

North American Women Artists of the Twentieth Century



A Biographical
Dictionary

Edited by
Jules Heller
and
Nancy G. Heller

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Women Artists
of the Twentieth Century

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Jules Heller
and *Nancy G. Heller*

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Cover illustration: Fanny Sanin. *Acrylic No. 2, 1989* (56 × 72 inches).

Courtesy the artist.

Cover design by Larry Wolfson

To Eleanor Tufts

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Acknowledgments

North American Women Artists of the Twentieth Century: A Biographical Dictionary owes its existence to the contributions of myriad persons and institutions. Most importantly, we are indebted to all of the contemporary artists who have lent their wholehearted support to this reference work. We thank the contributors for their pithy entries and for meeting deadlines (more or less); we appreciate the museum, gallery, library, and university personnel with whom we dealt for their staunch cooperation; we wish to recognize our friends, colleagues, and acquaintances in Canada, Mexico, and the United States for offering materials beyond what could be accommodated in this present work.

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Culture, Ottawa, Canada; Mary Jane Williams, registrar, and Linda McAllister, associate curator, Latin American Art, University Art Museum, Arizona State University, Tempe; Joanne Greenbaum, Art Resource, New York City; Joan A. Geiser of the Indianapolis Museum of Art; Neil Winkel, Fishbach Gallery, New York City; and hundreds of others who offered services, suggestions, criticisms, and fruitful exchanges. If we have omitted your name, forgive us; *you* know that *we* know *you* were invaluable to this project.

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so much time and effort into this volume. Without them it, literally, could not have been printed. And, finally, a special note of thanks to Gloria Heller, and also to Robert G. Regan, for their contributions to this book: Garland may have made its publication possible; but the two of them enabled us to *produce* it.

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Introduction

It is entirely appropriate to ask, “Why another work on women artists?” More specifically, “Why this North American Free Trade Agreement, this NAFTA-like approach which embraces women artists from Canada, Mexico, and the United States?”

Both questions have the same, relatively straightforward, set of answers. We decided to produce *North American Women Artists of the Twentieth Century: A Biographical Dictionary* because, to the best of our knowledge, there is no comprehensive reference work like this available, even though the bibliography in English on various aspects of the history of women artists has grown exponentially during the past ten years. As researchers, we both have been frustrated many times by being unable to locate basic information about many of the artists included in this volume—especially those working outside the United States. This leads directly to another reason for producing this particular kind of reference book—to try and create a better understanding between and among the artists and art audiences in these three countries.

Although the curricula of both the Canadian and Mexican public school systems routinely include units on the social, political, and cultural history of the United States, the reverse is not true. The Heller family has spent several years living in both our neighbor nations, to the north and south. Based on this experience we can state with certainty that, while the visual art of the United States is familiar to the members of the Mexican and Canadian art worlds, very few United States art students, or professionals, know anything about Canada’s “Group of Seven” painters, or the “Great Four” of Mexico. Indeed, information about the art produced in these countries is notoriously difficult to obtain in the United States. We fervently hope that, sometime in the near future, the citizens of the United States will have learned so much about women artists—from Canada, Mexico, Lebanon, Ireland, Ethiopia, New Zealand, and the rest of the world—that there will no longer be any need for a book such as this.

Meanwhile, another question arises: how did we select these artists? Lists of names were drawn up by the editors and shared with colleagues, curators, research librarians, artists, art historians, consultants, and state or provincial arts councils; they are acknowledged elsewhere. In making these lists we tried to be as comprehensive as possible, given our self-imposed criteria: every artist included had to be a woman born before 1960, who lived and worked primarily in one or more of the three designated countries, and who had made a serious professional commitment to the visual arts—indicated by such factors as solo exhibitions and/or major gallery shows; the acceptance of her work in juried regional, national, or international exhibitions; and a “paper trail” of reviews, articles, monographs, histories, repeated mentions in journals, etc. Inevitably, certain quandaries arose—how much time could one spend, for example, in the nineteenth century, or in Asia, and still be eligible for inclusion in this book? After considerable cogitation, we decided that such matters would simply have to be decided on a case-by-case basis. And, though we tried our very best to be consistent, it goes without saying that some worthy individuals may have been inadvertently omitted from our master list; for this we apologize.

Another difficulty presented itself in the preparation of this volume, regarding the matter of artistic “categories”—drawing, painting, sculpture, and the like. More and more, in recent years, persons who had considered themselves “painters,” for example, have suddenly

started producing lithographs, or even sculpture. How, then, does one categorize these artists? More significantly, what does one call an artwork that is neither a painting nor a sculpture, in the traditional sense? Does it even matter, unless one is running an art competition which involves prize money specifically designated for one category or the other? Clearly, the old labels are no longer adequate at the end of the twentieth century. But, since we felt obligated to make some sort of designation that might prove useful to the reader, we have tried to choose the term that most clearly describes the sort of work for which each artist is best known. It's an imperfect solution, but the best we could devise.

The careful reader will note that many of the entries in this encyclopedia are signed by the individual contributors, while many others are not. All unsigned entries were written by the editors. It will also be apparent that the entries included here vary considerably in length. The length of a given artist's entry in no way suggests any greater, or lesser, accomplishment or reputation on her part. Moreover, the proportion of professional versus biographical information is quite different from one entry to another. In preparing this book we found that some artists wished us to present only their professional backgrounds; in other cases, we decided not to dwell on the lives of artists who have already been the subject of innumerable biographical studies.

Over one hundred illustrations of artworks, one apiece by a selection of the artists discussed here, are reproduced in three sections of this book. Since budgetary considerations precluded including more illustration, or reproducing them in color, once again we had to make some difficult decisions. Our primary concern was to present a cross-section of work by twentieth-century Canadian, Mexican, and United States women artists, working in as many different media and styles as possible. Of course, relatively little can be deduced about an artist's *oeuvre* from a single black-and-white reproduction, but we think that illustrations are a valuable part of any art reference book, and we thank Garland for agreeing to include these.

For any and all omissions and commissions that may appear in this volume, we take full responsibility and hope we will have an opportunity to correct them in the future. Meanwhile, let us simply add that for a long time, both of us have wanted to *use* a book like this. Finally, we can do so—and we hope that many other readers will find it useful, as well.

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Independent scholars Tess Sidey and Lana Pitkin were also contributors of several entries.

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Credits

Cecile Abish. *Chinese Crossing*. 1985. Gelatin silver photograph. 11 × 14 inches. Courtesy the artist.

Pat Adams. *Interstitial*. 1987. Oil, isobutyl methacrylate (mica and shell) on linen. 80 × 131½ inches. Courtesy the artist.

Lola Alvarez Bravo. *Triptico de los martirios 3*, n.d. Silver gelatin photograph. Archivo CENIDIAP-INBA.

Edna Andrade. *Blue Cylinder*. 1989. Acrylic on canvas. 18 × 76 inches. Greitzer and Locks Collection.

Judith Francisca Baca. *Balance*, a panel of the *World Wall: A Vision of the Future Without Fear*. 1989. Acrylic on canvas. 120 × 360 inches. Courtesy Social and Public Arts Resource Center (SPARC).

Peggy Bacon. *The Untilled Field*. 1937. Pastel on paper. 19⅞ × 25¼ inches. Collection of Whitney Museum of American Art. Gift of Mr. and Mrs. Albert Hackett.

Sofia Bassi. *Te Estoy Viendo*. 1970. Oil on masonite. 0.59 × 0.49 m. Courtesy the artist.

Cecilia Beaux. *Dorothea and Francesca*. 1898. Oil on canvas. 80⅞ × 46 inches. The Art Institute of Chicago. A.A. Munger Collection.

Leigh Behnke. *Civic Fame*. 1990. Oil on canvas. 48 × 36 inches. Courtesy the artist.

Susanne Bergeron. *Barques dans le port de Saint-Jean (Boats in the Harbor of Saint-Jean)*. 1958. Oil on canvas. 60.0 × 120.2 cm. National Gallery of Canada.

Rosemarie T. Bernardi. *She Lives in Three Houses*. 1985. Intaglio with photo. 24 × 36 inches. Courtesy the artist.

Louis Etherington Betteridge. *Jewish Wedding Cup*. 1993. Silver, moonstone, and lapis lazuli. 12 inches high. Courtesy the artist.

Isabel Bishop. *Subway Scene*. 1957–1958. Egg tempera and oil on composition board. 40 × 28 inches. Collection of Whitney Museum of American Art.

Nell Blaine. *Gardens Near Harbor*. 1992. Oil on canvas. 28 × 34 inches. Courtesy Fischbach Gallery, New York.

Kittie Bruneau. *La terre tourne (The World Turns)*. 1965. Oil on canvas. 160.8 × 127.8 cm. National Gallery of Canada.

Diane Burko. *Saule Pleurer—Giverny*. 1989. Oil on Arches paper. 37 × 68 inches. Courtesy the artist.

Mary Callery. *Perhaps*. 1950. Bronze. 27½ × 22 × 14 inches. Courtesy Arizona State University Art Museum, Tempe. Gift of Oliver B. James.

- Wendy Calman. *Franklinstein*. 1982. Photo/mechanical construction. 276 × 168 × 96 inches. Courtesy the artist.
- Florence Carlyle. *Grey and Gold*. 1910. Oil on canvas. 101.8 × 81.0 cm. National Gallery of Canada.
- Emily Carr. *Cumshewa*, c. 1912. Watercolor over graphite. 52.0 × 75.5 cm. National Gallery of Canada.
- Mary Cassatt. *Maternal Caress*. 1891. Etching and aquatint. 36.8 × 26.8 cm. The Art Institute of Chicago. Mr. and Mrs. Martin A. Ryerson Collection.
- Elizabeth Catlett. *Woman Fixing Her Hair*. 1993. Wood. 28 × 19 × 15½ inches. Courtesy June Kelly Gallery.
- Olga Costa. *Desnudo*. 1945. Oil on canvas. 22 × 15½ inches. Phoenix Art Museum. Gift of Mr. and Mrs. Orme Lewis.
- Elaine de Kooning. *Jardin de Luxembourg*. 1977. Lithograph. 30 × 22 inches. The National Museum of Women in the Arts. Gift of Mr. and Mrs. James E. Foster.
- Dora De Larios. *Goddess* (detail). 1990. Stoneware, porcelain, and gold leaf. 90 × 36 inches. Courtesy the artist.
- Jennifer Dickson. *Crystalline Morning, Stourhead*. 1992. Hand-tinted etching. 24 × 32 inches. Courtesy the artist.
- Geny Dignac. *Fire Sculpture E.D.M.* 1969–1971. Cor-ten steel, gas, 6 jets of fire. 222 × 12 × 12 inches. Courtesy the artist.
- Sydney Drum. *Untitled (SD//P42)*. 1991. Oil on canvas. 60 × 69 inches. Courtesy the artist.
- Susan Macdowell Eakins. *Portrait of Thomas Eakins*, c. 1889. Oil on canvas. 50 × 40 inches. Philadelphia Museum of Art. Given by Charles Bregler.
- Helen Escobedo. *Give Us This Day Our Daily Bread*. 1993. Two tons of rubble, 40 loaves, white cloth. 18 m. Courtesy the artist.
- Aurora Estrada. *Peregrinacion*. 1976. Engraving on copper. 13 × 20 cm. Archivo CENIDIAP-INBA.
- Gathie Falk. *Picnic with Birthday Cake and Blue Sky*. 1976. Glazed ceramic with acrylic and varnish in painted plywood case. 63.6 × 63.4 × 59.7 cm. National Gallery of Canada.
- Elen A. Feinberg. *Sea Clouds*. 1990. Oil on linen. 56 × 70 inches. Courtesy the artist.
- Jackie Ferrara. *M 165*. 1976. Masonite. 3 × 9¼ × 12¼ inches. The National Museum of Women in the Arts. Gift of Wallace and Wilhelmina Holladay.
- Dorothy Fratt. *Spanish Drum*. 1992. Acrylic on canvas. 54 × 50 inches. Courtesy the artist and Riva Yares Gallery.
- Jane Freilicher. *From the Studio*. 1989–1991. Oil on linen. 76 × 77¾ inches. Courtesy Fischbach Gallery, New York.
- Sue Fuller. *String Construction #746*. 1987. Acrylite and teflon. 36 × 10½ × 8 inches. Courtesy the artist.
- Flor Garduño. *Caracola*. 1957. Silver gelatin photo. 26.5 × 35.0 cm. Archivo CENIDIAP-INBA.
- Judith Golden. *Earth* from the series, *The Elements*. 1993. Polaroid color photo with paint and collage. 30 × 26 inches. Courtesy the artist.
- Andrea Gómez. *Madre contra la guerra*, n.d. Linoleum engraving. 32 × 39 cm. Collection INBA.
- Betty Goodwin. *Vest with Plaster and Feathers*. 1974. Collage, acrylic, and plaster on construction paper. 61.0 × 45.7 cm. National Gallery of Canada.
- Angela Gurría. *Tzompantli floreado*. 1993. Stone relief (detail). 1.8 × 4.0 m. Courtesy the artist.
- Eva Hesse. *Study for Sculpture*. 1967. Sculptmetal, cord, acrylic medium, glue, and varnish on masonite. 10 × 10 × 1 inches. The National Museum of Women in the Arts. Gift of Wallace and Wilhelmina Holladay.
- Prudence Heward. *Rollande*. Oil on canvas. 139.9 × 101.7 cm. National Gallery of Canada.
- Kati Horna. *Calle Mariana, Barcelona*. 1938. Silver gelatin print. Archivo CENIDIAP-INBA.
- Harriet Hosmer. *Beatrice Cenci*. 1856. Marble. 24 × 61½ × 24 inches. Collection of the St. Louis Mercantile Library Association.
- Graciela Iturbide. *Untitled*, n.d. Silver gelatin print. Archivo CENIDIAP-INBA.
- Maria Izquierdo. *El circo o Payasos de circo*. 1939. Gouache. 40 × 49 cm. Archivo CENIDIAP-INBA. Private collection.
- Tamarra Kaida. *Hawks*. 1988. Silver gelatin print. 16 × 20 inches. Courtesy the artist.
- Frida Kahlo. *Suicide of Dorothy Hale*. 1939. Oil on masonite panel with painted frame. 50.80 × 40.64 cm. Phoenix Art Museum. Gift of an anonymous donor.
- Maryon Kantaroff. *The Wave*. 1992. Bronze with blue-green patina. 60 × 180 × 24 inches. Canadian Embassy, Tokyo, Japan.

- Kenojouak. *The Woman Who Lives in the Sun*. 1960. Stonecut on laid paper. 54 × 65 cm. Courtesy West Baffin Eskimo Cooperative, Cape Dorset, NWT, Canada.
- Lee Krasner. *The Guardian*. 1960. Oil on canvas. 53 × 58 inches. Collection of Whitney Museum of American Art. Purchase with funds from the Uris Brothers Foundation, Inc.
- Joy Laville. *Playa en Baja California*. 1978. Oil on canvas. 140 × 180 cm. Archivo CENIDIAP-INBA. Collection the artist.
- Rita Letendre. *After the Storm*. 1983. Acrylic on canvas. 30 × 40 inches. Courtesy the artist.
- Edmonia Lewis. *Hagar*. 1875. Carved marble. 52³/₈ × 15¹/₄ × 17 inches. National Museum of American Art, Washington, D.C./Art Resource, New York.
- Beth Lo. *Untitled Platter*. 1989. Porcelain. 18 × 18 × 2¹/₂ inches. Courtesy the artist.
- Helen Lucas. *Paradise*. 1993. Acrylic on canvas. 54 × 84 inches. Courtesy the artist.
- Bertha Lum. *Point Lobos*. 1920. Woodcut. 16¹/₄ × 10³/₄ inches. Collection, Library of Congress, Prints and Photographs Division.
- Loren MacIver. *Venice*. 1949. Oil on canvas. 59 × 93 inches. Collection of Whitney Museum of American Art.
- Jo Manning. *Shirtseries*. 1993. Pen and ink. 13¹/₂ × 10¹/₂ inches. Courtesy the artist.
- Sandra Meigs. *Purgatorio, A Drinkingbout (Four Room Bar with Smoke: Drinkingroom, Billiard Room, Dancing Room, Lounge No. 1)*. 1981. Watercolor and pencil on wove paper. 27.9 × 33.0 cm. National Gallery of Canada.
- Tina Modotti. *Nina con cubeta*. 1926. Silver gelatin print. Archivo CENIDIAP-INBA.
- Ellen Murray. *Collection: Pinwheel Painting #3*. 1987. Watercolor. 39 × 59 inches. Courtesy the artist.
- Louise Nevelson. *Young Shadows*. 1959–1960. Painted wood. 115 × 126 × 7³/₄ inches. Collection of Whitney Museum of American Art. Purchase with funds from the Friends of the Whitney Museum of American Art and Charles Simon.
- Marion Nicoll. *Thursday's Model*. 1959. Oil on canvas. 92.0 × 51.1 cm. National Gallery of Canada.
- Katie Ohe. *Night Watch*. 1988–1989. Cast aluminum, steel. 48¹/₂ × 124 × 124 inches. Courtesy the artist.
- Georgia O'Keeffe. *Red Hills and Bones*. 1941. Oil on canvas. 30 × 40 inches. Philadelphia Museum of Art: The Alfred Stieglitz Collection.
- Marta Palau. *La bufadora*. 1978. Mural tapestry. 187 × 182 × 28 cm. Collection Museo de Arte Moderno, INBA.
- Irene Rice Pereira. *Landscape of the Absolute*. 1955. Oil on canvas. 40 × 50 inches. Collection of Whitney Museum of American Art. Gift of Richard Adler.
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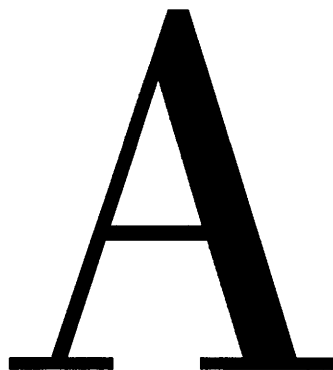
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Mariana Yampolsky. *Carisia-Caress*. 1992. Silver gelatin print. 6 1/4 × 8 1/4 inches. Courtesy the artist.

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Aarons, Anita (1912–)

Born in Sydney, Australia, sculptor Anita Aarons studied at technical colleges and the National Art School in Sydney, Australia, before studying at Columbia University, New York City (1964), where she showed work in the First World Crafts Conference Exhibition. Aarons also exhibited work in the National Crafts Exhibition, Toronto, Canada (1968); the National Sculpture Exhibition, Melbourne, and the First Outdoor Exhibition, Sydney—both in Australia; among others.

A teacher of sculpture and crafts in institutions in Australia and Canada, Aarons also designs stained glass windows, furniture, and jewelry which, in effect, are sculptures to wear. Her work is represented in private and public permanent collections, including the Charlottetown National Craft Collection, Prince Edward Island, and National Collection of the Canadian Craftsmen Guild, Toronto—both in Canada; and others.

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Abadi, Fritzie

Daughter of a rabbi, Fritzie Abadi was born in Aleppo, Syria, lived in Jerusalem (then Palestine), and emigrated to New York when she was nine years old. Abadi's interest in art was kindled when she won a drawing competition at Bay Ridge High School, Brooklyn.

Married at eighteen, Abadi moved to Oklahoma City, gave birth to two daughters, and "forgot about art." She returned to Brooklyn in 1945 and the following year enrolled in the Art Students League, New York City, where her mentor and sole teacher was Nahum Tschachbasov.

Abadi has had ten solo exhibitions in New York institutions and has had her paintings and sculpture invited to many group shows, including the Brooklyn Museum, New York; the various annuals at the Whitney Museum of American Art, New York City; the Carnegie Institute, Pittsburgh, Pennsylvania; and the Library of Congress. Her works are in the permanent collections of the Butler Institute of American Art, Youngstown, Ohio; the Evansville Museum of Arts and Science, Indiana; the Slater Memorial Museum, Norwich, Connecticut; and the Georgia Museum of Art in Athens.

Abadi won the Acrylic Painting Award from the National Association of Women Artists (1974); the American Society of Contemporary Artists honored her with their Box Assemblage Award (1978) and an award for oil painting (1979), among others. *America's First Hurrah* (1976), a two-by-three-foot collage, reveals Abadi's wit and sophistication in a potpourri of colonial history, including George Washington.

She is a member of a clutch of institutions, including the National Association of Women Artists (member of the board, 1970); American Society of Contemporary Artists (president, 1970–1972); New York Society of Women Artists (member of the board, 1980); Women in the Arts; and the Hudson River Contemporary Artists.

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Abascal, Amella (1923–)

Born in Madrid, Spain, Amelia Abascal was primarily self-taught. When she came to Mexico in 1940, she took advanced studies in chemistry, as it applies to the plastic arts. Painter, ceramist, and designer—Abascal specializes in relief works, though she has also painted murals.

In 1968, along with three other artists, Abascal represented Mexico at a Latin American painting exhibition held in Argentina. That same year she won acclaim in a highly contentious and original solo exhibition at the Misrachi Gallery in Mexico City, Mexico. By and large, she treats laminated sheets of bronze and copper with acids in her abstract works, which seem to evoke the textures and patinas of eroded, natural phenomena.

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Abascal, Graciela (1939–)

Born in Mexico, Graciela Abascal studied at the Ibero-American University, Mexico City, for three years, then spent five years learning the discipline of painting under the aegis of José Marqu岸ez F.

A figurative artist who occasionally approached the surreal or fantastic in her work, Abascal has had her work in myriad solo exhibitions, including twenty-five watercolors titled "Rincones de Puebla," in Puebla (1968); twenty-five oils (painted with a spatula) at the Unión de Artes Plásticas, Puebla (1969); the Galerías de la Ciudad de Mexico de la Alameda Central, and a special invitation to show at the Ayuntamiento de Teziutlán, Puebla (1970); "Mexican Landscape" in the Galería de Arte of the Hotel Camino Real (1971)—all in Mexico; "Spatula Oil Colors" and "Paisaje de Graciela Abascal," shown in the Friendship Gardens, Brownsville, Texas (1972); "Mexican Landscape" exhibited at the Hotel Fremont, Los Angeles, and the St. Francis Hotel, San Francisco, California (1972); the Henkle Galleries in Houston, Texas (1973); the Galería Romano in Mexico (1974); "Puebla en Oleos y Acrílicos" at the Sala Agustín Arrieta, Casa de la Cultura, Puebla (1977); and the exhibitions in the "Eliseo" and the "Jardín del Arte" in Oaxaca (1978)—both in Mexico. Abascal has also shown her work throughout Mexico and abroad in group exhibitions for many years.

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Abbe, Elfriede (1919–)

Born in Washington, D.C., the sculptor and graphic artist Elfriede Abbe earned her Bachelor of Fine Arts degree from Cornell University, Ithaca,

New York, in 1940. Her prints are in many permanent collections throughout the United States and abroad, including the Grolier Club, New York City; Beinecke Library, Yale University, New Haven, Connecticut; the Watson Library in the Metropolitan Museum of Art, New York City; National Library of Australia, Canberra; National Library of Ottawa, Canada; Museum of Fine Arts, Venice, Italy; Kew Gardens Library, London, England; and many others.

Abbe carved "The Explorer" and fabricated a bronze head of Napoleon for the library at McGill University, Canada; she created a thirty-foot frieze for the Mann Library of Cornell University, Ithaca, New York; and sculpted works in bronze, a portrait bust of Liberty Hyde Bailey, a marble sculpture in Morrison Hall, and six memorial plaques. She created a bronze bust for the Herzog August Bibliothek, Wolfenbützel, Germany; a nine-foot sculpture, "The Hunter," for the New York World's Fair (1939); and much more.

Abbe has had no less than fourteen solo exhibitions of her work in various museums and institutions in the United States and has had her sculpture and graphic output invited by the National Academy of Design, New York City (1970); Carnegie-Mellon University, Pittsburgh, Pennsylvania (1968, 1972, 1977); National Society of Mural Painters, New Hampshire (1981); and the Columbia University Fine Printing Conference (1982), to name a few invitations. She has won myriad awards, grants, and prizes for her work.

A member of the National Arts Club, National Society of Mural Painters; Phi Kappa Phi; and a fellow of the National Sculpture Society, Abbe is also the proprietor of the Press of Elfriede Abbe—a one-person establishment—which she founded in 1950. During her five-decade career, in which she has been sculptor, author, printer, and printmaker, Abbe has worked on the highest qualitative levels. Her most recent hand-set book (which she printed, illustrated with thirty-eight wood engravings, and bound), *The City of Carcassonne* by Eugène Viollet-le-Duc (1991), has an edition of one hundred and ten copies. Abbe's wood engravings capture the feeling of the famed medieval fortress with a minimum of burin strokes.

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Abbott, Berenice (1898–1991)

An early advocate of realism in photography, Berenice Abbott has emerged as one of the most prolific artists and technicians in twentieth-century photography. Born in Springfield, Ohio, she studied at the Ohio State University, Columbus (1917–1918) and at Columbia University, New York City, where she received some training in journalism. For the three years following her brief exposure to académie she studied painting and sculpture in New York City, then went to Paris, France, in 1921, where she studied at the Studio of Emil Bourdelle and frequented the Grand Chaumière and the studio of Constantin Brancusi until 1923. She then travelled to Berlin, Germany, where she enrolled as a student in the Kunstschule before returning to Paris where she worked for two years as an assistant to the surrealist photographer and painter Man Ray until 1925. This period is a pivotal one in her

life, since Man Ray's studio is where she learned to print and develop. It also was in this studio that she became acquainted with the Parisian avant-garde—many of whom would pose for her when she opened her own studio in 1926. From 1926 to 1929 Abbott's portraits formed a visual history of literary and artistic Paris. André Gide, Jean Cocteau, James Joyce, Marie Laurencin, Marcel DuChamp, André Maurois, and Princess Eugénie Marat posed for her to create insightful portraits lighted primarily by natural light. She acknowledged the influence of the nineteenth-century photographer Nadar (Gaspard Félix) in her attempt to express the character of her sitters. Like Nadar, Abbott was fascinated with the potential of photography as a historical record.

Prior to her encounter with the work of Nadar, however, Abbott had a first solo exhibit in 1926 at the Au Sacre du Printemps Gallery where her "Portraits Photographiques" were introduced by Jean Cocteau. The following year she purchased prints and negatives from the estate of Eugène Atget—a chronicler of Paris, with whom she had recently become acquainted but who died that same year. Atget's objective yet human documentary photographs of Paris made primarily between 1900 and 1920 may have inspired Abbott to document the city of New York.

Abbott was also convinced of Atget's greatness and reprinted many of his works from the original negatives; she later donated many of the prints to the Museum of Modern Art (MoMA) in New York City. In this way she functioned as an important historian as well as a photographer.

When she arrived in New York in 1929, Abbott conceived the idea of photographing the changing aspects of the city. Her project "Changing New York," which she began that same year, did not receive financing until 1935 when the Federal Art Project of the Works Progress Administration hired Abbott to photograph the city for \$35 a week. To complete this task she first made brief records with a Curt Bentzin—a German medium format single-lens reflex camera. At this time Walker Evans was also using a small format camera for his studies of the New York City subways. Both photographers shared similar modernist sensibilities in their search to capture the ephemeral quality of city life using the objectivity of the camera. Neither went through a pictorialist phase in their development, as did so many of their contemporaries in photography. Rather, like Matthew Brady and William Henry Jameson, whom Abbott also admired, Evans and Abbott were documentary photographers from the beginning.

By using an eight-by-ten view camera for her final images of "Changing New York," Abbott was able to control its swings and tilts to create meaningful juxtapositions of objects as well as exposures whose meticulously focused receding parallels brought the salient details of city architecture and its ambient life into play. She was a deliberate, methodical, and superb technician and was granted six photographic patents. She also authored over ten books, including such technical classics as *The View Camera Made Simple* (1948).

Although documentary in style, her photographs are not without internal commentary. "Changing New York" includes many photographs that reveal the ethnic diversity of the city. Other images show carefully composed storefronts, with little reflection to hide the plethora of objects available to the consumer. Images of skyscrapers and the Wall Street financial district comment on the power represented by these buildings and institutions. Abstractions and distortions produced by the camera were occasionally used to expressive ends in this last group of work.

In 1939 *Fortune* magazine hired Abbott to take portraits of American businessmen, and *Life* magazine hired her to take a series of photographs of scientific subjects. These latter constitute investigations of new subject matter and continue from 1940 to 1961, culminating in her work for the physical sciences study committee of Educational Services, Inc. of New York. During these years she produced illustrations of physical phenomena, such as electricity and principles in physics. During this period she also completed a book on photographs of Maine, where she settled in 1968. Since then, Abbott has been included in numerous retrospectives, books, and catalogs, including MoMA, New York City (1970), "The Women of Photography," San Francisco Museum of Art, California (1975), "Paris Berlin 1900 to 1933" at the Centre G. Pompidou, Paris, France (1978); and the International Center for Photography, New York City (1981). The years since her retirement were spent reprinting her photographs as eight-by-ten-inch contact silver prints or, more rarely, enlarging them to eleven-by-fourteen-inch or to sixteen-by-twenty-inch.

Diana Emery Hulick

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Abeles, Kim (1952–)

Originally from Missouri, Kim Abeles spent a year in Japan during high school and befriended a Buddhist priest who introduced her to the traditional Japanese arts. From 1970 to 1974 Abeles pursued a Bachelor of Fine Arts degree in painting at Ohio University, Athens, and discovered the socially-conscious assemblages of Edward Kienholz in an art history text. Abeles moved to Southern California in 1978 to attend graduate school and completed a Master of Fine Arts degree at the University of California, Irvine, in 1980. Her Master's research thesis focused on Shingon Buddhism and included a highly-acclaimed series of Kimonos that explored philosophical issues. Abeles's assemblages and multi-part installations are constructed primarily from found objects and focus upon social or historical concepts.

After graduation Abeles established a studio in downtown Los Angeles, California, where she continues to live and work. In 1982 she began creating shrine-like assemblages and contraption pieces with photo-documentation. For "Experiment to Identify Change" (1983) Abeles photographed her hands every day for seven and one-half months with a specially built contraption. The "St. Bernadette" series is a major and characteristic work that explores the life of the saint and the commercialization of religion. "The Image of St. Bernadette" installa-

tion of 1987 included a pachenko game and orthopedic chair adorned with the saint's image and a travelling sales bag full of St. Bernadette souvenirs. Other major series of the 1980s include the "Dead Sea Scrolls" sculptures and biographical portraits of Alma Mahler, Calamity Jane, and Julius and Ethel Rosenberg.

In the 1990s Abeles has become increasingly concerned with contemporary issues. "L.A. Smog" documented the build-up of smog residue on objects on the roof of the artist's studio. "Living with AIDS" was a collaborative installation to increase the awareness of the epidemic.

Abeles's work was included in the landmark exhibition "Object/Concept—Forty Years of California Assemblage" at the University of California at Los Angeles (UCLA) in 1989.

