

“My work is a paean to beauty, opulence and order.”

**Education**

Barnard College, BA; Columbia University, MA

**Selected Solo Exhibitions**

A.I.R. Gallery, New York, 1989

Barnard College, New York, 1988

A.I.R. Gallery, New York, 1986

**Selected Group Exhibitions**

The Virginia Museum of Fine Arts, Richmond, VA, “Acquisitions from the Collection of Best Products,” 1990

Bernice Steinbaum Gallery, Ltd., New York, “The Definitive American Contemporary Quilt,” 1990

Springs Gallery, East Hampton, NY, “Memory and Artifact,” 1990

H.B.O. Headquarters, New York, “Contemporary Abstract Painting: An Alternative View,” 1990

A.I.R. Gallery, New York “Gallery Group,” 1990

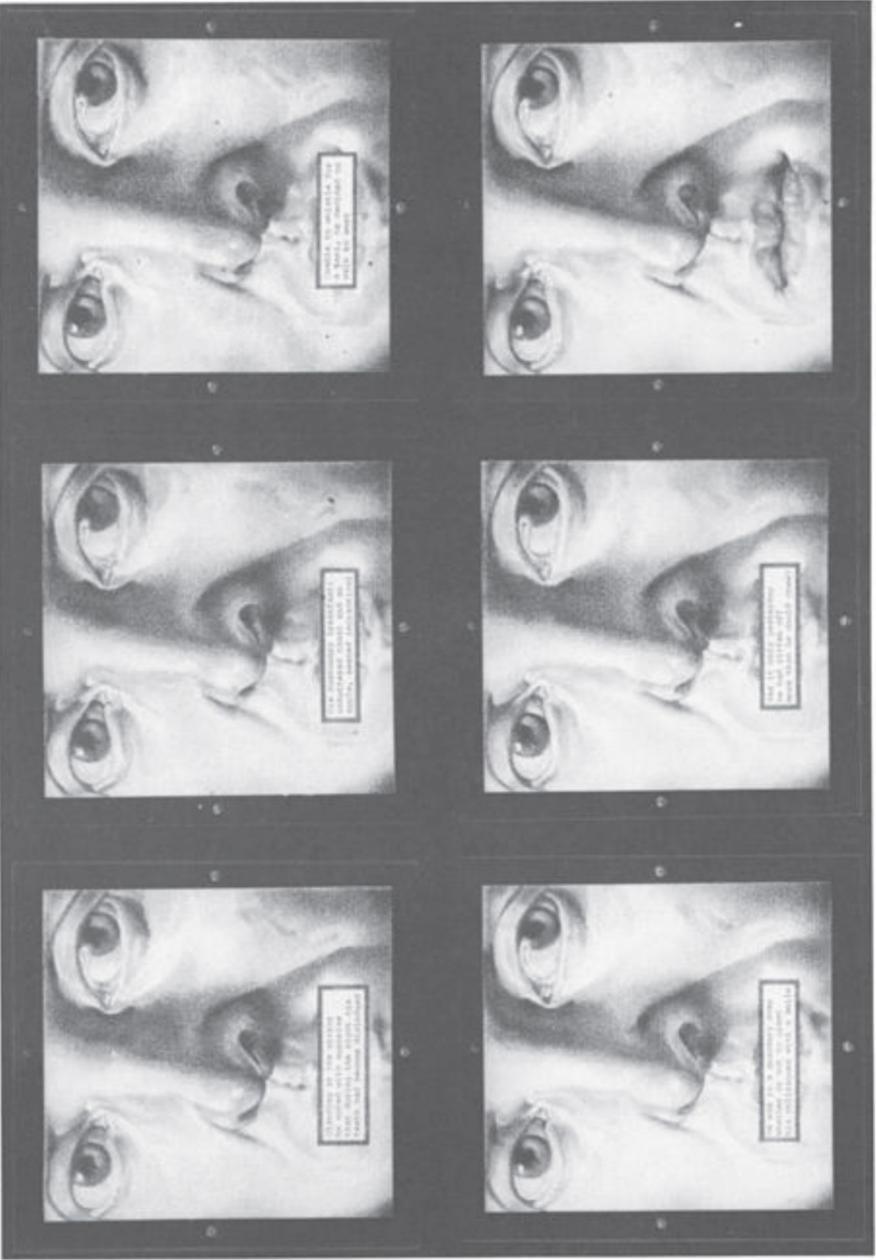
**Selected Bibliography**

Krantz, Les, *American Artists: An Illustrated Survey of Leading Contemporary Americans*, American References Chicago, 1991

Solomon, Mike, “A Fine Springs Show,” *East Hampton Star*, June 14, 1990

Krantz, Les, *The New York Art Review*, American References, Chicago, 1990

Dunford, Penny, *A Bibliographical Dictionary of Women Artists in Europe and America Since 1850*, University of Pennsylvania Press, 1989



"No Teeth," 1989, Pencil on paper, 6" x 6 1/4" (6 panels)

