

Bernice Bing Alicia Craig Faxon Elsa Honig Fine Howardena Pindell Marianna Pineda Kay WalkingStick

Women's Caucus for Art 1 9 9 6 **Honor Awards**

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Exhibition
Rose Art Museum of Brandeis University
PO Box 9110 Waltham, MA 02254
February 1 to March 30, 1996

Ceremony
Wednesday, February 21, 1996
6:30 pm
Spingold Theater Arts Center at Brandeis University

Honor Awards for Outstanding Achievement in the Visual Arts

Statement of Purpose

The Women's Caucus for Art is the major national organization for women actively engaged in the visual arts professions.

We Are Committed:

-) to educating the general public about the contributions to the arts of women, people of color, and people with disabilities, respecting differences in age, religion, class, ethnicity, and sexual orientation.
-) to developing and teaching art curricula at all educational levels that is not sexist, racist, heterosexist, or anti-Semitic.
-) to ensuring the inclusion of contributions of women and people of color and the discussion of gender-based issues in the history of art.
-) to expanding cultural dialogues to encompass all forms of creative expression.
-) to promoting a viable system that provides an opportunity for realistic economic survival in the arts, including financial parity and equal access to grants, funding, and employment for women, people of color, and people with disabilities.
-) to gaining equal representation and visibility for the work of all women in the art community.
-) to formulating and supporting legislation that contributes to the goals of the Women's Caucus for Art.

Master of Ceremonies

Dr. Florence Ladd

Director, Bunting Institute

Welcome and Introductions

Lois G. Pines

Massachusetts State Senator

Carl Belz

*The Henry and Lois Foster Director,
Rose Art Museum*

Helen Klebesadel

President Women's Caucus for Art

Introduction of Honorees

Bernice Bing by Florence Wong

Alicia Craig Faxon by Liana De

Girolami Cheney and Susan

Schwalb

Elsa Honig Fine by Robert Hobbs

Howardena Pindell by Dr. Leslie

King-Hammond

Marianna Pineda by Patricia Hills

Kay WalkingStick by Lowery Sims

Presentation of WCA Awards

Helen Klebesadel

Reception and Viewing of 1996**Honors Exhibition**

Rose Art Museum

Brandeis University

*This exhibition is organized by the
Women's Caucus for Art and the Rose Art
Museum, Brandeis University.*

Foreword and Acknowledgments

Every year the Women's Caucus for Art pays tribute to women who have made significant contributions to the visual arts and art history. This year we honor six women for their individual accomplishments, lifetime achievements, and devotion to their field. We thank them for their commitment to promoting women in the arts.

After the exhibition closes this catalogue will remain as a record of the importance of each of these outstanding women. It offers information that is often hard to find all in one place and celebrates the careers of these pioneering women of the visual arts. I am sure there are people to thank who helped on this project early in its development, but since I adopted it in the middle I can only deliver a general thank-you and an appreciation for your time and commitment.

I would like to personally thank Melanie Herzog for her initial suggestions, Helen Klebesadel for her ability to field each and every one of my many questions and problems, Margaret Welsh for her excellent editing and organizing, Michele Giffune for her design, Amy Kaufman for her amazing ability to do just about anything, exhibition curators Carl Belz and Susan Stoops, the

Boston chapter for hosting the conference, conference co-chairs C. J. Lori and Kathy Kneeland, the selection committee, the presenters, and most especially the honorees.

Special thanks go to the staff members of the Rose Art Museum at Brandeis University for their wonderful work in organizing this exhibition and for supporting women in the arts.

Nadine Wasserman

**National Women's Caucus for Art Honor
Awards—Past Honorees**

Washington, DC 1979

Isabel Bishop Selma Burke
Alice Neel Louise Nevelson
Georgia O'Keeffe

New Orleans 1980

Anni Albers Louise Bourgeois
Caroline Durieux Ida Kohlmeyer
Lee Krasner

Washington, DC 1980

Alternate Awards

Bella Abzug Sonia Johnson
Sister Theresa Kane Grace Paley
Rosa Parks Gloria Steinem

San Francisco 1981

Ruth Bernhard Adelyn Breeskin
Elizabeth Catlett Sari Dienes
Claire Falkenstein Helen Lundeborg

New York 1982

Berenice Abbott Elsie Driggs
Elizabeth Gilmore Holt
Katharine Kuh
Charmion von Wiegand
Claire Zeisler

