

Women's Caucus for Art Honor Awards for Outstanding Achievement in the Visual Arts

8th Annual Exhibition

*Federal Reserve Bank Gallery
600 Atlantic Avenue
Boston, Massachusetts
16 January — 20 February, 1987*

8th Annual Ceremony

*Auditorium,
Federal Reserve Bank of Boston
7:00 p.m., Wednesday, 11 February 1987*

■ Reception

5:00 - 7:00 p.m., Wednesday, 11 February 1987

■ Welcome & Introduction

*Annie Shaver-Crandell, President
Women's Caucus for Art*

*Liana Cheney, Chair
1987 Women's Caucus for Art Conference*

Patricia Hills, Moderator of Ceremonies

■ Presentation of Awards

Grace Hartigan
Josephine Withers
Agnes Mongan
Patricia Hills
Maud Morgan
Kyra Montagu
Elizabeth Talford Scott
Leslie King-Hammond
Honore' Sharrer
Sally Eauclaire
Beatrice Wood
Kendra Conn

**The Women's Caucus for Art wishes
to thank the following organizations
and individuals for their generous
support of the 1987 Honor Awards:**

*The Federal Reserve Bank of Boston
The Polaroid Foundation
Ellen Poss and Mitchell Kapor
Clara Wainwright*

Grace Hartigan

Grace Hartigan, we honor you for the outstanding contribution you have made to American painting. With a fiercely independent spirit, you have remained loyal to your quest to create a uniquely American idiom out of that which is "vulgar and vital in American life."

In her first exhibition at the Museum of Modern Art, in 1956, Grace Hartigan declared, "I wanted an art that is not 'abstract' and not 'realistic' . . . [My subject] concerns that which is vital and vulgar in American modern life . . ." ¹ Twenty years later, she wrote, "I continue with the formal painting concepts of an all-over space, a projecting surface, and the challenge of vibrant color."² Are these the words of a pop artist or a color field painter? Are these two declarations contradictory? Or do they represent a change of aesthetic position over a period of time?

The answers, "yes, yes" and "no, no," point to a central paradox and generative tension in the painting of Grace Hartigan, then and now. Today there is greater acceptance for painting that is both gestural and painterly, and also committed to representing and distilling the things of this world. Today Hartigan can be seen as a strategic voice in the aesthetic position that questions "the relationship of abstract and representational modes," and which explores "the tension between the identifiable and the completely abstract."³ But in the polarized art world of the fifties, she found little sympathy or support among her fellow artists for this difficult synthesis: "I remember one abstract artist . . . came up to me and said, 'We really shouldn't let you in here, we're abstract, we're more modern than you are.' Modern, contemporary, and new — equals abstract. Imagery and figuration equals reaction, at best."⁴

The first generation of American abstract painters — Pollock, DeKooning, Rothko, and the rest — claimed to reject the lessons of the old and contemporary European masters which they had in fact so thoroughly absorbed in their bid for creating a new, totally "American" idiom. For Hartigan and other young artists — Mitchell, Leslie, Rivers among them — this almost immediately seemed an irrelevant position. Hartigan's desire to transcend the abstract/representational polarities of the fifties took her in

several directions: She haunted the galleries of the Metropolitan and the Frick, looking at everyone from "Tiepolo to Rubens to Cézanne to David."⁵

She was particularly attracted to Vélazquez and Goya. At the same time, she began to forge her own version of the American scene: billboards, pushcart vendors, magazine ads, and bridal shops. In the later fifties, she extended this search to a new interest in landscape, which may be one of the few times in her mature career that Hartigan painted directly from nature without explicit references to pre-existing images or artifacts.

Then as now, Grace Hartigan uses the visual resources of her times, whether they be children's coloring books, the paraphernalia of the strip-tease dancer, the sights and sounds of New York's lower east side, or the enticing window displays of ethnic foods in the Baltimore neighborhood where she now lives. Her creative process consists in synthesizing, from her own inventory, bits and pieces taken from everyday life, rather than delving into the unconscious, or giving the painterly gesture complete autonomy.

The late fifties was a time of crisis for Hartigan, as it was for the no-longer "new" American painting. She was now highly visible and sold almost everything she could produce, to the point that — by her own admission — she overproduced in response to market pressure. In the midst of this apparent success, she had her own crisis of confidence in her vision of an art that should be neither "abstract" nor "realistic," and to many in her New York circle, her marriage and move to Baltimore in 1960 seemed both a betrayal and an admission of defeat. "I felt that I was being devoured. Artists aren't actors and actresses. They are mediums for the work. I felt that everyone wanted to eat me up and it had nothing to do with my work . . . It was a very confusing time."⁶



Grace Hartigan, 1986
Photograph: Martin O'Neill



"St. George", 1985
Photograph: Courtesy of Gruenbaum Gallery

For Hartigan, this was a period of isolation and uncertainty. But by the late sixties, she had begun teaching graduate painting students at the Hoffberger School of the Maryland Institute College of Art, an activity that still invigorates her. And she had created yet another synthesis of the "real" and the "abstract." Even at her most gestural and painterly, the composition of her canvases had always been precise and highly structured; these qualities were even more evident with the drier paint surfaces, less ambiguous shapes, and use of representational forms to carry the compositional structure.⁷

It has been our privilege to know Grace Hartigan for 25 years. Thanks to conversations with her, we have learned a great deal about what it means to be a creative person. She provides a window into the creative process. She has an enormous curiosity about everything in her environment, and she is both very articulate and very opinionated! We admire and respect Grace for her loyalty to her vision, for her refusal to "go along," and for her fiercely independent spirit.

Elizabeth Gilmore Holt
Josephine Withers

¹ Quoted in Dorothy Miller, ed., **Twelve Americans**. New York: Museum of Modern Art. 1956.

² Quoted in **American Artists '76: A Celebration**, 1976. San Antonio, Texas: Marion Koogler McNay Institute, 1976, n.p.

³ Paul Schimmel, **Action Precision: The New Direction in New York, 1955-60**. Newport Beach, Ca.: Newport Harbor Museum, 1984, p.31.

⁴ From an interview with Paul Schimmel, February 1984; in Schimmel, **op. cit.**, p. 32.

⁵ **loc. cit.**

⁶ Quoted by Allen Barber, in "Making Some Marks," **Arts**, June, 1974, p. 51.

⁷ **op. cit.**, p. 23.

Agnes Mongan

We honor you, Agnes Mongan, for six decades of discerning curatorial expertise and teaching. From 1929, when you first joined the staff of the Fogg Art Museum at Harvard University, until the present, you have been in the forefront in America in the connoisseurship and scholarship of French and Italian drawings and you have generously shared your knowledge with countless students and colleagues.