Heather Sealy Lineberry

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Aber, Ita (1932–)

Sculptor, painter, fiber artist, art historian, and curator, Ita Aber was born in Montréal, Canada. Between 1968 and 1981 Aber studied at Queens College, New York University, Columbia University, and the Jewish Theological Seminary—all in New York. She received her Bachelor's degree in cultural studies from Empire State College, New York, and did graduate work at the Valentine Museum in Richmond, Virginia.

Aber studied painting with Ann Savage in Canada, sculpture with Hana Geber and Jessica Holden, and fiber arts at the Valentine Museum and Embroiderers Guild of America. She has had eight solo exhibitions in New York museums and galleries, including Empire State College (1989); Seltzer Gallery (1987, 1988); Columbia University (1981); and the Judaica Museum, Riverdale (1988).

Her works have been invited to many national and international group exhibitions, among which are Hebrew Union College, New York (1991); the Flagler Museum, Palm Beach, Florida (1991); Lever House, New York (1990); Phoenix Gallery, New York (1988); Joods Historisches Museum, Amsterdam (1986); Cooper-Hewitt Museum, New York City (1983); and the Yeshiva University Museum (1976, 1982).

Aber's many-faceted works are in major permanent collections such as the National Museum of American History, Smithsonian Institution, Washington, D.C.; the Cooper-Hewitt Museum, New York City; Valentine Museum, Richmond, Virginia; the Fashion Institute of Technology, New York City; the Israel Museum, Jerusalem; the Jewish Museum, New York City; the Skirball Museum, Los Angeles, California; and many others. *Gamma #10*, an embroidery with paint on silk, is based upon a pre-Christian symbol that was applied to a woman's garment. Aber re-creates the symbol in bold,

contemporary colors, striking composition, and multilayered meanings.

Author of many articles and books from 1969 onward, Aber has taught and lectured extensively throughout the United States on fiber arts, women's craft, Jewish art, textile restoration, and needlework. She is a member of New York Artists Equity, the Hudson River Contemporary Artists, Women's Caucus for the Arts, the National Association of Corporate Art Managers, and the American Institute for Conservation. Among other affiliations Aber is curator at the Hebrew Home for the Aged, Riverdale, New York, and adjunct curator of the Park Avenue Synagogue, New York City.

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Abercrombie, Gertrude (1908–1977)

Gertrude Abercrombie's appreciation of the alien and the theatrical may be traceable to early childhood years in Berlin, Germany, where her mother pursued a career in opera. It was in Chicago, Illinois, however, that Abercrombie matured and pursued an art of surrealist illusion.

Abercrombie earned a degree in romance languages at the University of Illinois, Urbana, but had little formal art training. "There on the Table" (1935) marks the emergence of her personal sensibility. In this odd still life of uneasily coexisting objects, a stiff realism emphasizes underlying and unresolved tensions.

In the 1940s Abercrombie left the Works Progress Administration (WPA), which had provided her income for several years, married twice, and bore a daughter. Her home became a gathering place for unconventional writers, artists, and jazz musicians. As Abercrombie's paintings now became more controlled and smaller, they gained psychological richness. The autobiographical impetus behind much of her art is evident in the obscure but tantalizing "Marble Top Mystery" (probably after 1950). Here, a ghostly self-portrait and a dead tree rise through twin holes in a table set in a vast, inhospitable landscape.

By the late 1950s Abercrombie began to accumulate misfortunes: divorce, financial reverses, and illnesses. She responded by further constricting the size of her work, tightening her technique, and enlarging her symbolism. The meticulously executed "Ostrich Egg" (1963) is a meditation on perfection, failure, and emptiness.

Ann Lee Morgan

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Abish, Cecile

A native New Yorker, Cecile Abish was a successful urban planner until 1965, when she devoted herself full-time to art. Abish is a

graduate of Brooklyn College, New York, with a Bachelor of Fine Arts degree in sculpture. For the past twenty-five years, she created works that may be termed post-minimalist, if, indeed, it can be labelled at all. However, hers is an additive art concerned with appropriating institutional surfaces, temporarily, for aesthetic purposes. According to Abish: "the surfaces upon which I work do not belong to me." Hers is an art that reprocesses information—that makes the viewer reexamine that which has always been taken for granted. Abish's art is a subtle, highly-sophisticated, witty, old-master-inspired series of site sculptures—and work in other media—to elicit cogitation.

A sampling of Abish's recent solo exhibitions encompasses work using "marbles"—the familiar variegated cat's eye marbles—baking soda, particle board, carpets and other indoor floors, lawns and excavations in the earth, steel rods, photographs, and ordinary, garden-variety houses in the following institutions: "Say When," the Center for Creative Photography, Tucson, Arizona (1984); "From the Marble Works 1974–1979," the State University of New York (SUNY) at Stony Brook (1982); "Fogg," Anderson Gallery, Virginia Commonwealth University, Richmond (1981); "Past Projects," Harvard University, Cambridge, Massachusetts (1979); Wright State University Art Gallery, Dayton, Ohio (1978); "Near/Next/Now," Alessandra Gallery, New York City (1977); "Shifting Concern," Douglass College, Rutgers University, New Brunswick, New Jersey (1975); "Surface Clearance," Institute of Contemporary Art, Boston, Massachusetts (1974); and "Field Coil," 112 Greene Street Gallery, New York City (1971).

Abish has had her work in myriad group exhibitions from Rhode Island to Vienna, Austria; New York City; Stuttgart, Germany; Tokyo, Japan; Peoria, Illinois; and Stockholm, Sweden. She has published eight photo works, including "99: The New Meaning, Burning Deck" (1990); "Chinese Crossing Conjunctions 9" (1986); and "Firsthand," Wright State University, Dayton, Ohio (1978).

In addition to offering workshops, serving on panels, and giving lectures, Abish has been visiting artist at Harvard University, Cambridge, Massachusetts; the Cooper Union, New York City; University of Massachusetts, Amherst; North Carolina School for the Arts, Winston-Salem; and Queens College, New York City. She has won a Creative Artist Public Service (CAPS) fellowship (1974); National Endowment for the Arts (NEA) fellowships (1975, 1977, 1980); and a DAAD award in Berlin, West Germany (1987), among others.

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Abraham, Carol Jeanne (1949–)

Born in Philadelphia, Pennsylvania, the ceramist/assemblage artist Carol Jeanne Abraham studied at a number of institutions of higher

learning, including the Tyler School of Art, Temple University, Philadelphia (1964–1967); Boston Museum School of Fine Arts, Massachusetts (1967–1971); Tufts University, Medford, Massachusetts, where she earned a Bachelor's degree (1967–1971); Rochester Institute of Technology, School for American Craftsmen, New York, where she received a Master of Fine Arts degree (1973). She also attended the Penland School for Crafts, North Carolina (1975) and received a diploma from the Brooks Institute for Photography (1988).

Abraham, who has taught various media in schools and colleges, has exhibited work in museums and galleries in the United States and abroad: from New York to Spokane, Washington; from University Park, Pennsylvania to Auckland, New Zealand; and many other venues.

Examples of her work are in private and public permanent collections, including Brigham Young University, Provo, Utah; Museum of Ceramics, Bassano Del Grappa, Italy; Renwick Gallery, Smithsonian Institution, Washington, D.C.; Rochester Institute of Technology, New York; and others.

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Abramowicz, Janet

A native New Yorker, Janet Abramowicz attended Columbia University, New York, and studied with Morris Kantor and Robert Beverly Hale at the Art Students League. She earned a Bachelor of Fine Arts degree in painting and printmaking (1953) and a Master of Fine Arts degree in painting and art history (1955) from the Accademia di Belle Arti, Bologna, Italy, where she was a teaching assistant to Giorgio Morandi (1952–1955).

Abramowicz held solo exhibitions of her work at the Nantenshi Gallery, Tokyo, Japan (1981); the Susan Caldwell Gallery, New York (1980); and La Strozzi di Palazzo Strozzi, Florence, Italy (1955). Her graphic work has been invited to group exhibitions throughout the United States, Italy, Japan, and England, including the 11th British International Biennale, Royal College of Art, London, and Bradford, England (1990–1991); "Public and Private: American Prints Today," travelling, Brooklyn Museum, New York City (1986–1987); "Prints Recently Acquired," Metropolitan Museum of Art, New York City (1985); 24th National Exhibition, Tokyo, Japan (1979); "National Exhibition of Prints," Library of Congress, Washington, D.C. (1973); the Weyhe Gallery, New York City (1956, 1959, 1971); and many others.

Abramowicz has garnered many honors for her work between 1962 and 1992, including fellowships from the Guggenheim Foundation (1992), and the American Council of Learned Societies (1990–1991). She was elected an honorary fellow of the Accademia Clementina, Bologna, Italy (1990); won a Fulbright fellowship to Italy (1989); held a residency at the Rockefeller Foundation's Study and Conference Center, Bellagio, Italy (1989); and held the post of visiting artist at the American Academy in Rome (Summers 1984, 1985, 1989); to name a few. In addition to her studio expertise, she is a writer, lecturer, panelist and expert on Giorgio Morandi.

Her work is in the permanent collections of the Metropolitan Museum of Art, New York City; the Fogg Art Museum, Cambridge, Massachusetts; Boston Public Library, Massachusetts; New York Public Li-

brary; Museo di Arte Moderna, La Spezia, Italy; Galleria d'Arte Moderna, Bologna, Italy; the New Museum, Hokkaido, Japan; Ohara Museum, Kurashiki, Japan; the Tokyo Gallery, Japan; and many others.

Since 1955 Abramowicz has taught the history of materials and techniques in painting, drawing, and printmaking at various museums and universities, including the University of Illinois at Chicago (1955–1957); School of the Worcester Art Museum (1957–1958); Boston Museum of Fine Arts (1958–1970); the Radcliffe Institute Seminar Program (1965–1971); and Harvard University, Cambridge (1971–1979)—all in Massachusetts.

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Abrams, Jane (1940–)

During the 1970s and early 1980s Jane Abrams established a growing reputation for her work as a printmaker. Her color intaglio prints, notable both for their technical complexity and sophisticated wit, were regularly included in national and international exhibitions, receiving many awards and prizes. At the height of her career as a printmaker Abrams suffered adverse effects from the chemicals that are used in the intaglio process. Unable to continue her work in printmaking, Abrams turned to painting, and while artist-in-residence at the Roswell Museum and Art Center, New Mexico (1985–1986) created a series of large, expressionist landscapes which proclaimed a total shift in direction. Working in oil and encaustic Abrams used a palette of deep reds and blues to evoke a foreboding world of swirling waters and silent, autumnal forests. Since 1986 her paintings have been seen in a series of impressive solo exhibitions at the Roswell Museum and Art Center, New Mexico (1986); Robischon Gallery, Denver, Colorado (1987, 1989); Norman R. Eppink Gallery, Emporia State University, Emporia, Kansas (1988); Marilyn Butler Fine Art, Santa Fe, New Mexico (1988); and Nora Eccles Harrison Museum of Art, Logan, Utah (1989).

Abrams was born in Eau Claire, Wisconsin, attended the University of Wisconsin-Stout, Menomonie, and earned Bachelor of Science (1962) and Master of Science (1967) degrees. After graduate study in printmaking at the University of Indiana, Bloomington, where she earned a Master of Fine Arts degree (1971), she received a faculty appointment at the University of New Mexico, Albuquerque, where she is now professor of art. Her prints and paintings are included in many public collections, principally in the Midwest and Southwest.

Clinton Adams

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Abrams, Joyce Diana (1945–)

Native New Yorker Joyce Diana Abrams received her Bachelor of Fine Arts degree from the Cooper Union in New York City (1966) and a

Master of Fine Arts degree from Columbia University, New York, six years later. She studied with Leon Goldin, John Heliker, Charles Cajori, and Philip Guston.

Abrams's most recent solo exhibition was held at the Edward Williams Gallery, Fairleigh Dickinson University, Hackensack, New Jersey (1988). Her work has been selected for group exhibitions in many institutions throughout the United States, including "Black and White on Paper," National Arts Club (1982); "The Painting Tradition," Houghton Gallery, the Cooper Union (1982); "5 and Japan," The Nippon Gallery (1982); "Newscapes Land and City—States of Mind," One Penn Plaza (1984)—all in New York City; "Painted Constructions—Constructed Paintings," Rockland Center for the Arts, Nyack, New York (1985); "Mid-America Biennial," Owensboro Museum of Fine Arts, Kentucky (1988); the Knoxville Museum of Fine Art, Tennessee (1989); and others.

Abrams taught painting at the City University of New York (CUNY) (1978–1981) and since 1989 has been on the teaching staff of the Parsons School of Design, New York City. She was a MacDowell Colony fellow (1985, 1987) and a resident fellow at Yaddo, Saratoga Springs, New York (1988).

In addition to their metaphoric interpretations, Abrams's wall constructions celebrate and reveal the process of construction: *Winter Night* contains an abstract oil as part of the piece, which allows the viewer to see the wooden support beneath the work. Her work is in many corporate collections throughout the United States and Canada—from New York to Colorado; from Alaska to Canada.

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Abrams, Ruth (1912–1986)

Ruth Abrams was born in Brooklyn, New York, and studied art at several institutions, including the Art Students League, Columbia University, and the New School for Social Research—all in New York City; she also enrolled in workshops tutored by William Zorach and Alexander Archipenko. Abrams is known for her spacecape paintings, including one entitled, "There Are Unknown Elements in the Universe as Old as Mankind" (1962).

Solo exhibitions of Abrams's work were displayed in museums and galleries in the United States and abroad, including the Museum of Fine Arts, Caracas, Venezuela (1963); the Massachusetts Institute of Technology (MIT), Cambridge (1964, 1969); Delson-Richter Galleries, Jerusalem, Israel (1976); Contemporary Art Gallery, New York University (1977); Amarillo Art Center, Texas (1977–1978); Virginia Commonwealth University, Richmond (1977–1978); and others. Abrams's work was also invited to many group exhibitions, including the Riverside Museum, New York; Art: USA (1958); Critics Choice (1960); Dallas Museum of Fine Arts, Dallas, Texas (1963); and many others.

Abrams taught at the New School for Social Research, New York City (1976); the Loeb Center, New York University (1977); and the Ringling School of Art, Sarasota, Florida (1979). Previously, she was art director of the New School for Social Research (1965–1966), mem-

ber of the editorial staff of *Public Pictures on Exhibit*, and author/codirector of an art film, "Paradox of the Big."

Abrams's work is housed in the permanent collections of public and private institutions in the United States and South America, including the Carnegie Institute of Technology, Pittsburgh, Pennsylvania; Corcoran Gallery of Art, Washington, D.C.; New York University; the Rose Art Museum, Brandeis University, Waltham, Massachusetts; Smith College, Northampton, Massachusetts; and many others.

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Abrams, Vivien (1946–)

Born in Cleveland, Ohio, the painter Vivien Abrams received her Bachelor of Fine Arts degree from the Carnegie Mellon University, Pittsburgh, Pennsylvania, and a Master of Fine Arts degree from the Instituto Allende, San Miguel de Allende, Guanajuato, Mexico.

Between 1976 and 1986 Abrams held six solo exhibitions of her work in various institutions, including the Akron Art Institute, Ohio (1976); the New Gallery of Contemporary Art, Cleveland, Ohio (1977, 1980); Luise Ross Gallery, New York City (1984); Manhattanville College, Purchase, New York (1986); and others.

Abrams's work has been invited to more than thirty group exhibitions throughout the United States and Canada. Winner of many honors, awards, and commissions, she has had a Cleveland Foundation Grant, Ohio (1976); and fellowships at the MacDowell Colony, Peterborough, New Hampshire (1979, 1981, 1985). Abrams was also a fellow at Yaddo, Saratoga Springs, New York (1979, 1982); she won First Prize at the 62nd May Show, Cleveland Museum of Art, Ohio (1981); and was artist-in-residence at Bennington College, Vermont (1980).

Abrams is a lecturer and art teacher at many colleges, including the State University of New York (SUNY) at Purchase, Manhattanville College in the same city, and others. Her work is in the permanent collections of museums and corporations, including the Cleveland Museum of Art; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Currier Gallery of Art, Manchester, New Hampshire; Case Western Reserve University, Cleveland, Ohio; and many others.

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Adams, Alice (1930–)

A native New Yorker, Alice Adams began as a painter at Columbia University, New York City, where she earned a Bachelor of Fine Arts degree (1953). After receiving a French government fellowship to study the art of tapestry making at L'École Nationale d'Art Décoratif, Aubusson, France (1953–1954), Adams became a successful fiber artist, whose large-scale three-dimensional woven works led her, naturally, to sculpture.

Adams's work began with yarn, moved to sisal and tarred rope

and then to metals, chain link fencing, and chicken wire, to walls and "houses" made of wood, including Douglas fir, bass, cypress, oak, pine, spruce, and three-quarter-inch plywood. She progressed from tapestry artist to one who dealt with site-specific sculpture and then to large public spaces. She has held a MacDowell Colony fellowship (1967); grants from the National Endowment for the Arts (NEA) (1978–1979, 1984–1985); Creative Artists Public Service (CAPS) grants (1972–1973, 1976–1977); a Guggenheim fellowship (1981–1982); an American Academy and Institute of Arts and Letters award in sculpture (1984); and a short-term humanities fellowship at Princeton University, New Jersey (1980).

"Big Aluminum" (1965), a twenty-foot-long, open-ended wire tube with biomorphic connotations was exhibited at the Fischbach Gallery, New York City, in 1956; it seems to presage Adams's large "architectural" works of the mid-1970s, and, at the same time, it holds its own in the Fischbach "Eccentric Abstraction" show. One of her permanent on-site installations, "Leveling"—a red oak abstraction of a "building" on the campus of Wilson College, Chambersburg, Pennsylvania—is typical of her work from that period.

Adams has had many solo shows and has exhibited in many major institutions throughout the United States and abroad, including the Whitney Museum of American Art, New York City (1970–1971, 1973, 1978); the Museum of Modern Art (MoMA), New York City (1971, 1984); the Kunsthaus, Hamburg, Germany (1972); 55 Mercer Street, New York City (1970, 1972, 1973, 1974); Hal Bromm Gallery, New York City (1975, 1981); the Neuberger Museum, State University of New York (SUNY) at Purchase (1979–1980); University of Houston, Texas (1981); Bronx Museum of the Arts, New York (1986); Contemporary Arts Center, Cincinnati, Ohio (1987); Long Island University, and Blum-Helman Gallery, New York City (1989); and many others. Her work may be viewed in many noteworthy permanent collections, including L'École Nationale d'Art Décoratif, Aubusson, France; Weatherspoon Gallery, University of North Carolina, Greensboro; Wilson College, Chambersburg, Pennsylvania; University of Nebraska, Lincoln; Haags Gemeentemuseum, the Hague, the Netherlands; Rutgers University, New Brunswick, New Jersey; and others.

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Lippard, Lucy. "The Abstract Realism of Alice Adams." *Art in America* 67:5 (September 1979): 72–76.

Adams, Martha (1893–1978)

Born in Westphalia, Germany, to a Spanish mother and a Swedish father, Martha Adams travelled constantly as a child and youth with her diplomat-father in Africa, Central Europe, China, India, and Japan. In 1916 she married Edward B. Adams and, six years later, studied art in the United States under the aegis of Karl Knappe. Her first sculpture exhibition took place in the United States in 1931.

In 1937 Adams established herself in Mexico and became a friend of Diego Rivera, who helped her find her way toward a lyrical interpretation of Mexican popular art. In 1962 she exhibited three figures in the Palacio de Bellas Artes, Mexico City. She formed part of the

group, or stable, that exhibited at the Galería de Arte Mexicana, but in her last years she showed in the Galería Misrachi, Mexico City. She concentrated her efforts in the three-dimensional elaboration of archaic portraits and heads, humanized plants and animals, simple in line, based on pre-Columbian fragments. Adams died in Mexico City in 1978.

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Adams, Pat (1928–)

Born in Stockton, California, Pat Adams received her Bachelor's degree, Phi Beta Kappa, from the University of California at Berkeley in 1948. As a child during the Great Depression she benefitted from the Works Progress Administration (WPA) artists-in-schools program and the Haggin Museum's focus on children's art. The Haggin Collection (Bierstadt, Moran, Bougereau, and advanced French painting) and its director, Earl Rowland, pointed the way to the world of art, suggesting such reading as Robert Henri's *The Art Spirit* and studies of Degas and Renoir. The turbulent 1940s, punctuated by the war and the atomic bomb and also, for her, by such events as J. Robert Oppenheimer's lectures at Berkeley and the opening session of the United Nations at the San Francisco Opera House, made their mark upon an imagination already exercised by lessons in music and dance, and by nature in the San Joaquin Delta. At Berkeley she studied with Worth Ryder, Erle Loran, and Margaret Peterson O'Hagan, who themselves were actively considering the teachings of Hans Hofmann, Albert Barnes's theories of visual elements, Northwest Indian sacred art, and the structurings of Cézanne.

Coming to New York City in the fall of 1950, Adams worked with Max Beckmann, Reuben Tam, and John Ferren at the Brooklyn Museum Art School. Her first New York City exhibition was held at the Korman Gallery (shortly to become the Zabriskie Gallery) in the 1953–1954 season. In 1956–1957, she went as a Fulbright fellow to France to examine the neolithic cumulus at Gavr'Inis in Brittany and other megaliths there and in Ireland. This absorption with prehistoric and sacred art subsequently directed her travels to Malta, Egypt, Lebanon, Syria, Iran, Turkey, and most recently to Thailand, Pagan in Burma (now Myanmar), and Borobudur in Indonesia.

Adams teaches painting at Bennington College, Vermont (1964 to present) and Yale University School of Art, New Haven, Connecticut (1971–1972, 1983, 1990 to present). She has taught graduate seminars at Queens College, New York City (1972) and the Rhode Island School of Design, Providence (1981), and has visited as artist/critic in the graduate schools of the University of Iowa, Iowa City (1976); Western Kentucky University, Bowling Green (1978); the University of New Mexico, Albuquerque (1978); Columbia University, New York City (1979); Kent State University, Ohio (1980); the Rhode Island School of Design, Providence (1980, 1989); Mills College, Oakland, California (1987); and the University of Massachusetts, Amherst (1989).

Summer residencies at Yaddo, Saratoga Springs, New York, and the MacDowell Colony were an early major creative support. A member of the Yaddo Corporation since 1972, Adams has served on its board of trustees, executive council and as vice-chair. She also served on the

boards of the Vermont Council on the Arts (1977–1981), the Williamstown Regional Conservation Laboratory in Massachusetts (1985–1986), and the College Art Association of America (1986–1990). In 1990 she was elected a fellow of the Vermont Academy of Arts and Sciences.

Awards and honors for her work include awards from the National Council on the Arts (1968); the National Endowment for the Arts (NEA) (1976, 1987); the American Academy and Institute of Arts and Letters Childe Hassam purchase award (1980, 1984, 1989) and their award in art (1986). Her contributions as visiting artist and professor of art were cited in the Distinguished Teaching of Art award of the College Art Association for 1984.

Not atypical of her work is "Interstitial" (1987), a large oil/isobutyl methacrylate painting on linen which plays upon the morphological runs of texture-become-shape. Visual events create an alertness to configurations between items such as disc and scrawl. Adams has evolved a personal technique to move toward the reaches of her awareness, in the process realizing new visual situations.

Adams has been exhibited biennially at Zabriskie Gallery, New York City, since 1954. Her paintings have been selected for many group and solo exhibitions, including the "Annuals" at the Whitney Museum of American Art (1956, 1961), and the Museum of Modern Art (MoMA) travelling exhibition—both in New York City; "41 Aquarellistes," France (1957); the "New Acquisitions" exhibits at the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1974, 1976); the survey of twenty-five years of work at the Contemporary Arts Center, Cincinnati, Ohio (1979); the exhibition at the Rutgers University Art Museum, New Brunswick, New Jersey (1978); "Islamic Allusions" at the Alternate Museum, New York (1980); "Acquisitions" at the Montclair Art Museum, New Jersey (1981); "Invitational" at the University of Hawaii, Hilo (1983); "Artist/Printmaker" at the Maryland Institute of Art, Baltimore (1987–1988); "Pat Adams: Circles, Spheres and Other Correspondences" at the New York Academy of Sciences, New York City (1988); "Pat Adams: Paintings, 1968–1988" at the Berkshire Museum, Pittsfield, Massachusetts; "New England Now: Contemporary Artists from Six States," Currier Gallery, Manchester, New Hampshire (1989); "Yale Art Faculty: 1950–1990," Marilyn Pearl Gallery, New York City (1990); and "Transformations" at the Brattleboro Museum, Vermont (1991).

Her work is in the permanent collections of major private and public institutions, among which are the Fleming Museum, University of Vermont, Burlington; the University of California at Berkeley; the Whitney Museum of American Art, New York City; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Yale Art Gallery, New Haven, Connecticut; the University of North Carolina, Greensboro; the Berkshire Museum, Pittsfield, Massachusetts; and the New Britain Museum of American Art, Connecticut.

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Adan, Suzanne Rae (1946–)

Born in Woodland, California, Suzanne Rae Adan earned her Bachelor's degree from California State University at Sacramento in 1969, and two years later was awarded a Master's degree. She has won many awards for her work in California, including the Ayling Waterseler Award and a Purchase Award from the Crocker Art Museum, Sacramento (1968, 1973); a New Works Grant from the Sacramento Metropolitan Arts Commission (1990); and others.

Adan has had seven solo exhibitions between 1982 and 1991, at galleries such as the Betsy Rosenfield Gallery, Chicago, Illinois (1982, 1983, 1985); Himovitz/Salomon Gallery, Sacramento (1984, 1986); the John Berggruen Gallery, San Francisco (1987); and a show titled, "The Seven Deadly Sins . . . More or Less," at the Michael Himovitz Gallery, Sacramento (1991). Her work has been invited to forty-seven group shows between 1970 and mid-1991, including the San Francisco Art Institute (1970); the Whitney Museum of American Art (1973); Del Mar College, Corpus Christi, Texas (1974); Fuller Goldeen Gallery, San Francisco (1980); New Mexico State University, Las Cruces (1985); and the Michael Himovitz Gallery (1989, 1990).

Adan's work is in a number of permanent public and private collections throughout the United States. *Trick or Treat*, an amusing oil on canvas, reveals the wit and humor of the artist in the 1980s.

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Adele, Sister (1915–)

Born in Massachusetts, Sister Adele earned a Bachelor's degree from the University of Southern California, Los Angeles (1938) and, two years later, received from the same institution her Master of Science degree; earlier on (1934–1935), she studied at the Carnegie-Mellon University, Pittsburgh, Pennsylvania. In 1949, Sister Adele was awarded a Ph.D. degree from the University of California at Berkeley.

Sister Adele has taught at several institutions of higher learning, including California State University, Fresno (1940–1950); Dominican College, San Rafael, California (1940–1974) at which time she became an artist-in-residence.

Her work has been exhibited widely in the United States and abroad and is in private and public permanent collections, including the Bibliothèque Nationale, Paris, France; Dunedin Public Art Gallery, New Zealand; the Library of Congress, Washington, D.C.; Metropolitan Museum of Modern Art, Manila, the Philippines; Oakland Art Museum, California; and others.

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Adler, Myril (1920–)

Painter, printmaker, puppeteer, mother, wife, and teacher, Myril Adler was born in Vitebsk, in the former USSR. She received her art educa-

tion at various institutions in New York City, including the Brooklyn Museum Art School, the Art Students League, the Young Men's Hebrew Association (YMHA) Theatre Arts Workshop of Moi Solitaroff, and the Pratt Graphics Center.

Between 1944 and 1990 Adler has had many solo exhibitions of her work in museums and galleries, such as the Museum Gallery, University of Colorado at Boulder (1944); Galerie Bernheim Jeune, Paris, France (1950); Casa Municipale, Merano, Italy (1952); a "10 Year Retrospective," Scarborough School, New York (1960); Hudson River Museum, Yonkers, New York (1972, 1974); Katonah Gallery, Katonah, New York (1972, 1976, 1980); Art Expo, New York City (1986); "Faces of New York," Ossining Public Library, New York (1990); and others.

Her work has been selected for exhibition in innumerable juried and travelling group exhibitions throughout the United States, Europe, Japan, Korea, Central and South America, China, Taiwan, and the USSR. A sampling of her shows includes the National Academy of Design, New York City; Sarah Lawrence College, Bronxville, New York; the Jewish Museum, New York City; Lincoln Center, New York City; Boston Printmakers Society, Massachusetts; University of California at Berkeley; National Watercolor Society, New York; International Miniature Print Exhibitions, Pratt Center, New York City; Round Tower, Copenhagen, Denmark; Contemporary North American Prints, Museum of Modern Art, Caracas, Venezuela; and others.

Her works are in the permanent collections of the Hudson River Museum, Yonkers, New York; Museum of Modern Art, Caracas, Venezuela; New York Public Library; University of California at Berkeley; University of Rhode Island, Providence; and others.

Winner of more than twenty-five awards and honors, including first prizes, for more than four decades at the Westchester Art Society, Hudson River Contemporary Artists, and others, Adler received the Abel M. Sylvan award for printmaking (1983), the Hortense Ferne memorial award for printmaking (1989), and an award at the 100th Anniversary Exhibition of the National Association of Women Artists.

Director of the Myril Adler Arts Workshop since 1955, Adler has given workshops, has been guest artist, has organized art programs for emotionally disturbed children, and been artist-in-residence at the Pratt Graphics Center, New York City. She has been a member of Artists Equity Association, the National Association of Women Artists, Abraxas Artists Group, and the Hudson River Contemporary Art Association.

Adler has come full-circle in her prolific printmaking career: she began by exploring the faces of inner city children on wood, copper, and other printmaking media; today she digs into the inner essence of the homeless, using the latest computer technology in conjunction with intaglio and multi-media to express what is behind the face.

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Aguilar Suro, Teresa (1931–)

Born in Guadalajara, Jalisco, Mexico, Teresa Aguilar Suro studied art from 1950 to 1953 in the Academy of San Carlos; was professor of art in the Association for Cultural Studies (1975–1979); and was director of the Galería del Claustro Sor Juana (1980).

A member of the Mexican Society of Watercolorists, Aguilar won a silver medal (1980) in a show commemorating the 450th anniversary of the founding of Taxco, Guerrero. She has exhibited her work in forty-nine group shows, including the Mexican Society of Watercolorists (biannually, 1974–1978), Galerías Misrachi and Danilo Ongay, Mexico City (1974), Galería KIN, Mexico (1977, 1978), Galería José Guadalupe Posada, Mexico (1978), and Salón Nacional de Bellas Artes, Mexico City (1979, 1980, 1981); *El Informalismo en México* in the Palacio de Minería (1980); and the American Watercolor Society in New York City.

Aguilar had seven solo exhibitions in Mexico, including Centro Universitario Cultural (1979), Instituto de Artes de Mexico, Mexico City (1976), the Galería KIN (1980–1981), and the Palacio de Minería.

