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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1087

The Museum of Modern Art

To: The Files
From: Elisabeth Thomas
Date: March 5, 2020
Re: Contents of MoMA PS1 Archives, I.A.1087

The contents of this file, MoMA PS1 Archives I.A.1087, were water-damaged beyond repair. Archives staff created facsimiles and discarded the originals.

MoMA

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Affiliations:

- 1981-- Heresies Collective. A Feminist Publication on Art & Politics, published New York, NY
- 1961-5 "The Spiral," New York, NY. Art discussion group, with Romare Bearden, Norman Lewis, Hale Woodruff, Charles Alston.
- 1963-- Printmaking Workshop, New York, NY

Experience:

- 1980-- Assistant Professor, Mason Gross School of Art, Rutgers University, New Brunswick, NJ
- 1982-- Panelist, New Jersey State Council on the Arts, Trenton, NJ
- 1977-8 Originator, writer and co-host, "Show of Hands." WGBH Educational TV, Boston, MA

Public Collections:

- Bellevue Hospital Fine Arts Collection, New York, NY
- Johnson & Johnson Inc. Art Collection, New Brunswick, NJ
- Minnesota Museum of Art, Minneapolis, MN
- Museum of African Art, Washington, DC
- Museum of Modern Art, New York, NY
- New York University Collection, New York, NY
- Skandinaviska Enskilda Banken, Stockholm, Sweden
- Schomburg Collection, New York, NY
- Spelman College, Atlanta, GA
- Tougaloo College, Tougaloo, MS
- Tulsa Civic Center, Tulsa, OK
- United States Embassy, London, England
- West Virginia State College, Institute, WV

Prints

College Art Collection
National Collection
New York, NY
Greene Street Gallery
Museum, New York, NY
Johnsonian Institute, Washington
"Black Artists South," Harrisburg
Museum of Fine Arts, Boston
Contemporary Black Artists,
Minneapolis, MN

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VIVIAN BROWNE
451 West Broadway
New York, New York 10012
(212)-674-3119

EDUCATION

Hunter College, N.Y.C. - B.S. in Fine Arts - 1950
Teachers College, Columbia University - Post Graduate
Courses in Drafting and Education - 1952
Hunter College, N.Y.C. - M.A. in Fine Arts - 1958
Art Students League - N.Y.C. - Drawing and Painting - 1959
The New School for Social Research - Post Graduate
Courses in French and Painting - 1960
Pratt Institute Graphics Center - Etching Courses - 1967
Alliance Francaise - Paris, France - French Course - 1968
New York University - Post Graduate Courses in
Education Administration - 1969

TEACHING EXPERIENCE

Booker T, Washington H.S. - Columbia, S.C. 1950-1953
Junior High School 74 - Bayside, Queens 1953-1954
Junior High School 214 - Brooklyn, N.Y. 1954-1956
Newtown High School - Elmhurst, Queens 1956-1965
Rutgers University, Instructor, Newark College of
Arts & Sciences, Art Department 1970-1971
Rutgers University, Assistant Professor, Newark
College of Arts & Sciences, Art Department, 1971-1975
Associate Professor 1975-Present

ADMINISTRATIVE EXPERIENCE

Bureau of Art, Board of Education, N.Y.C.
Supervisor of art; Asst. to the Director of Art 1966-1971
Art Education Program - Rutgers, Newark 1971-Present
Art Department Chairperson, Rutgers, Newark 1975-1978

GRANTS, HONORS, AWARDS

Huntington Hartford Painting Fellowship
Achievement Award, National Association of Business and
Professional Women
Research Council Grant, Rutgers University
Sabbatical Leave, Rutgers University (1979-1980)
Maddowell Colony Fellowship, New Hampshire (1980)
Visiting Associate Professor, University of California,
Santa Cruz, California (1983-1984)
Represented Black Artists - Artist's Delegation to the People's
Republic of China 1975

FOREIGN TRAVEL, 1955-1983

England, France, Italy, Mexico, Haiti, Portugal, Spain, Nigeria,
Ghana, Guyana (S.A.), Greece, Guadeloupe (F.W.I.), Jamaica (W.I.),
Israel, People's Republic of China, Egypt, Germany, Cuba, Taiwan.