One rainy and icy day last December Agnes Mongan sat across the table from me at lunch at the Harvard Faculty Club, and I thought to myself: No list of her accomplishments can possibly convey the energy, sparkle, and wisdom of this woman who has devoted herself to connoisseurship studies, to teaching the subject she loves, French and Italian drawings, and to the Fogg. She reviewed for me a career dedicated to work and to maintaining the highest standards for herself, her students, and her staff. She did encounter prejudice — Harvard was, after all, an all-male institution — but she was fortunate in having a supportive family and encouraging mentors. Paul Sachs, Associate Director of the Fogg under whose leadership she blossomed, paid her a high compliment by saying he would never ask her to account for her time. He knew her as a self-starter, who would complete her projects with intellectual scrupulousness and attention to detail.

Mongan was born in Somerville, Massachusetts, eighty-two years ago, the second of four children. At one point her father called the two girls and two boys together and announced that he could not promise each an inheritance, but he would guarantee the best possible education. He later added a year abroad as part of the educational package. After that, the children were to make their own fortune. The first son went to M.I.T. and to Zurich. Agnes went to Bryn Mawr, where she studied English literature and the history of art. Upon graduation in 1927 she chose to visit Florence and joined a Smith College program of study abroad led by Clarence Kennedy. She and four other young women studied Renaissance art for several months in Italy and then moved on to Paris. They visited dealers and collectors and spent two weeks in London, where they had tea at Roger Fry's home. Later they traveled through

central Europe, visiting Berlin, Munich, Prague, Vienna, and returning to Italy in late July to take their exams. Needless to say, Agnes Mongan passed with distinction and aplomb. The rigorous scholarship, the intense training of the connoisseur's eye, and, finally, the probing examinations would become standards to which she would hold her own students.

Back in the States she discovered that she might not get a master's degree from Smith because she had not taken studio courses in painting and drawing. She overcame that hurdle by taking courses at the Fogg for transfer to Smith, even though she had to dodge the Radcliffe registrar to do so. Her persistence led to a job cataloguing Paul Sachs's collection at the Fogg. Her research was eventually published in 1940 in the two-volume pioneering work, written with Paul Sachs, *Drawings in the Fogg Museum of Art*.

In 1937 she was promoted to Keeper of Drawings. It was a new title, given to her because as a woman she could not be called Curator, a title reserved at Harvard for "officers of the corporation," who could only be men. By 1947 the rules were changed and she became Curator, a title she held until retirement in 1975. Meanwhile, she also served as Assistant Director, Associate Director, Acting Director, and, from 1969 to 1971, Director. She is now Curator Emeritus of Drawings at the Fogg.

But the titles obscure her achievement as a teacher committed to sharing her expertise with her students and colleagues. Professor Carl Chiarenza, a former student, recalls her Fogg seminar and the frequent trips to New York collections to study drawings firsthand. Mongan was, to Chiarenza, "fierce and tough," someone who would push her students to look hard, think hard, and write well. His classmates were continually amazed by her energy, her positive outlook, her "joy at making connections," whether making an attribution for a drawing or bringing students together with knowledgeable collectors. To Chiarenza, she was always there "to back you up and give you encouragement to go on." She helped Chiarenza publish his seminar paper on a Manet drawing. He was by no means unique in such professional mentoring.



Agnes Mongan, 1976
Photograph: Richard Stafford

Marjorie B. Cohn, paper conservator at the Fogg, remembers Mongan's decisive influence in directing Cohn in the early 1960s toward her own career in conservation. It was a field that passionately pre-occupied Mongan, who lectured across the country and abroad on the importance of respecting the fragility of drawings and of properly caring for them. For the catalogue of the *Ingres Centennial Exhibition* of 1967, Mongan encouraged Cohn to publish an essay on the technical aspects of Ingres' art, for Mongan felt such a review important for the complete understanding of Ingres' art.

A recurring theme in discussions of Mongan is that she does not simply set high standards and then sit back; she throws herself with indefatigable energy into each new problem. All details of the drawing process come under her scrutiny. Each phrase in a student's essay commands her attention.

For the last fifteen years Agnes Mongan has been at work on a study of nineteenth-century French drawings. It is a major scholarly undertaking, an updating of the subject. We look forward to this monograph and to continuing to learn from this woman, this museum professional, this revered teacher whom William S. Lieberman of the Metropolitan Museum succinctly describes as a "high style lady."

Patricia Hills

Maud Morgan

Maud Morgan, you inspire us by your dedication, which knows no limits, and your perseverance, which fears no failure. Your survival is a matter of art. Your art is a matter of life. Your life is a work of genius.

Maud Morgan will be 84 on March 1, 1987. In February 1986 a major "autobiographical" exhibition opened at the Massachusetts College of Art with a selection from more than 100 new works completed in the previous three years. It was an astonishing achievement, particularly moving because she confronted her self, her age, and her sexuality so directly. In this new work she found energy not only for enormous undertakings in scale, but for breaking into entirely new technical territory: She completed several oil paintings unlike any she had ever attempted before and produced a vigorous body of large-scale works with handmade paper. And, in the past year, she has had two other exhibitions.

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Being 84 has little to do with the vitality of Morgan's art, but it does affect the content. With recent invitations to exhibit, she purposely undertook to explore new media and to display works with an eye to summing up, continuing her lifelong effort to integrate her public life, her emotional life, and her art.

Morgan works instinctively, "as the spirit moves her," but with the conscious ambition to express herself as accurately as possible. Medium, image, and technique are secondary to emotional representation. On a given day the subject on her mind may be her identification with an icon image on a postcard from Ethiopia, the physical changes in her body or strength, an event, or a place — such as Quebec, where she has had a complex relationship with the landscape of her family's property since her childhood. But whichever of these she chooses, the real subject is always her own feelings or state of mind. For example, *October in Quebec I* is a self-portrait in front of a colorful tree on a vivid autumn day. The seasonal allusion is important, and her figure in the lower right-hand corner, a very modest presence compared with the glory of the natural landscape, is a psychological comment on her sense of her own power in relation to her family's estate and to nature.