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Ahrendt, Mary (1940–)

Born in Chicago, Illinois, Mary Ahrendt studied sculpture at the University of Illinois in her native city, where she received her Bachelor's degree in 1978. Two years later, after graduate work at the School of the Art Institute of Chicago, Ahrendt was awarded a Master of Fine Arts degree in painting and performance.

Ahrendt has had many solo exhibitions of her photographs, including the Ehlers-Caudill Gallery (1991); Deson-Saunders Gallery (1981, 1984, 1986); N.A.M.E. Gallery (1981); and Artemisia Gallery (1978)—all in Chicago; and CEPA Gallery, Buffalo, New York (1984).

In the last decade her work has been invited to more than a dozen major group shows, including "Summer Exhibition," Jayne H. Baum Gallery, New York (1991); "Toward the Future: Contemporary Art in Context," Museum of Contemporary Art, Chicago (1990); "First Person Singular: Self-Portrait Photography," High Museum of Art, Atlanta, Georgia (1988); "Nude, Naked, Stripped," Albert and Vera List Visual Arts Center, Massachusetts Institute of Technology (MIT), Cambridge (1986); "Constructed Works," Institute of Contemporary Art of the Virginia Museum, Richmond (1984); "New Photography," Just Above Midtown Gallery, New York City (1983); "Recent Color," the San Francisco Museum of Art, California (1982); and others.

Ahrendt has received grants from the Illinois Arts Council (1981, 1983, 1984, 1987), and has her work represented in the permanent collection of the Museum of Contemporary Art, Chicago. Her most recent exhibition at the Ehlers-Caudill Gallery, Chicago (1991) was comprised of torn recombinations, collages, of earlier photographs of her family bearing her hallmark: displacement and the liquidity of identity.

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Akeley, Mary L. Jobe (1878–1966)

Explorer, photographer, and writer, Mary L. Jobe Akeley was born January 19, 1878, on the family farm in Tappan, Ohio. Virtually unknown until the 1980s when her photographic work was "rediscovered," she was nonetheless an important early twentieth-century photographer, working from 1905 to the mid-1950s. Her subject matter ranged from the Rocky Mountains of British Columbia to the plains of East Africa.

She received a Bachelor of Philosophy degree from Scio College (now Mt. Union College) in Alliance, Ohio; did two years of graduate work at Bryn Mawr College, Pennsylvania, from 1901 to 1903; and received her Master of Arts degree from Columbia University, New York City, in 1909. She was awarded an honorary Doctorate degree in 1930 from Mt. Union College in recognition of her accomplishments.

Prior to her marriage in 1924 to the African explorer Carl Ethan Akeley (inventor of the Akeley movie camera later photographed by Paul Strand), she travelled and photographed extensively in British Columbia. From 1905 to 1918 she made ten expeditions to the Canadian Rockies. In 1913 she made an ethnographic expedition to study a group of Native Americans known as the "Carrier" Indians who lived along the Skeena and Peace Rivers. On this journey she photographed the villages and their occupants. These images are sensitive records of these people and their customs, including images of women, children, ceremonial objects, and totem poles. In 1914 she was commissioned by the Canadian government to map the headwaters of the Fraser River and also made the first two attempts to climb Mt. Sir Alexander.

The images she made during this period were transformed into hand-painted lantern slides, which she used to illustrate her numerous lectures on British Columbia—over forty lectures in 1912.

Two years after her marriage, Akeley accompanied her husband on the 1926 Akeley-Eastman-Pomeroy expedition, organized under the aegis of the American Museum of Natural History. This expedition was undertaken to make collections for various dioramas for African Hall—a hall designed by Carl Akeley with dioramas of African animals in their natural habitats. Her husband died while on this expedition, and Akeley assumed leadership of the expedition, making the photographs, film footage, and collections necessary to complete the work. She returned twice to Africa after the 1926 expedition, in 1935 and in 1947, again photographing and filming extensively. She continued her lecturing, becoming deeply involved in African conservation, and published numerous articles and seven books, most of which were illustrated with her photographs.

Akeley's photographic work is housed in two collections, one at the American Museum of Natural History in New York City, the other at the Mystic River Historical Society in Mystic, Connecticut.

Akeley's photographs span an important period for women artists, and through her work she often seemed to be resolving for herself the dilemma of many women who were struggling to shake off the tenets of Victorianism and find meaningful ways through which to ex-

press themselves. Over two thousand of her lantern slides survive as beautifully-colored objects, and her black-and-white images, many of which have only recently been printed, are testaments to her clear vision of the world around her.

Dawn-Starr Crowther

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Akers, Adela (1933–)

Adela Akers, a lover of mathematics, chemistry, and above all weaving, was born in Santiago de Compostela, Spain, and grew up in Havana, Cuba, where she received a Bachelor's degree in science from the University of Havana (1955). Two years later Akers enrolled in the School of the Art Institute of Chicago, Illinois, and discovered the loom and weaving in 1959. She went on for further study in weaving at the Cranbrook Academy of Art, Bloomfield Hills, Michigan (1960–1961 and 1962–1963).

She carried out commissions for designers and architects on her return to Chicago in 1963, began to exhibit her work on a regional and national level, and went to Peru in 1965 on behalf of the Alliance for Progress as a weaving consultant.

Solo exhibitions of Akers's weaving have been held in many galleries, institutions, and universities, including Bloomsburg State College (now Bloomsburg University), Pennsylvania (1977); Fiberworks Gallery, Berkeley, California (1980); Triangle Gallery, San Francisco, California (1981); Mandell Gallery, Los Angeles, California (1981); Modern Master Tapestries, New York City (1984); Pennsylvania Academy of Fine Arts, Philadelphia (1986); Patrick King Contemporary Art, Indianapolis, Indiana (1987); Helen Drutt Gallery, New York (1990); and others.

Her weavings have been selected for numerous group exhibitions throughout the United States, including the Inaugural Exhibition of the American Crafts Museum, New York City (1986); "Fiber: The Next Generation," Illinois State University, Normal (1987); Maple Hill Gallery, Portland, Maine (1988); among others.

Akers was an instructor in the crafts program sponsored by the city of Chicago, Illinois (1965–1967); she taught at the Penland School for Crafts, North Carolina, during the summers of 1968, 1969, and 1970; Akers also served on the faculties of the New School for Social Research (1970–1971); the Cooper Square Art Center, New York City (1971); San Francisco State University, California (1981); and since 1972 has been a professor of weaving at the Tyler School of Art, Temple University, Philadelphia, Pennsylvania.

She was a lecturer at "Fiberworks," Center for Textile Arts, Berkeley, California (1984); the North Carolina Weaver's Guild, Charlotte (1986); Philadelphia Textile Society, Pennsylvania (1986); and the Philadelphia Weaver's Guild, Pennsylvania (1988); Akers was a designer for Oaxaca Loom and directed cottage weavers in Diaz Ordas, Oaxaca, Mexico (1981), as she had done earlier on in Yucatan.

Akers has been the recipient of many awards and honors, including artist-in-residence at the Penland School for Crafts, North Carolina (1969, 1971); a National Endowment for the Arts craftsman's fellowship (1974, 1980); a New Jersey Council on the Arts grant (1971); research grants, Temple University, Philadelphia, Pennsylvania (1975, 1979, 1984, 1988); and a Pennsylvania Council on the Arts grant (1983).

A selected list of her weavings in permanent collections in the United States and Canada would include the Olympia-York Building, Toronto, Canada; Sumitomo Bank, New York; Manchester Community College, Connecticut; Chase Manhattan Bank, New York; W.B. Saunders Publishers, Philadelphia, Pennsylvania; and others.

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Akin, Gwen (1950–)

A native New Yorker, the photographer Gwen Akin studied at Tufts University, Medford, Massachusetts, and received her Bachelor of Fine Arts degree from the Boston Museum School, Massachusetts.

Akin has had ten solo exhibitions of her work in the United States and abroad, including the Galerie Farideh Cadot, Paris, France (1990); the XYZ Gallery, Ghent, Belgium (1989); the O'Kane Gallery, Houston, Texas (1988); White Columns, New York City (1987–1988); the Shadai Gallery, Tokyo, Japan (1987); and the Center for Creative Photography, Tucson, Arizona (1986). Between 1985 and 1990 her work has been invited to more than forty group exhibitions in galleries, museums, and festivals of photography throughout the world.

Akin's work is in the permanent collections of the San Francisco Museum of Modern Art, California; the Museum of Fine Arts, Houston, Texas; Espace Photographique de Paris, France; the Tokyo Institute of Technology, Japan; and many others. A recipient of a National Endowment for the Arts (NEA) grant in photography (1990–1991), Akin has lectured at many colleges, universities, and museums. She photographs sensuous, sometimes grotesque, still-life material to entice or repel the viewer; her earlier subjects included octopi, rats, and other specimens in formaldehyde.

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Alarcon Madrigal, Flor Beatriz (1954–)

Born in Ameca, Jalisco, Mexico, Flor Beatriz Alarcon Madrigal studied painting in the Escuela de Artes Plásticas of the Universidad de Guadalajara, Mexico, and in Palomar College, San Marcos, California.

From 1970 onward Alarcon Madrigal exhibited her work in Mexico in the capital of Jalisco and in Mexico City. The critic Juan Crespo de la Serna has written that “the creatures portrayed by this artist are diagrams or schemas of visible reality; for that reason, it is not strange that they bear a resemblance to the faces and figures painted by Picasso and Matisse.”

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Alaupović, Alexandra Vrbanić (1921–)

One of the most versatile and noted sculptors in the Southwest, Alexandra Vrbanić Alaupović was born of a cultured, artistic family in Podravska Slatina, Yugoslavia. From 1944 to 1949 she attended the Academy of Visual Arts in Prague, Czechoslovakia. In 1947 she married Pierre Alaupović, who became an internationally distinguished biochemist. Along with her husband and daughter, Alaupović emigrated to the United States and, between 1957 and 1958, took courses in advertising design and photography at the University of Illinois, Champaign-Urbana. Following a 1960 move to Oklahoma—where the Alaupovićs continue to reside—she graduated from the University of Oklahoma with a Master of Fine Arts degree in sculpture (1966) and won the university’s prestigious Jacobson award (1964) for her exquisitely refined and enigmatic plaster head, “Moon Girl.” Interested from the outset of her career in nature, movement, organic growth, and the importance of form triumphing over chaos, she has said: “I am intuitively attracted to the order in nature. My goal is to express this conviction in balanced and harmonious relationships.” These concerns have repeatedly manifested themselves in her work, which has alternated between realism and a total or often cubist-related abstractionism. Her early art between 1936 and 1965 concentrated on the human figure and portraiture, often of a highly expressive, human flavor (the powerful figural bronze “Struggle I” [1952] remains one of her finest pieces).

In the early 1960s Alaupović added welding to her arsenal of sculptural techniques; this helped allow her, at times, to move from her earlier realism and concentration upon sculpture as mass to a new emphasis on linear construction and open form (as, for example, in the whimsical, Duchampesque 1966 “Firebird,” which consists of pipe and motorbike chain). While influenced in Europe by Charles Despiau and Aristide Maillol, it was not until reaching America that Alaupović became actively aware of other masters with whom her art would often share strong affinities: these were Alexander Archipenko, Constantin Brancusi, Jean Arp, Barbara Hepworth, and Elie Nadelman. A sculptor of great energy and creative range, Alaupović is also a sensitive draftsman. A participant in numerous group shows in the United States and abroad, she has had solo exhibitions at the University of Oklahoma Museum of Art, Norman (1975); La Mandragore Internationale Galerie d’Art, Paris, France (1984); and the Oklahoma Art Center in Oklahoma City, where she was honored by a retrospective (1987–1988). The recipient of many awards, Alaupović has work

in the permanent collections of museums in Yugoslavia, as well as the University of Oklahoma Museum of Art, the Oklahoma Art Center, and the state of Oklahoma Art Collection.

Victor Koshkin-Youritzin

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Albee, Grace (1890–1985)

Born in Scituate, Rhode Island, the painter/printmaker Grace Albee is best known for her brilliant black-and-white wood engravings. She studied at the Rhode Island School of Design, Providence, and later with Paul Bornet in Paris, France.

Winner of many prizes and honors, Albee, especially in the 1950s, received awards from the Audubon Artists Society, New York City; Boston Printmakers Society, Massachusetts; the Connecticut Academy; National Academy of Design, New York City; the Providence Art Club, Rhode Island; Society of American Graphic Artists, New York City; and many others.

Her work is represented in prestigious private and public permanent collections in the United States and abroad, including the Carnegie Institute, Pittsburgh, Pennsylvania; the Cleveland Museum of Art, Ohio; the Library of Congress; the Metropolitan Museum of Art, New York City; the National Museum, Israel, and the National Museum, Stockholm, Sweden; New York Public Library; Rhode Island School of Design; and others.

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Albers, Anni (1899–1994)

A weaver and printmaker, Anni Albers was born Annelise Fleischmann in Berlin, Germany. As an adolescent she had art lessons at home and in 1922 she became a student at the Bauhaus. She entered the weaving workshop, not because of any initial enthusiasm for the medium, but because it seemed the lesser evil of the workshops available to her. In keeping with Bauhaus theories, she learned to produce textiles with abstract, geometric patterns where the threads and process of weaving determined the design. This modernist approach—in which truth to materials was viewed as a way to connect with eternal order—became the foundation of her art-making philosophy. She embraced new materials and received her Bauhaus diploma in 1930 on the basis of sound-absorbing material of cellophane, chenille, and cotton designed for an auditorium in Bernau.

Married in 1925 to Josef Albers, a fellow student who became master of the glass workshop, she worked as a free-lance textile designer and part-time instructor in the Bauhaus weaving workshop after

having earned her diploma. With the closing of the Bauhaus in 1933, the couple was without any steady income and recognized that, although she had been raised as a Protestant, Albers's Jewish heritage was a threat to their safety in Nazi-controlled Germany.

The couple emigrated to the United States in November 1933. Philip Johnson, whom they had met in Berlin, arranged an invitation for both to teach at newly-founded Black Mountain College in North Carolina. Albers was asked to set up a weaving workshop at this innovative college, serving as a tutor during the first year and as assistant professor from 1934 to 1949. Her teaching was a continuation of the Bauhaus principle that material and technique should determine the look of the object.

Through her work, as well as her teaching, Albers advocated a dual role for textile artists: producing both pictorial weavings and fabric samples for industry. While she viewed machine weaving as a practical way to eliminate the boredom of hand weaving, she disliked the gulf between process and product that resulted from industry's reliance on designers who worked on paper and never on the loom. Her use of the term "pictorial weavings" to designate works of art, indicated that she did not think of them as traditional tapestries. Indeed, she had many works framed and placed behind glass. The paucity of extant drawings from the 1930s and 1940s emphasizes that she "drew" on the loom.

In 1949 the Alberses resigned from the Black Mountain, North Carolina, faculty. They moved north, first to New York—where Albers had an unprecedented solo exhibition of weavings at the Museum of Modern Art—and in 1950 to New Haven, Connecticut, where Josef Albers became chairman of the department of design at Yale University. With no new teaching post of her own, Albers concentrated on writing and weaving, publishing two major treatises: *Anni Albers: On Designing* (1959) and *Anni Albers: On Weaving* (1965). This was the most productive period of her career in terms of pictorial weavings, and she received a number of important commissions, including a 1966–1967 memorial to victims of the Nazi concentration camps for the Jewish Museum in New York.

Albers began producing prints in 1963, when she accompanied her husband to the Tamarind Lithography Workshop in California. While there she too was invited to try her hand. One year later, she returned as artist-in-residence in her own right. In these early prints, line determined form, as thread did in her weavings. Later prints were based on repetitive patterns of small geometric forms. Fascinated with the possibilities of the technical processes involved, Albers worked with several additional printing methods—including embossing, photo-offset, and silk-screen—enjoying the opportunity to collaborate with printers. Gradually, printing replaced weaving as her chosen medium, and she produced her last pictorial weaving in 1967. When the Alberses moved to Orange, Connecticut, in 1970, she gave away her looms, although she continued to produce occasional textile designs.

Albers responded to the multiples possible in the print medium, which, unlike her unique pictorial weavings, allowed her to reach a wider audience. Ironically, despite Albers's success in destroying the boundaries between art and craft with her weavings, her prints, beyond reproach as part of the "high art" tradition, seem to have secured her reputation.

Paula Wisotzki

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Albizu, Olga (1924–)

Born in Ponce, Puerto Rico, the painter Olga Albizu earned her Bachelor's degree from the University of Puerto Rico (1948), where she studied with Esteban Vicente. During the next three years, on a graduate scholarship awarded by her undergraduate university, she studied with Hans Hofmann at the Art Students League in New York City. Albizu took further study in France and Italy at the Académie de la Grande Chaumière, Paris, and the Accademia di Belle Arte, Florence (1951). Five years later, she took up residence in the United States.

Albizu has held solo exhibitions in the United States and abroad, including the Ateneo Puertorriqueño, San Juan, Puerto Rico (1957, 1958, 1961); Roland de Aenlle Gallery, New York City (1959, 1960); Pan American Union, Washington, D.C. (1960); Galería Santiago, San Juan (1969); and others.

Her work has been included in group exhibitions, such as the City Center, New York City (1956); Riverside Museum, New York (1957, 1959, 1960); Instituto de Cultura Puertorriqueño, San Juan (1957, 1962); and many others.

Examples of the abstract paintings of Olga Albizu are in private and public permanent collections, including the University of Miami, Florida; Ateneo Puertorriqueño and the Instituto de Cultura Puertorriqueño, San Juan; Museum of Modern Art of Latin America, Washington, D.C.; and many others.

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Albright, Gertrude Partington (1874–1959)

Born in Heysham, England, the painter/printmaker Gertrude Partington Albright studied with J.H.E. Partington and G.X. Prinett.

One of her oils, "Portrait of an Actress," is in the permanent collection of the city of San Francisco, California; Albright was a member of several professional arts organizations, including the Beaux-Arts Club, San Francisco; the San Francisco Art Association; and the San Francisco Society of Women Artists. She was a recipient of a bronze medal at the Panama-Pacific International Exposition of San Francisco (1915).

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Albro, Maxine (1903–1966)

The Iowa-born painter and printmaker Maxine Albro, active in the 1930s and the 1940s, exhibited in museums and galleries, including the Delphic Studios, New York City (1931); the California Palace of the Legion of Honor, San Francisco, California (1936); and many others.

A member of the San Francisco Art Association and the American Artists Congress, Albro's work is in private and public permanent collections, including a mosaic in San Francisco State College; a fresco in Coit Tower, San Francisco; and others.

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Albuquerque, Lita (1946–)

Like the early masters of abstract painting—Wassily Kandinsky, Kasimir Malevich, and Arthur Dove—Albuquerque believes that art can serve a spiritual purpose. She delves into her own subconscious for clues to the relationship between humankind, nature, and the cosmos.

Albuquerque's ambitious project reflects her origins in a cosmopolitan childhood replete with visual stimulation. Although she was born in Santa Monica, California, she spent her early years principally in Paris and Tunisia and did not learn to speak English until she was eleven, when she returned to live in California. She earned her Bachelor of Arts degree in art history at the University of California at Los Angeles (UCLA) (1968), and became involved in the arts, including photography, filmmaking, and acting as well as painting. She also renewed her contacts with Europe, establishing a penchant for travel as a means of enlarging her knowledge of art, other cultures, and nature.

Albuquerque's early abstract expressionist paintings were followed by large, paint-laden works in red oil on wood. A series of autobiographical and contemplative little paintings, "The Moments" (1976), set her on her way as a mature and individual artist. In these paintings Albuquerque combined simple geometric forms signifying order with unpremeditated marking and layering. Soon Albuquerque embarked on the striking and evocative outdoor works and indoor installations for which she is best known. In these latter works there is evidence of her aesthetic relationships with earth art, with process art, and, most particularly, with that loosely-defined school of southern California artists who emphasize light and space for ends that are simultaneously sensuous and mystical.

Between 1978 and 1984 Albuquerque experimented vigorously with ephemeral interventions in the landscape. For one of the most compelling of these, "Malibu Line" (1978), she filled a shallow trench with ultramarine powder. This straight, unnaturalistic blue line on the Malibu cliffs directed the eye out to the ocean and the distant horizon, thereby using the simplest of man-made means to emphasize the sublimity of nature. "Rock and Pigment Installation" (1978) in the Mojave Desert, comprising pigment-dusted rocks set in a desolate landscape, suggested a Tanguy landscape made real.

In 1980 Albuquerque employed similar means to create what may be her best known work, the "Red Pyramid" in Washington, D.C. In

this instance she used red pigment to trace the triangular tip of the Washington Monument's shadow on the ground at the three points where it fell due west, north, and south on one day in June. The effect was to transform the monument, at least momentarily, from a memorial to a national hero into a marker of celestial patterns and of man's relationship to space and time.

In the later 1980s Albuquerque continued to produce indoor installations, such as "Spheres of Influence/Sphere of Influence" (1989) for California State University at Fullerton, but she also returned to smaller individual pieces, such as the "Dark Iris" series (1987–1989) of images in oil, iridescent powders, and gold leaf on paper. Her major project underway since 1988 has been the design and implementation of "Sit/Memory/Reflection," an ambitious indoor-outdoor permanent installation for 550 South Hope Street, Los Angeles, California.

Ann Lee Morgan

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Aldaco Salido, Esther (1924–)

Born in Monterrey, Nuevo León, Mexico, Esther Aldaco studied painting at the University of Sonora, Mexico, as a scholarship student, before taking further work at Escuela de Pintura y Escultura (La Esmeralda). She also studied with professors Raúl Anguiano, Castro Pacheco, Chavez Morado, "Nacho" Aguirre, and Erasto Córtez. Aldaco left Mexico City to live in Navojoa, Sonora, and finally settled in Enseñada, Baja California, Mexico.

Aldaco has had a number of solo exhibitions, including eight years (1950–1958) of showing her work annually at the Academy of Painting of the University of Sonora; the Yoga Institute of Enseñada, Baja California (1971); the Complejo Turístico Baja California—all in Mexico (1978); and others.

With respect to group exhibitions, Aldaco's work has been shown at the Exposition of Women Painters, Enseñada, Baja California (1961–1963); the VI Exhibition of Baja California Painting in the city of Tijuana, Mexico (1961); the Exhibition of Self-Portraits in Tijuana, Mexico (1962); the Exhibition in the "Lion's Cave," Enseñada, Baja California (1972)—all in Mexico; the Exhibition of Baja California Painters in San Diego, California (1976); the Enseñada Exhibition sponsored by Radio Enseñada, Baja California, Mexico (1977); and others, especially the painting competition held in the National Auditorium in Mexico City, Mexico, where Aldaco won two first prizes and a third prize.

Aldaco has mastered the disciplines requisite to creating artistic work; her students, no doubt, have been aware of and thankful for that mastery. She has lectured at conferences, given seminars on the pictorial arts, taught many students, and produced a significant body of work as a painter.

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Alf, Martha (1930–)

Born in Berkeley, California, Martha Alf grew up in southern California, where she attended San Diego State University and received her Bachelor's degree in clinical psychology at the age of twenty-two. (She had begun post-secondary work as an art major.) She married Edward Franklin Alf, a fellow student in psychology, while in her third year of university study; they moved to Seattle, where he worked toward a doctorate degree.

Persuaded by Everett Gee Jackson to return to art, Alf earned a Master of Arts degree from San Diego State University, California, in 1963 and started to "haunt" the museums and galleries in major urban areas across the United States. She did research on women artists of the past; authored works on Joyce Treiman and Clair Falkenstein; and, in 1968, decided to take up post-graduate study at the University of California at Los Angeles (UCLA) and work toward a professional fine arts degree. Two years later, after study with William Brice, Richard Diebenkorn, and James Weeks, she received her Master of Fine Arts degree and was ready to take on the art world.

Using the photograph as a point of departure, Alf began to make monochromatic pencil drawings of herself and of fruits and vegetables; then works in color, which she identified as "color field representational painting." "Pear No. 1 (for Andy Wilfe)," a twelve-by-eighteen-inch work in colored pencil, reveals the quiet, sensuous "atmosphere" that surrounds and permeates her work—work that demands to be seen, not just looked at.

Alf's work has been exhibited in many museums and galleries, including the Whitney Museum of American Art, New York City (1975); Scripps College, Pomona, California (1979); the Henry Gallery, University of Washington, Seattle (1980); the Art Center College of Design, Los Angeles, California (1981); and the Laguna Beach Museum of Art, California (1981). A self-confessed "romantic realist" and prize-winning artist, Alf received a grant from the National Endowment for the Arts (NEA) (1979), and was given a solo exhibition at Pomona College, Claremont, California, in 1981.

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Alford, Gloria (1928–)

Printmaker/sculptor Gloria Alford was born in Chicago, Illinois, and attended the University of California at Berkeley, where she received her Bachelor of Arts degree. Alford also studied at various institutions, including the Art Institute of Chicago, Illinois; Penland School of Crafts, North Carolina; Columbia University, and Pratt Graphics Center—both

in New York City; and the University of California at Santa Cruz.

Among the solo exhibitions of her work seen in the United States and abroad are the Monterey Museum of Art, California (1980) and the Netherlands Institute for Advanced Study, Wassenaar, Holland (1982). Her work has been exhibited in more than two scores of juried and invitational shows between the early 1970s and 1990 in the United States, such as the Brooklyn Museum of Art, New York City (1974, 1976); Western Association of Art Museums Travelling Show (1974); "Contemporary Musical Notation," Sesnon Art Gallery, University of California at Berkeley (1980, 1990); "Alternative Applications: Computer Technology in the Arts," University of California at Santa Cruz (1989); and many others.

Alford's work is housed in permanent collections of museums and corporations, including Time-Life Corporation, New York City; Monterey Museum of Art, California; Elvehjem Art Center, University of Wisconsin, Madison; Silicon Graphics, Mountain View, California; and many others.

Alford, who was a visiting artist in the France-United States Cultural Exchange Program, has explored and keeps searching for "high-tech" approaches to her sculpture and printmaking vocabulary, wedding the past and the present, as in her investigations of the old and new art of handmade paper, color xerox prints, and the monotype.

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Alhilali, Neda (1938–)

A mixed-media artist of great versatility, Neda Alhilali was born in Czechoslovakia and lived in Baghdad as a young adult. She studied art at St. Martin's School of Art, London, England in 1957, and at the Kunstakademie München, West Germany in 1957. She continued her studies at the University of California at Los Angeles (UCLA), where she received a Bachelor of Fine Arts degree (1965) and a Master of Fine Arts degree (1968). Her concentration was in the textile area headed by Bernard Kester. Since this time she has maintained a studio in the Los Angeles, California, area.

In the late 1960s and early 1970s Alhilali was creating large-scale knotted sculptures, such as "Nightmare," exhibited in "Deliberate Entanglements," which opened at the Wight Gallery in Los Angeles, California, and traveled throughout the United States (1971). By the mid-1970s she was plaiting, pressing, dyeing, and painting paper. This work is included in the collection of the Central Museum of Textiles, Lodz, Poland, among others. In 1975 she created an environment of "Tongues" on Venice Beach, California. The patterned surfaces of her plaited work became of prime importance in the "Cassiopeia" series. This consisted of installations of draped paper, hanging from walls and ceiling, with both sides painted in contrasting patterns. This work was exhibited in solo exhibitions at the Allrich Gallery, San Francisco (1981) Hunsaker/Schlesinger Gallery, Los Angeles (1982), and the Scripps College, Eucalyptus Court, Claremont (1982)—all in California. Recent work includes pattern-painted constructions of hundreds of pieces of aluminum, shown in the solo exhibits "Plumed Serpent Works in Paper and Metal," Modern Masters Tapestries, New York City

(1985), and "Burning Bush," the Allrich Gallery, San Francisco, California (1986).

"Neda Alhilali Selected Works 1968–1985," was a retrospective at the Municipal Art Gallery, Barnsdall Park, Los Angeles, California. Alhilali's work was included in "Fibres Art 85," Musée des Arts Décoratifs, Paris, France (1985); "The Art Fabric Mainstream," the San Francisco Museum of Modern Art, California (1981), the "Triennale of Tapestry," Lodz, Poland; and the "5th Biennale Internationale de la Tapisseries," Lausanne, Switzerland (1971); among others.

Alhilali was the recipient of a National Endowment for the Arts (NEA) fellowship in 1974 and 1979 and was a professor of art at Scripps College, Claremont, California, from 1971 to 1988.

Claire Campbell Park

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Allen, Constance O. (1923–)

Painter and designer of jewelry, Constance O. Allen was born in Camphill, Alabama. She received her formal and artistic education at George Washington University, Washington, D.C.; the Instituto Allende, San Miguel de Allende, Mexico; and from private study with Richard Goetz, Oklahoma City, Oklahoma, and at the Gemological Institute of America, Santa Monica, California.

Widely travelled, Allen founded the Chickasha Art Guild in Oklahoma. Her work has been seen in many solo and group exhibitions throughout the United States, including juried shows in Florida, New Mexico, Arizona, Montana, and others.

Recipient of many awards for her work, Allen has executed a number of commissions, including "20 Indian Chiefs," A.C. Leftwich Indian Hall of Fame, Duncan, Oklahoma (1972); "4 Historical Paintings of Southwest Oklahoma," Restaurateur Collection, Moore, Oklahoma (1977); and others.

Allen offered private classes in drawing and painting (1969–1974) and taught at the University of Science and Arts, Chickasha, Oklahoma (1974–1975). Her work is in the permanent collections of the Jane Brooks School for the Deaf; the Chickasha Public Library, Oklahoma; and others.

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Allen, Marlon Boyd (1862–1941)

At forty, the Boston-born Marion Boyd Allen entered the Boston Museum School, Massachusetts, and studied with Edmund C. Tarbell and Frank W. Benson. Upon graduation in 1910 she had a solo exhibition of portraits and genre scenes at the Copley Society Gallery, where she continued to exhibit regularly until about 1930. Her painting "Enameling" was accepted for the Panama-Pacific International Exposition

of 1915, and thereafter her work began receiving a succession of awards, including the popular prize of the Newport Art Association in 1919 for her arresting portrait of "Anna Vaughn Hyatt" (1915, Maier Museum of Art, Randolph-Macon Women's College), in which she depicts Hyatt in her Annisquam, Massachusetts, studio, creating the maquette for her "Joan of Arc" statue.

A change occurred in Allen's work in the 1920s when she travelled west and discovered its natural phenomena. She became a landscape painter, recording the scenic wonders of the Grand Canyon, Mt. Rainier, and Mt. Olympus. In the following summers she visited the Canadian Rockies, painting Lake Louise, Lake O'Hara, Pinnacle Mountain, Valley of the Ten Peaks, Emerald Lake, and additional majestic views. In her seventies she continued to exhibit at galleries in Boston and New York and to win prizes for her paintings, including the club prize at the New Haven Paint and Clay Club, Connecticut, in 1932. In an age when men dominated landscape painting, Allen was one of the women pioneers in this type of painting.