**DOTTY ATTIE**

1979–1980

**Biography**

Born: 1938 Pennsauken, New Jersey

**Selected Solo Exhibitions**

P.P.O.W., New York, NY, "In the Atelier," 1991

Galerie Rizzo &amp; Hubbard, Paris, France, 1991

Greenville County Museum of Art, Greenville, SC, 1990

P.P.O.W., New York, NY, 1990

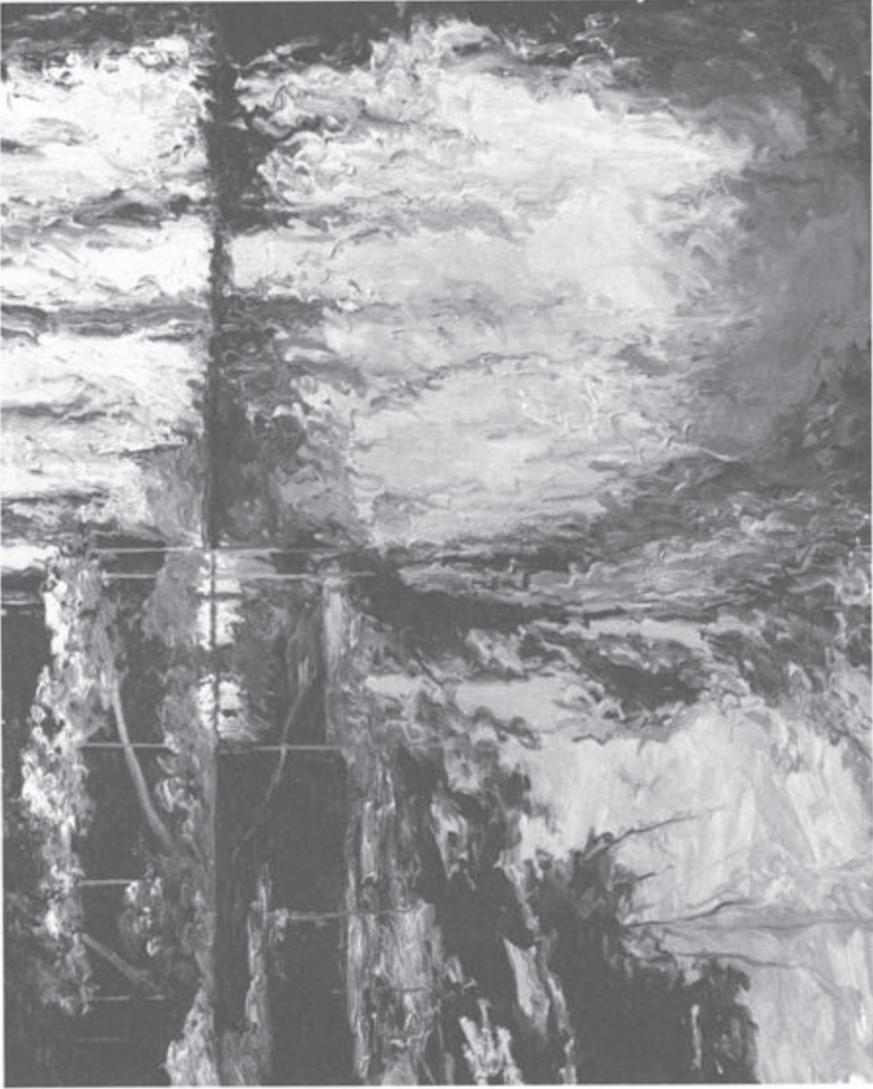
**Selected Group Exhibitions**Cleveland Center for Contemporary Art, Cleveland, OH "Cruciformed:  
Images of the Cross Since 1980," curated by David Rubin, 1991Palm Springs Desert Museum, Palm Springs, CA, "Transforming the  
Western Image," 1991

Museum of Modern Art, New York, NY, "Prints in Part," 1990

Randolph Street Gallery, Chicago, IL, "FoxTrot," 1990

Milwaukee Art Museum, Milwaukee, WI, "Word as Image," 1990

**Selected Bibliography**Kozloff, Max, "The Discreet Voyeur," reproductions, *Art in America*,  
July 1991, p.100-106.Review, *The Arts Journal*, NC, March 1990, p. 4Gomez-Baeza, Rosina, "Galeria de Galerias," *El Pais* (Spanish),  
February 7, 1990, p. 35Sozanski, Edward, "Temple Show Tweaks Myths of Art History,"  
*The Philadelphia Inquirer*, October 25, 1990



*"Saulé Pleureur-mai," 1989, Oil on arches paper, 31 1/2" x 40" (Courtesy of Marion Locks Gallery)*