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VIVIAN BROWNE

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PROFESSIONAL EXPERIENCE

Moderator, "Rockefeller and the Whitney Biennial",
Visual Arts Center, NYC, 1976.
Moderator, Artists Talk on Art, "Racism in Art - Continuing the Dialog"
Landmark Gallery, N.Y.C., 1979
Moderator, "Remade in the U.S.A.", National Conference of Artists,
Robeson Gallery, Rutgers University, NCAS, 1982
Moderator, WCA/OAA panel, "Exploring the Unknown", 1982
Guest Artist, Santa Cruz Porter College, California, 1981
Guest Artist, Pratt Institute, NYC, 1981
Guest Artist, University of California./slide lecture, 1984
Guest Artist, Franklin & Marshall College, Lancaster, Pa., 1983
Guest Artist, Feminist Art Institute/Women's Center for Learning, NYC, 1983
Guest Lecturer, Honors Council, Rutgers University, NCAS, 1977
Panel Member: Seminar on Black Women Artists, Mount Holyoke
College (1972); Symposium on Afro-American Art, Art Students
League, NYC (1971); National Conference of Artists (1973-74, 1976);
Creative Artist Series, NBC Television (1976); Third World Women
Artists, SOHO 20 Gallery, NYC (1978); Artist Talk on Art series,
Landmark Gallery, NYC (1980); New Jersey State Council on the Arts (1982),
Painting; W.C.A., New York, (1980); NJIT, Newark, N.J. Arts Selection
Committee (1977)
Consultant, 15 Pan Am Exhibition (1968)
Board Member, Women Artists Series, Douglass College, Rutgers University (1979-84)
Board Member, Feminist Art Institute - 1984
Board Member, Women's Caucus for Art - 1980-85

EXHIBITIONS

SOLO EXHIBITIONS

Rhode Island College, Providence, R.I., "African Memories" (1973)
Artist-House, NYC, "Paintings, Drawings, Etchings" (1974)
Soho 20 Gallery, NYC, "Eastern Channels" (1982)-(1984)
Rutgers University, New Brunswick, N.J. "Women Artists at
Douglass College" series (1983)
Franklin and Marshall College, Lancaster, P.A. (1983)
Western Michigan University, Kalamazoo, M.I./ "Paintings",
Space Gallery, 1984

SELECTED GROUP EXHIBITIONS

Museum of Modern Art, NYC, "In Honor of Martin Luther King, Jr." (1968)
Brooklyn College, NYC, "Afro-American Art Since 1950" (1968)
Rhode Island University, "From Life" (1971)
Carnegie Institute, "U.S.A. (7) 1971-77" (1972)
Mount Holyoke College, "New visibility in Art: The Black Woman" (1972)
Southern Illinois University-Gallery (1972)
New York Cultural Center, "Blacks, U.S.A.--1973" (1973)
Just About Midtown Gallery, NYC, "Opening Group Show" (1974)
Voorhees Gallery, Rutgers University, N.J. (1974)
Nassau County Community College, New York, (1974)
New York State Office Building, "Harlem Art Collection" (1975)
University of Connecticut, "Group Show" (1976)
Lenman College, New York, "Prints", (1976)

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VIVIAN BROWNE

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SELECTED GROUP EXHIBITIONS (Cont'd.)

Lehman College, New York, "Prints" (1976)
 Dreyfuss Gallery, Ann Arbor, M.I. (1978)
 Rutgers University, Faculty Exhibition, (1978), (1981), (1983)
 W.C.A., City University of New York, N.Y., "Women Artists '78" (1978)
 H.C. Taylor Gallery, N.C., "13 Women--Part II" (1978)
 The Studio Museum in Harlem, "Group Show" (1978)
 Soho 20 Gallery, NYC, "Twelve" (1980)
 O.I.A., N.Y., "Artists Who Make Prints" (1980)
 Kenkeleba House Gallery, N.Y.C., "Installations in the Five Elements" (1981)
 The New Museum, N.Y.C., "Artists Invite Artists" (1981)
 Illinois State University, Travelling Exhibition, "Forever Free" (1981)
 Joslyn Art Museum, Montgomery Museum of Fine Arts, Gibbies Art Gallery,
 University of Maryland Art Gallery, Indianapolis Museum of Art
 Hamilton College, New York, "Prints" (1981)
 Cornell University, N.Y., Prints (1982)
 P.S. 1, The Institute for Arts and Urban Resources, N.Y.C., "The Wild
 Art Show" (1982)
 A.I.R. Gallery, N.Y.C., "Invitational" (1982)
 White Street Window Gallery, N.Y.C. "Protective Devices" (1982)
 Basement Workshop, N.Y.C., "Angry Art Show" (1982)
 California State College, C.A., "Exchange of Sources, Expanding
 Powers" (1983)
 Woman's Bank, N.Y.C., "Black Women Artists" (1983)
 Kenkeleba House Gallery, N.Y.C., "Jus Jass", (1983)
 Henry Street Settlement, N.Y.C., "Celebration" (1984)
 Women Artists Series, N. Brunswick, N.J., 1982 Selection, (1984)
 Penn's Landing Museum, "Prints By Women", Philadelphia, P.A. (1983)

TWO-PERSON EXHIBITIONS

Counce Cullen Library, N.Y.C. (1972)
 Robeson Gallery, Rutgers University (1980)

COLLECTIONS

Chase Manhattan Bank; Hatch-Billups Collection; N.Y.C. Health and
 Hospitals; N.Y. State Office Building; Rutgers University, Dana
 Library; Schomburg Center for Research and private collections;
 Museum of Modern Art; United Negro College Fund; West Virginia
 State College, The New York Public Library, Fisk University,
 Tougaloo College, Mississippi