Eleanor Tufts

Bibliography

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Tufts, Eleanor. *American Women Artists, 1830–1930*. National Museum of Women in the Arts, 1987.

Allen, Roberta (1945–)

Native New Yorker Roberta Allen attended the Fashion Institute of Technology, New York, where she received an Associate's degree in 1964. She won fellowships or grants from the MacDowell Colony, Peterborough, New Hampshire (1971, 1972); the Ossabaw Island Project (1972); and a Creative Artists Public Service (CAPS) grant from New York State (1978–1979). She was a resident fellow at Yaddo, Saratoga Springs, New York (1983, 1987) and at the Virginia Center for the Creative Arts (1985); and was artist-in-residence at the Art Gallery of Western Australia, Perth (1989).

Known for her artist's books, as a conceptual artist, sculptor, writer of fiction and non-fiction, Allen had twenty-two solo exhibitions in the United States and abroad between 1967 and 1989, including Galerie 845, Amsterdam, the Netherlands (1967); four shows at the John Weber Gallery, New York (1974, 1975, 1977, 1979); the Galleria Primo Piano, Rome, Italy (1981); the Perth Institute of Contemporary Arts, Australia (1989); and others.

Allen's work has been invited to more than seventy group and travelling exhibitions throughout the world (1971–1991), such as Women's Interart Center, New York (1971); "Artists' Books," National Art Gallery, Wellington, New Zealand (1978); "Primera Bienal Internacional del Deporte en las Artes Plásticas," Museo Nacional de Artes Plásticas, Montevideo, Uruguay (1980); "Arteder 82, International Graphic Arts Exhibition," Bilbao International Exhibition Center, Spain (1982); "Verbally Charged Images," the Queens Museum, New York City (1984); "Estampes et 'livres d'artistes' du XXe siècle: Enrichissements du Cabinet des Estampes 1978–1986," Bibliothèque Nationale, Paris, France (1986); "Rotating Group Show," Rosa Esman Gallery, New York City (1991); and many others.

Allen's works are in many permanent museum, private, and cor-

porate collections, including the Metropolitan Museum of Art, Museum of Modern Art (MoMA), and Cooper-Hewitt Museum—all in New York City; the Bibliothèque Nationale, Paris, France; Stadtische Galerie im Lenbachhaus, Munich, Germany; the Art Gallery of Western Australia, Perth; Reader's Digest; and others.

The most widely-known artist's book published by Allen (1981) in an edition of 300, the title of which provides a possible clue to her work, is: *Everything in the World There Is to Know Is Known by Somebody, but Not by the Same Knower*.

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Allen (Atkins), Louise (d. 1953)

Born in Lowell, Massachusetts, the sculptor Louise Allen [Atkins] studied at the Rhode Island School of Design, Providence, and also at the Boston Museum School of Fine Arts. Examples of her work are in Smith College, Northampton, Massachusetts; the Cleveland Museum of Art, Ohio; and other institutions.

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Allouche, Jocelyne (1947–)

Born in Québec City, Canada, Jocelyne Allouche first studied fine arts at Laval University, Québec, completing her Bachelor of Fine Arts degree in 1973. She held her first solo exhibition at the Musée du Québec and has since been a prolific exhibiting artist, showing in solo and group shows in several Canadian cities, as well as New York, and Lyons, France. She received her Master of Fine Arts degree from Concordia University, Montréal, Canada, in 1980 and presently lives in Montréal. She is represented by the Galerie Chantal Boulanger, also in Montréal.

Allouche made a decided break with the formalism and insularity of modernism at the outset of her career. The work, by its very nature, resists definition on both symbolic and formal levels. Her installations, described by some critics as "sculpture-environments," combine elements and images in various media, blurring the boundaries of painting, sculpture, photography, and architecture. Critic James D. Campbell summarized her pieces as "radically open structures that obviate the distinction between object, image, and site In the end she creates an architectural entity that is architectonic, a labyrinth that lures the viewer within it—even the gaps between the masses are experienced as negative volumes in a topology without boundaries—and yet remains inviolate." In "Specchio, Speculaire (Not Yet and Already)" (1989, National Gallery of Canada, Ottawa) a typical work of the late

1980s, the cultural elements might suggest buildings, monuments, or furniture—a vanity, or perhaps a lamp—while the photographic images set around the objects are distant, exterior—tree shapes, sky, a rounded courtyard defined by columns. The evocations change as one moves and lingers within this theater of shapes, images, and surfaces; and there is a sense, at once, of the integrity of each element, as well of totality, of a fleeting sense of the impermanent present, of memory and anticipation.

Janice Seline

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- Boulanger, Chantal. "Au-delà de l'in situ. Jocelyne Allouche, Mario Bouchard, Louise Viger." *Parachute* 42 (March–May 1986): 16–20.
- Campbell, James D. *Jocelyne Allouche*. 49th Parallel, 1988.

Allyn, Jerri (1952–)

Conceptual and performance artist Jerri Allyn was born in Paterson, New Jersey, and earned a Master's degree in art and society from Goddard College and a two-year certificate from the Feminist Studio Workshop—both in Los Angeles, California (1976–1978).

Working with audio, video, artist's books, and other "new genres" in public places, Allyn elects to work in any medium that fits the idea behind a particular work of art. Her performances, interactive art structures, exhibitions, radio and television works have reached audiences throughout the United States and abroad, including "New Work," C.W. Post College, Brookville, New York (1991); "Origins: Gift of the Story," Tyler Gallery, Philadelphia, Pennsylvania, and Spaces Gallery, Cleveland, Ohio (1992); "Video Festival," American Film Institute, Los Angeles, California (1987); and "New American Radio Series," New York, 200 public radio stations via satellite (1991). Certain of her works have travelled to Canada, Brazil, Australia, and New Zealand.

Allyn teaches on the faculty of the New School for Social Research, New York City (1988 to present) and has taught one fourth of each year at Western Washington University, Bellingham (1987–1990). She was artist-in-residence in a number of colleges and universities, including the University of Washington, Pullman (1990); Humboldt College, California (1988); University of Illinois, Champaign-Urbana (1987); Women's Graphic Center, Los Angeles, California (1983); and others.

A member of the Bessies Dance and Performance Art Awards committee and the Artists' Board of the New Museum of Contemporary Art, Allyn was the recipient of arts media grants from the New York State Council on the Arts (1989, 1991); grants from the National Endowment for the Arts (NEA), Washington, D.C. (1981, 1985, 1990); an Art Matters grant, New York, for "Angels Have Been Sent to Me," her interactive work on aging and disability (1989); and a scholarship from the Corporation for Public Broadcasting to attend the National Radio Training Workshop (1987).

Allyn's work, sometimes humorous, explores social concerns, is filled with political insights, and grows out of her rich life experience.

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Raven, Arlene. "The L Word." *Village Voice* (August 4, 1987): 85.
Smith, Roberta. "A Show on Issues . . ." *The New York Times* (June 27, 1990): C24.

Almeida Ramírez, Laura (1954–)

Born in Mexico, Laura Almeida Ramírez studied painting at the Casa del Lago, Mexico City, Mexico (1972), and then went to Paris, France, to work under the aegis of Pierrakos. The following year she worked in the studio of the painter Juan Berruecos and, in 1975, entered the El Molino printmaking workshop in Santo Domingo, Dominican Republic, to study with Octavio Bajonero. Almeida Ramírez also took a printmaking course from José Lazcarro T. (1970) and took a printmaking seminar with the noted engraver Mauricio Lasansky. These techniques and processes were supplemented by research and study of color, drawing, and aesthetic theory under the guidance of the painter Felipe Dávalos. Finally in 1977 Almeida Ramírez travelled to Imperial Valley College, California, to study artisanry and other aspects of artistic expression with Michael Chailé and Willis C. Bernard.

Almeida Ramírez has held many solo shows, including the Galería del Unicornio, Coyoacán, Mexico (1976); an exhibition of drawings and prints at Imperial Valley College, California (1977); a drawing exhibition at the Galería San Angel, Mexico (1978); and others. She has had her work accepted in numerous group exhibitions, such as the Galería del Molino de Santo Domingo, Dominican Republic (1975); Galería de la Ciudadela, "Diez Artistas Plásticos de Vanguardia" (1976); Galería Altamira, "Seis Artistas Latinoamericanos," the Galería Rosales, San Miguel de Allende, Guanajuato, and the Galería Gabriela Orozco—all in Mexico in 1977. The following year she showed prints at the Galería San Angel in Mexico.

Almeida Ramírez is a disciplined printmaker and painter. This allows and encourages her to express her deepest feelings to truly create, in her own words, "complete and humanistic paintings."

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Almy, Max (1948–)

Born in Omaha, Nebraska, the video artist Max (Marilynn Irene) Almy earned a Bachelor of Fine Arts degree at the University of Nebraska, Omaha (1970); did advanced work at the University of Minnesota, Minneapolis; and received a Master of Fine Arts degree from the California College of Arts and Crafts, Oakland (1978).

Almy's work has been exhibited in many venues in the United States and abroad, including "Electronic Art," Museum of Contemporary Art, Chicago, Illinois, "Biennale Paris," Musée d'Art Moderne, Paris, France, "California Video," Long Beach Museum of Art, California—all in 1980; "Exchange Show," Berlin, Germany (1981); "Performance Art," Museum of Modern Art (MoMA), New York City (1982); "National Video Festival," American Film Institute, Los Angeles, California (1983); "Video Art: A History, Part II," MoMA, New York City (1983); and many others.

Among the awards and honors she has received are a fellowship from the National Endowment for the Arts (NEA) (1982); a U.S. Film and Video Festival award the same year; a Western States Regional

Media Arts fellow (1983); and others.

Almy's work is represented in private and public permanent collections in the United States and abroad, including the Long Beach Museum of Art, California; MoMA, New York City; San Francisco Museum of Art, California; Stedelijk Museum, Amsterdam, the Netherlands; and others.

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Seid, Steve. "Deadline for the Future." *Networks* (1982).

Alquilar, Marla (1935–)

Known for her richly-imaginative paintings, ceramic murals, and sculpture, Maria Alquilar was born in Brooklyn, New York, of a Russian-Jewish mother and a Spanish father. She attended Hunter College, where she earned a Bachelor of Arts degree in 1955.

Alquilar has had a number of solo exhibitions of her work, including the Gorman Museum, University of California at Davis (1983). She has also had her work invited to numerous group exhibitions, such as "Animal Imagery," and "The Inedible Renwick Birthday Cake," at the Renwick Gallery, Smithsonian Institution, Washington, D.C. (1979 and 1982, respectively); "Raku and Smoke," Newport Art Museum, Newport Harbor, Rhode Island (1984); various shows at the Downey Museum, California (1982, 1983, 1984, 1987); "Works in Cast Iron and Brass," the result of a residency at the John Michael Kohler Art Center, Sheboygan, Wisconsin (1990); "Modern Mythology," Joan Robey Gallery, Denver, Colorado (1991); and others.

Alquilar received many major commissions, including eighteen pavement works, "Arkeology," for a Sacramento, California, Light Rail Station (1987); a ceramic and metal altar, "Bien Venida y Vaya Con Dios," for the U.S. Port of Entry, San Luis, Arizona (1985); a seventeen-foot ceramic mural, "Los Viajeros Viennen a San José," for the San José International Airport, California (1990); a ceramic tile project for an underpass in Denver, Colorado (1991); and many others.

Her works are in the permanent collections of the Chase Manhattan Bank, New York, and Phoenix, Arizona; National Museum of American Art, Smithsonian Institution, Washington, D.C.; San Francisco Arts Commission, California; the Kohler Company, Wisconsin; the Downey Museum, California; and others.

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Schlesinger, Ellen. "Sunday Woman-Artist in Residence." *The Sacramento Bee* (August 1983).

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Altwerger, Libby (1921–)

Born in Toronto, Canada, Libby Altwerger attended the Ontario College of Art in her native city as a scholarship student, graduating with the silver medal for drawing and painting. She earned a certificate for recreation at the University of Toronto and resided at the University Settlement House for three years as art director.

Widely travelled, Altwerger toured through Europe, the United States, Mexico, and Canada, including England, France, Italy, Spain, Cape Cod, Massachusetts, and San Francisco, California, visiting art galleries, museums, churches, and other cultural icons.

Altwerger taught art and design at Ryerson Polytechnical Institute for eleven years; offered art seminars throughout Ontario communities; demonstrated working procedures before numerous art clubs and art societies; and taught also at the YMCA—all in Toronto, Ontario, Canada.

A full-time painter, Altwerger exhibited her watercolors and prints in many solo and group shows in Canada and abroad, and won many awards and honors, including a gold medal and a purchase award at the Institute Feminine Culturelle, Vichy, France (1963); the Sterling Trust award for lithography (1965); the Royal Bank of Canada purchase award, Ontario Society of Art Show (1979); and many others.

Altwerger's works are in many permanent public and private collections, such as the Hamilton Art Gallery, the London Art Gallery, the Windsor Art Gallery—all in the province of Ontario, and others. Altwerger is a member of the Ontario Society of Art, the Canadian Society of Watercolor Painters, and a former member of the Canadian Society of Painter-Etchers and Engravers.

Bibliography

Correspondence with the artist.

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Alvarez, Candida (1955–)

Born in Brooklyn, New York, Candida Alvarez was educated at Fordham University, where she received her Bachelor of Arts degree in 1977; she also studied at the Skowhegan School of Painting and Sculpture, Maine, four years later.

Alvarez has held solo exhibitions in the United States and abroad, including "Red Spirit, White Sail," at P.S.1, Long Island City, New York (1980); "The Hybrid Series," Real Art Ways, Hartford, Connecticut (1983); "Paintings and Drawings," June Kelly Gallery (1989); "John Street Series," Galerie Schneiderei, Cologne, Germany (1990); "Paintings and Works on Paper," The Queens Museum, Flushing, New York (1991); and others.

Her work has been invited to many group exhibitions in the United States and abroad (including travelling shows), such as "Recollections: Candida Alvarez and Vincent Smith," the Brooklyn Museum, New York (1979); "Books Alive," the Metropolitan Museum of Art, New York City (1983); "American Women in Art: Works on Paper," United Nations International Women's Conference, Nairobi, Kenya (1985); "Latina Art Showcase '87," Mexican Fine Arts Center Museum, Chicago, Illinois (1987); "The Blues Aesthetic: Black Culture and Modernism," travelling, Washington Project for the Arts, Washington, D.C. (1989); "Third International Bienal of Painting," travelling, Cuenca, Ecuador (1991); and many others.

Winner of many honors, awards, and fellowships, Alvarez has been the recipient of an artist fellowship from Art Matters, New York City (1991); a National Endowment for the Arts (NEA) Mid-Atlantic Regional fellowship (1988); an international exchange program with Cologne, Germany (1987); fellowships and residencies at the MacDowell

Colony, Peterborough, New Hampshire; the New York Foundation for the Arts; and the Brandywine Workshop, Pennsylvania—all in 1986; artist's grants from Artists Space, New York City (1983, 1985); an artist residency fellowship from the Studio Museum in Harlem, New York (1984, 1985); and others.

Alvarez's works are in private, corporate, and public permanent collections, including the German Consulate, Philadelphia, Pennsylvania; the Studio Museum in Harlem, New York; the University of Delaware at Newark; American Telephone and Telegraph, New York City; and many others.

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Richard, Paul. "WPA's 'Blues' Symphony." *The Washington Post* (September 14, 1989).

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Alvarez Bravo, Lola (1906–)

Lola Alvarez Bravo was born Dolores Martínez Vianda in the small city of Lagos de Moreno in Jalisco—a state on the Pacific coast of Mexico. At an early age she moved with her family to Mexico City, where she was educated in the manner traditional for daughters of her social class. She grew up in the turbulent years of the Mexican Revolution and came of age among the artists and intellectuals who led the cultural renaissance that followed the political upheaval.

Alvarez had the good fortune to know personally many of these painters and writers—including Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, Carlos Pellicer, and others—and she began to feel that she, too, wanted to contribute to the creative life of her country. In 1925 she married a young artist, Manuel Alvarez Bravo, who was then just beginning a career in photography; he would later emerge as Mexico's most renowned practitioner of the medium. The couple separated in 1934. It was around that time that Alvarez herself began working professionally as a photographer.

During the 1940s and 1950s Alvarez photographed nearly all of Mexico's artists and intellectuals in an effort to document for posterity the great cultural leaders of that period. Although a master of portraiture, she did not confine herself to that genre. She travelled widely throughout the country, observing and learning from the monuments of Mexico's past and the people of urban and rural Mexico. She made photographs to express her feelings about what she saw, creating often haunting images that captured the mystery of moments of everyday life.

For more than thirty years, Alvarez worked for the Instituto Nacional de Bellas Artes. She also taught photography at the Academia de San Carlos—Mexico's most distinguished school of fine arts—and at the Universidad Nacional Autónoma de Mexico. Her photographs have been widely published and exhibited. A major solo exhibition was held at the Museo del Palacio de Bellas Artes in Mexico City in 1965, and she has participated in many group exhibitions in Mexico and abroad. In recognition of her artistic work she was awarded the José Clemente Orozco medal by the state of Jalisco.

Martha Davidson

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Eder, Rita, et al. *Künstlerinnen aus Mexiko*. Berlin: Die Gesellschaft/Das Künstlerhaus, 1981.

Fernández Perera, Manuel. *Lola Alvarez Bravo: Recuento fotográfico*. Mexico City: Editorial Penélope, 1982.

Alvarez Golzarri de Salazar, Rosa (1925–)

Born in Puebla, Mexico in 1925, Rosa Alvarez Golzarri de Salazar, from childhood, knew she was going to be a painter. Thus, in 1948 she studied privately with Julieta Sarmiento and two years later she enrolled in the Academy of Fine Arts in Puebla and took the usual art courses: perspective, landscape painting, anatomy, life drawing, and others. Still searching for artistic guidance, she enrolled in other academies, but was not satisfied with the instruction she received until she met and took further work from Faustino Salazar in 1953.

Alvarez attempted relief printmaking on linoleum and, with several friends, helped found the “First Nucleus of Printmakers” in Puebla and showed with this group in Puebla and in Peking, China, in 1952. The previous year she was part of the Grupo Plástica Poblana. In 1952 she was a member of the Unión de Artes Plásticas in the Artist’s Quarter, Puebla, and in 1969 she participated in the painting competition, “Revolución Mexicana.” Her work was seen in shows at the Sala Arrieta of the House of Culture, Puebla (1974–1975) and in the Museum of the City of Mexico in an exhibition titled “10 Pintoras y Escultoras Poblanas.” In 1978 she was a participant in a national show organized by the University of Puebla and in the Quinta Feria de Zacapoaxtla.

Alvarez has also had a number of solo exhibitions in various cities throughout Mexico. Her work carries on the tradition of the great Mexican School of Painting coupled simultaneously with a seeming romantic streak.

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Ames, Scribner (1908–)

A native of Chicago, Illinois, Scribner Ames received her Bachelor of Philosophy degree from the University of Chicago; she attended the School of the Art Institute of Chicago and was a scholar at the Chicago School of Sculpture. In addition to study with Hans Schwegerle in Munich, Germany, Ames took further study with José de Creeft and Hans Hofmann in New York City.

Teacher, portraitist, commissioned sculptor, and writer (her pen name is Polly Scribner Ames), Ames has held many solo exhibitions of her work in the United States and abroad, including the Cultural Center, Netherlands West Indies (1947); Galerie Chardin, Paris, France (1949); Cercle Université, Aix-en-Provence, France (1950); Esher-Surrey Gallery, The Hague, Holland (1950); and other shows in Cincin-

nati, Ohio; St. Louis, Missouri; New York City; Milwaukee, Wisconsin; and others.

Her work has been invited to group exhibitions for many years and is to be seen in the permanent and private collections of the Quadrangle Club, University of Chicago; the Fort Nassau Asiento Club, Curaçao, Netherlands West Indies; Plejehospitaet, Copenhagen, Denmark; Aix-en-Provence and Versailles, France; and others.

Turning more to writing, Ames recently completed a manuscript, “Chance of My Making,” based upon her experiences as an exhibiting artist in post-occupation France and The Hague, Holland.

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Correspondence with the artist.

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Amézcuca, Consuelo González (1903–)

Born in Mexico, Consuelo (Chelo) González Amézcuca, a self-taught artist, was raised in Del Rio, Texas. She won a scholarship to the San Carlos Academy in Mexico City, Mexico, in the 1930s, but her father’s death created problems that would not allow her to take up the award.

From early childhood it was apparent that Amézcuca possessed both the talent and the desire to draw everything about her. Despite a lack of encouragement from her family, and other difficulties, Amézcuca showed her “filigree art”—her term for her precisely-drawn religious and secular ballpoint images, many with colored inks, on cardboard or paper—in institutions in San Antonio, and Dallas, Texas; Monterrey, Mexico; New York City; and Springfield, Massachusetts.

Bibliography

Quirarte, Jacinto. *Mexican-American Artists*. University of Texas Press, 1973.

Amos, Emma (1938–)

Painter, printmaker, designer/weaver Emma Amos was born in Atlanta, Georgia, and attended Antioch College, Yellow Springs, Ohio, where she received a Bachelor of Arts degree in 1958. The following year she enrolled in the London Central School, England, where she earned a Bachelor of Fine Arts degree. Amos took her graduate work at New York University and was awarded a Master of Arts degree in 1966.

Between 1960 and 1992 Amos held 19 solo exhibitions of her work throughout the United States, Italy, and Sweden, including the Alexander Gallery, Atlanta, Georgia (1960); Gallery 62, National Urban League, New York (1980); Galleri Oscar, Stockholm, Sweden (1986); Zimmerman Saturn Gallery, Nashville, Tennessee (1989, 1990); Clemson University Gallery, Genoa, Italy (1989); the Bronx Museum, New York (1991); the Pump House Gallery, Bushnell Park Foundation, Hartford, Connecticut (1992); and others.

Amos’s works have been invited to more than sixty group exhibitions throughout the United States and abroad, such as “Dream Singers, Story Tellers: An African-American Presence,” Fukui Fine Arts Museum, Fukui, Japan (1993); “Presswork: The Art of Women Printmakers,” National Museum of Women in the Arts, Washington, D.C. (1991–1993); “African-American Works on Paper,” travelling, New Visions Gallery, Atlanta, Georgia (1991); “Committed to Print,” travelling, the Museum of Modern Art (MoMA), New York City (1988–1991); “Art in Print: A Tribute to Robert Blackburn,” the Schomburg

Center for Research in Black Culture, New York (1984); "Impressions/Expressions," Smithsonian Institution, Washington, D.C. (1979); "30 Contemporary Black Artists," Minneapolis Institute of Art, Minnesota (1968); and many others.

Social and political concerns, myth and fable, the fact that she does not swim, Afro-American culture, aesthetic considerations, drug addiction, life in New York City—all of these and more are fused together in her visual works, her prints, her paintings edged with *kente* cloth, and her textiles. What once may have been a painting of a diving figure (Icarus?) in her "Water Series" is now plummeting into nowhere: *Into the Dangerous World I Leapt* (1989), a large acrylic painting with African fabric on canvas, portrays Amos's fears for the time of AIDS, homelessness, etc.

She has been associate professor at the Mason Gross School of Art, Rutgers University, New Brunswick, New Jersey, since 1980; governor of the Skowhegan School of Painting and Sculpture, Maine, since 1987; holder of fellowships from the New York Foundation for the Arts in painting (1989), and the National Endowment for the Arts (NEA) in drawing (1983).

Amos's work is in permanent collections throughout the United States, Sweden, and England, including the Dade County Museum of Art, Miami, Florida; Minnesota Museum of Art, Minneapolis, Minnesota; Newark Museum, New Jersey; MoMA, New York City; Skandinaviska Enskilda Bankn, Stockholm, Sweden; the U.S. Embassy, London, England; and others.

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- Lippard, Lucy. "Floating, Falling, Landing: An Interview with Emma Amos." *Art Papers*. Atlanta. (November–December 1991).
- Raven, Arlene. "Laws of Falling Bodies: Emma Amos, 'The Falling Series.'" *The Village Voice* (May 7, 1991): 86.

Amoss, Berthe (1925–)

Born in New Orleans, Louisiana, Berthe Amoss is an author and illustrator of fourteen children's books and four young adult novels, a watercolorist, and a professor of children's literature and folklore at Tulane University in her native city. She is also a columnist for the *Times Picayune*, and the mother of six sons. Amoss received her Bachelor of Arts degree in English literature and art from Sophie Newcomb College, Tulane University, New Orleans, Louisiana, and her Master of Arts degree from Tulane University.

Widely travelled, Amoss attended art schools at the University of Hawaii, and the Academy of Fine Arts—both in Honolulu, Hawaii; the Kunsthalle, Bremen, Germany; and the Académie des Beaux-Arts, Antwerp, Belgium. Her etchings and watercolors have been in solo and group exhibitions and are housed in the permanent collections of the University of Minnesota, Minneapolis; the State Library of Louisiana; the University of Southern Mississippi at Hattiesburg; the Howard Tilton Memorial Library of Tulane University, New Orleans, Louisiana; and others.

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Anderson, Laurie (1947–)

Laurie Anderson is an American performance artist, whose multi-media concert-style productions express ironic, piercing insights into the omnipresent nature of electronic media in contemporary life. Anderson's extension of these live performances into musical recordings, videos, and film fueled her successful cross-over from the elite strata of performance art to the commercial arena of popular music.

United States I–IV (1979–1981), the first of Anderson's electronically sophisticated live performances, began an international tour at the Brooklyn Academy of Music (BAM), New York, on February 3, 1983. Her use of back-up singers and musicians and her recording contract with the Warner Brothers label beginning in 1981 have focused considerable attention on the musical component of her work, but her performances are powerfully visual as well. Anderson is simultaneously composer and instrumentalist, lyricist and vocalist; her figure is isolated on the vast stage, dwarfed by projected moving and still images of her own design. Gleaned from commercial graphics, the projected imagery and text appear in deft synchronization with lyrics and sound, constructing alternately poignant and amusing juxtapositions between the subjects of nature and technology. In *O Superman* (1981) from *United States II*, the lyrics linguistically transform a maternal embrace into the international arms race, while projected cartoon graphics of chubby airplanes and a faintly heard chorus of birds reinforce the chilling narrative through opposition.

With musical training in violin in her background, Anderson compositionally mixes classical and electronic instruments. She develops dramatically-built tension within romantic melody lines against the pulsing sameness of a repetitive minimalist beat. Her body movements make both contemporary and historical references as well. Angular and stiff, the robotic style is vaguely reminiscent of early twentieth-century Russian dance master Sergei Diaghilev, and, by association, his collaborations with visual artists such as Pablo Picasso (*Parade*, 1917). Anderson's performances resonate with futurist and dada ancestry, but her incorporation of gender issues and semiotics places the work in an undeniably contemporary context. On stage her boxy monochromatic suits, short spiked hair, and electronically-filtered voice form the anonymous personae of corporate anti-individuals. These androgynous characters are framed by lyrics and images which alter gender roles and expectations. Speaking in a hypnotically quiet voice, Anderson invokes mass-speak. Her lyrics—rife with commercial slogans—acknowledge the power of language in contemporary life, as well as its intrinsic inability to convey precise expression.

Born in the Chicago, Illinois, area, Anderson took her Master of Fine Arts degree in sculpture from Columbia University, New York City, in 1969. In the 1970s she wrote art criticism for journals such as *Art News*, *Artforum*, and *Art in America* and taught art history for several years in New York. Her first performance event, *Automotive* (1972), was a site-specific orchestration for automobile horns in Rochester, Vermont. Before engaging the commercial theater and film circuit in the 1980s Anderson's conceptual art and performances were presented in museum and gallery spaces. Her conceptual pieces consisted of series of photographs, contextualized with captions, storyboard narrations, and musical compositions. Early performances were offered in New York City at the Kitchen and the Whitney Museum of American Art. In 1978 Anderson exhibited sound sculptures at the Museum of Mod-

ern Art (MoMA). A fifteen-year retrospective of her work was organized by the Institute of Contemporary Art in Philadelphia, Pennsylvania, in 1983, a travelling show to Los Angeles, California; New York City; and Houston, Texas. She was awarded a Guggenheim Foundation fellowship in 1983.

Anderson's only venture into commercial film to date is *Home of the Brave* (1985). Filmed as a live performance on a stage in New Jersey, it was an effort to take her work into yet another medium. Although the film flattened the multi-dimensional aspects of the live experience, Anderson has expressed interest in exploring this medium further.

Tickets for Anderson's two-and-one-half- to three-hour performances are sold through commercial entertainment vendors. Her intent is to graft the vitality of theatrical performance—a major fixture of contemporary popular culture—into a visual arts context. Although those who question any possible coexistence of intellectual insight and mass appeal regard her work with some suspicion, her inventive contributions to performance art have been highly praised. A smooth, professional, and innovative performing artist, Anderson has engaged audiences far beyond the esoteric realm of the avant-garde.

Deborah Anne Rindge

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Andrade, Edna Davis Wright (1917–)

Edna Davis Wright Andrade was born in Portsmouth, Virginia, and grew up in a rural environment. Encouraged by her parents in her intense interest in drawing, Andrade attended the Pennsylvania Academy of Fine Arts and the University of Pennsylvania, both in Philadelphia, and graduated with a Bachelor of Fine Arts degree in 1937. She studied there with Henry McCarter, George Harding, and Daniel Garber. At the age of nineteen, and again at twenty, Andrade was awarded the first and second Cresson European travel fellowships from the Pennsylvania Academy, and by 1938 she had travelled extensively throughout Western Europe, Greece, Egypt, and Scandinavia.

Long known for its geometric abstractionism, Andrade's work evolved gradually from the traditional academic orientation—through her experience as a designer during the war years in Washington, D.C., in the Office of Strategic Services, and her architectural drafting projects after the war—to more formalist concerns and images in the late 1950s and early 1960s. Greatly affected by the writings of Lancelot Law Whyte and by the work of Josef Albers and Paul Klee, Andrade sought to reconcile scientific observation and phenomena with the sensuality of color and light. Through the 1960s she applied these interests to her paintings and architectural commissions, and, in 1971, through a residency at the Tamarind Institute, Albuquerque, New Mexico, was able to add lithography to her mastered mediums.

Andrade began her equally distinguished teaching career as an art supervisor in the Norfolk, Virginia, elementary schools in 1938 and taught at Tulane University, New Orleans, Louisiana, from 1939 to 1951. She

married the architect Preston Andrade in 1941; they divorced in 1960.

Andrade was appointed to the faculty of the Philadelphia College of Art, Pennsylvania, in 1958 and became professor emeritus in 1982. She also held another faculty appointment briefly at Temple University, Philadelphia, Pennsylvania, and has been visiting artist at Skidmore College, Saratoga Springs, New York; the Tyler School of Art at Temple University; the University of New Mexico, Albuquerque; the University of Zulia, Maracaibo, Venezuela; the Pennsylvania Academy of Fine Arts, Philadelphia; Rutgers University, New Brunswick, New Jersey; Hollins College, Virginia; and Arizona State University, Tempe, where she has continuing adjunct professor status.