DIANE BURKO  
1981–1982

**Selected Solo Exhibitions**

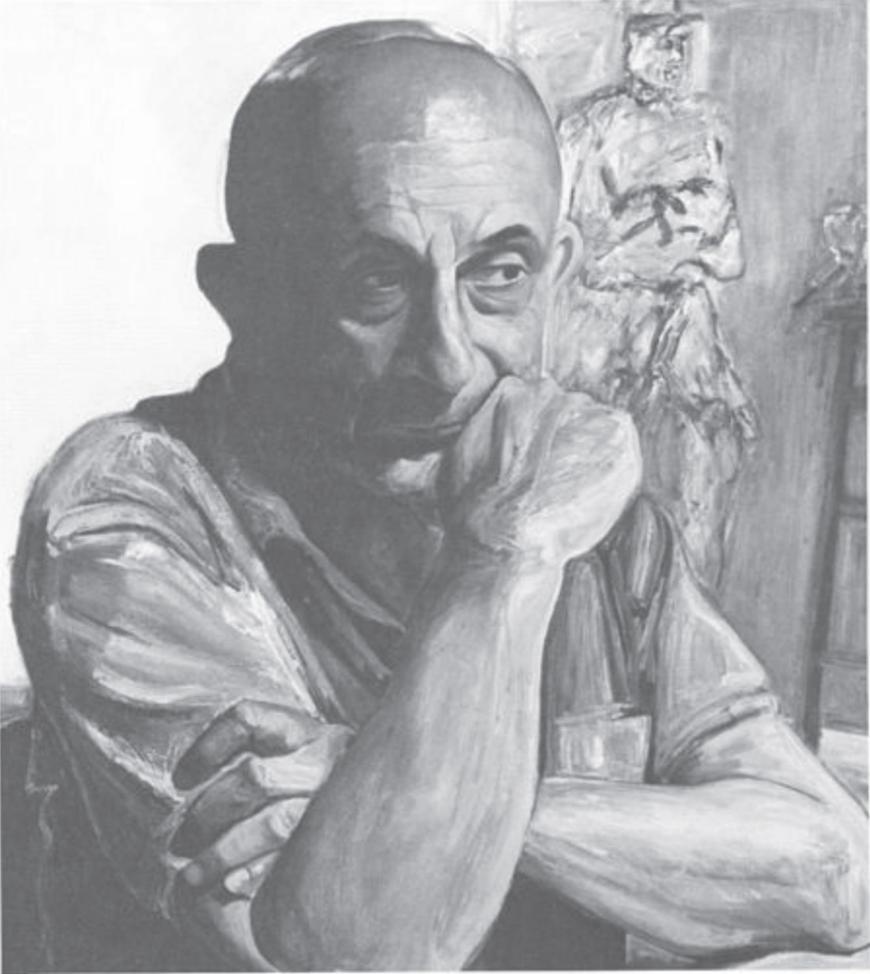
- National Academy of Sciences, Washington, DC “Diane Burko at Giverny,” 1991  
Marian Locks Gallery, Philadelphia, PA, “The Giverny Experience,” 1990  
Marian Locks Gallery, Philadelphia, PA, 1988

**Selected Group Exhibitions**

- Levy Gallery of Art, Moore College of Art and Design, Philadelphia, PA  
“Juvenilia: Art of Future Past,” 1991  
New Visions Gallery, Ithaca, New York, “Fragile Objects: Landscape into Art,” 1991  
Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, “Art Now-Artists Choose Artists,” 1991

**Selected Bibliography**

- Wilson, Janet, “Diane Burko’s Lasting Impressions,” *The Washington Post*, July 6, 1991.  
Stein, Judith, “Diane Burko at Marian Locks,” *Art in America*, May 1991  
Bumgardner, George, “Realist Oil Turns Nature into Art,” *Ithaca Journal*, April 26, 1991  
Biberman, Jane, “Back to Giverny,” *The Pennsylvania Gazette*, March 1991.  
Anderson, Alexandra, “Diane Burko, Marian Locks,” *Art News*, March 1991  
Sozanski, Edward J. “Revisiting the French Landscapes of Monet,” *The Philadelphia Inquirer*, November 22, 1990  
Heller, Karen, “After 22 Years, Marian Locks has Her Space,” *The Philadelphia Inquirer*, November 11, 1990  
Johnston, Roy, “Painting in Paradise,” *Skidmore Voices*, Spring/Summer 1990



*"Portrait of Leon Golub," 1985, Oil on canvas, 45 " x 42 " (Ken Showell, Photographer)*

**JOAN SEMMEL**

1981–1982

**Education**

Pratt Institute, BFA, MFA

**Selected Solo Exhibitions**

Greenville County Museum of Art, Greenville, SC, 1991

Easthampton Center for Contemporary Art, Easthampton, NY, 1989

Benton Gallery, Southampton, NY, 1987

Gruenebaum Gallery, NYC, 1987

**Selected Group Exhibitions**

Tampa Museum of Art, Tampa, FL "At the Waters Edge," 1990

Nathan Contemporary, New York City, 1990

Ceres Gallery, "Sex and Subtext," 1990

Fuller-Elwood Gallery, Seattle, WA, "In Her Image," 1989

EHCCA, Easthampton, NY, "Drawings from the Figure," 1989

**Selected Bibliography**Braff, Phyllis, "The Challenge of the Figure," *The New York Times*, May 21, 1989, p. 20.Harrison, Helen, "Drawing: A Term Rich in Meanings," *The New York Times*, June 11, 1989, p. 30.Weinberg, Helen, "Accentuating Woman," *Newsday*, July 14, 1989Collishan VanWagoner, Judy, *Lines of Vision*, Hills Press, Color reproduction.Love, Kenna, *Exposure*, text Raven, Arlene and Brown, Betty Ann, Newsage Press, p.22



*"Pain Dancers," (for Min Tanaka) 1989–1990, Acrylic on canvas, 46" x 69"*  
(Jacob Burckhardt, Photographer)

MARTHA EDELHEIT  
1982–1983

**Statement**

“Much of my work for the past five years has been about pain, grief, anguish, and loss. It is both a personal memorial for my late husband and a requiem for the 20th century.”