Philadelphia 1983

Edna Andrade Dorothy Dehner
Lotte Jacobi Ellen Johnson
Stella Kramrisch Lenore Tawney
Pecolia Warner

Toronto 1984/Los Angeles 1985

Minna Citron Clyde Connell
Eleanor Raymond Joyce Treiman
June Wayne Rachel Wischnitzer

New York 1986

Nell Blaine Leonora Carrington
Sue Fuller Lois Mailou Jones
Dorothy Miller Barbara Morgan

Boston 1987

Grace Hartigan Agnes Mongan
Maude Morgan
Elizabeth Talford Scott
Honoré Sharrer Beatrice Wood

Houston 1988

Margaret Taylor Burroughs
Dorothy Hood Miriam Schapiro
Edith Standen Jane Teller

San Francisco 1989

Margret Craver Clare Leighton
Samella Sanders Lewis Betye Saar
Bernarda Bryson Shahn

New York 1990

Ilse Bing Elizabeth Layton
Helen Serger May Stevens
Pablita Velarde

Washington, DC 1991

Theresa Bernstein
Mildred Constantine Otellie Loloma
Miné Okubo Delilah Pierce

Chicago 1992

Vera Berdich Paula Gerard
Lucy Lewis Louise Noun Anna Tate
Margaret Tafoya

Seattle 1993

Ruth Asawa Shifra M. Goldman
Nancy Graves Gwen Knight
Agueda Salazar Martínez
Emily Wahleneka

New York 1994

Mary Adams María Enríquez de Allen
Beverly Pepper Faith Ringgold
Rachel Rosenthal
Charlotte Streifer Rubenstein

San Antonio 1995

Irene Clark Jacqueline Clipsham
Alessandra Comini Jean Lacy
Celia Alvarez Munoz

Bernice Lee Bing



Photo: Bob Hsiang

**We honor you,
Bernice Lee Bing, for your
commitment to art, for your
incorporation of East-West
philosophies into a life of
creativity, for your tenacious
vision to synthesize abstract
modernist painting with Chinese
calligraphy, for your exploration
of psychology, for your embrace
of the spiritual, and for your
community arts advocacy.
Your accomplishments as a
pioneering Chinese American
woman artist place you in the
annals of contemporary
American art history.**

When Bernice Lee Bing entered the San Francisco Bay Area art scene in the 1960s she was a pioneer from a predominantly conservative ethnic culture. She searched for visual articulation as a “minority in a majority art world.”¹ Her paintings engaged viewers in an esoteric world, affirming the transformation of formalist considerations to statements of poetical abstraction. Before Bing, a few Asian American West Coast artists focused on Zen (Saburo Hasegawa, Paul Horiuchi) and worked toward abstraction in their paintings (Leo Valledor, Carlos Villa). Among them was Bing’s mentor, Hasegawa.

Bing emerged during an era when Asian American artists were considered successful,² studying with Richard Diebenkorn and Hasegawa at the California College of Arts and

Crafts (CCAC) in Oakland, California. She responded strongly to Hasegawa’s “dreamy abstract”³ calligraphy, which was Zen-inspired. That inspiration seeded her interest in Asian poetry, which later culminated in abstract paintings. Bing received critical attention for these paintings at her first one-person exhibition in San Francisco in 1961.

At the age of seven, Bing received recognition from her grandmother for her drawings. That acknowledgment initiated Bing’s search for the creative process that would define her life. While Bing harbored other childhood dreams, she ultimately chose the path of the painter. Upon graduation from the San Francisco Art Institute with a BFA and an MFA, Bing continued to experiment with abstract painting and the incorporation of Zen and calligraphy within her oeuvre, immediately attracting critical attention from *Artforum* in 1963. She forged ahead to study Eastern and Western psychological and philosophical thought in order to grow through contemplative study. At Mayacamas Vineyards, drawn to the magnificence of nature, Bing voraciously studied the work of C. G. Jung, embracing his concept of the spiritual aspects of visual work. She subsequently painted a *Mayacamas* series for which she received another *Artforum* review in 1964. As an artist in the first residential program at

Esalen (1967–68), a center for parapsychology and religious philosophy, Bing absorbed herself in exploration levels of the unconscious mind. She reached for the essence of self through the deconstruction of superficialities.⁴ Psychological dialogues entered into her artistic consciousness, motivating Bing to paint a work entitled *Big Sur*, which symbolized breaking through to the core of her inner self.