Among Andrade's numerous awards are the honor award for achievement in the visual arts from the National Women's Caucus for Art (1983); the governor of Pennsylvania's Hazlett memorial award for excellence in the arts (1980); the Klein prize, American Color Print Society (1973); Childe Hassam memorial purchase awards, American Academy and Institute of Arts and Letters (1967, 1968); and others. Her commissioned works include the Philadelphia "Art Now" Bus Stop Poster (1988); Poster for *Circus 1984*, Philadelphia Please Touch Children's Museum (1983); an edition of silk-screen prints, Institute of Contemporary Art, Philadelphia (1973); mobile sculpture, marble intarsia mural, and mosaic mural for three branches of the Free Library of Philadelphia (1960, 1967, and 1969, respectively). Numerous museum and corporate collections have acquired her paintings and prints, including the Albright-Knox Art Gallery, Buffalo, New York; Baltimore Museum of Art, Maryland; Atlantic Richfield; AT&T; Marion Koogler McNay Art Museum, San Antonio, Texas; Philadelphia Museum of Art, and Pennsylvania Academy of the Fine Arts—both in Philadelphia, Pennsylvania; Arizona State University Art Museum, Tempe; University of New Mexico Art Museum, Albuquerque; Federal Reserve Bank; University of Houston, Texas; Addison Gallery of American Art, Andover, Massachusetts; and others.

Andrade's first one-woman exhibition was held in 1954 at the Philadelphia Art Alliance, Pennsylvania. She has had twelve solo shows since, including five at the Marian Locks Gallery, Philadelphia, in 1971, 1974, 1977, 1983, and 1989. Her work continues to embrace the worlds of art and science in her particular unique manner. Her travels over the years to India, Japan, and Europe, as well as her long-standing love of Islamic decoration, have synthesized into a fully integrated vision of experience. Andrade maintains the graciousness of the traditional southern lady coupled with the thoroughly urbane professional artist—a combination that is at the core of her reputation as both world-class artist and salon hostess to art-world circles in the city of Philadelphia.

Leonard Lehrer

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Andrea (1940–)

A native of Liverpool, England, the artist known simply as Andrea studied various art media in Austria, Belgium, Germany, Greece, Holland, and other European countries, before immigrating to Mexico and taking further work with Ernesto Kubli (1954–1956), Guillermo Silva Santamaría (1957), Gilberto Aceves Navarro (1956–1958), and the sculptor Heinz Leinfellner at the University for the Applied Arts—all in Mexico.

Andrea has had a number of solo shows in Mexico, including the Galería Diana (1962); Galería GDA (1975); Galería Fénix (1976); Galería de Arte Danilo Ongay (1977). She also held solo exhibitions in the Erste Oesterreichische Spar Casse, Vienna, Austria, and at J & L Lobmeyr in the same city, in 1977. The following year, she showed at the Alpha-Omega Galerie in Vienna, Austria.

Among the myriad group exhibitions in which Andrea's work has been seen are the Convento del Desierto de los Leones, Mexico (1957); Bad Godesberg Stadthalle, Germany (1960); and a number of galleries in Mexico City, including Galería Diana (1962–1963), Galería Misrachi (1962–1964; 1975–1976), Galería Nios (1964–1965), Galería GDA (1975), Galería Rive-Gauche (1976), and Tane, S.A. Arte-Objecto (1976). She also showed abroad in Paris, Moscow, and Leningrad in 1976. Andrea has worked as sculptor, ceramist, and painter and has shown her work in all these media; her work is abstract in nature: subtle, strong, and sensitive.

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Andreson, Laura (1902–)

An American potter known for her functional wheel-thrown porcelain embellished with unique glazes of her own formulation, Laura Andreson is also known for her pioneering role as an educator in the ceramics field. Born and raised in San Bernardino, California, Andreson graduated from the University of California at Los Angeles (UCLA) in 1932 with a Bachelor of Education degree. Here she was the valedictorian of her class and graduated with the highest honors. From 1932 to 1933, she did graduate work at Claremont College, California, after which she attended Columbia University, New York City, receiving a Master of Arts degree in 1937.

Andreson is credited as a pioneer in bringing high-fired ceramics methods and technologies to Southern California through her teaching at UCLA (1933–1970). When she began to teach ceramics, the prevailing technology consisted of low-fired earthenware cast in molds or hand-built. There were no throwing wheels or high-fire kilns, and no stoneware clays or glazes for students to use. Through experimentation and with the assistance of her students Andreson gradually created high-temperature kilns, kick wheels, stoneware clays and glazes, often aided by the notes and pottery she brought home from her extensive travels throughout the world. Under her direction the ceramics department grew into a large, well-equipped facility which produced many academic generations of potters on the West Coast.

Not only a teacher but a potter of distinction, Andreson made pots to be used and to be “felt with the eyes and seen with the hands.”

Her love of glazes led her to make simple forms of high purity and refinement of surface in order to best show off the coloration and subtleties of her glazes. Her interest and research in glazes led to the redevelopment of a number of elusive glazes of early foreign cultures, which she documented and shared through papers and lectures.

An indefatigable traveler, Andreson made a point of visiting ceramic artists, museums, and institutions in other countries, broadening her knowledge of the medium and its history. To illustrate her studies, she became an avid collector of ceramics both historic and contemporary. Her unique and educational collection has been divided into two—one given to UCLA and the other to the Los Angeles County Museum of Art.

Andreson was elected in 1976 to the Academy of Fellows by the American Craft Council and the same year was made an honorary member in the National Council on Education in the Ceramic Arts.

Her ceramics have been included in numerous exhibitions, among them the touring exhibitions “A Century of American Ceramics” organized by the Everson Museum, Syracuse, New York; and “American Porcelain: New Expressions in an Ancient Art,” organized by the Renwick Gallery, Smithsonian Institution, Washington, D.C. Twelve pieces of her work are in the collection of the Museum of Fine Arts, Boston, Massachusetts.

Elena Karina Canavier

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Andrews, Marietta M. (1869–1931)

Born in Richmond, Virginia, the painter Marietta Minnigerode Andrews first studied at the Corcoran School of Art, Washington, D.C., with her husband-to-be, Eliphalet Fraser Andrews. She later studied under William Merritt Chase of New York; Luigi Chialiva of Paris, France; and Ernest Lieberman of Munich, Germany.

Andrews is the author and illustrator of several books, including *My Studio Window* (1928), *Scraps of Paper* (1929), and *George Washington's Country* (1930), all published by E.P. Dutton & Co. In addition to painting and creating silhouettes, she created many commissioned stained-glass windows at venues, including St. Paul's Church, Steubenville, Ohio; the American Society for Psychical Research, New York; University of Virginia, Charlottesville; George Washington University, Washington, D.C.; and many others.

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Andrews, Sybil (1898–)

Sybil Andrews is known for her powerful color linocuts which reflect the dynamism of the modern world. She is considered the most important of a vital group of artists working in London, England, under the influence of Claude Flight in the 1920s and 1930s.

Born in Bury, Saint Edmunds, England, Andrews initially studied art using John Hassal's correspondence course. She also became friendly with Cyril E. Power—an architect and artist who guided and encouraged her early work.

In 1922 Andrews moved to London, England, to attend Heatherley's School of Fine Art. There she did intensive study in life drawing, oil painting, and composition, and developed a very accomplished facility as a draftsman. She also studied part-time with Henri Glicenstein—a Polish sculptor—who made her understand the importance of simplification and formal qualities. Through him she made her first prints—drypoints on copper of popular architectural subjects—completing more than thirty-four by 1929.

In 1925 Andrews joined the newly-formed Grosvenor School of Modern Art, London, England, as a secretary. While there she met Claude Flight and began to make color linocuts under his influence. Flight was committed to the use of the linocut—a modern material not burdened with a tradition—for making prints which combined the ideas of futurist motion and cubist flattened planes using simplified forms with strong color and decorative patterning.

Already an accomplished artist, Andrews was inspired by Flight and realized the potential of the color linocut. In her prints forms are simplified and linked through repeated shapes to create an inner rhythm and dynamic sense of movement. Diaphanous layers of transparent color are built up to a rich surface in these bold and powerful images. With Flight and other students, Andrews exhibited regularly in the linocut exhibitions held at the Redfern Gallery in London until the war. In 1938 Andrews moved to the New Forest, southwest of London. During the war she worked in the yards of the British Power Boat Company at Hythe near Southampton.

Andrews was also an accomplished artist in other media. Vigorous watercolors of gnarled, twisted, and heavy forms of the ancient trees of the New Forest have a very dense and vibrant color. In an oil painting self-portrait of 1940 the form is modelled with vigorous brushstrokes in high-keyed, saturated color. She produced landscapes with the sweep and rhythm and short slabs of paint reminiscent of Van Gogh. Oils later painted in Canada were often extremely abstracted with repeated forms linking broad areas of color. A group of these were given the title "Opus," denoting an association with the rhythm and modulation of music.

In 1947 Andrews emigrated to Canada and settled in Campbell River on Vancouver Island. She continued to make art and exhibited her work quite actively in Canada in the 1950s but infrequently after that. She continued to make the color linocuts for which she is now famous, completing seventy-six between 1929 and 1988.

A major retrospective exhibition of her prints and the catalog *Sybil Andrews: Colour Linocuts* by Peter White, Glenbow Museum, Calgary (1982) brought her to the attention of a broad public. The Glenbow Museum houses the largest and most complete collection of her work and archives.

Patricia Ainslie

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White, Peter. *Sybil Andrews: Colour Linocuts*. Calgary: Glenbow Museum, 1982.

Anglin, Betty L. (1937–)

Born in Greenwood, South Carolina, Betty Lockhart Anglin studied at Agnes Scott College, Decatur, Georgia (1956–1958); the University of Georgia, Athens, where she studied with Lamarr Dodd (1958–1960); and the College of William and Mary, Williamsburg, Virginia (1970–1972), where she earned her Bachelor's degree in Art. Anglin also studied with Leone Cooper in St. Louis, Missouri, and with Barclay Sheaks in Newport News, Virginia, among others.

Anglin has held a number of solo exhibitions of her work, in galleries, associations, and universities, including Hampton University, Virginia (1986); Virginia Wesleyan College, Norfolk, and the Peninsula Arts Association, Newport News, Virginia (1987); Blue Skies Gallery, Hampton, Virginia (1990); and Cottey College, Nevada, Missouri (1991).

She has had her work invited to many group exhibitions, such as the Irene Leach Juried Shows at the Chrysler Hermitage Museum, Norfolk, Virginia (1964, 1966, 1971); Biennial Exhibition, Virginia Museum, Richmond (1969, 1971); Hampton University, Virginia (1985); Cecil Rawls Museum, Courtland, Virginia (1988); Cottey College, Nevada, Missouri (1990, 1991); and many others.

Anglin has been a widely respected teacher of art and award winner for more than two score years. Her works are in the public, private, and corporate permanent collections of many institutions, including the Cecil Rawls Museum, Courtland, Virginia; Hampton University, Virginia; Peninsula Arts Association, Newport News, Virginia; City of Hampton, Virginia; Owens-Corning, Anderson, South Carolina; and many others.

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Anker, Suzanne (1946–)

One of the original pioneers in cast-paper work, Suzanne Anker is also a painter and, primarily, a sculptor. Her *oeuvre* is interconnected by a highly-focused regard for the images, processes, and structures of the natural world. This attention devoted to organic form manifests itself as an indexical sign in which natural phenomena—boughs, leaves, stones, shells—are cast directly into bronze, iron, or aluminum. In her encaustic graphite paintings natural fragments are directly impressed or printed upon the surface, while in the cast-paper work they emerge from the surface within a continuous texture. In each instance abstraction is combined with imagistic devices that generate poetic metaphors based on the integration of cultural artifacts and organic forms.

In 1989 Anker began incorporating refracting optical lenses into her sculpture, opening up an entirely novel direction in both site-spe-

cific outdoor pieces and still-life tableaux in steel, bronze, and copper. This development in her work invites the viewer to peer through a vessel shape in which a kaleidoscope prism refracts, multiplies, and patterns other components of the sculpture. Thus the lenses transform the viewer's experience of sculpture into a cinematic visual field.

Anker's interests in the natural world through this issue of privileged viewing extended her investigation into the microscopic domain of chromosomes and genes. By incorporating the helical X–Y structure of the chromosome into her motif index, she completed the cycle from the directly observable in nature to its invisible realm. Appropriating scientific images, she created a body of work—under the collective title “Gene Pool”—that includes suspended pigment on large vellum sheets and expansive sculptural arrays made of metallic fibers of stainless steel, copper, aluminum, and bronze. This development combines the apparent polarities that have always characterized her work; that is, an intense regard for the sensuality of her chosen materials and a rigorous conceptual framework within which to manifest them.

Born in Brooklyn, New York, Anker received her initial training in art as part of a liberal arts program at Brooklyn College, New York, studying closely with her mentor Ad Reinhardt and graduating in 1967 with honors in art and the all arts award. The influence of Reinhardt's metaphysical philosophy is readily apparent in the monochromatic and phenomenological aspects of her work. She received her Master of Fine Arts degree from the University of Colorado, Boulder (1976), where she also taught for one year. She was appointed to the faculty at Washington University, St. Louis, Missouri (1976), where she remained for two years. In 1978 Anker returned to New York City and is currently the director of the painting and drawing program at New York University.

Frank Gillette

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Antin, Eleanor (1935–)

A native New Yorker, the videographer and performing artist Eleanor Antin earned a Bachelor's degree from the College of the City of New York (CUNY) and also studied at the Tamara Daykarhanove School for the Stage.

Antin has given many solo exhibitions and performances in galleries and museums, including the Museum of Modern Art (MoMA), New York City (1973); Everson Museum, Syracuse, New York (1974); “Art: A Woman's Sensibility,” California Institute of the Arts, Valencia (1975); Clocktower, New York City (1976); “Eleanor Antin: The Angel of Mercy,” La Jolla Museum of Contemporary Art, California (1977); “Eleanor Antinova, Recollections of My Life with Diaghilev,” Ronald Feldman Fine Arts Gallery, New York City (1980); and others.

Her work has been included in other shows, such as “Invisible/Visible,” Long Beach Museum of Art, California (1972); “In Her Own

Image,” Fleisher Art Memorial, Philadelphia, Pennsylvania (1974); Wadsworth Atheneum, Hartford, Connecticut (1977); Whitney Museum of American Art, New York City (1978); “Intimate/Intimate,” Indiana State University, Terre Haute (1986); and many others.

Winner of awards and honors and a university professor of note, Antin received, among others, a grant from the National Endowment for the Arts (NEA) (1979).

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Apel, Barbara (1935–)

Born in Falls City, Nebraska, Barbara Apel attended the Kansas City Art Institute, Missouri, where she received a Bachelor of Fine Arts degree in 1965. Two years later, after graduate study with the printmaker Lee Chesney at the University of Illinois, Urbana, Apel received a Master of Fine Arts degree.

Apel had solo exhibitions of her prints at Gallery East, Boston (1974); the Newton Public Library (1981); Impressions Gallery, Boston (1982)—all in Massachusetts; and at the Davenport Gallery, Ltd., Greenville, South Carolina (1988); and others.

Her work was invited to group exhibitions throughout the United States, including the Potsdam National Print Exhibition, State University of New York (SUNY) at Potsdam (1978); “Contemporary Monotypes,” Impressions Gallery, Boston, Massachusetts, and Smith-Andersen Gallery, Palo Alto, California (1979); “New American Monotypes,” Smithsonian Institution, Washington, D.C. (1978–1980); “Winter Exhibition,” Davenport Gallery, Ltd., Greenville, South Carolina (1989); and many others.

Winner of many prizes for her prints and recipient of a MacDowell Colony fellowship, Peterborough, New Hampshire (1979), Apel has taught from 1967 to 1981 at various institutions, including the Art Institute of Boston, the DeCordova & Dana Museum, Lincoln, and the Cambridge Center for Adult Education—all in Massachusetts.

Apel's works are in the permanent collections of museums, universities, and other institutions, including the Museum of Fine Arts, Boston, Massachusetts; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Worcester Fine Arts Museum, Massachusetts; University of Illinois, Urbana; University of Wisconsin, Fond du Lac; Salomon Brothers, New York City; and many others.

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Appel, Thelma (1940–)

Born in Tel Aviv, Israel, the painter Thelma Appel earned diplomas from St. Martin's School of Art (1961) and Hornsey College of Art (1962)—both in London, England.

Appel has exhibited widely in solo and group shows in museums and galleries in the United States; her solo exhibitions include the Fischbach Gallery, New York City (1979, 1982); Westchester County Center for the Arts, White Plains, New York (1992); and others.

Appel is a teacher of art and an award-winning painter who was a resident fellow at Yaddo, Saratoga Springs, New York (1974), among others. Her work is represented in private, public, and corporate permanent collections, including the Chase Manhattan Bank, New York City; IBM Corporation, Lawrence, New Jersey; the Milwaukee Arts Center, Wisconsin; Vermont State Legislature, Montpelier; and many others.

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Apple, Jacki

Native New Yorker, performance and media artist, audio composer, curator, writer, director and producer, Jacki Apple attended Syracuse University, New York (1959–1960), Parsons School of Design, New York City (1960–1963), studied dance with Andy De Groat, Rudy Perez, and Satoru Shimazaki, and also studied ballet.

From her 1970s base in New York City to the 1980s and 1990s in Los Angeles, Apple had scores of solo exhibitions, performances, audio productions and compositions, installations, conceptual pieces, and screenings produced throughout the United States, Canada, Europe, Australia, and New Zealand, including performance pieces such as "Transfer," "The Mexican Tapes," and "Voices in the Dark"; film and video works, including "Performance Live from the Franklin Furnace," "Free Fire Zone," and "Fluctuations of the Field"; audio/radio pieces, including "Black Hole/Blue Sky Dreams," "Redefining Democracy in America," and "The Culture of Disappearance"; installations such as "Digging" and "Bedtime Stories, Lullabies, and Other Lies"; conceptual pieces and artist's books, including *Activity Exchanges*, *Positions*, *Partitions*, and *Trunk Pieces*; exhibitions, performances, and screenings at the Museum of Modern Art (MoMA), the Whitney Museum of American Art, P.S.I., Martha Jackson West, and Franklin Furnace—all in New York City; and myriad works performed, literally, throughout the world.

Apple has taught at the Visual Studies Workshop, Rochester, New York (1979); Concordia University, Montréal, Canada (1980); California State University at Long Beach (1983); Otis-Parsons School of Design, Los Angeles, California (1984–1985, 1991); and has been on the faculty of the Art Center College of Design, Pasadena, California, since 1983.

Winner of many honors and awards for her work, Apple received a ZBS Foundation grant (1978); several grants from the National Endowment for the Arts (NEA) (1979, 1980, 1981, 1984, 1992); other grants from the New York State Council on the Arts (1981); the Cactus Foundation (1987); the Los Angeles Cultural Affairs Department (1990); a VESTA award (1990); commissions from the Museum of Contemporary Art, Los Angeles, California; the Santa Monica Arts Commission, California; New American Radio; and others.

Author of *Doing it Right in L.A.: Self-Producing for Performing Artists* (1990), Apple was curator of exhibitions and performances at Franklin Furnace, New York City (1977–1980). She is an active participant in the arts community of Los Angeles and a busy lecturer at national conferences and universities. A member of the National Writers Union and the International Association of Art Critics, she is a cofounder of the Cactus Foundation.

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Applebroog, Ida (1929–)

Born in the Bronx, New York, the painter/printmaker Ida Applebroog studied at the New York Institute of Applied Arts and Sciences (1948–1950), and at the Art Institute of Chicago, Illinois (1965–1968).

Applebroog has held solo exhibitions in museums and galleries in the United States and abroad, including the Whitney Museum of American Art, New York City (1978); Ronald Feldman Gallery, New York City (1981, 1983, 1985, 1986, 1987, 1989, 1991); Contemporary Arts Museum, Houston, Texas (1990); Kunsthallen Brandts Klædefabrik, Odense, Denmark; and Realistmus Studio, Berlin, Germany (1992); and others.

Her work has been included in many prestigious group shows, such as "Painting and Sculpture Today," Indianapolis Museum of Art, Indiana (1980); "Directions '83," Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the 23rd National Print Exhibition, Brooklyn Museum, New York City (1983); Museum of Modern Art (MoMA), New York City (1984); "El Bienal de la Havana," Cuba (1986); Documenta 8, Kassel, Germany (1987); Los Angeles Museum of Art, California (1992); and many others.

Winner of honors and awards, and a former teacher of painting and sculpture, Applebroog has received grants from the National Endowment for the Arts (NEA) (1980, 1985); the New York Foundation on the Arts (1986, 1990); and a Guggenheim fellowship (1990).

Examples of her work are in private and public permanent collections, including the Guggenheim Museum, Metropolitan Museum of Art, and MoMA—all in New York City; the Wadsworth Atheneum, Hartford, Connecticut; and many others.

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Aragón, Pilar (1946–)

Born in Tampico, Tamaulipas, Mexico, Pilar Aragón studied art at the Academia de San Carlos, Mexico City (1967–1970); in Argentina with Libero Bandi, and in France with Cardot. Her earliest works were bronze and wood sculptures in an abstract style.

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Arbus, Diane (Nemerov) (1923–1971)

Diane (Nemerov) Arbus's work has acquired an almost monumental status because of her compelling subject matter, the directness of its treatment, and her tragic death by suicide. Yet art historical literature about her photographs has largely been confined to speculative statements about Arbus's relationship to her sitters, who were often marginal characters in society—dwarfs, nudists, transvestites, the retarded—and more conventional people seen at leisure. Her work contemporizes traditionally mythic and prototypical aspects of humanity by photographing androgyny, witches, giants, and dwarfs within the context of the modern photographic document. Her more ordinary subjects, such as men and women on the street, combine with others in her *oeuvre* to form a world in which the interpenetration of ordinary and extraordinary reality exists within an alienated society. In this way, Arbus objectivizes social disintegration within the context of the individual. Arbus considered herself to be a self-taught visual anthropologist, and her personal work was primarily concerned with the problems of personal identity within the context of modern culture. Human appearance is shown as a series of visual possibilities, for one photograph may present a sitter or sitters who are both parent and child, male and female, or witch-like yet powerless, at once. Nor does her work separate public and private identities.

Arbus was born on March 14, 1923, in New York City of well-to-do parents. Her brother is the poet Howard Nemerov. She attended the Ethical Culture and Fieldston Schools in her native city, where she was an adept student; she also studied painting. In 1941 she married Allan Arbus, and they began a successful working partnership in fashion photography, which lasted until 1957. During these years her husband was primarily responsible for the actual exposure of the images, while she concerned herself with their layout. Not surprisingly, her later work includes frontally-positioned sitters whose mannered gestures and self-conscious awareness partake of fashion photography's characteristics. Her often blank backgrounds which isolate the sitter and emphasize human outline and details of clothing may also derive from her early fashion work.

In 1943 Arbus took a short course in basic photographic technique from Berenice Abbott—a noted documentary photographer. In 1954 she studied photography with art director and photographer Alexei Brodovitch. From 1955 to 1957 she enrolled in courses taught by Lisette Model at the New School for Social Research, New York City. Model was to be her most influential teacher and remained her mentor throughout her life. While working with Model Arbus was encouraged to photograph that which was meaningful to her, and she came to the conclusion that she wanted to photograph "evil." Seen within the context of her work her desire was not to literally photograph evil, but to photograph the forbidden and chaotic in human life.

Once she had defined this goal, Arbus pursued it with the tenacity that characterized her professional life. Her photograph "Jewish Giant at Home with His Parents in the Bronx" (1970) was the culmination of ten years of photographing Eddie Carmel—the main subject. She first encountered him at Hubert's Freak Show and Flea Circus—a now-defunct establishment on 42nd Street in New York City, where

she and Model often photographed. It is evident from the number of exposures of Carmel and others that she would gradually refine her vision of an individual or a type over a period of time.

Until 1957 Arbus primarily used a 35-mm camera for her personal photographic work. During her first contact with Model, the first medium format 2-by-2-inch negatives appeared in her contact sheets, and she started to photograph for *Esquire Magazine*. In 1959 she separated from her husband, with whom she had two daughters—Doon and Amy. In 1961 she began work for *Harper's Bazaar*, and in 1962 her first major article, "The Full Circle," was published in *Infinity* magazine (five of the six images that appeared in *Infinity* were reprinted from a November 1961 *Harper's Bazaar* article titled "Five Singular People"). These images are accompanied by a text Arbus had written about each character. Beginning about 1959, she kept small notebooks that included notes made on subjects she had photographed. Both the quality of her published prose and of her photographs display characteristics of magic realism, for the seemingly impossible is placed within the context of the psychologically real and intensity of experience is combined with fact.

Arbus also displayed an eye for the symbolic qualities of her sitters. The photograph "Man in an Indian Headdress" (New York City, 1968) is one example of how contradictory roles may be symbolically embodied in one human being. Although the man is at a parade, he appears isolated. As a white man in an Indian headdress, he is the oppressor dressed in the ceremonial garb of the oppressed, and is both a historical symbol and one that is part of American national mythology. While he carries an American flag and displays a flag pin on his lapel, his Indian quiver of arrows has been ironically reduced to the arrow-shaped clip of a Parker pen. At the same time, the man's dazed look and half-opened mouth offer no interpretation of his mood or of the symbols he bears.

Arbus was awarded a Guggenheim Foundation fellowship in 1963 and again in 1966. In the application for her 1963 project titled *American Rites, Manners and Customs* she wrote about her desire to photograph the ephemeral rituals of American society; parades, beauty pageants, carnivals, and other aspects of life which often go unrecorded. Thus she can be seen as a photographer who wished to reassert a balance in the twentieth-century documentary, since she recorded images of marginal subjects who thus became part of our acknowledged history. In 1967 she was included along with Gary Winogrand and Lee Friedlander in the seminal "New Documents" exhibit at the Museum of Modern Art (MoMA), New York City. This exhibit established her reputation as a photographic innovator whose work has the capacity to shock and at the same time enlighten her audience.

In the late 1960s Arbus began to teach part-time at the Parson's School of Design, and Cooper Union, New York City; and Rhode Island School of Design, Providence. From 1970 to 1971 she lived and taught at Westbeth—a New York artists' cooperative. During this period she produced a portfolio of ten photographs, for which her friend art director Marvin Israel designed a plexiglass case. This limited edition portfolio, which sold only five copies during her lifetime, provides a paradigm for the presentation of her mature images made between 1962 and 1970. The plexiglass case was designed to double as a frame for her unmatted silver prints, which were usually printed on sixteen-by-twenty-inch paper with an approximate image size of twelve-by-

twelve inches.

In 1972 a Museum of Modern Art retrospective of her work travelled for three years throughout the United States. That same year a monograph of eight images of her work was published. The monograph, which contains excerpts from tape recordings made during her workshops, was edited by Doon Arbus and Marvin Israel. In 1972 Arbus also became the first American photographer to be given a solo exhibition at the Venice Biennale.

Until Arbus's photography, marginal has often meant underprivileged. Her work, however, proposes no social solutions. Rather, it provides a reassessment of the marginal subject through a complex iconography and formal vision. These characteristics enable her work to partake of both artistic and documentary traditions and establishes it as photography whose essential subject is the interpretation of personal identity and culture.

Diana Emery Hulick

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Archambault, Anna Margaretta (1856–1956)

The centenarian and portrait painter who specialized in miniatures, Anna Margaretta Archambault was born (and died) in Philadelphia, Pennsylvania. She studied at Miss Anne Longstreth's School for Girls and the Pennsylvania Academy of Fine Arts, both in her native city, before going on to the Académie Julian, Paris, France. She also worked in Paris under Debillemont and Chardon.

Archambault, who exhibited at the Royal Miniature Society, London, England, won prizes for work at the Pennsylvania Society of Miniature Painters (1922, 1925) and the Pennsylvania Academy of Fine Arts (1941). She wrote *Art, Architecture, and Historic Interest in Pennsylvania* and was a lecturer and director at the Philadelphia School of Miniature Painting.

Examples of her work are in private and public permanent collections, including the Butler Art Institute, Youngstown, Ohio; Independence Hall, Philadelphia; the University of Pennsylvania Engineering School; the Philadelphia College of Physicians and Surgeons; United States Naval Academy, Annapolis, Maryland; and others.

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Arenal Huerta, Electa (1935–1969)

Daughter of artists Luis Arenal and Elena Huerta, Electa Arenal Huerta was privileged to grow up in an arts environment. Arenal was born in Mexico City, Mexico and spent part of her childhood (from the age of six to eleven) in the Soviet Union.

Arenal took her formal art training at the Academy of San Carlos and at Escuela de Pintura y Escultura (La Esmeralda)—both in Mexico City, Mexico.

At the age of nineteen, she exhibited a self-portrait and a portrait of Benita Galeana—a noted feminist and activist—in the First Bienial of the Palacio de Bellas Artes in Mexico City, and, in 1959, she moved to Itoquin, Cuba, where she founded an artist's workshop.

Arenal painted several murals, including "Canto a la Revolución" on the facade of a hospital in Puerto Padre (Eastern Cuba); "Pascuas Sangrientas" at the Worker's Centre; and "Homenaje a los Mártires Revolucionarios" on the City Hall. In 1965 she worked along with David Alfaro Siqueiros and Francisco Zúñiga in a mural painting in Mexico. Arenal died in 1969 as a result of a fall from a scaffold in the Polyforum Siqueiros in Mexico City.

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Ariss, Margot Joan (Phillips) (1929–)

Born in Belleville, Ontario, Canada, Margot (Joan Phillips) Ariss moved to London, Ontario, and studied art at H.B. Beal Secondary School, which was soon to become famous in Canadian circles for fostering a very active regional school under the guidance of nationalistic pop artists such as Greg Curnoe. There she met her husband, Herb Ariss, whose own work was very accomplished, though considerably more traditional. His local celebrity was more a matter of his openness to new ideas and his avuncular nurturing of unconventional talents. Inspired partly by this model, Ariss began to explore all white ceramics, some in softer organic forms, others with positively threatening profusions of spikes. After a time—and perhaps inspired by Curnoe's often verbose images—she began adding written texts to her objects, raising the letters in high relief from the surfaces. Showing quite regularly in regional centers since 1952, Ariss was finally given a retrospective of substance at the London Regional Art and Historical Museums in 1989. The show's title, "Zen Song," clarified her preoccupation with organic form, infrequent visual incident, invariable white surfaces, and poetic statements quietly evocative of a meditative state of mind.

Robert J. Belton

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Armington, Caroline (1875–1939)

Born in Brampton, a small community west of Toronto, Canada, the painter and etcher Caroline Armington studied design and painting at the Ontario College of Art, Toronto. She pursued further art study in Paris, France, at l'Académie Julian and La Grande Chaumière.