PUBLICATIONS

"Afro-American Art" An annotated bibliography, published by the
 New York City Board of Education (1972)
 Contributor to: 8 x 10 Art Portfolio (1971-1973); Graphics
 Portfolio, published by the Printmaking Workshop, N.Y.C.;
Attica Book (1973).
Heresies Magazine, photoessay on China, 8th issue (1979)
Heresies Magazine, illustration, 9th issue (1980)
Heresies Magazine, 15th issue, contributing editor, photo/collage
 essay, illustration, 1982
Ararat Magazine, Book Review, "There's Nothing I Own That I Want"
 by Harrisana Jackson (1977)

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SOURCES

Archives of American Art
Cederholm, Theresa Dickason, Afro-American Artists, A Biobibliographic Directory (Boston, The Boston Public Library: 1973)
Igoe, Lynn Moody, 250 Years of Afro-American Art (N.Y., R.R. Bowker Company: 1981)
Who's Who Among Black Americans
Who's Who in American Art
Lewis/Waddy, "Black Artists on Art", Vol. 2
Southeast Arkansas Arts and Sciences Center
The New Museum Slide Collection

FILMS

Black Artists in America, part four. Oakley Holmes, producer (1974)
Making More Than One. Grace George Alexander, producer (WNYE/TV) (1971)

ASSOCIATIONS

College Art Association
National Conference of Artists
National Art Education Association

GALLERY AFFILIATIONS

Ben Pickard Gallery - Oklahoma City, Oklahoma
Orlando Gallery, Los Angeles, California
SoHo 20 Gallery, New York, New York

UPCOMING EXHIBITIONS

One Person - SoHo 20 Gallery, November, 1984
Bronx Museum, May, 1985
Group Show - Port Authority Building Installation, 1984
The Studio Museum in Harlem, Spring, 1985

COURSES TAUGHT AT NCAS

Contemporary Afro-American and Hispanic American Arts
Contemporary Afro-American Art
Materials and Methods of Art Education
Introduction to Art: Painting, Beginning Painting
Introduction to Art: Drawing, Beginning Drawing
Arts and Crafts
Intermediate Painting
Advanced Painting
Art Fundamentals
Senior Studio/Seminar

SERVICES TO THE UNIVERSITY

University Committees - Membership - Voorhees Gallery Advisory Committee
Women Artists' Series Advisory Board

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VIVIAN BROWNE

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NCAS COMMITTEE MEMBERSHIP

Affirmative Action Committee	- 1975-Present
Honors Council	- 1971-Present
Black Studies Advisory Committee	- 1972-Present
Black Studies Search Committee	- 1972-Present
Planning Committee	- 1973-1975
Concerts and Lectures Advisory Committee	- 1979
Black Studies Review Committee	- 1972, 1977
Ad Hoc Advisory Committee for Black Studies	- 1982, 1983
Ad Hoc Personnel Committee for Black Studies Chairperson	- 1976
Robeson Gallery Committee	- 1978-Present
Appointments and Promotions Committee	- 1975, 1976
Faculty Commencement Marshall	

NCAS ART DEPARTMENT COMMITTEES

Curriculum
Space
Personnel
Art Education
Senior Seminar Committee

OTHER DEPARTMENT SERVICES

Designed Art Education Program
Supervisor of the Art Education Program
Designed and taught the following courses:
Materials and Methods in Art Education
Afro-American Arts
Black Artists
Arts and Crafts for Art Education Majors
Advisor to Independent Studies students
Advisor to art majors Senior Honors Projects, 1975-1978

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PROGRESSIONS: A CULTURAL LEGACY

This exhibition, sponsored by **The Women's Caucus For Art, The Institute for Art & Urban Resources — The Clocktower, and Philip Morris Companies Inc.**, honors Black History Month by paying tribute to black women pioneers in the visual arts and their many talented descendants.

EMMA AMOS

"Banana Dancer"
Judith Jamison as Josephine Baker
Acrylic on linen 1985

CAMILLE BILLOPS

"Kaohsiung Series #10"
Colored pencil on Arches 1982

BETTY BLAYTON

"Intuitive Source"
Monoprint 1984

JENNIFER BOWDEN

"Hopi Bird Tale" 1984
Acrylic collage

VIVIAN BROWNE

"Drawing — Little Men Series" 1970
Oil on paper

ELETA CALDWELL

"Attitudes and Reasons" 1983
Mixed media

NANETTE CARTER

"Illumination #25" 1985
Oil pastel on paper

CATTI

"Fragment" 1986
Wood, acrylic, plexiglas on
shaped canvas

MICHELE GODWIN

"Goatscape" 1985
Lithograph

GLADYS GRAUER

"Conformity I" 1985
Mixed media

MAREN HASSINGER

"Botanica" 1984
Collage on silk

CYNTHIA HAWKINS

Untitled 1985
Oil on canvas

JANET HENRY

"Excerpt from Negerotti Melodrama" 1985
Color xerox and vinyl

ROBIN HOLDER

"W WW MMM 13" 1985
Stencil Monotype

FERN LOGAN

The Artist Portrait Series 1985
Photographs

NADINE DE LAWRENCE MAINE

"Nam 3" 1985
Painting on shaped canvas

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Untitled 1985
Acrylic on canvas