**Education**

University of Chicago; Columbia University: Teachers College, BS;  
New York University; Michael Loew, Studio Classes

**Selected Solo Exhibitions**

Gallery BE '19, Helsinki, 1992  
SOHO 20 Gallery, New York, NY, May 1991  
SOHO 20 Gallery, New York, NY, November 1988

**Selected Group Exhibitions**

Avant Garde and Shamanism Gallery BE '19, Helsinki, 1991  
Columbia College, MO, Juried Exhibitions, “Paper in Particular,” February  
1989, 1990  
Shea & Baker, “Body Fragments,” March 1989

**Selected Bibliography**

*Feminist Art Criticism*, An Anthology, ed. by Raven, Langer, Freueh, UMI  
Research Press, 1988, p. 12.  
Gleason, K., *Women Artist News*, 1988/9 p. 23  
Edelman, Rob, *Art in America*, November 1986  
Glueck, Grace, *New York Times*, June 8, 1986  
Harrison, Helen, *New York Times*, L.I. ed., March 30, 1986

*each equivalence is discovered*



*Eye Body*, Thirty-six transformative actions in kinetic-construction

"Ice Box" (detail)

*after months or after years*



From *Body collage*, 1968

Owl goddess, New Guinea

*"Unexpectedly Research,"* 1991, Collage (color prints on black boards), 11" x 17"

**CAROLEE SCHNEEMANN**

1983–1984

**Statement**

“Unexpectedly Research examines the ‘sacred and obscene’ through a juxtaposition of images drawn from sacred artifacts, non-western religious icons and images of my own performed or self-filmed erotic works. The striking equivalences between my own enacted images and historic erotic images was, in every case, discovered after my own work had been made. The panels for the exhibit are composed of 16 color prints, each 11" x 17", mounted on black boards with an overlay of the printed text. These image sources span a 2000-year period. This collage was assembled and printed in 1991.”

**Selected Solo Exhibitions**

Walter/McGean Gallery, San Francisco Art Institute, 1991  
A.I.R. Gallery, New York, NY, 1981  
The Kitchen, New York, NY, 1976  
University Art Museum, Berkeley, 1974

**Selected Group Exhibitions**

San Francisco Museum of Modern Art, 1991  
Venice Biennale Italy, 1990  
Centre Georges Pompidou, Paris  
Whitney Museum of Modern Art, New York, NY



*"Last Supper," 1990, Oil, gesso, collage on raw linen, 42" x 88"*

LYANNE MALAMED  
1984–1985

**Statement**

“I am working on a series of drawings and paintings about isolation and alienation of the elderly as seen especially in old women. This is not a series of traditional portraits; I do not work from models or from photographs. I make no attempt to create likenesses of specific people. My approach is both conceptual and political, and it is unsentimental. My work concerns the pain of these women who are outside of mainstream ‘society’ and attempts to describe the real dignity and power which is retained by these individuals while growing old in a hostile environment.”

**Education**

Briar Cliff College, BA; University of Iowa, Graduate work in art

**Selected Solo Exhibitions**

Rabbit Gallery, New Brunswick, NJ, 1990

Haverford College, Haverford, PA, 1990

Johnson and Johnson World Headquarters, New Brunswick, NJ, 1989

Trenton City Museum: TAWA at Ellarslie '88, Trenton, NJ, 1987

**Selected Group Exhibitions**

Hunterdon Art Center, Clinton, NJ, “Transformations: A Show of Contemporary Masks,” 1988



*"Images of the Hut No. 12," November 1990, Mixed Media: Handmade paper, wood, found materials, acrylic, 20 1/4" x 16 1/4" x 3"*

CHRISTINA DOLINICH  
1986–1987

**Statement**

“The works in the ‘Images of the Hut’ series revolve around the primitive hut, shelter, bedding down for the night, the meaning of home, and the human need to establish a living space.”

**Education**

Douglass College, BA; St. Clare’s Hall, Oxford, England; Westminster Choir College, Graduate Study; The Rutgers Center for Innovative Printmaking; Monoprint Workshop, Papermaking Workshop

**Selected Exhibitions**

Merck & Co., Inc. Visual Arts, 1990, 1989, 1988  
Caldwell College Formal Art Gallery, Solo Exhibitions, 1989, 1982  
The Morris Museum, The 1985–1987 Fellowship Exhibition, 1987

**Selected Bibliography**

*Who’s Who of American Women*, 1990, 1989, 1988  
*1987 Women Artists Calendar*, American Association of University Women  
featured artist for month of March, national distribution  
Collins, James, *Women Artists in America II*, University of Tennessee  
Press  
*Mary H. Dana Women Artists Series Catalogue, 1986–1987*, Douglass  
College, Mabel Smith Douglass Library.  
Watkins, Eileen, “Sound and fury,” *Sunday Star Ledger*, November 29,  
1987  
Watkins, Eileen, “Linden Artist Combines the Personal, Cosmic in  
Rutgers Mixed Media Show,” *Sunday Star Ledger*, March 1, 1987.



*"Temple of Artemis," 1988, Acrylic on canvas, 69" x 72"*

BETTY TOMPKINS  
1986–1987

**Selected Solo Exhibitions**

White Columns, White Room, NYC, 1991

Alan Brown Gallery, Hartsdale, NY, 1991

**Selected Group Exhibitions**

White Columns, NYC, "Brut 90," 1990

Mocha, New Museum, Studio Museum of Harlem, "The Decade Show,"  
1990

Valencia Gallery, Orlando, FL, "Exposed: The Figure in Jeopardy,"  
Southern Alleghenies Museum of Art, Loretto, PA, "The 1980's:  
The Post-Pop Generation," 1990

MMC Gallery, NYC, "Who Laughs Last," 1990

CW Post, Hillwood Gallery, LI, NY USA travelling "Lines of Vision:  
Drawings by Contemporary Women," 1989–90

USIA Travelling Show to Europe and Pan America, "Lines of Vision,"  
1989–90

Ruth Siegel, New York, NY, "Small and Stellar," 1989

Hudson River Museum, Yonkers, NY, "Nature of the Beast," 1989

**Selected Bibliography**

Gettysburg Review, Fall 1990, cover & 8 page color portfolio

Van Wagner, Judith, "Lines of Vision," *Hudson Hills Press*, NYC, 1989,  
p. 141

Wright, Peg Churchill, "Brush Marks," *Schenectady Gazette*, September 28,  
1989

Moffett, Mark, "Doggie Style," *Metroland*, October 5, 1989, p. 25.