These experiences at Esalen took Bing further away from her traditional Chinese environment, where family and cultural dynamics discouraged explorations of self, toward Western culture's emphasis on the individual. Bing transformed this cultural intersection in her paintings to create synergistic threads of fluidity/rigidity and dark/light.

In the 1970s, Bing returned to San Francisco to organize within the community. She established the first Asian American art festival and created a workshop to give children in Chinatown (her birthplace) art-making skills during a particularly violent time in the community. Later, in the 1980s, Bing became the director of the South of Market Cultural Center (SOMAR) and executive director of Friends of Support Services for the Arts. This five-year period of community activism left Bing with little time to paint. Weary, in 1984 Bing took a sojourn to her ancestral homeland of

China, studying calligraphy and painting at the Zhejiang Academy in Haungzhou. The studies refueled her creativity.

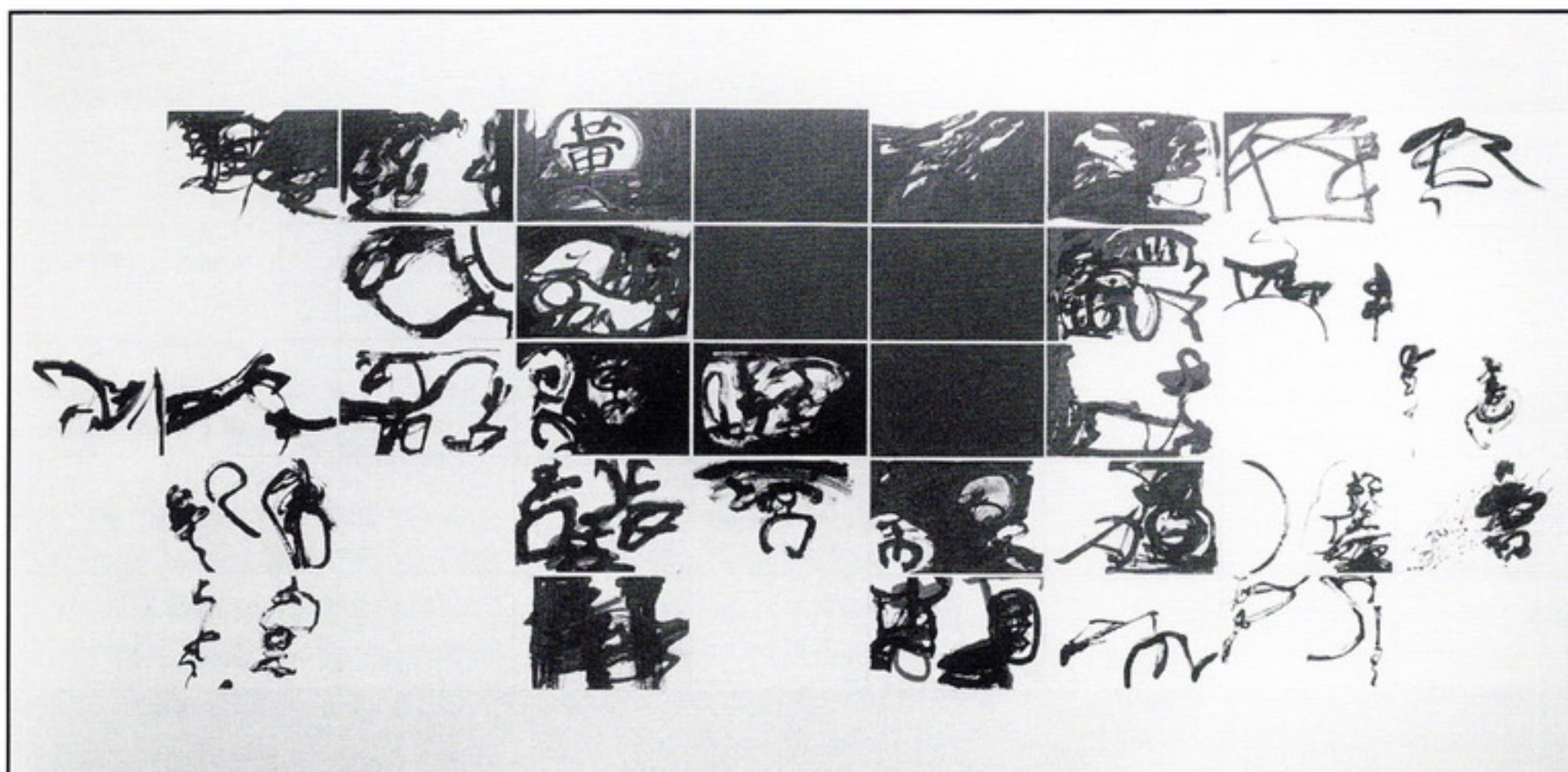
At home in rural Phil, California (Mendocino County) in 1985, Bing practiced calligraphy to create intensity of light in landscape. This led to the 1991–92 *Quantum* series, a renaissance in her painting career. An exhibition renaissance occurred as well. Bing was invited in the late 1980s by the Asia Heritage Council,⁵ in collaboration with the Triton Museum of Art, to exhibit once again in the Northern California region. In 1995, Bing's work was included in *With New Eyes: Towards An Asian American Art History in the West*, a significant historical survey of Asian Pacific American artists from 1860 to 1965.