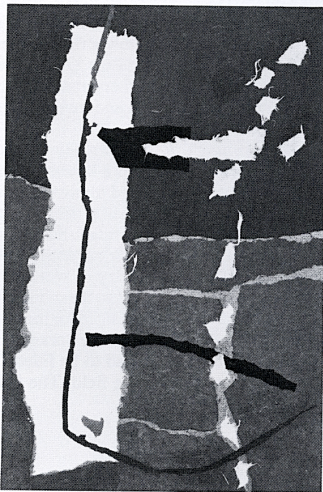
In recent work Morgan distinctly alludes to the possibility of death. A few oil paintings, such as *Finistere and Diptych*, particularly when seen in relation to her more characteristically hard-edge abstract work, suggest a private contemplation of heaven or life after death. In *Finistere* there is an ambiguous cross image dominated by the strong impression of sensuous color and energetic brushstroke. Greens, blues, and ochres convey a seductive Umbrian richness, while a dense black area, pungent with the earthy tones of moist creosoted wood, contains a shape that looks like a fallen crucifix. The cross may be an abstract shape without symbolic associations, but the painting, color, and edgeless transitions within the picture convey a sense of something mysterious. In risking metaphoric imagery with the cross, the painting implies curiosity about what lies beyond.

Maud Morgan is a mystic. She believes in the meaning of apparent coincidences and in the possibility of a deep spiritual connection between human beings. She rarely abandons the symbolic prerogative in her work, even when it is visually nonrepresentational and must rely on the title to make the connection. For instance, *Time's Dislocation*, a toothy spiral image, gains concrete significance from association with the titular allusion to dislocation and thereby to vortex.

Morgan is famous for her capacity to enjoy. Her sensuality, which governs her well-developed response to color and design, also sparks her enjoyment of a brilliant day at the beach, her delight in the weathered paraphernalia of fishing, or her pleasure in the particular ambiance of a quiet meal with friends. Her appreciation of life has always included awareness and curiosity about sensuality. In preparation for her exhibition last year, Morgan painted several works on this theme. Many of the images came from dreams. *Roots of the Root*, a cryptic picture of a phallic carrot, is such a painting. So is *Youth and Age*, a giant canvas and an important work depicting an old woman, quite clearly Morgan, and a younger androgynous figure, both nude on a beach with the sea beyond and a gnarled piece of driftwood in a tidal pool between them. The painting projects a melancholy sense of passing time through the physical difference and distance between youth and age. Inspired by the afterimage of yet another



Maud Morgan, 1985-86
Photograph: Monika Andersson



"Collage #210", 1981
Photograph: Courtesy of Susan Bloch & Co.

dream, *Radical Perspective* is a strikingly original, intimate vision of a penis. The perspective is from the tip, not the front or side. It, too, is an ambiguous presence, cheerful in color while sharklike and threatening in shape. Puzzling at first, the image, once recognized, is funny, familiar, and benign. This painting perfectly exemplifies Morgan's working method: She achieves a receptive state of mind, meditative and trancelike, that allows an idea, image, or feeling to come to the surface.

There is sadness along with abundant joyful observation and self-awareness in these recent works: sadness about aging, about human cruelty, about the inequities of life, about our waste of natural resources, and about the threat of nuclear annihilation. Larger issues such as these have always aroused Morgan and inspired a commitment of her time and resources. Politically as well as personally passionate, she has had an impact on those around her, both students and fellow artists. In her art — whether figuratively, as in the naked *Woman of the Plain*, or abstractly, as in the symbolism of *Time's Dislocation* — her political views, like everything else about Morgan's life, become part of her oeuvre. Perhaps it is partly because of her political alertness that as an artist Morgan has moved with the times, comprehending new ideas and stylistic trends as they occur, but reformulating them to make personal statements that are typically lyrical, richly colored, aware and symbolic. Any material innovation, technical tricks, intellectual ideas, political events, or private emotional developments that engage her serious attention are subject matter for her art. This constant commitment to the total integration of life and art, because she allows it to be so transparent, inspires all who observe it and know her. It makes her way of living a large part of her complete life's work of art.

Kyra Montagu

Elizabeth Talford Scott

Elizabeth Talford Scott, you are a guardian of a heritage thought to be forgotten or lost. Through your quilts, you are the keeper of that history which speaks to the lineage of African-American people in the New World. We are eternally grateful for that tenacity of spirit which has prevailed through your life and work.

Living is a process of discovering the ironic twists of fate that chart the destiny of our lives. Certainly, Elizabeth Talford Scott had no idea she would become an artist of great distinction in our society. Yet, despite the issues of class, race, and gender, Elizabeth Talford Scott emerges as a genius in her ability to communicate visual and verbal images. According to Lowery Sims, "Elizabeth Scott is not just your grandmotherly quilter," but an artist who bridges "the gap between empiricism and visionary revelation." She is a deeply spiritual and spirited woman.

Scott grew up in Chester, South Carolina, the sixth of fourteen children. There were seven brothers and seven sisters. Her father sharecropped the land where her grandparents had lived as slaves. "He was a sharecropper and we were sharecropper's children. Victims," she says. The tradition of quilting was an integral part of the rural black American experience. Elizabeth's mother and father quilted. At the age of nine, she began her first quilt and has since developed into an extraordinary artist. Her images not only elicit remembrances of Africans' past but evoke new visual traditions in the display of bright colors, complex patterns, animals, buttons, rocks, and "monsters" that grace the stitched surface of her quilts.

Art historians and critics have not given parity to the visual traditions practiced and developed by African-Americans. Elizabeth Scott provides the annals of history with a critical challenge to address the aesthetic contributions of blacks in the New World. More importantly, she presents us with the aesthetic continuity of deep-seated traditions, practiced over generations of time through the linkage of the extended family. We have few records of the African-American families who had active and continuous histories of involvement in the plastic arts; the creative energies of Scott and her family have prevailed where others have yet to be discovered.

Scott practiced her art until 1940, when she moved to Baltimore and ceased to make quilts on a regular basis. Through the constant encouragement of her daughter and her friends, Scott began to quilt again in the mid-1970s. She developed a remarkable body of work and began to exhibit her quilts in conjunction with the work of her daughter, Joyce Jane Scott, a mixed media-performance artist, at Gallery 409 in Baltimore and at the Art Gallery of the University of Maryland at College Park. Scott worked relentlessly, and as she produced more quilts, she was invited to teach and lecture at colleges, universities, recreation centers, special workshops, and senior citizens' groups throughout the state of Maryland. She was asked to exhibit and lecture at the Metropolitan Museum of Art, the Studio Museum in Harlem, the Smithsonian Institution's Folk Life Festival, as well as at numerous galleries along the east coast from New York City to Washington, D.C.

Scott worked intermittently on that first quilt, begun at the age of nine, for fifty years — hence its title, the *Fifty Year Quilt*. Her mother, Mamie, took an active interest in Scott's selection of cloths and colors; at one point, Scott recalls, her mother made her remove a square from the lower right corner because it was too bright. The *Fifty Year Quilt* is embellished with embroidery and stitchery that form images and symbols of flowers, stars, and animals.