Krazniewicz, Louise, "Review," *The Times Union*, October 5, 1989, p. c13



*"There would have been no poem," 1990, Collage, watercolor 10" x 15"*

**ORIOLE FARB FESHBACH**  
1987–1988

**Statement**

“I still consider myself a portrait artist and work to reflect and reveal the psyche of my subject by color coding, using symbols, juxtapositioning images, and incorporating art, photography, and memorabilia known to the subject—who in this particular case is the poet William Carlos Williams, through illustrating lines from his poem.”

**Biography**

Born: 1931 New York, New York

**Education**

Sarah Lawrence College, BA; University of Massachusetts, MFA

**Selected Solo Exhibitions**

Wesleyan University, Middletown, CT, “Oriole Farb Feshbach,

    Illuminations for ‘Asphodel,’” by William Carlos Williams, 1992

Mabel Smith Douglass Library, Douglass College, Rutgers University,  
    New Brunswick, NJ, “Women Artists Series,” 1988

Jersey City State College, Jersey City, NJ, “Offset Lithography Collages,”  
    1988

Arthur Wakeling Art Gallery, Wood-Ridge, NJ, Wood-Ridge Memorial  
    Library, 1988

**Selected Group Exhibitions**

Wichita Art Association, Wichita, KS, “Artist’s Books of the 1990’s,” 1990

Valley Women Artists, Hampshire College, Amherst, MA, “Art and Soul,”  
    1990

San Francisco Women Artists’ Gallery, San Francisco, CA, “Bridging the  
    Gaps,” National WCA Juried Photography Exhibition, 1989



*"And the Dish Ran Away with the Spoon," 1987, Acrylic and fabric collage 36" x 29"*

EMMA AMOS  
1988–1989

**Statement:**

“In the early 80’s I painted athletes and animals, Billie Holiday, Josephine Baker and other entertainers, Zora Neale Hurston, W.E.B. DuBois and black writers and thinkers as hero/heroines of myth and fable. The ‘Water Series’ in the mid 80’s freed the body in swimming, diving idyllic weightlessness. An ongoing interest in history as lived by the individual, has led to paintings and prints that share the experience of my reconstructed Southern heritage and the present and daily support of my artist/peers and family.

Falling in my recent paintings is a metaphor for disaster (a downer) and the momentarily depicted upness. The action and expressive bodies take the once water borne figures into the space of the elements air, storm and fire. This new action reflects my anxiety about the present and future, which has been compromised by homelessness, drug addiction, AIDS, the backlash against the push for equal rights for women and minorities and a resistance to changing the record to reflect a more complete heritage. Our treasured memories, lands, monuments, laws and loves are up in the air.”

**Education**

Antioch College, BA; London Central School, BFA; New York University, MA

**Selected Solo Exhibitions**

The Pump House Gallery, City of Hartford, Bushnell Park Foundation, Hartford, CT, 1992

