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

Bibliography
“Goings on About Town,” The New Yorker, February 26, 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
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
India Series: Festival, 1985–1986, Acrylic, gouache, tempera, postcards on museum board, 26" x 24" x 2" (From the Collection of the African-American Museum, Los Angeles)
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
Traveling exhibition of work and writings, Fall 1992–1995
Grove Gallery, University of California, San Diego, “In King's Image,” 1991
"Untitled," 1987, photograph, 27" x 40"
CECILE ABISH
1974–1975

Selected Solo Exhibitions
Center for Creative Photography, Tucson, Arizona, 1984
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
“Chinese Crossing,” Photo/work. Conjunctions 9, NY, 1986, p.113-120
“Greek Gifts,” LAICA Journal, California, 1986, p. 44-45

Selected Bibliography
Hugunin, 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
Valencia Community College, Orlando, FL, “Exposed: The Figure in Jeopardy,” Curated by Judith Page, 1990
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
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
Women’s Studio Workshop Rosendale, NY, “With a Message,” 1990

Selected Bibliography
Chadwick, Whitney, Women, Art and Society, Thames and Hudson, 1990
"The 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

Selected Bibliography
“In Love with Indian Arts,” The Hindu, September 1989
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
Springs Gallery, East Hampton, NY, “Memory and Artifact,” 1990

Selected Bibliography
Solomon, Mike, “A Fine Springs Show,” East Hampton Star, June 14, 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 & 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, 1991
Palm Springs Desert Museum, Palm Springs, CA, “Transforming the Western Image,” 1991
Randolph Street Gallery, Chicago, IL, “FoxTrot,” 1990

Selected Bibliography
Review, The Arts Journal, NC, March 1990, p. 4
Gomez-Baeza, Rosina, “Galeria de Galerías,” El Pais (Spanish), February 7, 1990, p. 35
"Nude Pae资源配置r". 1989, Oil on arches paper, 31 1/2" x 40" (Courtesy of Marion Locks Gallery)
DIANE BURKO
1981–1982

Selected Solo Exhibitions
Marian Locks Gallery, Philadelphia, PA, 1988

Selected Group Exhibitions
Levy Gallery of Art, Moore College of Art and Design, Philadelphia, PA

Selected Bibliography
Heller, Karen, “After 22 Years, Marian Locks has Her Space,” The Philadelphia Inquirer, November 11, 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
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

Selected Bibliography
Gleason, K., Women Artist News, 1988/9 p. 23
Edelman, Rob, Art in America, November 1986
Glueck, Grace, New York Times, June 8, 1986
each equivalence is discovered

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

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"
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
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
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
Rabbet 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
"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
Caldwell College Formal Art Gallery, Solo Exhibitions, 1989, 1982

Selected Bibliography
*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
“Temple of Artemis,” 1988, Acrylic on canvas, 69" x 72"
BETTY TOMPKINS
1986–1987

Selected Solo Exhibitions
Alan Brown Gallery, Hartsdale, NY, 1991

Selected Group Exhibitions
White Columns, NYC, “Brut 90,” 1990
Valencia Gallery, Orlando, FL, “Exposed: The Figure in Jeopardy,”
USIA Travelling Show to Europe and Pan America, “Lines of Vision,” 1989–90

Selected Bibliography
Gettysburg Review, Fall 1990, cover & 8 page color portfolio
"There would have been no poem," 1990, Collage, watercolor 10" x 15"
CORIOLE FARF FESHBACK
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

Selected Group Exhibitions
"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
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
Harrisburg State Museum, PA, 15 large drawings, 1988

Selected Group Exhibitions
Arkansas Arts Center, Little Rock, AK, “Collectors Exhibit,” April 1991
National Drawing Association Traveling Exhibit, November 1991
Women’s Art Caucus Exhibits, Washington, DC, 1991

Selected Bibliography:
Lipson, Karin, Newsday, April 2, 1990
“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
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

Selected Bibliography
New Yorker Staats = Zeitung und Herold Newspaper, 1990
Smith, Beryl, Women Artists Series, Rutgers University, 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
Long Beach Museum of Art, California, “Scriptorium,” (catalog) 1983

Selected Group Exhibitions
Cooper Union School of Art, “Symbolism,” 1989
New York Center for the Book Arts, 1989
Fresno Art Museum, California, “Passages,” 1987

Selected Bibliography
“Emerging Massachusetts Painters,” *Boston Globe*, July 1, 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.
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
University of North Carolina, Charlotte, NC, 1989
Mary Vinson Memorial Library, Milledgeville, Georgia, 1989

Selected Bibliography

CAROL GOEBEL
1985–1986

"Ceres," (Godness 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

Selected Group Exhibitions
Memorial Arch, Grand Army Plaza, Brooklyn, NY, “Hail Columbia,” 1991
Wunsch Arts Center, Glen Cove, NY, “8 x 8”, 1990
Aljira Gallery, Newark, NJ “Bad Girls,” 1990
Krasdale Foods Gallery, Bronx, NY, 1989
Arregui Hsai Fine Art, Coral Gables, FL, “Inaugural Exhibition,” 1989

Selected Bibliography
Robins, Corrine, “Why We Need ‘Bad Girls’ Rather Than ‘Good Ones!’” M/E/A/N/I/N/G #8, November 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.
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, Fireze, Italia PAFA, PA, Diploma; Studied with Giovanni Martino & Eva Marinelli Martino

* Photograph unavailable at the time of publication.
Solo Exhibitions
Cudahy’s, New York City, 1990
Susanne Gross Gallery, Philadelphia, PA, 1985
MVCC, Utica, NY, Recent paintings, 1980

Selected Group Exhibitions
Partners Gallery, MD, Two Painters from Philadelphia, 1987
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
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
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
Sligh, Clarissa & Ringgold, Faith, Coast to Coast, A Women of Color Book Project, Flossie Martin Gallery, Radford University (catalog), 1990
The Friends of the Rutgers University Libraries join with the Mabel Smith Douglass Library in celebrating the Twentieth Anniversary of The Mary H. Dana Women Artists Series
The Jane Voorhees Zimmerli Art Museum celebrating its 25th Anniversary this year congratulates The Mabel Smith Douglass Library for its 20-year contribution of quality programming in the arts with The Mary H. Dana Women Artists Series