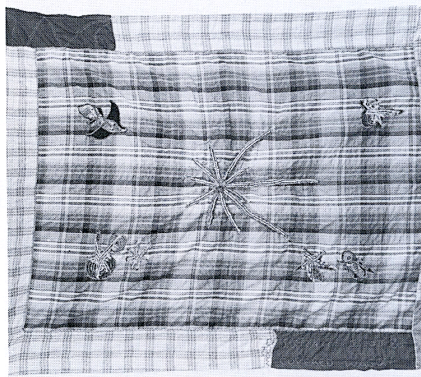
The *Plantation Quilt*, one of a new series completed in 1979, is conceived from a double perspective. The stars, which are placed almost randomly across the surface, approximate their positions in the sky on a clear evening, just as they might have been seen by women who sat out on their porches sewing and piecing after a long, hard day of work. The stitches under the star pattern take on the contours of a farm, with rows of stitching standing in for the rows of crops. "That's the way the fields were surveyed off," Scott explains. "Every corner had to be filled. There were no leavings, no spots in the field. The fields had to be finished."



Elizabeth Talford Scott, 1984
Photograph: Robert Cox

Even as a child, Scott was required to help out with the sharecropping, so her education was limited. She has always been troubled by her lack of formal training and uses her quilts in their almost endless variety of style and narrative content as a vehicle for communication. As a result, she has become the mentor, the seer, the sage to whom we all turn to preserve our past and direct our future. Elizabeth Talford Scott verifies our existence as a people of substance and merit even as she reaffirms her own stature as an artist of genius.

Leslie King-Hammond



"Covered Wagon Quilt", 1983
Photograph: R.B. Chapman

Honore' Sharrer

Honore' Sharrer, we honor you today for your wit, intelligence, and imagination, your commitment to enduring values, your resistance to art world fads and loyalty to your own distinctive vision. The courage, integrity, originality, and accomplishment represented in more than 40 years of painting inspire artists everywhere.

When she was 24, Honore' Sharrer's talent was recognized by Lincoln Kirstein, a member of the Museum of Modern Art's advisory board and now director of the American Ballet, who purchased one of her paintings for the museum's collection. Soon after, the art world was filled with talk of Honore' Sharrer. She was included in "Fourteen Americans" at the Museum of Modern Art (1946), "Nineteen Young Americans" at the Metropolitan Museum (1950), and the Whitney Museum's "New Decade" exhibition (1955), as well as in numerous other shows. In the early 1950s *Mademoiselle* magazine honored her as its woman artist of the year; *Life*, *Art News*, and other magazines featured her in major articles; and the prestigious Knoedler Gallery represented her work. Then Sharrer's reputation fell into eclipse. Like most figurative painters during the hegemony of Abstract Expressionism, her painting was deemed irrelevant. Her early W.P.A. - inspired works looked dated, while her later surrealist attempts were dismissed as eccentric.

Meanwhile Sharrer continued to paint. Because she never sought fame or fortune, she survived the absence of both. She lived in Amherst, Massachusetts, from 1947 to 1965 and in Rochester, New York, from 1965 to the present, avoiding the New York scene altogether and using her time and privacy to develop a unique blend of satirical content, surrealist incongruity, and deft mannerism.

In the early 1940s, Sharrer, the prodigy, was heavily under the influence of the Depression-era W.P.A. artists and competed for a commission to paint a mural for the St. Louis post office. Although her bid was unsuccessful, her disappointment was short-lived; the study she prepared for the competition, entitled *Workers and Paintings*, was the very painting purchased by Kirstein.

Encouraged by the sale, Sharrer took on a self-initiated project, *Tribute to the American Working People*, a five-part painting so rich in jewel-like detail it took her four and a half years to complete and necessitated several changes of prescription glasses. Based on photographs and on-the-spot drawings of 475 people in the vicinity of Amherst, the work was commemorative yet folksy. In this painting, sharply detailed renderings and austere formal composition paid homage to the Flemish masters. American working people stand in for the saints and donors typical of late medieval painting, and in lieu of scenes from the Bible, Sharrer showed farms, public schools, country fairs, and family parlors. Lest anyone miss the religious overtones of the polyptych form, the painting was first displayed to the public at the Knoedler Gallery in 1951 on an ecclesiastical altar.

A few years later, Sharrer's style shifted toward surrealism and has remained relatively constant over the past three decades. Yet she retains the attention to idiosyncratic detail typical of her early work. The crook of an elbow, the creases in coveralls, and the wrinkles in a worn face once caused critics to draw comparisons between her painting and the down-to-earth novels of John Steinbeck, but her later sensibility is closer to the theater of the absurd. Meaning hinges upon odd details, nonsequiturs, and incongruities — a beehive in the corner of a classic temple, a fly on a slab of meat, an electric plug rising toward a table like a snake, and somersaulting silverware. The iconography is mysterious; the mood undeniably merry. "Spoons, forks, a loaf of bread represent everyday things," Sharrer explains. "Twist them and they become funny. The halves of shells clack, knives dance, and you get away from that awful word *realism* and keep the viewer guessing."

As in her early work, Sharrer loads her later paintings with art historical references — the puffy Hapsburg faces from Velázquez, congregations of animals from Durer, fleshy nudes from Rubens — but the tone has changed from a spirit of homage to that of farcical play. Mocking the social and political scene, Sharrer might perch colorful birds on a chandelier at an elegant White House-style party, park a nude woman on a tea cart, or replace a man's head with a bouquet of flowers. Animals join in the entertainment, often caught in odd, indecent, or catatonic poses.



Honore Sharrer, 1985-86
Photograph: Joan Stormont



"Margery Daw", 1969
Photograph: Joan Stormont

Although Sharrer's technique is freer and her content more imaginative than her Social Realist days, she continues to base her drawing on observation. She conceives the works, then finds suitable models, collecting objects intended for still-life compositions or as parts of figurative compositions. Sharrer also keeps extensive files of reference photographs in such categories as "men," "women," "fire," "murder," "high society," and "golf."

For years Sharrer explored these preoccupations privately, exhibiting her paintings only on rare occasions. Then in the 1970s came a critical reassessment of her work. In 1977 Henry Geldzahler selected *Tribute to the American Working People* for an exhibition of work by American artists that traveled to the Soviet Union. In 1971 and 1978 Sharrer won the Childe Hassam purchase prize of the American Academy and Institute of Arts and Letters, and in 1981 she was honored with retrospective exhibitions organized by the Forum Gallery in New York, the Danforth Gallery in Framingham, Massachusetts, and the Memorial Art Gallery in Rochester, New York. Critics began writing about her again, describing her work variously as deliciously naughty, full of life, shocking, hermetic, and questioning. In spirit she has been likened to filmmakers Luis Bunuel and Federico Fellini. Less happily, her proclivity for balloonlike people has led some to label her "School of Fernando Botero," although her works in that vein precede those of the younger South American satirist. Label her as you may, renewed attention in the art world has led to much-deserved renown for Honore' Sharrer.