Between 1908 and 1910 Armington exhibited paintings in the Salons des Artistes Français, Paris, France. A number of her etchings

were prominently displayed in 1913 in the Salon of the Société Nationale des Beaux-Arts, Paris, and, seven years later, on the strength of her work, Armington was elected to membership. Armington was also a member of the Société de la Gravure Originale en Noir and the Société des Graveurs Français, Paris, France, as well as the Chicago Society of Etchers, Illinois.

Armington held three solo exhibitions in the United States in 1924, one of which was at the Corcoran Gallery of Art, Washington, D.C. The others were in New York City and Cleveland, Ohio. The previous year, she exhibited oils at Simonson's, Paris, from which the government of France purchased a painting. In 1926 she exhibited her work in Chicago, Illinois; Cleveland, Ohio; Detroit, Michigan; and Toledo, Ohio.

She etched many European cities and scenes; her "Pont de la Tournelle" recorded for posterity the bridge since destroyed by the Paris authorities in the name of progress.

Armington's work is in the permanent collections of museums and libraries in Europe, Canada, and the United States, including the Bibliothèque de Belgique, Brussels; the British and South Kensington Museums, London, England; the New York Public Library; Library of Congress, Washington, D.C.; the National Gallery, Ottawa, Canada; the Art Museums of Cleveland, Ohio; Syracuse, New York; Dayton, Ohio; and others.

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Armstrong, Jane B. (1921–)

Known primarily for her stone carvings, the sculptor Jane B. Armstrong was born in Buffalo, New York. After attending Middlebury College, Vermont, Armstrong studied at Pratt Institute, Brooklyn, New York, before becoming a student of José de Creeft and John Hovannes at the Art Students League in 1964.

She has been given nearly 100 gallery, museum, and university exhibitions of her work in the United States and abroad, ten of which were in New York City galleries. Armstrong showed at the Frank Rehn Gallery (1971, 1973, 1975, 1977), the Sculpture Center (1981), the Schiller-Wapner galleries (1987), the Grand Central Art galleries (1989)—all in New York City, and she held four solo shows at the Foster Harmon Galleries of American Art, Sarasota, Florida (the last in 1992). Armstrong also had solo shows at the Marjorie Parr Gallery, London, England (1976), and the Glass Gallery, Toronto, Canada (1985).

Her work has been included in numerous invitational group exhibitions, among which are "Reflections: Images of America," a travelling exhibition which toured Europe, including the former Soviet Union (1976–1977); "Critic's Choice," the Sculpture Center, New York City (1972); and many more.

An award-winning artist, Armstrong has garnered almost forty medals in national juried shows, including four gold medals, two medals of honor, and a plaque of honor. The Knickerbocker Artists, a national art society, awarded her its gold medal of honor for "distinguished achievement in sculpture" (1986). In 1990 she won the award of excellence at the "Artists of America 10th Exhibition," a show of representational painters and sculptors held at the Denver Heritage Museum, Colorado.

Recently Armstrong wrote, ". . . after twenty-five years of carving marble, I am still drawn to a particular piece by its veining, shear lines, fissures and fossils, which tell the unique history of that stone. I try to respect and preserve these special characteristics . . ."

Armstrong is a fellow of the National Sculpture Society and a member of the Sculptors Guild. Her works are in more than 800 private and public permanent collections throughout the United States, Canada, and Europe.

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Arngna'naaq, Ruby (1947–)

Among the first of the young Inuit women to become involved in the new printmaking program at Baker Lake, Northwest Territories, in the early 1970s, Ruby Arngna'naaq had no previous training in the arts but quickly demonstrated her natural talents and management skills. She became one of the Sanavik staff printmakers, printing six editions of fine art prints for the Baker Lake annual print collections between 1969 and 1973. During this time she printed images based on drawings by prominent Baker Lake artists: Myra Kukiiyaut, Victoria Mamnguqsualuk, Jessie Oonark, and Armand Tagoona. The best known of Arngna'naaq's prints is her delicate stencil print, "Keeveeok's Journey" (1969), based on a line drawing by Mamnguqsualuk. Through experimentation in the preparation of this print, Arngna'naaq developed a method for suffusing color to imitate the appearance of the shaded edge of an accidental coffee stain which had inspired her.

Arngna'naaq also served as manager of the fledgling Baker Lake Sanavik Cooperative during its formative years in the 1970s and, versatile in her talents, has since gone on to work in the broadcast media and in Inuit leadership organizations.

Marion E. Jackson

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Arngnaquaq, Elizabeth (1916–)

A textile artist, working in embroidery and felt appliqué on duffel, Elizabeth Arngnaquaq is one of the pioneer members of the group of Inuit women who work in this medium at Baker Lake, Northwest Territories. She was born in a nomadic camp in the Garry Lake area and was already in her forties when she and her family had to be evacuated from their camp to avoid certain death by starvation.

A decade later Arngnaquaq learned to apply her skill of sewing skin clothing to the art of producing images with the needle. Her strength is in the embroidery on her duffel wallhangings using stitching freely as a painter would use the paint on his brush, lengthening or shortening the individual stitches and the density between them as she pleases. This gives her richly embroidered scenes of Arctic life on the tundra a fluidity and energy remarkable for the medium.

Arngnaqqaq's work has appeared in numerous exhibitions, including two solo exhibitions at the Inuit Gallery of Eskimo Art in Toronto (1981, 1986) and one at the Upstairs Gallery in Winnipeg (1988). Her work has also been shown in group shows in San Francisco and Los Angeles, California; New York City; and Washington D.C., between 1979 and 1981. In 1976 she was commissioned by Public Works Canada to create a wallhanging for the post office in Lakefield, Ontario.

Maria Muehlen

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Arnold, Anne (1925–)

The sculptor Anne Arnold was born in Melrose, Massachusetts, and was educated at the University of New Hampshire, Durham, and the Ohio State University, Columbus, where she received her Bachelor's and Master's degrees in 1946 and 1974, respectively. She did graduate study at the University of Guadalajara, Mexico (1949), and spent the next four years at the Art Students League in New York City.

Arnold has been a member of the board of governors, Skowhegan School of Painting and Sculpture, Maine, since 1980, and an associate of the National Academy of Design, New York City, since 1981. She was recently honored by the American Academy and Institute of Arts and Letters through receipt of the Louise Nevelson award in art (1989). She has been on the art faculty of Brooklyn College, City University of New York (CUNY), since 1971, and has also taught or been visiting critic at many other universities and art institutions, including New York State University at Geneseo; Wagner College, Staten Island, New York; Philadelphia College of Art, Pennsylvania; Columbia University, New York; and the University of Pennsylvania, Philadelphia.

Arnold has had eighteen solo exhibitions of her sculpture in New York City and Hannover, Germany, half of which were held at the Fischbach Gallery, New York City, between 1960 and 1988. Arnold's sculpture has been invited to more than ninety-five major group shows throughout the United States and abroad and may be seen in the permanent collections of the Metropolitan Museum of Art, New York City; the Albright-Knox Art Gallery, Buffalo, New York; the Walter Chrysler Museum, Norfolk, Virginia; the University of North Carolina, Greensboro; and Housatonic Community College, Stratford, Connecticut.

Arnold has created sculptures of animals unlike those of any other contemporary three-dimensional artist; there is a particular presence, a certain wit evident, a mastery of technique and materials fused in a delightful manner, not without a spiritual component. "Monte I," 1988, a carved and joined pine sculpture of her Russian wolfhound, singularly reveals Arnold at her best.

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Arnold, Eve (1913–)

After studying medicine Eve Arnold turned to photography at the New School for Social Research, New York City, where she studied with Alexy Brodovitch (1947–1948). Arnold was the first woman to have joined Magnum Photos, a noted cooperative agency with offices in New York City and Paris, France (1951).

Widely travelled and published, Arnold has held solo exhibitions and has had her work included in prestigious group shows in museums in the United States and abroad, including "Lichtbildnisse Das Porträt in der Fotografie," Rheinisches Landesmuseum, Bonn, Germany (1982); "Photography in America 1910–93," Tampa Museum, Florida (1983); "Sammlung Gruber," Museum Ludwig, Cologne, Germany (1984); and many others. Examples of her work are in private and public permanent collections in the United States and Europe.

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Aronson, Irene H. (1918–)

Born in Dresden, Germany, the painter/printmaker Irene Aronson studied at many institutions, including the Eastbourne School of Art, England; the Ruskin School of Drawing, Oxford University, England; the Slade School of Fine Arts, University of London, England; Columbia University, New York City, where she earned a Bachelor's degree (1960) and two years later, a Master of Arts degree. Aronson also studied at the Art Students League and Parsons School of Design, New York City; and with Stanley William Hayter, Polunin, and Professor Schwabe.

Aronson has held solo exhibitions in galleries and museums in the United States and abroad, including the Museo de Arte Moderno, Mexico (1959); the Towner Art Gallery, Eastbourne, England (1961); the National Association of Women Artists, New York City (1974–1975); and others.

Her work has been invited to, or included in, major group exhibitions from Bern, Switzerland to Boston, Massachusetts; from Brooklyn, New York to Ljubljana, Yugoslavia.

Winner of awards and honors, examples of Aronson's works are in private and public permanent collections throughout the world, including the National Collection of Fine Arts, Washington, D.C.; the Bibliothèque Nationale, Paris, France; the Victoria and Albert Museum, London, England; the Metropolitan Museum of Art and the Museum of Modern Art (MoMA), both in New York City; and others.

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Aronson, Sanda (1940–)

A native New Yorker, Sanda Aronson was born in Manhattan and grew up in (as she puts it) a "quiet place in Brooklyn." She received her Bachelor's degree from the State University of New York (SUNY) at Oswego and, except for two years spent in New Orleans, Louisiana, and one in Denver, Colorado, has lived in Manhattan all of her adult life.

A curious combination of a February 29th (leap year) birthday, an unusually-spelled first name, and a myopic condition have provided her with sufficient stimuli to have developed early on a delightful sense of humor wedded to a love for detail—evident in her collages and assemblages.

In 1975 Aronson had a triple entry into group exhibitions of her work: she participated in the Brooklyn Museum's year-long travelling show, "Works On Paper/Women Artists"; she won an award in "Women Showing/Women Sharing" at the U.S. Military Academy at West Point, New York; and she showed in the "Exhibition for Women Artists" at the Manhattan Community College for the Performing Arts. Since then she has participated in more than twenty national and international juried group exhibitions, has received more than ten awards and honors, including two Pollack-Krasner Foundation grants (1986–1987, 1987–1988), and has had two solo shows, one of which was at Barnard College, New York (1985).

Aronson's assemblages allow and encourage her to utilize her hand-made papers in conjunction with the urban flotsam of New York City to create everyday objects with surreal, playful, new meanings, quite different from those of Joseph Cornell. She also creates editions of xerographics; a recent one titled, "Xeroaeroplane" contains xeroxed images of zebras, giraffes, an African elephant, insects, a nineteenth-century Scottish machine, a valve, a woodcut and the word "LOVE," a flying bat, an addax, and a clutch of other phenomena. The print contains precise instructions for folding so it may be flown.

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Asawa, Ruth (1926–)

A sculptor whose work explores conventional and unorthodox materials in both figurative and abstract forms, Ruth Asawa was born in Norwalk, California. Asawa received a scholarship to Black Mountain College, North Carolina, where she studied under Buckminster Fuller, Josef Albers, and Adolf Dehn from 1946 to 1949.

Asawa began exhibiting her work in 1948. She quickly gained recognition with her suspended, crocheted, wire sculptures revealing

lacy geometric forms floating within a transparent framework. Her first solo exhibit was at the Peridot Gallery, New York City, in 1956. She had a retrospective at the San Francisco Museum of Art, California, in 1973. Her sculptures are in the permanent collections of the Whitney Museum of American Art, New York City; the Oakland Museum of Art, California; Williams College, Williamstown, Massachusetts; the Guggenheim Museum, New York City; and the Josef Albers Bequest.

Asawa cofounded the Alverado School Art Workshop and helped establish the School of the Arts—both in San Francisco, California. She was an artist-in-residence for the San Francisco Foundation twice during the 1970s and once during the early 1980s for the National Endowment for the Arts (NEA). From 1974 to 1978 she was sponsored by the NEA Education "Artists in Schools." During 1977 and 1978 Asawa was on the National Council, NEA Task Force, Education and Training of Artists.

Asawa has received many public commissions—several of them for fountains within the city of San Francisco, California. In 1966 she was commissioned to create a figurative cast bronze fountain for Ghiradelli Square; between 1970 and 1974 she involved the community at large in depicting life in San Francisco in baker's clay, which she then cast in bronze for the steps of the Grand Hyatt on Union Square; in 1983 she sculpted a concrete bas-relief fountain for the Motor Court Entry Park Fifty-Five; and in 1986 an abstract stainless-steel fountain for Bayside Plaza, on the Embarcadero. In 1966 Asawa was the first recipient of the Dymaxion award for artist/scientist, and in 1974 she received the Robert Kirkwood award from the San Francisco Foundation, as well as the fine arts gold medal from the American Institute of Architects (AIA). In 1990 she won the Cyril Magnin award for outstanding achievement in the arts, and the Women's Caucus for Art national honor award in 1993.

Susan F. Baxter

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Ascher, Mary

Born in Leeds, England, the painter/printmaker/author Mary Ascher studied at the New York School of Applied Design for Women; Hunter College, and the Art Students League, all in New York City, with Will Barnet, Morris Kantor, and Vaclav Vytlacl.

Her work has been widely exhibited in the United States and abroad in museums and galleries in Japan and Argentina, including a "30-Year Retrospective," National Arts Club (1973), and Metropolitan Museum of Art, both in New York City (1979); and myriad others.

Winner of awards and honors, Ascher received a Huntington Hartford Foundation fellowship (1960); a medal of honor and other distinctions from the National Painters and Sculptors Society, National Association of Women Artists, and the National League of American Penwomen; International Women's Year award (1975–1976); first prize in oil, Womanart Gallery, New York City (1977); and others.

Chaplain of the National Society of Arts and Letters, New York,

she holds the rank of Fellow in the Royal Society of Artists, London, England; is a Life Member of the Art Students League, New York City; and a member of the Society of Contemporary Artists and the National Association of Women Artists, among others.

Her work is represented in private and public permanent collections in the United States and abroad, including Ein Harod Museum, Israel; Butler Institute of American Art, Youngstown, Ohio; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Norfolk Museum of Fine Arts, Virginia; the United States National Museum of Sport, New York City; and others.

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Asher, Elise

A native of Chicago, Illinois, the poet/painter Elise Asher has lived in New York City since 1948. She studied at the School of the Art Institute of Chicago; Bradford Junior College, Massachusetts; and Simmons College, Boston, Massachusetts, where she earned a Bachelor's degree.

Between 1953 and 1991 Asher has held twenty-three solo exhibitions, including shows at the Tanager Gallery (1953) and Grand Central Moderns (1958)—both in New York City; Bradford Junior College, a retrospective, Massachusetts (1964); Bertha Schaefer Gallery, New York City (1973); National Academy of Sciences, Washington, D.C. (1983); Ingber Gallery, New York City (1981, 1983, 1985, 1987); University of Connecticut, Storrs (1988); and others.

Her work has been invited to more than forty group exhibitions, including "Greetings," Museum of Modern Art (MoMA), New York City (1964); the "Biennial," Corcoran Gallery, Washington, D.C. (1966); "The Words as Image," Jewish Museum, New York City (1970); "The Book as Art," Fendrick Gallery, Washington, D.C. (1976, 1977); and "Women Painters and Poets," New York University (1978); "Candidates for Art Awards," American Academy and Institute of Arts and Letters (1980, 1989); "The Expanding Figurative Imagination," Anita Shapolsky Gallery (1990), June Kelly Gallery (1991)—all in New York City; and many others.

Her work is represented in private and public permanent collections, including the University of California at Berkeley; Brandeis University, Waltham, Massachusetts; Ciba-Geigy Corporation, Ardsley, New York; Corcoran Gallery of Art, Washington, D.C.; New York University, New York City; Provincetown Art Association and Museum, Massachusetts; National Academy of Sciences, Washington, D.C.; and others.

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Asher, Lila Oliver

Known for the sensitive and flowing line in her relief prints, Lila Oliver Asher was born in Philadelphia, Pennsylvania. A graduate of the Philadelphia College of Art, which she attended on a four-year scholarship, Asher also studied with Joseph Grossman, Frank B.A. Linton, and Gonippi Raggi; she took further work at the Graphic Sketch Club in her native city.

Asher has held more than thirty-five solo exhibitions of her work in the United States and abroad between 1951 and 1991, including the Barnett-Aden Gallery, Washington, D.C. (1951); American Club, Tokyo, Japan (1973); United States Information Agency (USIA) Headquarters, Ankara and Adana, Turkey (1976); National Museum of History, Taipei, Taiwan (1982); Kastrupgardsarlingen Kunst Museum, Denmark (1982); several retrospective exhibitions at Howard University, Washington, D.C. (1978, 1991); and many others.

Her work has been invited to many group exhibitions throughout the United States, such as the Pennsylvania Academy of Fine Arts, Philadelphia; Library of Congress, Washington, D.C.; Baltimore Museum of Art, Maryland; the Krannet Museum, University of Illinois, Champaign; and others.

Muralist, portraitist, and professor, Asher has taught art at Howard University, Washington, D.C., since 1947, except for a brief stint at Wilson Teachers College (1953–1954). She is a member of many professional art associations, including the Society of Washington Artists, Artists Equity, the Maryland Printmakers Association, the Print Consortium of Kansas City, Missouri, the Print Club of Philadelphia, and others.

Asher's works are in the permanent collections of museums and corporate institutions throughout the world, including the National Museum of American Art, the Corcoran Gallery of Art, the National Museum of Women in the Arts, the Art Gallery of Howard University, and Georgetown University—all in Washington, D.C.; Embassies of the United States in Tel Aviv, Israel, and Mexico City, Mexico; the National Museum of History, Taipei, Taiwan; the Kastrupgardsamlingen Kunst Museum, Denmark; and others, including private collections.

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Ashoona, Mayureak (1946–)

A Candian Inuit, known primarily for her prints and drawings (although she has also done some sculpture), Mayureak lives outside of Cape Dorset, Northwest Territories, and is an artist member of the West Baffin Eskimo Co-operative. Born at Saturituk—a camp located on the southwest coast of Baffin Island—Mayureak grew up living a traditional Inuit life on the land with her father, Aggeak and mother Sheouak (1923–1961)—one of the first Inuit to take up drawing in the late 1950s. In 1964 she married Kaka Ashoona, a sculptor and the son of graphic artist Pitseolak Ashoona. They continued to live at Saturituk until about 1970 or 1971, when they moved into the community of Cape Dorset. Mayureak states that it was with the encouragement of her mother-in-law Pitseolak that she began to draw about this time. In 1987 her first

print appeared in the Cape Dorset annual graphics collection, and through 1990 she has had some thirty works published through the studios of the West Baffin Eskimo Co-operative. About 1982 Mayureak, along with her husband and children, returned to their present outpost camp, believing that life away from the community was better for both the family and their artistic endeavors.

Along with her sisters-in-law, Napatchie Ashoona and Sorosiluto Ashoona, Mayureak belongs to a group of younger artists who follow Pitseolak's interest in depicting Inuit traditions and camp activities. Yet, unlike their mentor, these women usually interpret their subject matter in a style that is much more realistic and concerned with Western notions of spatial development and perspective than has been associated with Inuit art in the past. From her earliest lithographs, such as "Tornaq" (1978) and "First Goose Hunt" (1979), Mayureak has evolved a dense, compact style of drawing to explore both mythological subjects and landscapes. In more recent works, such as "Walrus Watch Newborn" (1984) and "Nocturnal Raven" (1989), her love of detail and sense of texture combines with the close-up, over-sized forms of the walrus and the sensuous patterns of the raven's feathers to add a new element of drama to her compositions.

Mayureak is represented in the collections of the Winnipeg Art Gallery, Manitoba; the Canadian Museum of Civilization, Hull, Québec; Canadian Guild of Crafts, Montréal; and Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories—all in Canada. Her work has been included in important exhibitions of Inuit art in Canada, Germany, and Japan.

Marie Routledge

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Ashoona, Sorosiluto (1941–)

Born at Nanuqtu, a traditional Inuit camp on the southwest coast of Baffin Island, Northwest Territories, Canada, Sorosiluto Ashoona grew up in the care of her adoptive parents, Kanayuk and Solomonie, and grandparents, Ningeeookaluk and Pootoogook (d. 1959; a strong, highly-respected traditional camp leader). About 1959 to 1960 the family moved into the settlement of Cape Dorset, and in 1961 Sorosiluto married Kiawak Ashoona, a sculptor and the son of graphic artist Pitseolak Ashoona. She began to draw about 1962 with the prompting and encouragement of her mother-in-law, Pitseolak, who even at this early date was one of the leading artist-members of the West Baffin Eskimo Co-operative and featured prominently in the annual graphic collections published at their printmaking studio since 1959.

Sorosiluto's first print "Woman Juggling" was published in 1965, although she was most active between 1970 and 1980, producing some thirty-five prints. Her work, like that of her sisters-in-law, Mayureak

Ashoona and Napatchie Pootoogook, may be seen as bringing a new degree of realism and interest in Western drawing concepts to contemporary Inuit art. In 1974 Sorosiluto was commissioned by the art section of Indian and Northern Affairs—a department of the Canadian government—to produce a series of drawings illustrating the process of making a parka, from the hunt to the finished product, for the exhibition "Inuit Women in Transition." A second commission followed the next year for a series of animated pen-and-ink drawings on traditional Inuit games for "Inuit Pinguangit." Sorosiluto was part of a group of artists who participated in an acrylic painting/drawing project in 1976 inspired by the presence of Toronto painter K.M. Graham, in the community. In 1979 she also was part of an etching and engraving workshop that again was part of a continued trend toward more sophisticated and varied graphic options for Inuit expression.

Sorosiluto and her family moved away from Cape Dorset in 1979 to an outpost camp some distance from the settlement. Since that time she has done very little drawing, although in 1991 she has renewed her interest and activity. Sorosiluto is represented in the collections of the Art Gallery of Ontario, Toronto; the Winnipeg Art Gallery, Manitoba; Canadian Museum of Civilization, Hull, Québec; National Gallery of Canada, Ottawa, Ontario; Macdonald Stewart Art Centre, Guelph, Ontario—all in Canada; and the Amon Carter Museum, Fort Worth, Texas. In 1979 her profile became the subject of two lithographs by Joyce Wieland, produced during the Toronto artist's visit to the print studio of the West Baffin Eskimo Co-operative.

Marie Routledge

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- Jackson, Marion E. "The Ashoonas of Cape Dorset: In Touch with Tradition." *North/Nord* 29:3 (Fall 1982): 14–18.

Asmar, Alice

Born in Flint, Michigan, and reared in Portland, Oregon, Alice Asmar drew and painted from her surroundings, knowing that she would one day become an artist. In 1949 Asmar received her Bachelor of Arts degree *magna cum laude* from Lewis and Clark College, Portland, Oregon, and, two years later, received a Master of Fine Arts degree from the University of Washington, Seattle, where she studied sculpture with Alexander Archipenko and Edward Melcarth.

Asmar worked at a variety of jobs, including engineering drafting for the Boeing Aircraft Company (1952–1954); engraving for Nambe Mills, Santa Fe, New Mexico (1968); and free-lance illustrating for the *Los Angeles Times* (1977–1981). A prolific artist who works in many media, Asmar has shown her work in hundreds of national and international solo and group exhibitions, including the Galerie de Fondation des États-Unis, Paris, France; Museo de Arte Contemporaneo, Ibiza, Spain; the Public Art Museum, Gabrova, Bulgaria; the Minneapolis In-

stitute of Art, Minnesota; Seattle Art Museum, Washington; and others.

Asmar has won many awards and honors for her work, including the H.H. Wooley grant to study with M. Souverbie at l'École Nationale Supérieure des Beaux-Arts, Paris, France (1958–1959); fellowships from the MacDowell Colony, Peterborough, New Hampshire, and the Huntington Hartford Foundation, Pacific Palisades, California; honorable mention at the Galleria Europa Arte, Biennale delle Regione, Ancona, Italy (1968–69); and more.

Though she is widely travelled in Europe and the Near East, Asmar, in a trip to the Southwest in 1966, became obsessed with the culture of the Native Americans in New Mexico and Arizona. This near-obsession has formed the basis of her work in oils, watercolors, tapes-tries, murals, the several print and other mediums in which she works, and is nourished through annual visits to, and interaction with members of the Santa Clara pueblos.

Asmar, who has taught at Lewis and Clark College, Portland, Oregon (1955–1958) and elsewhere, has work in numerous permanent museum and private collections, including the Smithsonian Institution, Washington, D.C.; Roswell Museum and Art Center, New Mexico; Portland Art Museum, Oregon; Southwest Museum, Los Angeles, California; Huntington Hartford Museum, New York; the Public Art Museum, Gabrova, Bulgaria; and many others.

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Astman, Barbara (1950–)

Barbara Astman was born in Rochester, New York, on July 12, 1950. After an unexceptional childhood she entered the Rochester Institute of Technology School for American Craftsmen, New York, from which she received an Associate's degree in silversmithing in 1970. Until this point most of her work was in sculpture; in 1971, however, she began to turn to photography and textiles, often with passages of hand-tinting. Along with this change came a move to Toronto, Canada, where she entered the Ontario College of Art. There she received the W.O. Forsyth award in 1973—the year of her graduation.

A restless innovator, Astman began to experiment with color xerography in January 1976, then an unfamiliar technology in Toronto. Many of these works are reminiscent of old, faded postcards, both in their superficial appearance and in their curious fusion of the public and the private.

Up to this point Astman was relatively obscure, but in 1977 she joined the faculty of the Ontario College of Art and in 1978 that of York University's Faculty of Fine Arts—both in Canada. In 1980 she attracted widespread public attention with the first exhibition of her so-called "Red Series" at the prestigious Sable-Castelli Gallery in Toronto. These works were photographic self-portraits in which virtually all of the clothing and domestic artifacts were painted bright red, manipulated by the artist in a variety of ways, and photographed with a Polaroid SX-70 instant camera. Since the artist's head was usually cropped, a compensatory autobiographical dimension was added by typing a letter to a friend on the print while it was still developing. The resulting curious deformations of the image (which were not at all like Lucas Samaras's distantly related photo-transformations) were then re-

photographed and commercially enlarged to mural size. The results were so arresting that she became a sort of celebrity, and works were chosen for more commercial contexts, such as record album covers.

Astman has since returned to sculpture. In 1982 she began the "Places" series which consisted largely of brilliantly decorative reliefs fabricated from a wide variety of commercial linoleum pieces. "Settings for Situations," in 1984, returned to wood sculpture.

Despite Astman's sometimes bewildering switches of medium and style, her reputation is sufficiently great that she figures in the most recent *Canadian Encyclopedia*, which generally accords very little space to contemporary art, especially that of women.

Robert J. Belton

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Atitu, Siasi (1896–1983)

Siasi Atitu, a Canadian Inuit graphic artist, was born near the Arctic Québec settlement of Ivujivik around 1896. She eventually settled in Povungnituk with her husband, the camp leader Adam Amamartua, who died in 1967. The couple raised ten children, four of whom were adopted.

Printmaking was first introduced to Povungnituk in 1961. Siasi was one of the first to become interested in the new medium in spite of the fact that, by local standards, she was already an old woman. As a member of the female minority in the Povungnituk print shop, her individuality was never in question. Proof of her independence is manifest in her choice of imagery for her stonecut prints. Siasi seemed obsessed by the darker side of life, including murder and even cannibalism. Some of her prints were more typical of the mainstream "lifestyle in the old days" school.

Siasi was featured in six Povungnituk annual print collections between 1962 and 1972. Her works have been exhibited in several group shows in Canada and abroad and are represented in the collections of the Canadian Museum of Civilization and the Avataq Cultural Institute.

Mary Craig

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Attie, Dotty (1938–)

Known for her pencil drawings since the 1970s, Dotty Attie was born in Pennsauken, New Jersey. She earned a Bachelor of Fine Arts degree from the Philadelphia College of Art (now part of the University of the Arts) in Pennsylvania (1959); was a Beckmann fellow at the Brooklyn Museum Art School, New York City (1960); and studied at the Art Students League, New York (1967).

Attie has held solo exhibitions in museums and galleries, including A.I.R. Gallery, New York City (1973, 1977); O.K. Harris Gallery, New York City (1977); the University of Rhode Island, Kingston (1978); and others. She has shown in group exhibitions, such as "In Her Own

Image," Fleisher Art Memorial, Philadelphia (1974); "Words as Images," Chicago Renaissance Society, University of Chicago, Illinois (1981); "New Dimensions in Drawing," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (1981); and many others.

A winner of awards and honors, Attie received a Creative Artists Public Service (CAPS) grant from the New York State Council on the Arts (1976–1977), and grants from the National Endowment for the Arts (1976–1977, 1983–1984); and others. Examples of her work are in private and public permanent collections including the University of Massachusetts, Amherst; Fairleigh Dickinson University, Rutherford, New Jersey; National Museum of Women in the Arts, Washington, D.C.; Smith College, Northampton, Massachusetts; and many others.

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Aubln, Barbara (1928–)

Painter, professor of art, and assemblage artist—Barbara Aubin was born in Chicago, Illinois, and received her Bachelor of Arts degree from Carleton College, Northfield, Minnesota (1949). Five years later she received a Bachelor of Art Education degree from the School of the Art Institute of Chicago, Illinois, and a Master of Art Education degree from the same institution in 1955.

Aubin has exhibited her work in more than two dozen solo shows between 1954 and 1990, including the Fairweather Hardin Gallery, Chicago, Illinois (1978, 1980, 1985, 1990); the Centre d'Art, Port-au-Prince, Haiti (1960); and many others. Her work has been invited to more than three-score group and travelling exhibitions throughout the United States, such as "Flora '92," Chicago Botanic Garden, Glencoe, Illinois (1992); "15th Annual Alice and Arthur Baer Competition," Beverly Art Center, Chicago, Illinois (1991); "Fulbright Art Exhibit," East/West Center, Honolulu, Hawaii (1990); "The Aesthetic Excursion," Wustum Museum of Fine Arts, Racine, Wisconsin (1989); "Herself," Womens Caucus for Art, International Exhibition, Broward Community College, Ft. Lauderdale, Florida (1985); "Postcard-Size Art," Bologna, Italy; and P.S.1, New York City (1978); and others.

Winner of many honors and awards, Aubin won a George D. Brown foreign travel fellowship to France and Italy (1955–1956); a Fulbright fellowship to Haiti (1958–1960); a Huntington Hartford grant (1963); two completion grants from the Illinois Arts Council (1978, 1979); a number of purchase prizes and awards from the Michigan Watercolor Society; the Walker Art Center, Minneapolis, Minnesota; the Pennsylvania Academy of Fine Arts, Philadelphia; and still others. She was professor of art at Chicago State University, Illinois, from 1971 until her retirement in 1991; she taught at the School of the Art Institute of Chicago, Illinois (1956–1958, 1960–1967), and other art schools and institutions. She was visiting artist at the University of Wisconsin, Green Bay, and Marinette (1981) and at St. Louis Community College, Forest Park, Missouri (1980–1981).