The Bronx Museum, 1991

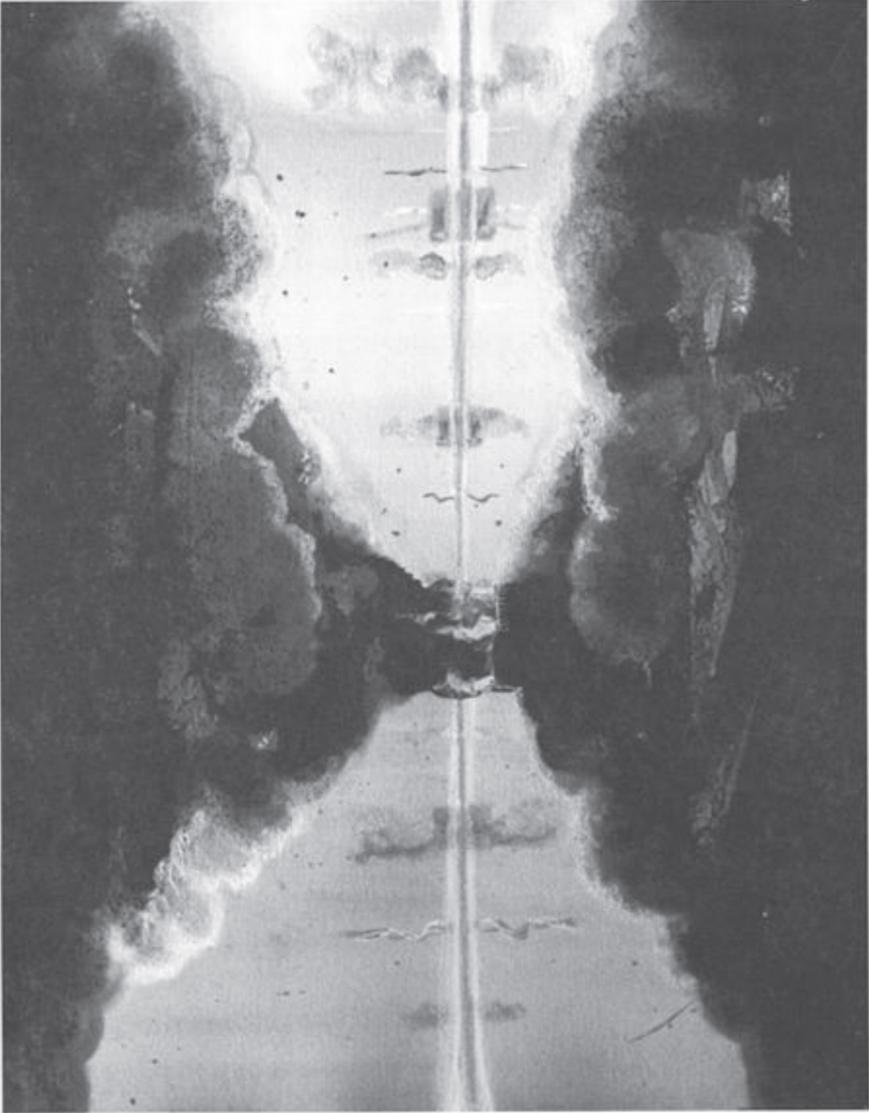
The McIntosh Gallery, Atlanta, GA, 1991

**Selected Group Exhibitions**

“Dream Singers, Story Tellers: An African-American Presence,” Japan, 1993

The Columbia Museum of Art, SC, “Southern Women Artists,” 1990

MoCHA, The New Museum, Studio Museum, NYC, “The Decade Show,” 1990



*Arabian Night (Kuwait)*, Mixed media on paper, 23" x 30"

**JANET CULBERTSON**  
1988–1989

**Statement**

“I am a nature artist who goes to the wilderness for a time each year to paint, to look, to be near the animals, the canyons, waters and trees. Unlike the 19th Century Romantic painters of nature whose subject seemed sublime, even eternal, our landscape may disappear before this century ends. Does the artist simply adapt and paint garbage, disasters and urban blight? I try to reflect this struggle and concern in my work.”

**Education**

Carnegie-Mellon, BFA; New York University, MA

**Selected Solo Exhibitions**

Carnegie-Mellon University Gallery, Pittsburgh, PA, billboard series, 1991  
Elaine Benson Gallery, Bridgehampton, 1989, 1981, 1978  
Harrisburg State Museum, PA, 15 large drawings, 1988

**Selected Group Exhibitions**

Arkansas Arts Center, Little Rock, AK, “Collectors Exhibit,” April 1991  
Art at 12 White, NYC, “The Changing Landscape,” May 1991  
National Drawing Association Traveling Exhibit, November 1991  
Newport Art Museum, RI, “The Lost Landscape,” July 1991, “Interiors,”  
1988  
Benton Gallery, Southampton, NY, “Nature,” May 1991  
Women’s Art Caucus Exhibits, Washington, DC, 1991  
C.W. Post, Hillwood Museum, NY, “The political Landscape,” May, 1990  
Islip Museum, NY, “Dreams and Illusions,” May 1990

**Selected Bibliography:**

Slivka, Rose, *Easthampton Star*, April 25, 1991, August 24, 1989,  
December 1, 1988  
Braff, Phyllis, *The New York Times*, April 8, 1990, August 27, 1989,  
August 16, 1987  
Harrison, Helen, “Fabulists,” *The New York Times*, May 20, 1990  
Lipson, Karin, *Newsday*, April 2, 1990  
Anne de Pietro, “The Environment,” *Women Artists News*, 1989–90



*"Face It."* 1991, Acrylic on canvas, 40" x 47"

## ELYSE TAYLOR

1990–1991

**Statement**

“My new work is based on a concern for our changing society and world. I deal with global issues, personal values, politics, displacement and destruction. Each painting is crammed with imagery, ostensibly neutral, but on closer inspection, depicts many societal influences shaping our attitudes. I play with the imagery through color use and style, using humor to convey serious issues.”

**Biography**

Born: Boston, Massachusetts

**Education**

Boston University, BFA

**Selected Solo Exhibitions**

New York Open Center, New York, NY, 1991

Mabel Smith Douglass Library, Douglass College, Rutgers University,  
New Brunswick, NJ, “Women Artists Series,” 1991

Kampo Cultural Center, New York, NY “Murals,” 1990

**Selected Group Exhibitions**

Rutgers, Douglass College, 20th Anniversary Retrospective, NJ, 1992

Delaware Center for Contemporary Arts, “On the Move,” collaboration  
General Electric R&D Bldg., “A Spark of Genius,” Schenectady, NY,  
1991

Positive Action: “Visual AIDS,” The Clocktower, New York, NY, 1990

P.S. 1 Museum, “China-June 4, 1989,” Long Island City, NY, 1990

Ceres Gallery, “Sex & Subtext,” New York, NY, 1990

**Selected Bibliography**

*New Yorker Staats = Zeitung und Herold Newspaper*, 1990

Smith, Beryl, *Women Artists Series*, Rutgers University, 1990

“On the Move,” and “Painter’s Puzzle Project,” *Women Artists News*, 1990

PAT STEIR  
1971–1972

*"WAVE SERIES-0074," 1983–1984, Oil, pencil, watercolor and serigraph on paper,  
40 1/4" x 35" (Courtesy of Robert Miller Gallery, New York)\**

**Biography**

Born: 1938 Newark, New Jersey

**Education**

Boston University; Pratt Institute

FAITH WILDING  
1978–1979

*"Reorganizing Anatomy," [Daily Text Series] 1988, Etching, 24" x 19"\**

**Statement**

"The 'daily text' is our bodies, our minds, our memories, our souls. There the varied life of the universe plays itself out in images of pleasure and pain, desire and longing. My skin connection to this multifarious life is what I'm after in my work."