Sally Eauclaire

Beatrice Wood

Beatrice Wood, we honor you today with reverence and awe for the path you have carved in rebellion and with joy. You have molded your life, like your clay, and given us both a ceramic art to enrich our senses and a model of an artist that teaches us what spirit can mean.

In any discussion of the evolution of luster pottery, the work of Beatrice Wood defies easy categorization. Its shapes and forms are closer to those of glassware and even metalwork. In surface, it echoes Egyptian and Roman glass antiquities, noted for their lustrous patina, the result of having been buried in the earth for centuries.

Wood was the first modern ceramist to search for this richness of surface as a deliberate technique, and her achievement is today without peer. But the feeling of antiquity that pervades all her work is not conscious — it is the result of the artist's lifelong love for simple folkcrafts and for forms that are universal, that cut through barriers of culture and time. Wood has developed a repertoire of simple, almost primitive forms linked to a collective past of vessel making that is nearly 7,000 years old. It is this connection with pottery's past that has intrigued many of Wood's critics. In 1965 Anais Nin wrote in *Artforum* of Wood's one-person exhibition at the California Palace of the Legion of Honor in San Francisco:

People sometimes look wistfully at pieces of ancient ceramics in museums as if such beauty were part of a lost and buried past. But Beatrice Wood is a modern ceramist creating objects today that enhance your life. The colors, textures, and forms are at once vivid and subtle. The decorative ability is extended into portrayals of humor, euphoria, or contemplation. Her colors are molded with light. Some have tiny craters, as if formed by the evolutions, contractions, and expansions of the earth itself. Some seem made of gas-filled lava. Some are jewelled like crushed sea shells or pearls, others are iridescent and smoky like the trails left by satellites. 1

A less romantic and more spiritual view of this sense of antiquity is seen by the Japanese as an important part of ceramic aesthetic. It is not surprising, therefore,

that Beatrice Wood's exhibition at the Takashimaya department store in 1961 provoked an enthusiastic response, causing one critic to remark that the Japanese potter had much to learn from this small exhibition of luster pots. For despite Wood's laconic remark that the Japanese liked her work because they were "tired of Shibui," her pottery shares many of the Zen Buddhist ideals of beauty. As the scholar Daisetz Suzuki notes, the best Japanese pottery is tied to two concepts: *wabi* (poverty) and *sabi* (loneliness of solitude). Wood has literally endured both in her life, but the words should be interpreted for their abstract implications. *Wabi* signifies "to be poor, that is not to be dependent upon things worldly — wealth, power, reputation — and yet feel inwardly the presence of something of the highest value, above time or social position." 2 *Sabi*, according to Suzuki, "consists in a rustic unpretentiousness or archaic imperfection, apparent simplicity or effortlessness in execution, and richness in historical associations Lastly, it contains inexplicable elements that raise the object in question to the realm of artistic production." 3

Wood's bold shapes, varying textures, and thickness of glaze are much in keeping with the basic aesthetics of Japanese tea wares, but there is also a Western precedent for her work: In 1913, the distinguished art historian Roger Fry opened the Omega Workshop in London and became himself the workshop's potter, encouraging other members of the Bloomsbury group to join him in this endeavor. 4 He argued that technical skill did not guarantee beauty, which could only come from "joy in the making." Through Matisse, Picasso, and others, Fry came to appreciate the so-called primitive arts of Africa and to prize the directness of expression that was denied the meticulous Victorian and Edwardian objet d'art. In the best work produced by Fry, Vanessa Bell, and others at Omega, one feels a certain communion with the work of Beatrice Wood. All share the same freshness, innocent playfulness, wit, and irreverent disregard for the aesthetics of perfectionism.

Now in her ninety-third year, Wood is still making masterworks. Much has changed, but her central idealism remains little altered from that of her earliest years. In 1942, she wrote in *Craft Horizons*:



Beatrice Wood, 1986
 Photograph: Michael Chiabauda



"Footed Bowl", 1976
 Photograph: Courtesy of Garth Clark Gallery

With experience and curiosity, twists and methods develop. Anything that one imagines should be tried within the bounds of [physical] safety. Though disasters and disappointments are met, yet one goes on towards a point of view that is alive, and occasionally good fortune achieves effects never seen before. 5

Since then Wood's palette has cooled somewhat. The musky, hot, and impetuous pinks have been replaced with cooler shades of gold and green. The forms have become softer and more relaxed. In recent years, at her new studio outside Ojai, Wood has experimented with new forms, in particular long-stemmed chalices and teapots. In both, she is able to explore the most distinctive aspect of her drawing a play with negative and positive spaces.

The production of these and other luster works amounts to an almost shamanistic act of creation. Wood has been able to make magic out of clay, fire, color, and light. Yet while her works display a certain surface opulence, they are not the pots of kings. These are vessels that speak of the universality of humankind. Nearly 60 years ago, Marcel Duchamp advised Wood never to follow rules. "Rules are fatal to the progress of art," he warned. Wood has remained faithful to this advice and in the process has brought a new expressiveness and theatricality to her medium.

Garth Clark

1. Anais Nin, "Beatrice Wood," **Artforum**, January 1965.
2. Daisetz T. Suzuki, **Zen and Japanese Culture**. New York: Pantheon Books, 1959.
3. Ibid.
4. Roger Fry, **Catalogue of the Omega Workshop**. London: Omega Workshop, ca. 1914.
5. Beatrice Wood, "Craftsmen Experiment," **Craft Horizons**, August 1942.

Citation by Leslie Sills.