LAURIE OURLIGHT

"Masked Dancers" 1985
Etching

SANDRA PAYNE

Untitled 1985
Collage

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"Night of the Full Moon" 1984
Acrylic

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Untitled 1974

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Cast Handmade Paper

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"Now You Have Touched the Women" 1985
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"Hikupata" 1985
Acrylic and gold leaf on wood

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"Garden With Fence" 1985
Monoprint, woodcut with stencil

SHIRLEY STARK

"City Tenor Aftermath" 1984
Print/collage

KAYLYNN SULLIVAN

"Relax Into the Pain" 1985
Mixed Media

Curators

Julia Holton

Vivian Browne

Emma Amos

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Curators: Julia Hotten, Vivian Browne, Emma Amos

PROGRESSIONS: A Cultural Legacy

"...the world is old, but the future springs from the past."

The survival of black peoples in the New World is due in large part to their creativity and ability to learn from past experiences. The black woman has perhaps been most adept at developing strategies for her own survival and that of her family. In many cases the hostile environment, in which she found herself, required a quick wit and the kind of original thinking that fostered a tradition of creativity. That tradition has clearly influenced the development of a black aesthetic while it helped to shape and nurture a uniquely American cultural tradition.

The recognition of Black History Month and the convening of the National Conference of the Women's Caucus for Art in February 1986 provide the ideal setting to honor and acknowledge the contributions made by black women to the visual arts in America. "Progressions: A Cultural Legacy," an exhibition sponsored by the Women's Caucus for Art will celebrate Black History Month in this tribute to black women pioneers in the visual arts and their many talented descendants.

The exhibition will highlight aspects of the black woman's creative heritage and the influence of that heritage upon the contemporary artists creative process. Entries will be sought in a variety of media including, painting (oil, acrylic, mixed media and watercolor), sculpture, drawing, printmaking and fiber design, including textile. Thirty or forty works will be chosen for display, depending on available exhibition space. Each entrant will be asked to send a brief statement about her cultural influences or inspiration. Relevant historical data should be included if available. Works selected for the display must be professionally prepared and

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PROGRESSIONS: A Cultural Legacy

ready for exhibition.

The curatorial team will include Julia Horton, Emma Amos and Vivian Browne. The deadline for submitting slides and photographs of entries is November 15, 1985. Final selections will be made in December and original works must be received no later than January 15, 1986.

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JULIA HUTTON

Home Address:
267 West 89th Street
New York, N.Y. 10024

Telephone:
(212) 787-1370

OVERVIEW: Arts administrator with many years of experience in major New York cultural, educational and arts institutions. Fine Arts graduate possessing extensive knowledge of the city's cultural community and its resources -- gained through direct contact with cultural leaders on every level, and artists of every discipline. Recipient of grants from the National Endowment for the Arts, the Department of State and the Smithsonian Institution. Socially adept individual, highly visible and respected in art circles.

PROFESSIONAL EXPERIENCE

1981 to present Head, Art, Prints and Photographs Section of New York Public Library/Schomburg Center for Research in Black Culture

As manager of one of the New York Public Library's outstanding cultural collections--

- . Oversees maintenance and preservation of collection.
- . Plans and coordinates exhibition programs.
- . Curates exhibitions.
- . Interprets and disseminates information about the collection.
- . Directs an active acquisition program.
- . Maintains contact with working artists and arts organizations.
- . Conducts collection research and implements research for visiting scholars.

1980 to 1981 Project Director, African Art Film Project

- . Developed concept and created project structure.
- . Raised funds for research and development.
- . Conducted research in U.S., Europe and Africa.
- . Identified and engaged scholars, production and creative personnel for continuation of project activities.

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JULIA HUTTON

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1972 to 1980 Assistant Director, the Brooklyn Museum

As member of executive team and director of education program--

- . Prepared and administered budget in excess of \$300,000.
- . Supervised staff of 30.
- . Created special arts education projects and programs around museum collection.
- . Participated in the development of more than 20 major exhibitions.
- . Coordinated and curated over 50 special exhibitions.
- . Developed funding for a variety of educational programs.
- . Directed the museum's community gallery.

As director of public affairs--

- . Created a comprehensive development program.
- . Supervised public relations department.
- . Handled government relations as well as community affairs.
- . Directed the museum's membership program.

1971 to 1972 Coordinator for Higher Education, Channel 13/WNET,
Public Broadcasting Services

As administrator for a special joint endeavor of Channel 13 and the City University of New York--

- . Conducted a study of television's potential for improving communications skills.
- . Coordinated research activities of scholars and subject-matter experts with media experts.
- . Supervised and directed development of the final reports.

1967 to 1971 Employment and Career Development Director, SEEK
Program, City University of New York

- . Managed program aimed at developing career opportunities for college students with poverty and minority backgrounds.
- . Planned and conducted meetings and career conferences with students and corporate executives.
- . Developed an employment and career information center for SEEK counselors from nine CUNY colleges.