**Biography**

Born: June 6, 1943 Primavera, Paraguay

**Education**

University of Iowa, BA; California State University, Post-graduate studies in art and art history; California Institute of the Arts, MFA

\* Photograph unavailable at the time of publication.

**Selected Solo Exhibitions**

Printmaking Workshop, New York City, "Daily Text," 1989

Long Beach Museum of Art, California, "Scriptorium," (catalog) 1983

**Selected Group Exhibitions**

Ceres Gallery, New York, "Sex and Subtext," 1990

Cooper Union School of Art, "Symbolism," 1989

New York Center for the Book Arts, 1989

Fresno Art Museum, California, "Passages," 1987

**Selected Bibliography**

Gadon, Elinor, *Reemergence of the Goddess*, Doubleday, New York, 1989

"Emerging Massachusetts Painters," *Boston Globe*, July 1, 1984

"Emerging Massachusetts Painters," *Art New England*, July 1984

**CHARLOTTE ROBINSON****1979–1980**

*"A Black Place," 1990, Oil on canvas, 44" x 48"*\*

**Statement**

"In the same way that apples, people or even abstracts are containers for making marks and color, water is also a container. It gives me a boundary in which I can make anything happen. Historically, water has been a common subject for artists, it expresses simultaneously such serenity and anxiety. The desire to capture its spirit, in a way that I feel is my own, has become a challenge for me. My interpretation has to do with wanting to make something spiritual through a physical means."

**Biography**

Born: San Antonio, Texas

\* Photograph unavailable at the time of publication.

**Education**

New York University; Corcoran School of Art

**Selected Solo Exhibitions**

Lowenstein Library Gallery, Fordham University, Lincoln Center,  
New York City, 1990

de Andino Fine Arts, Washington, DC, 1990

Wallace/Wentworth Gallery, Washington, DC, 1988

**Selected Group Exhibitions**

Metropolitan Dade Community College, Miami, FL, "American  
Herstory," 1989

University of North Carolina, Charlotte, NC, 1989

Mary Vinson Memorial Library, Milledgeville, Georgia, 1989

**Selected Bibliography**

McKoy, Mary, "Charlotte Robinson at de Andino," *The Washington Post*,  
December 22, 1990, p.D1

Clark, Wendy, "Virginia Artist, Environmentalist Features Water as  
Earth's Life-Giver," *Iowa State Daily*, September 10, 1991, p.1A.

Richard, Paul, "Robinson's Reflections," *The Washington Post*,  
November 19, 1988, p.C2

**CAROL GOEBEL**

1985–1986

*"Ceres," (Goddess of Harvest) 1991, Iron and Wood, 67" x 58" x 21"\**

**Statement**

"My work is always vertical and so on one level is always about the lone  
figure against the horizon." (*Arts Magazine*, October 1987, p. 96)

**Education**

Miami University, Oxford, Ohio BFA; Pratt Institute, MFA

\* Photograph unavailable at the time of publication.

**Selected Solo Exhibitions**

Ceres Gallery, New York, NY, "Tools of Transformation," 1990

Broadway Windows, New York, NY, "Guardian Spirits," 1989

**Selected Group Exhibitions**

Memorial Arch, Grand Army Plaza, Brooklyn, NY, "Hail Columbia," 1991

Krasdale Foods Gallery, Bronx, NY, "Ceres Revisited," 1991

Ceres Gallery, New York, NY, "In the Pursuit of Peace," 1991

Wunsch Arts Center, Glen Cove, NY, "8 x 8", 1990

Arregui Hsai Fine Art, Coral Gables, FL, "Emerging Talent," 1990

Aljira Gallery, Newark, NJ "Bad Girls," 1990

Krasdale Foods Gallery, Bronx, NY, 1989

Grand Windows, Grand Central Terminal, New York, NY, "From Tool to Myth," 1989

Arregui Hsai Fine Art, Coral Gables, FL, "Inaugural Exhibition," 1989

**Selected Bibliography**

Zimmer, William, "Views of City Life," *The New York Times*, August 4, 1991

Robins, Corrine, "Why We Need 'Bad Girls' Rather Than 'Good Ones!'" *M/E/A/N/I/N/G* #8, November 1990.

Raynor, Vivien, "Two Shows, 'Bad Girls' & 'Personal Visions,'" *The New York Times*, March 4, 1990.

**PAT RALPH**

1986–1987

*"Incident at Snake River Canyon," 1983, Oil on canvas, 48" x 64"*

**Education**

Douglass College, BA

**Selected Solo Exhibitions**

Fine Arts Gallery, Suffolk Community College, Selden, NY, 1985

\* Photograph unavailable at the time of publication.