Chronology and Bibliography

■ Grace Hartigan

- 1922** Born in Newark, New Jersey.
- 1942** Began art classes with Isaac Lane Muse in Newark while working as a mechanical draftsman at an industrial plant.
- 1948** Introduced to Jackson Pollock and his drip painting technique.
- 1948-49** Traveled in Mexico. First abstract works.
- 1950** Invited by Meyer Schapiro and Clement Greenberg to participate in the group exhibition, *New Talent, 1950*, at the Kootz Gallery in New York City.
- 1951** Participated in the *Ninth Street Show*, organized by members of The Club. First of seven solo exhibitions at Tibor de Nagy Gallery, New York. Alfred Barr, director of the Museum of Modern Art, first noted her work. Met other "second generation" painters—Frankenthaler, Goldberg, and Mitchell.
- 1953** Began regular visits to the Metropolitan Museum of Art and the Frick Collection, sometimes in the company of Larry Rivers, to study Rubens, Vélazquez, Goya, Tiepolo, and other old masters.
- 1956** Included in *12 Americans* at the Museum of Modern Art.
- 1958** Only woman to be included in the *New American Painting*, an exhibition organized by the Museum of Modern Art that traveled to six European countries.
- 1959** First trip to Europe; traveled to France, Spain, Italy, England and Ireland. Included in *Documenta II* in Kassel, Germany.
- 1960** Married research scientist and art collector, Winston Price; moved to Baltimore, Maryland.
- 1962** First of four solo shows at Martha Jackson Gallery, New York.
- 1967** Began teaching in the Hoffberger Graduate School of Painting, at the Maryland Institute College of Art.
- 1969** First of four solo shows at Gertrude Kasle Gallery, Detroit, Michigan.
- 1980** Solo exhibition, Baltimore Museum of Art.
- 1981** Solo exhibitions at Fort Wayne Museum of Art, Indiana, and Georgia Museum of Art, Athens, Georgia.
- 1984** Solo exhibitions at Gruenebaum Gallery, New York.
- 1986**

■ Agnes Mongan

- 1905** Born in Somerville, Massachusetts
- 1927** B.A., Bryn Mawr College
- 1927-28** Study in Europe, Smith College program
- 1928-29** Fogg Museum Special Student
- 1929** A.M., Smith College
- 1929-37** Research Assistant, Fogg Art Museum
- 1937-47** Keeper of Drawings, Fogg Art Museum
- 1947-75** Curator of Drawings, Fogg Art Museum
- 1950** Fulbright Scholarship: Art Historian in Residence, American Academy in Rome (six-month leave of absence from the Fogg)
- 1951-64** Assistant Director, Fogg Art Museum
- 1954** Lecturer, Ministry of Education, Rio de Janeiro and Sao Paulo
- 1960-75** Martin A. Ryerson Lecturer on Fine Arts, Harvard University
- 1964-68** Associate Director, Fogg Art Museum
- 1966-67** Amy Sackler Memorial Lectureship, Mount Holyoke College
- 1966** Lecturer, Baldwin Seminar Lecture Series, Oberlin College
- 1968-69** Acting Director, Fogg Art Museum
- 1969-71** Director, Fogg Art Museum
- 1971-72** Visiting Director, Timken Art Gallery, San Diego
- 1972-** Consultant, Fogg Art Museum
- 1973-74** Visiting Scholars Program, University Center in Virginia, Richmond
- 1976** Kreeger-Wolf Distinguished Professor (Visiting), Northwestern University
- 1976** Bingham Professor (Visiting), University of Louisville
- 1977** Waggoner Professor (Visiting), University of Texas, Austin
- 1977-78** Samuel H. Kress Professor in Residence, National Gallery of Art, Washington, D.C.
- 1979** Professor of Fine Arts (Visiting), University of California, Santa Barbara
- 1980** Visiting Director, Metropolitan Museum and Art Centers, Coral Gables, Florida
- 1981** Professor of Fine Arts (Visiting), University of Texas, Austin
- 1980-85** Annual tours of Europe, lecturing to Friends of the Fogg

Awards

- 1941 L.H.D., Smith College
- 1949 Palme d'Academie, France
- 1954 Litt. D., Wheaton College
- 1970 L.H.D., University of Massachusetts
- 1971 Cavaliere Ufficiale, Italy
- 1973 Hon. Dr. of Fine Arts, LaSalle College
- 1973 Hon. Dr. of Fine Arts, Colby College
- 1977 St. Botolph Club Award for Distinction in the Arts, Boston
- 1978 Julius Stratton Award for International Achievement, Friends of Switzerland, Boston
- 1980 Hon. Dr. of Fine Arts, University of Notre Dame
- 1985 Hon. Dr. of Fine Arts, Boston College

Exhibitions Organized

- 1958 *Collection of Curtis O. Baer*
- 1963 *Andrew Wyeth: Dry Brush and Pencil Drawings*
- 1966 *Memorial Exhibition of the Paul J. Sachs Collection*
- 1967 *Ingres Centennial Exhibition*
- 1968 *Collection of David Daniels*
- 1970 *Bicentennial Exhibition of Drawings of Tiepolo*
- 1973 *Memorial Exhibition of the Watercolors and Drawings of Benjamin Rowland, Jr.*
- 1973 *Margaret Fisher Exhibition*
- 1975 *Harvard Honors Lafayette*
- 1983 *In Pursuit of Perfection: the Art of J.-A.-D. Ingres* (contributor to exhibition and catalog)

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With Paul J. Sachs, *Drawings in the Fogg Museum of Art*. Cambridge, MA: Harvard University Press, 1940. 2 volumes.

Editor, *Heart of Spain*, by Georgiana Goddard King. Cambridge, MA: Harvard University Press, 1941.

Ingres, Twenty-four Drawings. New York: Pantheon, 1947.

Editor, *One Hundred Master Drawings*. Cambridge, MA: Harvard University Press, 1949

French Drawings, 13th Century to 1919, Vol. 3 of *Great Drawings of All Time*, selected and edited by Ira Moskowitz. New York: Shorewood, 1962. 4 volumes.

Essays and reviews since 1931 including: *Old Master Drawings*, *Fogg Museum Bulletin*; *American Magazine of Art*; *Art News*; *Gazette des Beaux-Arts*; *Burlington Magazine*; *Art Bulletin*; *Harvard Library Bulletin*; *Journal Warburg-Courtauld Institute*; *The New York Times*; *Journal of the American Association of University Women*; *Renaissance News*; *Bulletin of the California Palace of the Legion of Honor*; *Bulletin of the Minneapolis Institute of Arts*; *Art Quarterly*; *Fogg Museum Annual Report*; *Bulletin du Musee Ingres*, Montauban; *Le Jardin des Arts*; *Daedalus*; *American Artist*; *Studii Storia dell'Arte*; *Apollo*; and *Worcester Art Museum News*.

Contributor to *festschrifts* and exhibition catalogues,

Contributor to *festschrifts* and exhibition catalogues, most recently the National Gallery *Festschrift* for Paul Mellon (1985), *In Quest of Excellence* (1983), and *The Fine Line* (1985).