Throughout her life, Bernice Lee Bing has always expanded her creative dialogue. Following a path of unknowing, she explored creatively through painting. She philosophically integrated the Chinese and American segments of her character, advocating spirituality and a sense of giving. Through her compelling ability to paint, her strength of character, her ability to visualize a dual heritage, and her influence on younger Asian American women artists, Bernice Lee Bing has claimed her place in contemporary American art history.

Flo Oy Wong

Notes

1. Mayumi Tsutakawa, "The Asian American West Coast, 1945 to 1965: A Renaissance in Painting, Sculpture, Ceramics, Textiles and Photography," in *With New Eyes*, exh. cat., September 1995.
2. Ibid.
3. Moira Roth, "A Narrative Chronology," in *Bernice Bing*, exh. cat, Visibility Press, September 1991.
4. Ibid.
5. The Asian Heritage Council, a northern-California-based arts agency, organized *Completing the Circle: Six Artists* in collaboration with the Triton Museum of Art in Santa Clara, California. The exhibition originally was scheduled to show in Shanghai, People's Republic of China, but was cancelled because of the 1989 Tian'anmen Massacre. It was subsequently shown in Northern California in 1990 and 1992.



Bernice Lee Bing *Quantum*, 1991 40 x 16 ft.
Photo: Bob Hsiang

Chronology

- | | | | |
|---------|--|---------|--|
| 1936 | Born April 10 in Chinatown, San Francisco. | 1966 | Participates in San Francisco Museum of Modern Art Annual Exhibition. Group exhibition at Esalen Institute Gallery, Big Sur. Group exhibition at Vorpall Gallery, San Francisco. |
| 1957-58 | Studies advertising at California College of Arts and Crafts (CCAC), Oakland. Switches to study painting. Transfers to California School of Fine Arts (San Francisco Art Institute). | 1967 | Attends first residential program at Esalen. |
| 1959-61 | Receives BFA/MFA from San Francisco Art Institute. One-person exhibition at Batman Gallery, San Francisco. | 1968 | Group exhibition at Cellini Gallery, San Francisco. One-person exhibition at California College of Arts and Crafts Gallery. |
| 1963 | Moves to Mayacamas Vineyards, Napa, California. Two-woman exhibition at Berkeley Gallery, Berkeley, California. | 1968-69 | Serves on panel, National Endowment for the Arts Expansion Program. |
| | | 1970 | Appointed Neighborhood Arts Program Organizer for Chinatown-North Beach Area. |