1964 to 1967 Associate Director, National Scholarship Service
and Fund for Negro Students

As chief administrator for all programmatic activities--

- . Supervised activities of staff of 15.
- . Planned all facets of program.
- . Developed and maintained working relationships with a variety of institutions of higher education throughout U.S.
- . Raised public and private funds to assist needy students.
- . Promoted and maintained positive relationships with helpful groups within the public and private sector.

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JULIA HUTTON

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DIRECTORSHIPS AND COMMITTEE MEMBERSHIPS

- . U.S. Delegate, International UNESCO Conference on the Status of the Artist; 1980.
- . Member, U.S. National Commission to UNESCO, an advisory body to the Department of State; 1979-82.
- . Member, National Endowment for the Humanities, Museum Challenge Grant Panel.
- . Member, National Museum Act Advisory Council, Smithsonian Institution.
- . Member, The Office of Education, Educational Technology Advisory Panel.
- . Member, National Association of Educational Broadcasters Instructional Task Force.
- . Director, Center for Arts Information.
- . Member, New York University, Institute of Afro-American Affairs Advisory Board.
- . Director, Federation of Protestant Welfare Agencies, Inc.
- . Director, Blue Cross and Blue Shield of Greater New York.
- . Trustee, The Calhoun School.

HONORS AND AWARDS

- . Fellowship for Museum Professionals, awarded by the National Endowment for the Arts.
- . American Specialist Grant, awarded by the Department of State.
- . Travel/Research Grant, awarded by the Smithsonian Institution.
- . Research and Development Grant, from the National Endowment for the Arts Media Program.
- . Production Grant, awarded by the National Endowment for the Arts.

EDUCATION

B.F.A., Syracuse University. Graduate studies, New York University and Hunter College.

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Mixed media

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CATTI

"Fragment" 1986
Wood, acrylic, plexiglas on
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NADINE DE LAWRENCE MAINE

"Nam 3" 1985
Painting on shaped canvas

VIVIAN REYNOLDS McDUFFIE

Untitled 1985
Acrylic on canvas

LAURIE OURLICHT

"Masked Dancers" 1985
Etching

SANDRA PAYNE

Untitled 1985
Collage

JANET TAYLOR PICKETT

"Night of the Full Moon" 1984
Acrylic

HOWARDENA PINDELL

Untitled 1974

MAVIS PUSEY

"Regentrification" 1985
Oil on canvas

HELEN RAMSARAN

"Secret Myths Series #21" 1985
Cast Handmade Paper

FAITH RINGGOLD

"Now You Have Touched the Women" 1985
Intaglio, tie-dyed pieced fabric

EVE SANDLER

"Hikputah" 1985
Acrylic and gold leaf on wood

VIRGINIA EVANS SMIT

"Garden With Fence" 1985
Monoprint, woodcut with stencil

SHIRLEY STARK

"City Tenor. Aftermath" 1984
Print/collage

RAYLYNN SULLIVAN

"Relax Into the Pain" 1985
Mixed Media

Curators

Julia Hotton
Vivian Browne
Emma Amos

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THE NEW YORK TIMES Television TUESDAY, FEBRUARY 18, 1986

Two Exhibitions Show Artwork by 71 Women

Two exhibitions of artwork by 71 women are on view through the end of this month. There are 43 artists displayed in "Transforming Landscape," an exhibition organized by Bernice D'Vorzon, Sandra Langer and Idelle Weber. It may be seen at the Henry Street Settlement Louis Abrons Arts for Living Center, at 466 Grand Street, between noon and 6 P.M. daily except Sunday.

The Clocktower, at 108 Leonard Street, is displaying the work of 28 black women in a show called "Progressions: A Cultural Legacy." This exhibition, organized by Julia Hotton, Emma Amos and Vivian Browne, is to highlight aspects of black women's creative heritage. The Clocktower is open Thursday through Sunday from noon to 6 P.M. Both exhibitions are presented in cooperation with the Women's Caucus for Art.

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THE
CLOCKTOWER

The Institute for
Art and Urban Resources, Inc
The Clocktower
108 Leonard Street
New York, NY 10013
212 233-1096

Alanna Heiss
President and Executive Director

The Museum of Modern Art Archives, NY

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AROUND TOWN

BY STUART TROUP

Black women's 'Progressions'

LATE IN THE 19th Century, about the time the New York Life Insurance Co. was erecting the Clocktower above its quarters at Broadway and Leonard Street, Mary Edmonia Lewis was a pioneer black artist. The insurance company is gone. The Clocktower has become a gallery for the Institute of Art and Urban Resources, and a current exhibition honors Lewis and others amid the striking works of 28 contemporary black women artists.

"Lewis was typical of a group of fine women artists, born in the mid-1800s," said Emma Amos, one of the show's three curators and an art professor at Rutgers. Besides the contemporary pieces, the exhibit features old photos of those pioneers or of their work, including Augusta Savage, who was a leader during the Harlem renaissance, which was roughly between 1920 and 1930. The show, which will last until March 15 (noon to 6 p.m. Thursday to Sunday), is one of the many celebrations of Black History Month.