■ Maud Morgan

- 1903** Born in New York City.
1925-26 Lived in Paris, France.
1926 Graduated from Barnard College.
1927-40 Student at Art Student's League and Hans Hoffman School, New York City.
1931-32 Lived in Munich, Germany.
1938 One person exhibition, Julian Levy Gallery, New York City.
1940-48 Teacher at the Abbot Academy, Andover, MA.
1940 One person exhibition, Grace Horne Gallery, Boston, MA.
1942-57 Numerous one person exhibitions including those at Betty Parsons Gallery, New York City and Margaret Brown Gallery, Boston, MA.
1951 Joint exhibition at Yale University with Jackson Pollock, Mark Rothko, Richard Pousette-Dart, Walter Murch and Calvert Coggeshall.
1952,54 Included in "*Whitney Annual*", Whitney Museum of Art, New York City.
1953 Joint exhibition at Addison Gallery of American Art, Andover, MA, with Alexander Calder and Patrick Morgan.
1954 Artist-in-Residence, Yaddo, Saratoga Springs, NY.
1957 One person exhibitions at Betty Parsons Gallery, New York City and Margaret Brown Gallery, Boston, MA.
1960 Included in American Federation of the Arts exhibition, "*Rationale for Modern Art*", curated by Alfred Frankenstein and nationally circulated.
1964 One person benefit exhibition, NAACP Legal and Educational Fund, Paul Schuster Gallery, Cambridge, MA.
1967 One person exhibition at Fitchburg Art Museum, Fitchburg, MA.
1969 Artist-in-Residence, Yaddo, Saratoga Springs, NY.
1970 Artist-in-Residence, Institute of Man and Science, Rensselaerville, NY.
1974 One person exhibition, Boston Visual Arts Union, Boston, MA.
1976 One person exhibition, Modern Art Galerie, Vienna, Austria.
1976 Artist-in-Residence, Ossabaw Island Project, Savannah, GA.
1976 Artist-in-Residence, Yaddo, Saratoga Springs, NY.
1977 Fifty Year Retrospective exhibition, Addison Gallery of American Art, Andover, MA. One person exhibitions at Betty Parsons Gallery, New York City; Biblioteca Americana, Bucharest, Rumania; and Wanda Batavia Gallery, Doesburg, Holland.
1977 Joint exhibition at Rhode Island School of Design and Barnard College, with Betty Parsons.
1978 One person exhibitions at Traklhaus Gallery, Salzburg, Austria and Museum of Science, Boston, MA. Included in exhibition "*Painting and Sculpture Today*", Indianapolis Museum of Art, Indianapolis, IN.
1980 One person benefit exhibition, Amnesty International, Harvard Club, Boston, MA. Subject of documentary film by R. Leacock and N. Raine.
1980,82 One person exhibition at Betty Parsons Gallery, New York City.
1985-86 One person exhibitions at First National Bank of Boston, Boston, MA and "Maud Morgan, An Autobiography, 1928-1986", Massachusetts College of Art, Boston, MA.
1987 One person exhibition, "*Maud Morgan Works In/On Paper*", Victoria Munroe Gallery, New York City.

The artist's work is in major collections throughout the United States, including the Museum of Fine Arts, Boston, the Museum of Modern Art, New York City, the Whitney Museum American Art, New York City and the Museum of Contemporary Art, Chicago.

■ Elizabeth Talford Scott

- 1916 Born in Blackstalk County, South Carolina; later moved to Chester County, S.C., and with her family sharecropped the land where her grandparents had been slaves.
- 1929 Started quilting out of financial necessity and tradition.
- 1940 Moved to Baltimore Maryland; worked as a housekeeper and caterer and stopped quilting.
- 1948 Married and had a daughter, Joyce Jane Scott.
- 1973 Began to seriously create quilts.
- 1973 Invited to participate in the Smithsonian Institution's Folk Life Festival, Washington, D.C.
- 1978-8 Invited to teach quilt workshops at recreation centers, schools, museums, and arts festivals.
- 1979 *Impact '79, Afro-American Women in Art*, Florida A and M University, Tallahassee, Florida.
- 1979 Lecture-demonstration, African American Arts and Crafts conference, Shelby State College, Memphis, Tennessee.
- 1981 Exhibited quilts with mixed media pieces of daughter, Joyce Jane Scott, at Gallery 409 in Baltimore, Maryland.
- 1982 Lectured, demonstrated, and exhibited quilts at the Metropolitan Museum of Art, New York City.
Group show, *Myth and Ritual in Afro-American Art*, Studio Museum in Harlem, New York.
- 1984 Group Show, *Exceptions*, Pratt Manhattan Center Gallery, New York City; lecturer at colleges and universities.
- 1985 Group shows: *The Intuitive Eye*, Maryland Art Palace, Baltimore, Maryland, and *Black Expressions, Torpedo Factory*, Alexandria, VA.
- 1986 Exhibition at Academy of the Arts, Easton, Maryland.

Bibliography

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- Exceptions*. Catalogue, Pratt Manhattan Center Gallery. Essay by Lowery S. Sims. New York, 1984.
- The Intuitive Eye*. Catalogue, Maryland Art Place, essay by Leslie King-Hammond. Baltimore, Maryland, 1985.
- King-Hammond, Leslie. "Three Generations of Artistic Continuity—the Scott-Caldwell Family." Unpublished paper presented at the National Association for the Study of Afro-American Life and History. Washington, D.C. Fall, 1981.
- Myth and Ritual in African-American Art*. Catalogue, Studio Museum in Harlem, essay by Leslie King-Hammond. New York, 1982.
- Schottler, Carl A. "The Scotts Preserve Their Heritage in Stitches." *The Evening Sun* (Baltimore, Md.), April 13, 1981.