Aubin's work is in the permanent collections of the Illinois State

Museum, Springfield; Ball State Museum, Muncie, Indiana; the Art Institute of Chicago, Illinois; Centre d'Art, Port-au-Prince, Haiti; Shimer College, Waukegan, Illinois; and many private and corporate collections.

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Audette, Anna Held (1938–)

A native New Yorker, the painter/printmaker Anna Held Audette earned a Bachelor's degree from Smith College, Northampton, Massachusetts (1960) before going on to Yale University, New Haven, Connecticut, where she received a Bachelor of Fine Arts degree (1962) and a Master of Fine Arts degree (1964).

Audette has held solo exhibitions in museums and galleries in the United States and abroad, including Gallery Fikrun Wa Fann, Alexandria, Egypt (1977); Clark Art Institute, Williamstown, Massachusetts (1978); Wesleyan University, Middletown, Connecticut (1982); Munson Gallery, New Haven, Connecticut (1985, 1987, 1990); Fitzwilliam Museum, Cambridge, England (1986); and others.

Audette has been a professor of art at Southern Connecticut State University, New Haven, since 1964. Her work has been included in group exhibitions for many years. Examples of her work are in private, public, and corporate permanent collections, including the Fitzwilliam Museum, Cambridge, England; Metropolitan Museum of Art, New York City; the National Gallery of Art, Smithsonian Institution, Washington, D.C.; Rijksprentenkabinet, Rijksmuseum, Amsterdam, the Netherlands; and others.

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Boorsch, Suzanne. "Anna Held Audette." *Art News* 79:7 (September 1980): 43–44.

Auerbach, Ellen (1906–)

Born in Karlsruhe, Germany, the widely-travelled photographer Ellen Auerbach studied sculpture at the Karlsruhe Kunstakademie, Germany (1924–1927), photography at the renowned Bauhaus, Berlin, Germany, with Walter Peterhans and Grete Stern; she created 16mm experimental films (1929–1932). Auerbach emigrated to Israel, then to London, England, and then to the United States (1937), where she has since lived and worked.

Auerbach has held solo exhibitions in museums and galleries in the United States and abroad, including "Mexican Church Interiors," Sander Gallery, Washington, D.C. (1978); the Bauhaus Archives, Berlin (1981); "Ellen Auerbach, Pictures after 1934," Photographers' Gallery, London, England (1982); and others.

Auerbach's work has been included in group exhibitions, such as "Avant-Garde Photography in Germany, 1919–1939," a travelling show across the United States (1980); "When Words Fail," a travelling show,

International Center for Photography, New York City (1980); "22 Fotografinnen," Kunsthaus, Hamburg, Germany (1983) and Schlossgalerie, Bruhl, Germany (1984); "Photography of the '30s," Sander Gallery, New York (1984); and others. Examples of her work are in private and public permanent collections.

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Austen, E. Alice (1866–1952)

Born in Clifton, Staten Island, New York, the photographer (Elizabeth) Alice Austen received her education in private schools in Manhattan and Staten Island.

At the age of twelve, Austen began the practice of photography and developed her "hobby" over the next fifty-two years during more than a score of trips to England, France, and Germany—until arthritis and the collapse of the stock market combined to cut short her taking further outdoor "shots" of the sights and scenes that intrigued her.

She chronicled noteworthy national phenomena, playing the earliest role of photo-journalist, and recorded the rich and the poor in her environment.

Several thousand of her negatives are in the permanent collections of the Alice Austen House, Staten Island, New York, and the Staten Island Historical Museum, New York.

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Novotny, Ann. *Alice's World, The Life and Photography of an American Original: Alice Austen, 1866–1952*. Old Greenwich, CT: Chatham Press, 1976.

Austin, Amanda Petronella (1859–1917)

Amanda Petronella Austin, a California artist, was prolific in painting, sculpture, and drawing; an inventory of her estate after her death revealed 300 works. Born in Carrollton, Missouri, she studied with the genre painter George Caleb Bingham at the University of Missouri from 1877 to 1879 before moving to Sacramento, California, to care for an ailing great-uncle. She continued her studies at the San Francisco School of Design, California, with Virgil Williams from 1882 to 1885, and in January of 1886 she opened her own studio in the Oddfellow building in Sacramento for a painting class which attracted large enrollments. Throughout these years Austin was exhibiting, beginning in 1881 with one oil painting and four charcoal drawings at the California State Fair, followed by "Morning Glories" (1881, Crocker Art Museum) at the state fair the next year. From 1895 to 1906 she exhibited regularly with the San Francisco Art Association, California.

In 1908 she sailed for Europe, maintaining a studio in Paris, France, until 1912 and studying with Eugène Delécluse, Jean Escoüla, and Émile Renard. Here she began working in sculpture, encouraged

by Escoüla, Auguste Rodin's chief cutter. Austin's marble bust of "Miss Quinn," an American student in Paris, France (1909, Crocker Art Museum), was accepted at the Salon of the Société Nationale des Beaux-Arts, which won Austin membership in the Union Internationale des Beaux-Arts et des Lettres.

On her return to Sacramento, California, three works were accepted for the Panama-Pacific International Exposition of 1915: "Miss Quinn," a sculpture of "St. John," and her painting of "Market Street." The two sculptures travelled on to the Buffalo Fine Arts Academy, New York, and to the 29th Exhibition of Sculpture at the Art Institute of Chicago, Illinois. In the summer of 1916 Austin went to Paris to execute a commissioned monument for the city of Sacramento, only to be advised by her Paris physician to return home, for she was dying of cancer. She died in New York City, en route to California.

Austin's paintings, although realistic, are softened with impressionism, and her subject matter encompasses both landscape and the human figure. Some of her sculptures are neoclassical, while others are more individualistic and vigorous, showing an influence from Rodin.

Eleanor Tufts

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Tufts, Eleanor. *American Women Artists, 1830–1930*. National Museum of Women in the Arts, 1987.

Autry, Carolyn (1940–)

Internationally-known intaglio printmaker Carolyn Autry was born in Dubuque, Iowa, and was a Phi Beta Kappa graduate of the University of Iowa, where she studied with Mauricio Lasansky and received a Bachelor of Arts degree (1963). Two years later she earned a Master of Fine Arts degree in painting from the same institution.

Between 1973 and 1991 Autry exhibited her etchings in more than three score group exhibitions in the United States and abroad, including such prestigious shows as the "World Print Competition," San Francisco Museum of Modern Art, California (1973); Ljubljana International Biennial, Moderna Galerija, Yugoslavia (1975, 1981, 1987); "Premio Internazionale Biella per L'Incisione, Galleria Leonardo da Vinci, Italy (1976); "Grafik Aus Amerika," Volkshochschule Leverkusen, Germany (1977); "One Hundred Prints by Twenty Artists," Grunwald Center, University of California at Los Angeles (UCLA) (1981); "Inter-Grafik '84 and '87," International Invitational Exhibition, the Television Tower Exhibition Centre, Berlin, Germany (1984, 1987); "International Print Exhibitions," Taipei Fine Arts Museum, Taiwan (1985, 1987, 1989, 1991); and many others.

Autry's work was included in many international exchange exhibitions and travelling shows in Korea, the United Kingdom, and elsewhere and two major solo exhibitions of her intaglio prints were held in the American Embassy's Cultural Center, Belgrade, Yugoslavia (1983) and at Drake University, Des Moines, Iowa (1985).

Autry has been the recipient of more than thirty-two awards and honors for her prints, including the Pennell Award, Library of Congress (1971, 1975); the Dayton Art Institute Exhibition Award, Ohio (1972); J.B. Speed Art Museum Exhibition Award, Louisville, Kentucky (1973); George Roth Prize, Philadelphia Print Club (1975); Bradley

University National Exhibition Award, Peoria, Illinois (1975, 1981, 1991); Jo Miller Memorial Prize, Society of American Graphic Artists, New York City (1985); Hunterdon Art Center Award, 35th National Print Exhibition, Hunterdon Art Center, Clinton, New Jersey (1991); and others.

Recipient of a Yale-Norfolk Summer School of Art and Music fellowship (1962), Autry earned a Ford Foundation grant (1961–1964), two Ohio Arts Council grants for printmaking (1979, 1989), and a residency at the School of the Arts, Lacoste, France (1984, 1987). She taught at Baldwin-Wallace College, Berea, Ohio (1965–1966), and has been an adjunct associate professor of Art of the University of Toledo at the Toledo Museum of Art, Ohio, since 1966.

Autry's works are in the permanent collections of Albion College, Michigan; the University of Dallas, Texas; Istituto per la Cultura e l'Arte, Catania, Italy; Library of Congress, Washington, D.C.; Los Angeles Printmaking Society, California; Philadelphia Museum of Art, Pennsylvania; Worcester Art Museum, Massachusetts; and many others. Autry describes her medium as follows: "The question is always the relationship of things—what is problematic are the spaces between. Dark, then light, then dark, the condition—in the midst of that intervening light, I scratch."

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Avaalaaqiaq, Irene (1941–)

Irene Avaalaaqiaq was born in the Kazan River area of the Keewatin region of the Northwest Territories. In 1958 she and her family resettled in Baker Lake. She began making art in the early 1970s as a way to earn money to help feed her family. Since that time she has mastered several media—including drawing, printmaking, sculpture, and fabric art.

Avaalaaqiaq's lively, narrative wallhangings burst onto the southern art scene in 1973 in a solo exhibition mounted by the Inuit Gallery of Eskimo Art in Toronto, Ontario, Canada. In 1975 she contributed her first drawings to the Baker Lake annual print collection. She printed these herself using a stencil technique and also printed the work of other artists while employed as a printmaker at the Baker Lake print shop.

Over a span of two decades Avaalaaqiaq's works have been included in major private, corporate, and public collections and featured in more than twenty national and international group exhibitions. Some thirty prints by the artist have been published in the Baker Lake annual print collections. Wall hangings, however, have remained Avaalaaqiaq's strongest medium of artistic expression. In 1979 one of her hangings was presented to the state of Minnesota by the Canadian ambassador to the United States and now hangs in the State Legislature in Minneapolis. Another hangs in the foyer of l'Esplanade Laurier, Ottawa. Most recently Avaalaaqiaq's wall hangings were featured along with those of fellow Baker Lake artists Jessie Oonark and Marion Tuu'luq in the 1989 Canadian Museum of Civilization touring exhibition "In the Shadow of the Sun": *Zeitgenössische Kunst der Indianer und Eskimos in Kanada*. Iqaluit Fine Arts Studio in Iqaluit, Northwest

Territories, mounted a solo exhibition of Avaalaaqiaq's wall hangings in the spring of 1990.

Avaalaaqiaq's style is bold and colorful, much like the artist herself. Her subject matter tends always to be shamanic in origin and is based on the Inuit myths, legends, and beliefs of traditional times as told to her by her grandmother. The shamanic belief system practiced in traditional times called for an easy interplay between man and animals. Avaalaaqiaq's hybrid, flowing figures aptly portray this harmonious relationship—the forms are fluid and flat—half human, half animal; their heads are often in profile or duplicate halves, with staring eyes and gaping mouths. Her unique figures are readily recognizable. Avaalaaqiaq often sews a border around her imagery, perhaps to contain its unworldly content.

Marie Bouchard

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Ayaq Anowtalik, Mary (1938–)

Mary Ayaq Anowtalik is a Canadian Inuit sculptor living in Arviat (Eskimo Point), Northwest Territories, on the west coast of Hudson Bay. Born 200 miles west near Ennadai Lake, Ayaq Anowtalik and her family were air-lifted to the community at the height of a famine in 1957. Ayaq Anowtalik's mother is the prominent sculptor Elizabeth Nutaraluk Aulatjut; her husband, Luke Anowtalik, is also a stone carver.

Although Ayaq Anowtalik started carving while still living on the land in the 1950s, her artistic career began in the mid-1960s. Her strong sense of family and tradition is very much evident in her work; like many Arviat artists, Ayaq Anowtalik concentrates on maternal and family themes. Although her sculptures are conceived as figural compositions, individual subjects are often difficult to distinguish as they emerge, sometimes only as faces, from the compact mass of the stone. Ayaq Anowtalik and her husband often work together, and even sometimes finish each other's pieces; consequently their sculptures, when not signed, present problems of attribution.

Ayaq Anowtalik's sculptures have been included in fifteen group shows in Canada, the United States, and Europe. Her work is represented in the collections of the Canadian Museum of Civilization, the Art Gallery of Ontario, and the Winnipeg Art Gallery.

Ingo Hessel

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Aycock, Alice (1946–)

Born in Harrisburg, Pennsylvania, Alice Aycock attended Douglass College, Rutgers University, New Brunswick, New Jersey, where she earned her Bachelor's degree in 1968. Three years later, at Hunter College, New York, under the aegis of Robert Morris, she obtained a Master's degree. Widely-read, Aycock has practiced her craft as a sculptor and assemblage artist since 1972.

Between 1972 and 1987 Aycock has held thirty-eight solo exhibitions in the United States and abroad, including the Nova Scotia College of Art and Design, Halifax (1972); the Museum of Modern Art (MoMA), New York City (1977); "Machinations," Protech-McIntosh Gallery, Washington, D.C. (1979); "Drawings," Locus Solus, Genoa, Italy (1982); "New Work," John Weber Gallery, New York (1984; 1986); Galerie Walter Storms, Munich, Germany (1987); and many others.

Her work has been invited to many group exhibitions throughout the world, such as "Documenta 6," Kassel, Germany (1977); "Biennale," Venice, Italy (1978); "Whitney Biennial," Whitney Museum of American Art (1979, 1981); "International Sculpture Conference," Washington, D.C. (1980); "Mythos und Ritual in der Kunst der 70er Jahre," Kunsthhaus, Zurich, Switzerland (1981); "Avant-Garde in the Eighties," Los Angeles County Museum of Art, California (1987); and others.

Aycock has been visiting artist, artist-in-residence, and visiting member of the sculpture faculty at a number of colleges and professional art schools, including a teaching position at Hunter College, New York City (1982–1985). The recipient of a National Endowment for the Arts (NEA) fellowship (1975) and a Creative Artists Public Service (CAPS) grant from the New York State Council on the Arts (1976), Aycock is well-known for her use of industrial materials in creating precision-crafted mega-sculptures. These machine-like, variable-dimensioned, three-dimensional works tease the viewer with respect to understanding their functions. "The Savage Sparkler" (1981), a large-scale work ten-by-fourteen-by-eight feet, for example, is composed of fans, fluorescent lights, heating coils, motors, sheet metal, and steel, yet it possesses a certain difficult-to-describe spirituality, as do most of her pieces. "How to Catch and Manufacture Ghosts" (1970), questions, in a wry manner, the all-knowing attitude of scientists. Aycock's interest in assemblage art may have been kindled by watching her father, who was in the construction business.

Her works are in the permanent collections of museums, corporations, and the private sector, including MoMA, the Guggenheim Museum, and the Whitney Museum of American Art—all in New York City; the Hirshhorn Museum and Garden, Washington, D.C.; and others.

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Aylon, Helene (1931–)

Listening to the soft-spoken, gentle Helene Aylon, it is difficult to imagine her organizing defiant performance demonstrations across the

United States to all Strategic Air Command (SAC) stations, the United Nations, Israel and Russia, promoting peace through an art-and-words exchange.

Married at an early age to an Orthodox Jewish rabbi, Aylon, a native New Yorker, adhered to all the constraints of such a marriage until her children started school. Then, with her husband's approval, she enrolled in Brooklyn College, where she studied with Ad Reinhardt, completing her Bachelor of Arts degree *cum laude* (1960), followed by a Master of Fine Arts degree and a Master of Arts degree in women's studies.

She obtained commissions for murals in hospitals, chapels, and community centers, in places as disparate as Hadassah Hospital in Jerusalem, a high-school drop-out center in Brooklyn's Bedford-Stuyvesant area, and the chapel at New York City's Kennedy Airport.

Aylon held her first show in an important New York City gallery, Max Hutchinson (1969). A late starter, by the end of the decade she had succeeded in showing at prestigious galleries in New York City (Betty Parsons and Susan Caldwell) and in galleries and museums throughout the United States. Aylon's early work was mysterious, shimmering, and abstract, with an intensely physical, yet also metaphysical, quality.

The next decade witnessed Aylon's making her art one with her fierce dedication to peace and the elimination of nuclear testing sites. In 1981 Aylon staged "Border Dust/Border Earth sac," throwing cloth over the barbed-wire gate between Israel and Lebanon. The folds that formed were filled with Israeli earth on one side and Lebanese earth on the other.

Perhaps the most serious and awesome of all of Aylon's artworks was the "Rescued Earth/Endangered Earth sac," also known as the Women's SAC (Survive and Continue) Caravan, which traveled across the country in an "Earth Ambulance," rescuing earth from thirteen Strategic Air Command (SAC) nuclear sites. Women delivered sacs to U.S. Army bases, where they sang and read lists of all the sites doing nuclear testing. The project culminated at the United Nations in New York City.

In the spring of 1989 Aylon presented "The Trial of the Sands of Time," a multimedia installation performance documenting her suit against a fine arts storage company for malfeasance and destruction of her art work (sacs from the 1981 performances filled with sand and earth from the San Andreas Fault line, the Pacific shoreline, and Death Valley). Three years later she brought this ten-year project to a close with a ceremonial performance and reading at the Brooklyn Bridge Anchorage, New York City. There, with accompanying text and music, she emptied the remaining sand sacs, pouring them from her position some forty feet high onto the floor below at the audience's feet. Appropriately concluding this decade-long conceptual work was the artist's distribution of seeds to the audience to replant the earth.

Cynthia Navaretta

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Azara, Nancy (1940–)

A native New Yorker, the painter/sculptor Nancy Azara studied stage design at the Polakov Studio, New York (1960–1962); studied sculpture and painting at the Art Students League, New York City, with John Hovannes and Edwin Dickinson, respectively (1964–1967); and received a Bachelor's degree in sculpture from Empire State College, New York City (1974), whereupon she went to Italy for further study, research, and exhibition of her work.

Long associated with the women's movement, Azara has exhibited her abstract, carved, and painted wood sculptures widely, including SoHo 20 Gallery (1981, 1984, 1987); A.I.R. Gallery (1989, 1992)—both in New York City; Artemisia Gallery, Chicago, Illinois (1985); and

has published many visual diaries and artist's books. She has taught at several universities and museum schools of art, and was the founder and administrator of the New York Feminist Art Institute (1977) in addition to giving workshops and teaching there.

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B

Baber, Alice (1928–1982)

Alice Baber's earliest years were divided between summers in her native Illinois and winters in Florida, necessitated by ill health. The abstract oils and watercolors of her maturity reflect both clear Midwestern light and the lush colors of the semitropics.

Baber began to study drawing at age eight and by age twelve was so advanced she was enrolled in a college-level class. She spent two years at Lindenwood College in Missouri, then transferred to Indiana University, Bloomington, where she studied with figurative expressionist Alton Pickens. Completing the Master of Arts degree in 1951 she travelled through Europe, studying briefly at the *École des Beaux-Arts* in Fontainebleau, France. She settled in New York City, supporting herself by writing and eventually becoming art editor of *McCall's*. At this time Baber joined the March Gallery, New York City, one of the Tenth Street artists' co-ops.

The year 1958 was a crucial one for Baber. She had her first solo show at March Gallery and her first residency at the Yaddo Colony, Saratoga Springs, New York. She began a period of living in Paris, France for six months of each year. And while working on an oil painting "Battle of the Oranges," she first perceived that the circle possessed an infinite range of possibilities for exploration of color and light, an insight that directed her toward a more distinctive personal image in her art.

In 1959 Baber was selected to show in the first "Jeune Biennale" by the director of the American Cultural Center in Paris, France. Over the next few years her paintings were in exhibitions in Paris, France, London, and Edinburgh—both in England, and Hamburg, Germany. Baber married another expatriate American, painter Paul Jenkins, in 1964. (They divorced in 1970.) The marriage was important to the artistic growth of both, since they had a mutuality of interests and shared basic theories about light and color, although their work differed in method and result. In 1964 the couple travelled to Japan for a joint exhibition at the Osaka Pinacotheca Museum. Avid collectors, they brought back many treasures of Asian art.

Baber developed a unique stain and lift technique of painting, while her distinctive palette evolved through many stages. For a time she worked solely with reds, but as she progressively eliminated opacity, she explored yellows, greens, and lavender, largely monochromatically. By the early 1960s she began to use a great variety of colors on a single canvas, and by the mid-1970s introduced black, achieving some of her most subtle and delicate effects.

Baber's work appeared in many women-only exhibitions. An active feminist, in 1975 she organized a show at the Women's Interart Center in New York City in celebration of the United Nations' International Women's Year. Called "Color, Light, and Image," it was comprised of works by women from Europe, Asia, Africa, and the United States.

Another exhibition curated by Baber was the 1972 "Color Forum" at the University of Texas, Austin, for which she wrote a lyrical essay on color. Baber was also active as a teacher and lecturer on painting, design, and art history. In 1979 she was artist-in-residence at the Tamarind Institute print-workshop, University of New Mexico, and she became a skilled color lithographer.

Baber travelled widely and exhibited her work all over the globe. In the 1970s she twice visited India and had a solo show in New Delhi in 1974. In the same year she exhibited in Teheran, Iran. The U.S.

Information Agency (USIA) sent her on a four-month tour of thirteen Latin American countries in 1976. She exhibited her paintings, demonstrated her working methods, and gave color slide lectures. This trip resulted in a series of paintings based on the jaguar.

Critics often tried to associate Baber's work with various stylistic trends, but the paintings elude categorization. Her circles, ovals, and free-form shapes are always imbued with undulating, sensuous movement, and her pure, translucent colors create a sense of radiance that is her artistic signature.

Baber's work is in dozens of private, corporate, and university collections, as well as most of the major U.S. museums and many other museum collections worldwide. An Alice Baber Memorial Art Library has been established at the Guild Hall Museum of East Hampton, New York. The Greater Lafayette Museum of Art, Lafayette, Indiana, has several of Baber's paintings as the nucleus of the Baber Midwest Modern Art Collection, which includes paintings by Baber's colleagues and contemporaries.

Toward the end of her life, despite pain and debilitation from cancer, Baber continued to paint and produced a group of luminous small watercolors in prismatic colors. She died on October 2, 1982.

Sylvia Moore

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Baca, Judith Francisca (1946–)

A prominent muralist and artistic director of the Social and Public Art Resource Center (SPARC) in Venice, California, Judith Francisca Baca has maintained a lifelong commitment to the creation and preservation of community-based art.

Baca was born and raised in the Los Angeles area and currently resides in Venice, California. As a studio art major at California State University at Northridge in the 1960s she joined in the many demonstrations calling for an end to racial discrimination and for the establishment of ethnic studies programs. Baca was convinced that survival for peoples of color in the United States meant the preservation of their cultures and the presence of these cultures within the educational system. Upon completing her undergraduate degree in 1969 she began teaching at a Catholic high school in Los Angeles. It was here that she organized her first mural project in an attempt to bring together students from different neighborhoods. The following summer, while working for the Los Angeles Recreation and Parks Department, California, she organized another mural team of twenty youths from four different neighborhoods. She taught not only about making art, but also about the history of ethnic communities of Los Angeles, California, and about

making connections between the present and the past.

In 1974 Baca submitted a proposal for a citywide mural program to the Los Angeles City Council, California. The program was funded and, over its ten-year existence, 250 murals were produced and over 1,000 crew members employed (in 1988 the mural program was revived under Baca's direction by Los Angeles, California Mayor Tom Bradley). Baca was also contacted in 1974 by the U.S. Army Corps of Engineers, who wanted her to design a mural for a segment of the Tujunga Wash drainage channel in the San Fernando Valley, California. This was the beginning of "The Great Wall of Los Angeles" (1976–1983), a 2,435-foot mural painted during the summers of 1976, 1978, 1980, 1981, and 1983 by eighty youths, ten artists, and five historians who collaborated under Baca's direction. Baca wanted "The Great Wall" to be an alternative history of California, one that acknowledged, for example, the presence of ethnic peoples, racial and class conflict, sexism, and homophobia. She wanted to give a public voice to those who had been silenced. A conglomeration of young people worked on the mural, including black, white, Mexican, Jewish, and Asian-American peoples, bringing with them a lifetime of experiences of interracial struggle. Through their work on the mural they began to understand the roots of this racial conflict and to break down some of the barriers that existed between them. To facilitate the organization and execution of this mural, Baca, filmmaker Donna Deitch, and artist Christina Schlesinger founded SPARC in 1976. Located in the old Venice City jail, it has served over the years as a multicultural arts center devoted to the production, exhibition, distribution, and preservation of public art works.

In 1977 Baca travelled to Cuernavaca, Mexico, to study further the art of mural painting at the Taller Siqueiros and in 1979 completed her Master of Fine Arts degree at California State University at Northridge. During the 1980s she continued her work with the peoples of color living in southern California but also began to organize public art projects that stretched across broader geographic and racial boundaries. In the two nine-by-twenty-inch billboards "Be Skeptical of the Spectacle" (1985) and "Respect Your Perspective" (1985) she calls upon the viewer to be aware of the propagandistic nature of media images and to have greater faith in a perspective based on personal experience. "The Street Speaks" (1986), a pair of murals located on Skid Row in Los Angeles, California, maps out the Skid Row area and provides the homeless people who live there with information on food, shelter, and medical care available nearby. In a series of four murals erected in the town of Guadalupe, California (1990), Baca treats not only the specific history of this farm workers' community, but also the exploitative system of migrant labor in place in the United States. And in one of her most recent works, a portable mural project entitled "The World Wall: A Vision of the Future without Fear" (1987–), she explores the material and spiritual transformation of an international society seeking peace. Having read Jonathon Schell's *Fate of the Earth*, which argues that we must imagine the eventuality of nuclear war before we can change our destiny, Baca realized that what is more important—and more difficult—than imagining nuclear destruction is imagining peace, particularly as an active rather than passive concept. The seven, ten-by-thirty-foot panels arranged in a circle that make up "The World Wall" attempt such imagining.

Baca has been active during the 1970s and 1980s not only as an

artist but also as a teacher and public spokesperson for artists of color. She has taught in the art department of the University of California at Irvine since 1981 and has served on the boards of directors of the American Council of the Arts and the Los Angeles Museum of Contemporary Art, California. Jude McGee of *Los Angeles Magazine* described her in October 1988 as “the voice of the street-level community frequently ignored by the established art world.” The description is an accurate one. Baca has helped shape a public art program in the Los Angeles, California area that has shown the benefits of multi-ethnic cooperative projects and that has given both the artists and the communities in which the murals are located a greater sense of pride in the cultural achievements and traditions of the many different peoples of southern California. She hopes that “The World Wall” will bring a similar message concerning the benefits of global cooperation to an international audience.

Frances K. Pohl

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Bacon, Peggy (1895–1987)

One of America’s most delightful and penetrating caricaturists during the 1930s and 1940s, Margaret Frances (Peggy) Bacon was born in 1895 to Elizabeth and Charles Chase in Ridgefield, Connecticut. Both parents were artists: her mother was a painter of miniatures, and her father was a painter of landscapes, figures, and murals. Peggy began to draw as a toddler, designing dinner place cards with historical and literary figures and including drawings and poetry with letters to family members.

Bacon’s art education began after graduating from the Kent Place School, a private boarding school in Summit, New Jersey, in 1913. Instead of attending college she enrolled in the School of Applied Arts for Women in New York City in November 1913. Beginning in the summer of 1914 she studied landscape painting with Jonas Lie in Port Jefferson, Long Island, New York, and gouache and tempera with Lie in New York City during the following fall and spring. In 1915 Lie mounted Bacon’s first one-person show in his studio. In the fall of 1915 Bacon enrolled at the Art Students League in New York City, where she studied until May 1920. At the Art Students League, she attended classes by George Bellows, George Bridgeman, Andrew Dasburg, Kenneth Hayes Miller, John Sloan, and Max Weber. Of these, Miller and Sloan were the most influential instructors for Bacon. In her spare time she visited galleries and museums where she particularly enjoyed the work of Honoré Daumier, Gustave Courbet, and Georges Seurat. Bacon taught herself drypoint technique in 1917, learned lithography in 1928, and began to make etchings in 1929. During her years at the League, she always preferred caricature to portraiture.

In 1919 Bacon began to establish a format of combining her draw-

ings and prints with prose or poetry that was to be continued the rest of her life. In that same year her prints were shown at exhibitions of the Society of Independent Artists and the Painter-Gravers of America and were reproduced in *World Magazine*. *The True Philosopher and Other Cat Tales*, a book which she wrote and illustrated, was also published that year. Other books—satirical and children’s books—followed. *Off With Their Heads!* (1934), which included thirty-nine black-and-white satirical portraits accompanied by written descriptions and small vignettes, established her reputation as a prominent American caricaturist. Other books which she wrote and illustrated include: *Funerealities* (1925), *The Ballad of Tangle Street* (1929), *The Terrible Nuisance, and Other Tales and Animosities* (1931), *Mischief in Mayfield* (1933), *Cat-Calls* (1935), *The Mystery at East Hatchett* (1939), *The Good American Witch* (1957), *The Oddity* (1962), *The Ghost of Opalina* (1967), and *The Magic Touch* (1968). She also illustrated many more books written by others.

Caricature and satire were the hallmarks of Bacon’s mature style. Her satirical drawings were published in numerous magazines, including *Mademoiselle*, *New Masses*, *The New Yorker*, *Promenade*, *The New Republic*, *Town and Country*, and *Vanity Fair*. Most notable were the series of caricatures of important figures in Washington, D.C., which *The New Republic* commissioned Bacon to do in 1935. In 1937 Bacon began to make humorous genre pictures in pastels which she grouped into the series “Manhattan Genre” (1937), and “Manhattan Cats” (1937–1939). Other series of reportorial genre subjects followed in the 1940s: “Life on the Maine Coast” (1939–1940), “Summer Folks, Provincetown,” Massachusetts (1945).

Recognition of her work came early. After her 1915 exhibition at Lie’s studio, she had a major exhibition of her drypoints at the Joseph Brummer Gallery, New York City, and William Murrell wrote the first monograph on her work in 1922. The Montross Gallery, New York City, mounted two one-person exhibitions of Bacon’s work in 1925. In 1928 Alfred Stieglitz held a one-person show of her work at the Intimate Gallery, and the Downtown Gallery—both in New York City, and held three one-person shows from 1931 to 1934. In 1942 the Association of American Artists held a major retrospective of her work, and the Kraushaar Galleries, New York City, held four one-person shows from 1953 to 1972. In 1975, the National Collection of Fine Art held a comprehensive retrospective of Bacon’s work.