The exhibit, entitled "Progressions: A Cultural Legacy," was the idea of Julia Hotten of the Schomburg Center for Research in Black Culture, and one of the show's curators. The Women's Caucus for Art is the sponsor, along with the Institute for Art and Urban Resources, the Clocktower and Philip Morris Companies Inc.

"Black artists have continually fostered a long tradition of creativity and ability," Hotten said, "and as this exhibit indicates, black women artists have influenced the development of a black esthetic, while shaping and nurturing a uniquely American cultural tradition."

Little is known about the presence of American black women artists in the 17th, 18th and 19th Centuries. As for the last, historian Jean Fagen Yellin has said: "If we are unaware of black women in Nineteenth Century America, it is not because they were not there; if we know nothing about their literature and culture, it is not because they left no records. It is because their lives and their works have been profoundly ignored."

The Clocktower sits atop 108 Leonard St. After an elevator ride to the 12th floor, ascend a flight of stairs to the left and follow the signs to the exhibit rooms. Two other Women's Caucus for Art showings can be seen: "Costumes, Masks and Disguises" and "Letters." Then another stairway leads to the tower, and "Progressions."

"Most of the art is being shown for the first time," co-curator Amos said, "because many of the women don't often show in New York spaces." The paintings, sculptures and photos are a lively, interesting mix by artists such as Faith Ringgold, Mavis Pusey, Howardena Pindell and Vivian Browne. Many of the works were borrowed from presti-



Mavis Pusey's 'Regentrification' in 'Progressions' exhibition

gious collections at museums and universities.

"There are some very young artists represented," Amos noted. "Nadine de Lawrence Maine is a painter in her early twenties who is artist in residence at the Studio Museum in Harlem, and Michele Godwin is a printmaker, also in her twenties and a member of Heresies, an art magazine."

Amos, who has been a painter and printmaker for 25 years, has a painting in the show, "Banana Dancer," an acrylic on canvas of Judith Jamison as Josephine Baker.

Two portraits by Fern Logan, a photographer who has documented black artists, are included: One is of Lois Mailou Jones, an elder statesman of women painters and a mentor of many black artists; the other is of Selma Burke, who designed the Roosevelt dime.

By climbing a spiral staircase

at the center of the spacious, bright room, you can visit the clock, which was installed in 1897 when the building was renovated to a design by Stanford White. The timepiece, powered purely by weights and with its workings exposed inside a glass enclosure, is said to still live up to the maker's guarantee to be accurate within 10 seconds a month.

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THE NEW YORK TIMES, FRIDAY, FEBRUARY 28, 1986

Art: Startling Sculpture: From Richard Serra



"Five Plates, Two Poles," by Richard Serra, at the Museum of Modern Art.

By JOHN RULL

Progressions: Cultural Legacy (The Clocktower, 108 Leonard Street). Timed to coincide with the recent activities of the Women's Caucus for Art (New York City chapter), with Julia Hotten, Vivian Brown and Emma Amos as curators, "Progressions" is a history in miniature of painting by black women as it has evolved since the middle of the 19th century.

Photographs of the early pioneers — one of them a pupil of Thomas Eakins — showed human beings of majestic originality, and their successors in one or another show just how far black women have added to the store of American painting. Coupled with a large group show covering the period "Costumes, Masks and Portraits," "Progressions" is a valuable contribution to our understanding of its subject. (Both shows through March 15.)

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COSTUMES, MASKS, AND DISGUISES

Curated by Fran Hodes,
Hedy O'Beil, and
Stephanie Rauschenbusch

Mask and costume spring from the intertwined worlds of religion and theatre. Used ceremonially, the mask invokes the powerful other, the spiritual force needed for the community to function. In the drama, the mask allows the performer to alter time, place, and sexual identity. Without the carnival mask, the license and riot of carnival are not possible. The mask of cosmetics turns each woman into an actress on the stage.

The artist uses disguise in order to exercise the freedom to play roles and alter identities. Frida Kahlo paints herself as a bleeding Christ with a necklace of thorns, while James Ensor sees himself as a skeleton, and his townsfolk, the burghers of Ostend, as demons, witches, and libertines.

The objects used by still life painters can also be masks--personae--which stand in place of the artist herself in the little theatre of the painting. Georgia O'Keeffe's jacks-in-the-pulpit and creviced irises strike one as still life disguises for sexual obsessions.

Several artists in our show deal with the disguises of convention. Barbara Gordon's voluminous bride's dress renders the bride both invisible and superfluous. For Joan Gardner's bride, marriage is a dubious proposition. Her groom's position is taken by a fierce warrior with spear, while the dog, symbol of fidelity, has become a snarling wolf. In Faithanne Carapella's "Entrapment", clothes hangers and clotheslines form a confining web of ligatures. In Maureen Mullarkey's "Service", an elegant lady, "dressed to kill", receives tributes of wine and fruit like a modern Helen of Troy, but the question remains, "Who is servicing whom?"