■ Honore' Sharrer

- 1920** Born West Point, N.Y., to Madeleine Sharrer, a painter, and Robert Allen Sharrer, an army officer.
- 1934-35** Lived in Paris with parents.
- 1938-39** Studied at Yale University School of Fine Arts.
- 1940-41** Studied at California School of Fine Arts, San Francisco.
- 1943** Painted *Workers and Paintings*, Museum of Modern Art, gift of Lincoln Kirstein.
- 1946** *Fourteen Americans*, Museum of Modern Art Exhibition, New York City, organized by Dorothy C. Miller.
- 1946-51** Painted the five panels of the polyptych, *Tribute to the American Working People*.
- 1947** Married Perez Zagorin, historian and university professor.
- 1949** *Ten Women Painters*, Smith College 75th anniversary exhibition.
- 1950** *Nineteen Young Americans*, Metropolitan Museum of Art, New York City.
- 1950** *Symbolic Realism in American Painting*, Institute of Contemporary Art, London.
- 1951** Solo exhibition of *Tribute to the American Working People* at Knoedler & Co., New York City, now owned by Sara Roby Foundation.
- 1951** Solo exhibition, Institute of Contemporary Art, Boston.
- Contemporary American Painting*, Art Institute of Chicago.
- 1955** *The New Decade*, Whitney Museum, New York City.
- 1958-60** Lived and painted in London, Florence, and Oxford with husband.
- 1961-63** *Contemporary American Painting*, Whitney Museum.
- 1964** *Between the Fairs*, Whitney Museum.
- 1965** *Contemporary American Painting*, Corcoran Gallery, Washington, D.C.
- 1969** Solo exhibition, Terry Dintenfass, New York City.
- 1977** *American Art in the U.S.S.R.*, exhibition organized by Henry Geldzahler, Metropolitan Museum of Art.
- 1979-81** *The Working American*, exhibition circulation by Smithsonian Institute.
- 1981** Solo exhibitions at Forum Gallery, New York City, Memorial Art Gallery, Rochester, New York, and Danforth Museum, Framingham, Massachusetts.
- 1984** Exhibition, National Academy of Design, New York City.

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- The New Decade*. Catalogue, Whitney Museum, New York City. 1955.
- Pomeroy, Ralph. "Honore' Sharrer." *Arts*, May 1981.
- Rubinstein, Charlotte. *American Women Artists*. New York, 1982.
- Seckler, Dorothy. "Sharrer Paints a Picture." *Art News*, April 1951.
- The Working American*. Catalogue, Smithsonian Institution and District 1199, Union of Hospital and Health Care Employees. 1979.

■ Beatrice Wood

- 1893** Born March 3 in San Francisco. Shortly thereafter family moves to New York.
- 1907** Studies at Shipley School, Bryn Mawr, Pennsylvania.
- 1911** Studies for one year at Finch School, New York.
- 1912** At age nineteen announces she wants to live the bohemian life of an artist and paint in Paris.
- 1914** Returns to the United States and joins the French Repertory Company in New York.
- 1916** September 27. Through Edgard Varese meets Marcel Duchamp who later introduces her to the New York Dada group. Duchamp publishes Wood's drawing in *Rogue* magazine.
- 1917** Exhibits shocking assemblage, *Un peu d'eau dans du savon*, in the First Exhibition of the Society of Independent Artists, Grand Central Palace, New York.
- 1918** Leaves for Montreal to accept acting engagement at the French Theatre.
- 1920** Returns to New York. Continues close friendship with Duchamp.
- 1923** Joins Theosophical Society in New York. Visits Los Angeles for the first time.
- 1928** Moves permanently to Los Angeles. With actress Helen Freeman, visits Europe. First exposure to working in ceramics medium.
- 1938** Studies ceramics with Glen Lukens at the University of Southern California.
- 1940** Studies ceramics with potters Gertrud and Otto Natzler. Exhibition at Metropolitan Museum of Art, New York, *Contemporary American Industrial Art*.
- 1941** Exhibition at Raymond and Raymond Galleries, Los Angeles, *Four Craftsmen of the Arts*.
- 1944** Exhibition at American House, New York, *Ceramics of Beatrice Wood*.
- 1947** Exhibition at Los Angeles County Museum of Art, Los Angeles, *California Guild*.
- 1948** Moves to new home and studio in Ojai, California. Becomes closely involved with The Happy Valley Foundation, a non-sectarian school founded in 1946.
- 1951** Exhibition at Honolulu Academy of Art, Hawaii, *B. Wood—Ceramics*.
- 1954** Moves to new studio in Ojai on McAndrew Road. Exhibition at American Gallery, Statler Center, Los Angeles, *Ceramics by Beatrice Wood*.
- 1959** Exhibition at the Pasadena Art Museum, *Ceramics: Beatrice Wood*.
- 1961-62** Sent to India by the U.S. State Department at the request of the Indian government to exhibit her work and lecture on other American potters on a fourteen-city tour.
- 1962** Exhibits at the prestigious Takashimaya department store in Japan.
- 1964-65** Traveling exhibition, *Beatrice Wood*.
- 1965** Returns to India to photograph folk art.
- 1972** Third visit to India. Lectures in Israel, Nepal and Afghanistan.
- 1973** Traveling exhibition, *Beatrice Wood: A Retrospective*. Phoenix Art Museum, Tucson Art Center.
- 1974** Moves from Ojai to a new home and studio at The Happy Valley Foundation just outside Ojai.
- 1975** Exhibition at Delaware Art Museum, Wilmington, *Avant-Garde: Painting and Sculpture in America 1910-1925*.
- 1978** Ceramics exhibition at Everson Museum of Art, Syracuse, New York, *Beatrice Wood: Ceramics and Drawings*. Exhibition at Philadelphia Museum of Art. *Life with Dada: Beatrice Wood Drawings*. Exhibition at Hadler Galleries, New York, *Beatrice Wood and Friends: From Dada to Deco*.
- 1979** Traveling exhibition through 1981, *A Century of Ceramics in the United States*
- 1980** Opening at the University of Northern Iowa of a two-year traveling exhibition including Wood's ceramics, entitled, *The Contemporary American Potter*.
- 1981** One-person exhibition at the Garth Clark Gallery, Los Angeles, entitled, *Beatrice Wood: A Very Private View*.
- 1982** *The Angel Who Wore Black Tights* is published. A video documentary of Wood's

1983

life is produced by Lee Waisler.
Exhibition at American Hand, Washington,
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Exhibition at the California State University,
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1984

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1985

Exhibition at Garth Clark Gallery,
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Beatrice Wood*. Catalogue cover design by Marcel
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Independent Artists." *Artforum*, February 1979, pp.
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Mind." *Beatrice Wood and Friends: From
Dada to Deco*. Exhibition catalogue. New York: Rosa
Esman Gallery, 1978.

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from the Autobiography of Beatrice Wood," by
Beatrice Wood. *Arts Magazine*, May 1977, pp.
134-39.

New Delhi. All-India Handicrafts Board. *Ceramics
by Beatrice Wood*, 1961.
New York. American Crafts Museum. *For the
Tabletop*, 1980.
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1970.

Phoenix. Phoenix Museum of Art. *Beatrice Wood
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Schwartz, Arturo. Introduction to *Le Espiritu Dada
1915-1925*. Caracas: Museo de Arte Contemporaneo
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Wood, Beatrice. "I Shock Myself: Excerpts from the
Autobiography of Beatrice Wood." *Arts Magazine*,
May 1977, pp. 134-39.

"Dream of a Picture Hanger." *The Blindman*, April
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■ **Philadelphia 1983**

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■ **New York City 1986**

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