Bacon lived a comfortable life. She and her husband, Alexander Brook, a painter whom she married in 1920, resided in New York City and summered in Woodstock, Westchester—both in New York, or Maine until they divorced in 1940. Bacon taught at the Art Students League, New York City, beginning in 1935 and again from 1949 to 1951; thereafter she taught at the Stella Elkins Tyler School of Fine Arts, Temple University, Philadelphia, Pennsylvania (1940), the Corcoran School of Art, Washington, D.C. (1942–1944), and Moore College of Art, Temple University, Philadelphia, Pennsylvania (1963–1964) as well as private secondary schools in New York and New Jersey. In 1961 Bacon moved to Maine. After 1955 Bacon became exclusively a painter, working on problems of color and composition and in combinations of watercolor, gouache, and ink, and, after 1958, in oil. She abandoned the penetrating satirical approach in her late paintings; and despite her near blindness during the 1970s, she persisted to paint with the aid of a magnifying glass.

Virginia Hagelstein Marquardt

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Baer, Jo (1929–)

Born in Seattle, Washington, the hard-edged abstractionist painter, Jo Baer (born Josephine Gail Kleinberg) received her Bachelor's degree in 1949 from the University of Washington, Seattle, where she majored in biology and art. Three years later she did graduate work in physiological psychology at the New School for Social Research, New York City.

Baer held more than a dozen solo exhibitions of her work in the United States and abroad between 1966 and 1975, including the Fischbach Gallery (1966), and Noah Goldowsky Gallery—both in New York City (1967, 1968, 1970); Galerie Rolf Ricke, Cologne, Germany (1969, 1970, 1973); Galleria Toselli, Milan, Italy (1974); the Whitney Museum of American Art, New York City (1975); and others.

Baer's work was selected for many group exhibitions throughout the world, such as "Systematic Painting," Guggenheim Museum, New York City (1966); "Documenta 4," Kassel, West Germany (1968); "Eine Tendenz Zeitgenössischer Malerei," Kölnischer Kunstverein, Cologne, Germany (1969); "Drawings," Art Institute of Chicago, Illinois (1971); "Hand Colored Prints," a travelling show organized by Brooke Alexander, Inc., New York City (1975); and others.

Among the many permanent collections that house Baer's work are: the Albright-Knox Art Gallery, Buffalo, New York; Australian National Gallery, Canberra; Guggenheim Museum, New York City; Kölnischer Kunstverein, Cologne, Germany; Museum of Modern Art (MoMA), New York City; Suermondt Museum, Aachen, West Germany; University of North Carolina at Greensboro; and the University of Texas at Austin.

Baer taught at the School of Visual Arts, New York City (1969–1970), received a National Endowment for the Arts (NEA) grant (1969) and, early on, before her marginal affiliation with the Ferus Gallery, Los Angeles, in 1957, worked on a kibbutz in Israel.

An abstract-expressionist in the 1950s, Baer found her metier a decade later in hard-edge abstraction or "minimal" painting. The black or colored bands in her diptychs or triptychs gave way, in the 1970s, to hedonistic, figurative, splintered, yet composed, human and animal forms.

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Baez, Myrna (1931–)

Born in Santurce, Puerto Rico, the painter/printmaker Myrna Baez initially studied the sciences at the University of Puerto Rico (1951), then took up art studies at the Academia de San Fernando, Madrid, Spain (1957). She studied printmaking at the Taller de Artes Gráficas, Instituto de Cultura Puertorriqueño, San Juan, Puerto Rico (c. 1960) and did further study in the techniques of printmaking at Pratt Institute, Brooklyn, New York (1969–1970).

In addition to solo exhibitions at the Instituto de Cultura Puertorriqueño (1962); Galería Colibri, San Juan, Puerto Rico (1966);

and others, Baez has had her work shown in many group exhibitions, including the Riverside Museum, New York City (1961); University of Puerto Rico, San Juan (1962, 1968); Galería Sudamericana, New York City (1966–1970); and many others.

Baez has been the recipient of honors and awards, including an award at the Pratt Graphic Center Exhibition, New York City (1970). Her work is housed in private and public permanent collections, including the Instituto de Cultura Puertorriqueño, San Juan, Museo de Arte de Ponce, and University of Puerto Rico, San Juan—all in Puerto Rico; Metropolitan Museum of Art, and Museum of Modern Art (MoMA)—both in New York City; and others.

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Bagley, Frances Stevens (1946–)

Born in Fayetteville, Tennessee, the Texas sculptor Frances Stevens Bagley earned a Bachelor of Fine Arts degree (1969) and a Master of Arts degree (1971) from Arizona State University, Tempe. Bagley was in England between 1971 and 1973 where, early on, she was an apprentice to Michael Leach at a pottery in Devon. In 1973 she engaged in travel and research throughout Great Britain and, seven years later, received a Master of Fine Arts degree from North Texas State University at Denton.

Bagley has held solo exhibitions in a number of Texas galleries and universities and has had her work included in many group exhibitions throughout Texas and elsewhere, including "American Women Artists 1980," University of São Paulo, Brazil (1980); "Showdown," Alternative Museum, New York City (1983); "Fifth Texas Sculpture Symposium," Dallas, Texas: Connemara Conservancy (1985); and others.

Bagley has won awards and honors from Del Mar College, Corpus Christi, Texas (1975) and the University of Texas at Arlington (1976). Examples of Bagley's work are in private, public, and corporate permanent collections, including the Arkansas Arts Center, Little Rock; Southwestern Bell Telephone Company, Dallas, Texas; the University of Texas at Arlington; and others.

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Balzerman, Eugenie (1899–1949)

Proclaimed by some to be the first abstract impressionist in America, Eugenie Balzerman was born in Warsaw, Poland. But her family remained there only a short time after her birth, and her earliest recollections of childhood date from periods of residence in the Russian province of Bessarabia and the seaport city of Odessa in the Russian

Ukraine. All that is known of her original surname is that it became Silverman when her family emigrated to the United States.

Baizerman's mother was a semi-professional actress while her father, whose wanderlust led to prolonged absences from home, made his living as a teacher of languages. Both of them encouraged their daughter's early interest in art. After enlisting a young artist to instruct her privately, they enrolled her in the Odessa Art School.

Soon after the family settled in New York City following its arrival in America in 1910, Baizerman began taking art classes at the National Academy of Design, New York City and, later, at the Educational Alliance, a settlement house on the lower East Side of New York City. While at the National Academy of Design she earned money by overseeing the school's models. One of those models was the Russian-born sculptor Saul Baizerman who had also studied at the Odessa Art School and whom she eventually married. Although the date of their union is not certain, surviving correspondence between them indicates that it must have occurred in 1924 or 1925.

Through much of her adult life Baizerman suffered from an asthmatic condition that was partly psychosomatic. She was also an intensely shy individual and was unwilling to risk even the minor stresses that might have come with trying to promote her professional reputation aggressively. As a result she contented herself with advancing her art in privacy and only rarely did she consent to public exhibitions of her work.

In her stylistic approach Baizerman's starting point was French impressionism. But as she developed the broad brushwork and bold coloring that characterized her mature work she moved well beyond this initial inspiration to create a form of expression uniquely her own. Ultimately the figures, objects, and natural landscapes discernible in her pictures became only pretexts for creating dramatic harmonies of color, movement, and atmosphere. Ever anxious to avoid repeating the effects created in her previous compositions, Baizerman often defined her work as "color conversations" and likened her brush strokes to the "notes of music." Speaking of her later canvases, one critic described them as "abstractions with figural content."

By the time Baizerman died from her respiratory ailments in 1949 her work had been accorded only two significant showings—a solo exhibition in 1938 and another just before her death, in which her paintings appeared in tandem with her husband's sculpture. In effect, very few knew of her pictures, and that remained the case for many years. In 1961, however, the Artists' Gallery of New York City exhibited a selection of her paintings from the estate of her recently deceased husband. The results were startling. At show's end, virtually every piece had found a buyer, and the Whitney Museum of American Art, and the Museum of Modern Art (MoMA)—both in New York City, had acquired two of her most important works.

Frederick S. Voss

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Baker, Dina Gustin (1924–)

Born in Philadelphia, Pennsylvania, Dina Gustin Baker attended the College of Fine Arts (1940, 1942) and the Tyler School of Fine Arts at Temple University (1943)—both in her native city. She won scholarships for further study at the Art Students League (1945), and Atelier 17 (1953)—both in New York City, where her award allowed her to study with Peter Gripe; and a scholarship to the Barnes Foundation, Merion, Pennsylvania in 1946, after study with Dr. Albert C. Barnes and Violet DeMazia.

Between 1960 and 1991 Baker held eighteen solo exhibitions of her work in the United States and Germany, including Roko Gallery, New York City (1960, 1963); Regensburg Museum, Germany, and the Amerika Haus in Hamburg and Munich, Germany (1974); Ingber Gallery, New York City (1974–1987); Utah State University, Logan (1983); Adlena Adlung Gallery, New York City (1990, 1991); and others.

Her paintings have been invited to group exhibitions in New York City, including the Brooklyn Museum and Whitney Museum of American Art; as well as the Philadelphia Academy of Fine Art Biennial, Pennsylvania; Hudson River Museum, New York; Art USA, and many others throughout the United States.

Baker has won much recognition for her painting, including the Gold Medal award, Parrish Art Museum, Southampton, New York (1965); "Artist of the Region," from the Guild Hall, East Hampton, New York (1963); and others. She was a MacDowell Colony fellow, Peterborough, New Hampshire (1959).

Baker's paintings are in the permanent collections of the Barnes Foundation, Merion, Pennsylvania; Gannett Foundation, the Philadelphia Museum of Art, Pennsylvania; Columbia University, New York City; the Bergen Museum of Arts and Sciences, Paramus, New Jersey; the Butler Academy, Ohio; and others.

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Schumacher, Marie Louise. "Das Amerika Haus zeigt Bilder von Dina Gustin Baker." *Die Welt* (March 1974).

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Baker, Jill (1942–)

The widely-travelled painter Jill Baker was born in Ilion, New York, and attended Baylor University, Waco, Texas, where she received her Bachelor of Arts degree in 1964. Baker enrolled in graduate study at Florida State University, Tallahassee, with Karl Zerbe (1966–1969) and, six years later, took further graduate work at the Accademia de Belle Arti, Florence, Italy. In 1981 she obtained a Master of Fine Arts degree from Pratt Institute, Brooklyn, New York.

Between 1969 and 1990 Baker had eighteen solo exhibitions of her work in the United States and abroad, including Goethe House, New York City (1974); Palazzo Strozzi, Florence, Italy (1975); the American Embassy, Seoul, South Korea (1977); Ward-Nasse Gallery, New York City (1977, 1979, 1982, 1984, 1986); Sunset Studio, Huntington Beach, California (1990); and others.

Baker's work has been invited to more than thirty group exhibitions throughout the world in cities as widespread as Florence, Italy; Paris, France; and Seoul, South Korea. She has taught at Pierce College, Northridge, California (1984–1986); led colloquia for honors stu-

dents at Bowling Green Junior High School, Kentucky (1978); lectured at Korean universities (1977); taught in the adult art education program in Bowling Green, Kentucky (1969–1974); served as president of Los Angeles' Artists Equity, California (1984–1986) and serves as regional vice-president of its national board; illustrated nine books and has supported herself as an artist since 1969.

Baker's work is represented in permanent collections, such as Goethe House, New York City; Purdue University, West Lafayette, Indiana; Bellarmine College, Louisville, Kentucky; Western Kentucky University, Bowling Green; the Herman Rath Collection, Houston, Texas; and many others. "Rock House on Water" (1979), a not atypical oil collage, provides clues to the artist's wit and sensibilities through its juxtaposition of elements.

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Baker, Sarah M. (1899–1983)

Born in Memphis, Tennessee, the painter Sarah M. Baker studied at the Maryland Institute of Art, Baltimore; and also with Hugh Breckenridge, Arthur Charles, and André L'Hôte.

Baker has been a teacher at various schools, including the Bryn Mawr School for Girls, Baltimore (1929–1937); St. Timothy's School, Catonsville, Maryland (1931–1945); and American University, Washington, D.C. (1945–1983). She has exhibited widely and won prizes in venues such as the Washington Society of Independent Artists, Washington, D.C. (1935); the Baltimore Museum of Art, Maryland (1945); and others.

Baker is the winner of a fellowship gold medal at the Pennsylvania Academy of Fine Arts, Pennsylvania (1926). Her work is represented in private and public permanent collections, including the Brooklyn Museum, New York; American University, Washington, D.C.; St. John's Church, McLean, Virginia; the Phillips Collection, Washington, D.C.; and others.

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The Phillips Collection, A Summary Catalog. Washington, D.C., 1985.

Baldaugh, Anni von Westrum (1881–1953)

Born in the Netherlands the painter Anni von Westrum Baldaugh studied privately with masters in Austria, Germany, and the Netherlands.

A member of many art institutions, Baldaugh was associated with the Beaux-Arts, Paris, France; the California Watercolor Club and California Society of Miniature Painters—both in Los Angeles; Connecticut Academy of Fine Arts, Westport; Laguna Beach Art Association, and San Diego Fine Arts Society—both in California; and others.

Resident in San Diego, California, she exhibited work in museums and galleries and won prizes and honors throughout California, including a gold medal from the Los Angeles County Museum of Arts and Science (1922); prizes from the California Society of Miniature

Painters (1929); the Fine Arts Gallery of San Diego (1930, 1934, 1935, 1936); and others.

Examples of her work are in private and public permanent collections, including the Fine Arts Gallery, San Diego, California; and others.

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Kamerling, Bruce. "Painting Ladies: Some Early San Diego Women Artists." *Journal of San Diego History* 32:3 (Summer 1986): 152–154.

A Selection of Paintings by Early San Diego California Artists. San Diego Museum of Art, 1987.

Ball, Lillian (1955–)

Lillian Ball was born in Augusta, Maine, and was educated at many institutions, including the Instituto Bellas Artes, San Miguel de Allende, Mexico (1971); Nordenfiords Verdens Universitet, Copenhagen, Denmark (1972–1973); Harvard University, Cambridge, Massachusetts (1975–1976); Parsons School of Design (1978); Columbia University (1984–1985); and the New School for Social Research—all in New York City (1985).

Ball has had solo exhibitions of her outdoor public sculpture at the Snug Harbor Cultural Center, Staten Island, New York (1989); Socrates Sculpture Park, Long Island City, New York (1989–1999); the Hudson River Museum, Westchester County, New York (1990); and others.

She has had her work invited to numerous group exhibitions in the United States and abroad, including "Sculptural Forms," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (1980); Sculpture Center, New York City (1986, 1987); "Personal Poetics," Sala Uno Galleria, Rome, Italy (1987); "Artists Working," Bard College, Annandale-on-Hudson, New York (1988); "Mixed Messages," Ruggerio Henis Gallery, New York (1989); "A Lick of the Eye," Shoshana Wayne Gallery, Santa Monica, California (1991); and many others.

Ball has been the recipient of honors and awards, such as the National Heritage Trust grant, Art Park, Lewiston, New York (1979); a National Endowment for the Arts (NEA) fellowship grant in sculpture (1986–1987); an award from Triangle Artists, International Sculpture Symposium, Pine Plains, New York (1989); a New York State Foundation for the Arts fellowship grant in printmaking (1991); and others.

Ball has been a visiting artist and lecturer at many institutions, including New York University, New York City; the New York Feminist Art Institute; the Rhode Island School of Design, Providence; and Boston University, Massachusetts. She has also been an assistant to Jackie Winsor, an invited artist to Garner Tullis' Print Workshop in Santa Barbara, California, and one of the invited artists to the 2nd Contemporary Artist Cruise and Show to France, Spain, and Italy.

Ball's work is housed in a number of corporate permanent collections, such as Nynex Corporation, White Plains, New York; Best Products, Inc., Ashland, Virginia; Bingham, Dana & Gould, Boston, Massachusetts; and others.

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M.E.A.N.I.N.G. Magazine (Spring 1989).

Brenson, Michael. "Bold Sculpture for Wide Open Spaces." *The New York Times* (July 21, 1989).

Zimmer, William. "An Intersection of Art and Nature." *The New York Times* (June 17, 1990).

Baltzell, Jan C. (1948–)

Painter and teacher Jan Baltzell was born in Philadelphia, Pennsylvania and educated at the Philadelphia College of Art (now the University of the Arts), in her native city, where she received a Bachelor of Fine Arts degree in 1971, and at Miami University in Ohio, where she earned a Master of Fine Arts degree in 1976. She now teaches at the Pennsylvania Academy of Fine Art and the University of the Arts, both in Philadelphia, Pennsylvania.

Baltzell's work, which is highly personal, reflects a knowledge of the history of art, a deep love of nature, and a clarifying structural awareness. Her large gesturally-abstract paintings and drawings have been seen in eleven one-person shows and a large number of group shows throughout the country, and her work is represented in numerous major collections.

Baltzell received a fellowship to the Virginia Center for the Creative Arts at Mt. Angelo, Virginia (1983); she was visiting artist at Towson State University in Maryland (1983–1984); and was visiting artist at the Vermont Studio Center at Johnson, Vermont (1991).

Baltzell is the youngest of a highly creative family: her mother was the painter Jane Piper, and her sister Eve is an architect in Boston; her father is the sociologist E. Digby Baltzell.

Larry Day

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Walker, Alice. *In Search of Our Mother's Garden* (Cover), Keizersgracht 321, Amsterdam.

Wolanin, Barbara. *The New Art Examiner* (December 1981); (rpt., January 1982).

Banks, Ellen

Born in Boston, Massachusetts, African-American painter Ellen Banks earned a Bachelor's degree from the Massachusetts College of Art and also studied at the School of the Museum of Fine Arts—both in Boston.

Banks's first solo exhibition took place at the Dunbarton Galleries, Boston, Massachusetts (1962); five years later, she received the Prix de Paris, France. "Black and White Plus #194" (1970), a large non-representational acrylic on board, is typical of Banks's work of this period: it posits a sensitive yet strong composition of two-dimensional forms in a cool arrangement. Her work is represented in private and public permanent collections in the United States and Canada.

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Baranceanu, Belle (1902–1988)

Born in Chicago, Illinois, the painter/printmaker Belle Baranceanu learned her craft at the Minneapolis School of Art, Minnesota, and through further study with Anthony Angarola. A resident of San Di-

ego, California, Baranceanu has been associated with a number of institutions, including the Chicago Society of Artists, Illinois; La Jolla Art Center, California; San Diego Artist's Guild; and others.

In addition to the murals she created in the U.S. Post Office, and the Auditorium of the La Jolla High School—both in La Jolla, California, Baranceanu exhibited in museums and galleries, including the "Annual American Exhibition," Art Institute of Chicago, Illinois (1926, 1928, 1931, 1938); Kansas City Art Institute, Missouri (1927); California Pacific Exposition, San Francisco (1935); Carnegie Institute, Pittsburgh, Pennsylvania (1943); Library of Congress, Washington, D.C. (1943, 1945, 1946); National Academy of Design, New York City (1943–1946); Denver Art Museum, Colorado (1945); and many others.

Examples of her work are in private and public permanent collections, including the Fine Arts Society and Fine Arts Gallery—both in San Diego, California; Library of Congress, Washington, D.C.; and others.

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Kamerling, Bruce. "Painting Ladies: Some Early San Diego Women Artists." *The Journal of San Diego History* 32:3 (Summer 1986): 154–157.

Park, Marlene, and Gerald E. Markowitz. *Democratic Vistas: Post Offices and Public Art in the New Deal*. Philadelphia: Temple University Press, 1984.

Barker, Lucy Hayward (1872–1948)

Born in Portage Lake, Maine, the painter Lucy Hayward Barker learned her craft at the School of the Boston Museum of Fine Arts, Massachusetts, under the tutelage of Frank Benson, Alger V. Currier, Philip Hale, and Edmond Tarbell.

Examples of her work are in private and public permanent collections, including St. Luke's Cathedral, Portland, Maine, and the Wayland Public Library, Maine.

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Women Pioneers in Maine Art 1900–1945. Portland, Maine: Joan Whitney Payson Gallery of Art, Westbrook College, 1985.

Barney, Alice Pike (1857–1931)

Born in Cincinnati, Ohio, the painter Alice Pike Barney, despite her husband's protestations, studied painting with Ellizabeth Nourse, went to Europe to study with Carolus-Duran, Henner and, most importantly, with James McNeil Whistler. Barney exhibited widely in the United States and before returning home, showed at the Salon of 1889, Paris, France; and in other venues. Whether in pastel or in oil her landscape paintings, portraits, studies of women and children, and the occasional male portrait reveal a keen eye and a sure hand. Barney and her husband were active patrons and champions of art and artists.

Representative examples of her work are in private and public permanent collections in the United States and abroad, including the Folger Shakespeare Library; the National Collection of Fine Arts; and the Studio House—all in Washington, D.C.; the Paris Opera House, France; University of Virginia, Charlottesville; and others.

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- McClelland, Donald R. *Where Shadows Live: Alice Pike Barney and Her Friends*. National Collection of Fine Arts, 1978.

Barr-Sharrar, Beryl (1935–)

Born in Norfolk, Virginia, the painter and art critic Beryl Barr-Sharrar earned her Bachelor's degree at Mount Holyoke College, South Hadley, Massachusetts, and a Master's degree from the University of California at Berkeley. She also holds a Master's degree and a Ph.D. from the Institute of Fine Arts, New York University.

Barr-Sharrar has held many solo exhibitions throughout her painting career, including shows at the Galerie Steinstrasse, Kaiserlautern, Germany (1963); Galerie Lefranc, Paris, France (1964); Galerie Lucien Durand, Paris, France (1967); and others.

Her work has been invited to numerous group exhibitions in the United States and Europe, such as the "San Francisco Annual National Exhibition," San Francisco Museum, California (1958); "Prix Lefranc," Galerie Lefranc, Paris, France (1964); "Prix International du Chateau de la Saraz," Lausanne, Switzerland (1965); "U.S.A. Groupe 67," travelling through museums in France, United States Information Agency (USIA) (1967); Sachs Gallery (1973), Livingstone-Learmonth Gallery (1975), and Art Galaxy (1981)—all in New York City; and many others.

Winner of a summer scholarship to the Yale-Norfolk Summer School, Connecticut (1955) and a travelling fellowship to Europe from Mount Holyoke College (1958), Barr-Sharrar was co-founder of Art Study Abroad, Paris (1961) and co-director from 1961–1968, when she lived in Paris. She has been the recipient of grants and awards for her work as a critic and a painter, including two grants from the American Philosophical Society (1980, 1982); a grant from the American Council of Learned Societies (1982); a fellowship from the Center for Advanced Study in the Visual Arts, National Gallery, Washington, D.C. (1985); and an award, the *Prix de France pour le jeune peinture*, Paris, France (1964). She has lectured on painting and art history at many colleges and universities in the United States, including Mount Holyoke College, South Hadley, Massachusetts (1968–1969); Pratt Institute (1978), and Fordham University—both in New York City (1981); and Vassar College, Poughkeepsie, New York (1982).

In her solo exhibition at Lucien Durand in Paris (1967), the critic Michel Seuphor suggested that her abstract acrylics followed the line of succession from Arshile Gorky. "Les Bois Sourverains" (1967) pays homage to Sylvia Plath in a strong, forthright composition.

Barr-Sharrar's work is in many private, corporate, and public permanent collections in the United States and Europe, including Mount Holyoke College, South Hadley, Massachusetts; the Los Angeles Savings and Loan, California; and many others.

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Barry, Ann Meredith (1932–)

Born in Toronto, Canada, the environmental painter and printmaker Ann Meredith Barry studied at the Ontario College of Art, Toronto, graduating in 1954. Between 1969 and 1990 Barry has held more than three dozen solo exhibitions throughout Canada: from the Lillian Morrison Art Gallery, Toronto (1969–1971) to the Emma Butler Gallery, St. John's, Newfoundland (1990); from exhibitions in Vancouver, B.C., to Edmonton, Alberta, and Halifax, Nova Scotia.

Her work has been included in many prestigious group exhibitions throughout Canada and abroad since 1973, including the "III American Biennale of Graphic Arts," Museum of Modern Art, São Paulo, Brazil (1976); "International Exhibition of Miniature Prints," Pratt Institute, New York City (1977); "Printmakers and Apprentices," a travelling exhibition, Harbourfront Art Gallery, Toronto (1979–1980); "From Sea to Sea," Buschlen-Mowatt Gallery, Vancouver, B.C. (1989); and others.

Barry has completed numerous commissions, is a much-sought-after teacher, and has been active in professional arts organizations.

Examples of her work are in private, corporate, and public permanent collections, including Memorial University, St. John's, Newfoundland; the Canada Council Art Bank, Ottawa; Emily Carr College of Art and Design, Vancouver, B.C.; Bank of Montréal, Canada; and myriad others.

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- Warner, G. "Review." *Canadian Art Magazine* (Winter 1985).

Barry, Edith Cleaves (1884–1969)

Born in Boston, Massachusetts, the painter/sculptor Edith Cleaves Barry studied at the Art Students League and the Institute of Fine Arts—both in New York City; she also studied her craft in Paris, France.

Winner of many prizes and awards, Barry exhibited in museums and galleries, including Yale University's Museum of Fine Arts, New Haven, Connecticut (1916); National Association of Women Artists, New York City (1916, 1922, 1926, 1932, 1942, 1945); and with a host of other institutions, such as the Art Institute of Chicago, Illinois; National Academy of Design, New York City; the Pennsylvania Academy of Fine Arts, Philadelphia; and others.

Barry was the director of the Brick Store Museum, Kennebunk, Maine (1936–1946). Examples of her work are in private and public permanent collections.

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- American Art Annual*. Vol. 28. Washington, D.C.: American Federation of Arts, 1932.
- Who's Who in American Art*. Vol. 1. Washington, D.C.: American Federation of Arts, 1935.

Bartlett, Jennifer (1941–)

Born in Long Beach, California, the well-known painter/printmaker/writer Jennifer Bartlett earned a Bachelor's degree from Mills College, Oakland, California (1963); the following year, she received a Bach-

elor of Fine Arts degree from Yale University, New Haven, Connecticut; and, in 1965, after graduate study with Jim Dine, Al Held, James Rosenquist, and Jack Tworok, received a Yale University Master of Fine Arts degree.

Bartlett has held many solo exhibitions in the United States and abroad, including Dartmouth College, Hanover, New Hampshire (1975); Baltimore Art Museum, Maryland (1978); and the San Francisco Museum of Modern Art, California (1978); Tate Gallery, London, England (1982); the Rose Art Museum, Brandeis University, Waltham, Massachusetts (1984); the Walker Art Center, Minneapolis, Minnesota (1985); and others.

Bartlett's work has been invited to prestigious group exhibitions in the Art Institute of Chicago, Illinois; the Corcoran Gallery of Art, Washington, D.C.; Museum of Modern Art (MoMA), New York City; Los Angeles County Museum of Art, California; the Whitney Museum of American Art, New York City; and many others. "2 Priory Walk" (1977), a major work composed of sixty-four one-foot-square units of baked enamel, silkscreen, and enamel on steel plates, represents but one of several approaches employed by Bartlett through the years. Her stylistic changes herald new ways of looking.

Bartlett has been the recipient of awards and honors including a Creative Artists Public Service (CAPS) grant from the New York State Council on the Arts (1974); the Harris Prize from the Art Institute of Chicago, Illinois (1875); the Lucas Visiting Lecture Award from Carleton College, Northfield, Minnesota (1979); the Brandeis University Creative Arts award, Waltham, Massachusetts (1983); election to the American Academy and Institute of Arts and Letters (1983); and others.

Examples of her work are in private and public permanent collections, including the Metropolitan Museum of Art, and Whitney Museum of American Art—both in New York City; Philadelphia Museum of Art, Pennsylvania; Walker Art Center, Minneapolis, Minnesota; and others.

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Bartol, Elizabeth Howard (1842–1927)

Born in Boston, Massachusetts, the painter Elizabeth Howard Bartol learned her craft at the Boston School of Design, Massachusetts, where she was one of the better students of William Morris Hunt; while there, she also studied with William Rimmer and S.S. Tuckerman.

Bartol exhibited in museums and galleries, including the William & Everett Gallery (1888), and the Boston Art Club (during the 1870s and 1880s)—both in Boston, Massachusetts; the Society of American Artists (1880); and in other venues.

Examples of her work are in private and public permanent collections, including the Lancaster Historical Society, Massachusetts; among others.

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Carter, S.N. "The New York Spring Exhibitions, The Society of American Artists." *The Art Journal* 6 (1880): 156.

Hoppin, Martha. "Women Artists in Boston, 1870–1900: The Pupils of William Morris Hunt." *The American Art Journal* 13:1 (Winter 1981): 17–46.

Barton, Loren (1893–1975)

Born in Oxford, Massachusetts, the painter/printmaker Loren Barton studied at the University of Southern California, Los Angeles, and taught at the Chouinard Art Institute in the same city.

Winner of many honors and awards, Barton exhibited and won prizes in many shows in museums and galleries, including the Arizona Art Exhibition, Phoenix (1922, 1923, 1926, 1927); National Association of Women Painters and Sculptors (1926), National Association of Women Artists (1928), American Watercolor Society (1941), and National Academy of Design (1945)—all in New York City; and others.

Examples of her work are in private and public permanent collections in the United States and abroad, including the Bibliothèque Nationale, Paris, France; the Art Institute of Chicago, Illinois; Brooklyn Museum, and Museum of Modern Art (MoMA)—both in New York City; Los Angeles County Museum of Art, and San Diego Fine Arts Society—both in California; National Gallery of Fine Art, Smithsonian Institution, Washington, D.C.; and many others.

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Claremont, California: Pomona College Gallery, 1972.

Southern California Artists, 1890–1940. Laguna Beach, California: Laguna Beach Museum of Art, 1979.

Bassi, Sofia (1930–)

A self-taught painter from Ciudad Mendoza, Veracruz, Mexico, Sofia Bassi began to paint in 1964. Known for her dream images, Bassi has been referred to as a surrealist. She has exhibited widely throughout Mexico and internationally, and her works are in the permanent collections of the Smithsonian Institution, Washington, D.C.; Museo de Arte Moderno, Mexico City, Museo Liceo Selma Lagerloff de Estocolmo, Suecia, and Museo de Guadalajara—all in Mexico; the Museum of Modern Art of Tel-Aviv, Israel; and others.

Bassi has exhibited in both group and individual exhibitions including "Frida Kahlo acompañada de siete pintoras," Museo de Arte Moderno, Mexico City (1967), "La mujer en la plástica," Museo Nacional de Antropología, Mexico City (1971), the IV Festival Internacional de Cultura de la Universidad Autónoma del Estado de Morelos (1971)—all in Mexico. In 1973 she exhibited in a group show at the Museo de Arte Contemporáneo de Patzcuaro, and her work appeared at auction at Sotheby Parke Bernet, New York City.

Bassi's individual exhibitions include, among many others, the Lys Gallery, New York City (1965); the Salón de la Plástica Mexicana, under the auspices of the Instituto Nacional de Bellas Artes, Mexico City (1969); and the Museo de Arte Contemporáneo, Morelia, Michoacán (1974)—all