Another form of costuming enables a painter to sink roots into the past and generate power by drawing on images from history and myth. Frances Siegel tries on the armor of gallant St. George, the dragon-slayer. Selina Trief appears in the same drawing simultaneously as Jester, Empress, and Hooded Mother. Sylvia Sleigh paints artist Kim Hardiman as Nu Kua, the Divine Woman, the Chinese goddess of water, with her emblematic dragon and rainbow. Lisa Zwerling's "Mermaid" is clearly a costumed studio model, and just as clearly, the immortal siren of irresistible allure.

Outside the theatre, it is children who most frequently invent costumes. Fran Hodes dresses her daughter Georgia in her grandmother's party dress so that she may experience her own future as a grown-up and her grandmother's youthful past. In Stephanie Rauschenbusch's painting, "Children Masquerading as Terrorists", a more sinister form of dress-up occurs. Instead of those parental helpers, the Eumenides, pursuing the guilty child, three masked child furies terrorize the guilty parent with guns.

The mask, like the skull which is its armature, is seldom

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a neutral property in art. It is a prop in the theatre of the soul, sometimes known through nightmare--as in Camille Eskell's transmutation of a child's elephant toy into a legion of elephant monsters. In Toby Buonagurio's "queen of Fire Dreams", the mask bursts into flames which play around the features of a Kali-like figure. Helen Meyrowitz conceals her nude model by means of an imposed Mexican mask. Carol Bruns lets the mask take over the surface of the painting, sticking its tongue out like a mischievous child or a mocking demon.

In Ora Lerman's painting, "Wolf Comes to Red's Bed and Tames His Appetite", the wolf and fox masks recall the childhood terrors expressed in the story of Little Red Riding Hood. Set up as still life objects on a complex stage, the masks act out a struggle for sexual domination.

Hedy O'Bell's still life objects--parts of a carousel horse, vivid plants, a sugar bowl--are drawn together and animated by the mask, which also acts as a symbol. These are her chesspieces, which she moves around to match the configurations of her feelings.

Ronnie Carson, in her watercolor "Psyche and Karate Mask", chooses objects as her surrogates, supercharging them with personality, while Rhea Sanders creates a cool grisaille backdrop with the sort of screen behind which actors and actresses dress on which to hang her mask.

The self-portrait mask is another theme in our show. Catherine Hazard creates a mere suggestion of nose and mouth, and blocks up the eyes with beads, so that if her mask were worn, the wearer would be blind and mute. Kathryn Sins uses her own face and hands for her mask forms. She seems a buried victim of an earthquake pushing her way through suffocating barriers.

Lizard's is an entirely festive "Harlequin" mask, ready for the next masked ball. Jane Henry's gloomy and introspective photographic self-portraits are like the weavings of a Victorian spider. Janice Becker covers herself in a sheet, like a cadaver, but sits upright in a chair, defying our expectations and making us anxious.

Other artists in the show address the idea of disguise with wit or humor. Sabra Moore makes paper houses in the shape, collectively, of a dress. Joan Killion builds up her tiny costumes out of hand-made paper and calls them "Amour and the Lady Kimono" and "White Kimono" with sly reference to Japanese novels and poems of seduction.

Alice Leeds' chair has kicked up its heels and become a person. Marilyn Ianfear, with her lead version of a Norma Kamali blouse, satirizes our cultural ~~ways~~ and provides social armor for the nuclear age, while Norma's Nemeo in her performance piece, "Breaking from the Blues", takes off all the masks and all the costumes, showing the body electric with blue grease paint like the body of a Celtic warrior.

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LIBERTY...
AND THE PURSUIT
OF LIBERTY



WOMEN'S CAUCUS FOR ART / NEW YORK CITY CHAPTER

Vera Michaelson
Publicist | 19 E. 80th Street | New York, New York 10021
Tel: 212-772-9408

January 7, 1986

FOR RELEASE AS SOON AS POSSIBLE:

LIBERTY...AND THE PURSUIT OF LIBERTY, THE THEME OF THE 1986 ANNUAL CONFERENCE OF THE WOMEN'S CAUCUS FOR ART TO BE HELD IN NEW YORK CITY FEBRUARY 11-14TH WILL HONOR THE CENTENNIAL CELEBRATION OF THE STATUE OF LIBERTY.

The Women's Caucus for Art is holding its annual conference this year in New York City from February 11 - 14th. Founded in 1972, the Caucus has a national membership of 4500 women. That makes us the largest women's art organization in the United States. Membership is drawn from the ranks of art historians and critics, professional artists and educators, galleries and museums. The WCA provides a support system for women in the visual arts of all ages, cultural, ethnic and educational backgrounds. The Chair for the conference as well as President elect of the National Women's Caucus for Art is Dr. Annie Shaver-Crandell, Associate Professor of Art History at the City College of New York.

Over 2000 women will be attending this conference which is sponsoring 15 art exhibits all over town. Works will include sculpture, painting, film, video, photography and various media. 442 women artists have been selected to exhibit in the Caucus sponsored shows. Selection was not made on the basis of previous membership. Almost 100 galleries, spaces and museums are showing art by women during February. A significant portion of the conference are the more than 20 panels that will explore such issues of importance to women in the visual arts as: History and Myth; Language and Humor; Inner Life and Cultural Symbols; Liberty and Censorship; Politics and Art. The 15 sponsored art exhibitions will be dealing with the same themes.