Soho Gallery, New York, NY, 1985  
 Gallery East, East Hampton, NY, 1982

### **Selected Group Exhibitions**

Pace University Gallery, New York, NY, 1986  
 Ohio State University, Columbus, Ohio, 1985  
 Heckscher Museum, Huntington, NY, 1985  
 Union Gallery, San Jose State University, San Jose, CA , 1985  
 Parrish Art Museum, Southampton, NY, 1983

## **BERNARDA BRYSON SHAHN** 1986–1987

*"Of Shadows Numberless," 1991, Oil on panel (Courtesy of Midtown Payson Galleries)\**

### **Statement**

"Until recently, I have never been attracted to landscape painting as a mode of expression for myself. It had seemed too remote, too limited in the range of ideas and meanings that it could encompass—indeed, too impersonal. . . . I have found myself entranced, walking through the Maine woods or standing alone enveloped in gloom while the late afternoon sunlight fell in streaks and spots through the tree-tops, along the trunks or lit the forest floor with an unearthly incandescence. I began to wonder whether the impact of that light, that feeling of transport could possibly be transferred to canvas, and of course I was emboldened to try. . . . I hoped, perhaps futilely, to invoke in the viewer of the painting, the same sense of enveloping light and shade that I felt. But of course the question remains whether such fugitive sensibilities can remain implicit in the canvas—or whether, as I hoped, I might overcome that sense of the impersonal that I had always felt in landscape painting. I wonder."

### **Biography**

**Born:** March 7, 1903 Athens, Ohio

\* Photograph unavailable at the time of publication.

**Education**

Ohio University; Ohio State; Cleveland School of the Arts

Selected Exhibitions

Midtown-Payson Galleries, 1991

Ellarslie, The Museum of the City of Trenton, Trenton, NJ

**Selected Publications**

*The Zoo of Zeus*, Grossman Publishers

*Gilgamesh*, Holt, Rinehart Publishing

*The Twenty Miracles of St. Nicholas*, Little, Brown, 1960

*Ben Shahn*, Abrams

**BABETTE MARTINO**

1990–1991

*"Study for: War Slaughters and Mutilates," 1991, Oil on panel, 11" x 18 1/2"*\*

**Statement**

"I paint primarily town scenes to my own specification by rearranging the composition, changing perspective points, and making use of extended light. Textures are nonexistent and my palette is limited to 12 colors. Small oil studies are executed out-of-doors (on-the-spot) without the use of a camera. They are then developed into larger paintings in my studio. Recently, I have been working toward pieces which tend to assert a social consciousness.

**Education**

Temple University/Tyler, BA; Institute Allende of the University of

Guanajuato, Mexico, MFA;

L'Accademia di Belle Arti, Firenze, Italia PAFA, PA , Diploma; Studied with

Giovanni Martino & Eva Marinelli Martino

\* Photograph unavailable at the time of publication.

**Solo Exhibitions**

Mabel Smith Douglass Library, Douglass College, Rutgers University, New Brunswick, NJ, "Women Artists Series," 1990  
 Cudahy's, New York City, 1990  
 Susanne Gross Gallery, Philadelphia, PA, "New Paintings," 1987  
 Susanne Gross Gallery, Philadelphia, PA, 1985  
 MVCC, Utica, NY, Recent paintings, 1980

**Selected Group Exhibitions**

Pavillion Gallery, Mt. Holly, NJ, "A Family Affair," 1990  
 Scheele Gallery, Cleveland, OH, "20th Century American Landscapes, 1989  
 Kauffman Gallery, Shippensburg, PA, "Martino Family: Legacy of Excellence in Painting," 1988  
 Partners Gallery, MD, Two Painters from Philadelphia, 1987  
 Tanzania Embassy, Dar Es Salaam, East Africa, "Art in the Embassies Program," 1987-90  
 Shippensburg University, PA, "Women Painters in Pennsylvania," 1987

**BARBARA TAKENAGA**  
 1991-1992

*"Pat," 1991, Acrylic on masonite, 16" x 20"*\*

**Statement**

"Since 1976 I have been working with the idea of reconciliation of opposites, a concept explored in many fields and cultures, from the Romantic poets in England to Eastern philosophy. My current work involves painted wood panels that incorporate objects, public and personal signs, and text: stones, chairs, game board pieces, hair, kimonos, ladders, ironing boards, shadow tracings, tiles, scientific symbols, hobo writing, mandelas, baseball bats, lingerie, bowling balls, and word phrases to name a few. I am interested in how these diverse elements function in different ways and are read in

\* Photograph unavailable at the time of publication.

different ways, but can still revolve around one idea—that of choice, of opposing/differing elements co-existing. . . . Like certain kinds of poetry, I am working towards an associative narrative, where there is pleasure in the visual language itself, in the deepening of the association of verbal and visual images, in the deciphering of signs, and in the play involved in ‘reconciling’ the many elements.”

### **Biography**

Born: North Platte, Nebraska

### **Education**

University of Hawaii; University of Colorado, Boulder, BFA, MFA

### **Selected Solo Exhibitions**

Watson Gallery, Wheaton College, Norton, MA, 1990

Williams College Museum of Art, Williamstown, MA, 1990

A.I.R. Gallery, New York, NY, 1989

Walker’s Point Center for the Arts, Milwaukee, WI, 1987

### **Selected Group Exhibitions**

Islip Art Museum, Long Island, NY, Ancestors Known and Unknown, 1991

Helander Gallery, New York, NY “Inaugural Awards by the Alice Baber Art Fund,” 1991

Howard Yezerski Gallery, Boston, MA, “In the Spirit,” 1990

Artists Foundation Gallery, Boston, MA, “Fellowship Winners,” 1989

### **Selected Bibliography**

Wittman, Juliet, “Barbara Takenaga,” *Artspace Magazine*, August/September 1981

Sligh, Clarissa & Ringgold, Faith, *Coast to Coast, A Women of Color Book Project*, Flossi Martin Gallery, Radford University (catalog), 1990

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