A highlight of the conference is the honorees ceremony to be held

1986 ANNUAL CONFERENCE

LIBERTY... AND THE PURSUIT OF LIBERTY

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at the Great Hall at Cooper Union at 8 PM on February 12. This year the distinguished and established women in art are: Nell Blaine, painter; Leonora Carrington, painter; Sue Fuller, sculptor; Lois Mail Jones, painter; Dorothy Miller, curator; Barbara Morgan, photographer. The honorees program was first established in 1979 when President Jimmy Carter presented the honor awards at the White House.

The Women's Caucus For Art is a national non-profit, tax exempt organization. Our aims are to enhance the opportunities for women to gain access to exhibitions and jobs 2) to encourage scholars and scholarship, 3) to document the history of contemporary arts for future generations and 4) to develop talent and resources in the visual arts.

All exhibitions and the honorees awards ceremony at Cooper Union are open to the public without charge. Panel discussion tickets are available by the day at \$25. Individuals panels may be attended for \$10. For information about the conference, call: 212/772-9408. Photos on request.

ADDENDUM: Annie Shaver-Crandell, the conference Chair is is an attractive and articulate spokesperson for the Women's Caucus. She and others are available to be interviewed.

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WOMEN'S CAUCUS FOR ART / NEW YORK CITY CHAPTER

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BACKGROUND ON THE WOMEN'S CAUCUS FOR ART

Historically the Women's Caucus for Art began as the Women's Caucus of the College Art Association in 1972. In 1974, the organization got its present title. There have been so far, seven national presidents, each for a two year term. The first local chapter in New York City was started as an aid to mounting the first national convention of the Women's Caucus in 1978. The organization continues to meet annually in the same city as, and a day or two before, the annual convention of the College Art Association. Since then, the local chapters have risen to 31. The present national membership is over 3500 women nationally, and the New York City membership is about 600.

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Since its inception, the WCA has fostered a number of significant contributions. Though women artists continue to have difficulties far outstripping the average in being taken on by galleries, opportunities to exhibit have been furthered by the Caucus, whose chapters have sponsored dozens and dozens of exhibitions. These have given many thousands of women chances for their work to be seen, often in alternative exhibition spaces that reach new art audiences.

As individual scholars have gradually put together a body of scholarly information about the history of women in the visual arts, there are at this time thousands and thousands of women artists whose works have been documented. This information gives us a history of our achievements that had previously been overlooked. Perhaps as important, it allows younger women coming along in their arts professions to feel themselves part of an existing tradition in the same way that men have historically felt. The groundswell

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Costumes, Masks, and Disguises

1. "Claire's White Kimono". 8" x 12". 1984.
handmade paper/collage
2. "Amour and the Lady Kimono", 8" x 12",
1984, handmade paper/ collage.
- 29 Palmer Wood Circle, Branford, Connecticut
06405
home (203) 488-4881; work (203) 933-1637
- Ja.
Marilyn
"Kamali Wrap Blouse", 54"x30"x11".
1984, solder, flax.
P.O. Box 108, Prince Street Station, NYC 10012
V. 41 0108
- Leeds, Alice Whitman
"Wallenda". 46"x 24"x13". 1982.
34-20 Jackson Heights, NY 11372
(718) 779-7777; Sensory Evolution:
(212) 505-9144
- Lerner, Ora
"Red Comes to Wolf's Bed and Transforms
His Appetite", 52"x 36". oil on canvas. 1982
463 West Street, NYC 10014. (212) 929-0002
- Lizard
"Harlequin", eight-inch mask. 1985, fabric
and beads.
295 West 11th Street, NYC 10014 Apt 5K
(212) 242-3423
- Meyrowitz, Helen
"Persona Series #2". 42" x 30". 1985.
charcoal, pastel, and graphite.
1389 Apple Lane, East Meadow, NY 11554
(516) 489-0517
- Moore, Sabra
"House Dress/ 16 Houses". 57"x45". 1984.
oil, wax, gesso, Xerox.
81 Pearl Street, Brooklyn 11201
(718) 596-7451
- Clarkey, Maureen
"Service". oil on canvas. 1985.
587 Sixth Street, Brooklyn, NY 11215
(718) 965-3009
- Vernita
"Breaking from the Blues" performance
photo from 1980, 82, 84 performances: 11"x14"
361 Canal Street, NYC 10013; (212) 925-4419
- C'Beil, Hedy
"Mask with Torso". 50"x54". acrylic. 1985.
49 W. 86th St, NYC 10024. (212) 874-1936.
- Hauschenbusch, Stephanie
"Children Masquerading as Terrorists",
11"x40". oil on canvas. 1985.
1111 Underhill Avenue, Brooklyn, NY 11238
home (718) 638-8125; studio (718) 625-3488
- Sanders, Rhea
"Still Life with Paper Mask", 21"x21". 1985.
watercolor grisaille.
617 West End Avenue, NYC 10024