1971-72	Teaches painting at California College of Arts and Crafts.	1985	Settles in Phil, California.
1972-76	Appointed a Comprehensive Employment and Training Act (CETA) artist. Creates SCRAP, Scroungers Center for Reusable Art Parts, for Neighborhood Arts Program and CETA. Included in <i>Other Sources: An American Essay</i> exhibition, San Francisco Art Institute.	1988	Exhibits in <i>Two Women</i> exhibition at Winona Gallery, Mendocino, California.
1977-78	Appointed field coordinator for California Arts Council.	1989	Participates in <i>Exhibition of Works by San Francisco Artists</i> , Mexico City.
1979-84	Appointed director of South of Market Cultural Center and executive director of Friends of Support Services for the Arts.	1990-92	Awarded the Asian Heritage Council Art Award. Exhibits in <i>Completing the Circle: Six Artists</i> , Festival 2000, Southern Exposure Gallery, San Francisco, and Triton Museum of Art, Santa Clara, California.
1983	Awarded Distinguished Alumni Award, San Francisco Art Institute.	1991	Solo exhibition, South of Market Cultural Center, San Francisco.
1984-85	Awarded the San Francisco Art Commission Award for Distinguished Work and Achievement in Community Arts. Studies calligraphy and painting at the Zhejiang Academy in Haungzhou, People's Republic of China.	1993	Group exhibition, <i>(R)evolution into the second century</i> , San Francisco Art Institute. Group exhibition, <i>Time Echoes</i> , Asian American Women Artists Association, Gorman Museum, University of California, Davis. Three-person exhibition, Asian American Arts Center, New York.
		1995	Group exhibition, <i>With New Eyes: Towards An Asian American Art History</i> , San Francisco State University Gallery. Group exhibition, <i>Art in Perpetuity</i> , Nuyorican Poets Cafe, New York.

Selected Bibliography

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Krantz, Les. *The California Art Review: An Illustrated Survey of the State's Museums, Galleries and Leading Artists*. Chicago: American References, Inc., 1989, 251, 169.

Light, Jill. "Bernice Bing Honored." *San Francisco Art Institute Newsletter*, 1984.

Ohnuma, Keiko. "Six Artists 'Complete The Circle.'" *Asian Week*, 1990.

Monte, Jim. "Bernice Bing." *Artforum* 2 (January 1963).

Roth, Moira and Diane Tani. *Bernice Bing*. Visibility Press, 1991.

Stiles, Knute. "San Francisco Art Institute Alumni From the 60s and 70s at the South of Market Cultural Center." *Artforum*, 1980.

Tsutakawa, Mayumi. "The Asian American West Coast, 1945 to 1965: A Renaissance in Painting, Sculpture, Ceramics, Textiles and Photography." In *With New Eyes: Towards an Asian American Art History in the West*. Exh. cat. 1995.

Alicia Craig Faxon



Photo: Elizabeth Stevenson

We honor you, Alicia Craig Faxon, as a distinguished academic, art critic, and collector. An important scholar of Pre-Raphaelite art, you have also made a valiant effort within the art community of New England to advance the integration of women artists into the mainstream through writing, teaching, and lecturing. We hope that many other women will be inspired by your energy and spirit to follow in your footsteps. We have much to thank you for, and on behalf of the women artists of New England and around the country, we salute your distinguished career.

Alicia Craig Faxon's outstanding qualifications as a scholar, art critic, educator, and humanist pay homage to art historians and most of all to educated women. Faxon, presently professor emerita, held the chair and the full professorial status in the Department of Art and Music at Simmons College. She received a BA from Vassar College and an MA from Radcliffe College in British history. She obtained an MA and a PhD in art history from Boston University. Between degrees she raised and educated two children and attended to her family. In addition, she cultivated and maintained her interest in collecting art. As a result of this interest she was interim director of the Danforth Museum of Art at Framingham, Massachusetts, in 1977. Moreover, she shared her love for art

by teaching and advising students for more than thirteen years at Simmons College, where she instituted the first course on the history of women artists into the curriculum. Her numerous honors commence with her graduating from Vassar College with *summa cum laude* and a history prize; continue with the Nan Award for her numerous and insightful articles in *Art New England*; and presently culminate with the WCA Honor Award.

I have been fortunate to know Alicia since 1977, when she was a graduate student at Boston University. I have followed her professional career with great interest and admiration throughout the intervening years as a personal and professional friend. We have participated in numerous symposia and chaired conference sessions together for the purpose of expanding the discourse of art history to include feminist issues, as well as to exalt women artists.

Dr. Faxon is a distinguished scholar and a devoted teacher, with an enthusiastic dedication to the study of art and deep convictions about the importance of art in human life. Devotion to these convictions is the basis for her many varied and successful activities in the field of art history, particularly the Pre-Raphaelite movement, nineteenth-century art, and women's art. Conversations with Dr. Faxon are inevitably a learning experience since she is endowed with an instinct for communication that has

been enhanced by years of study and teaching.

Alicia Faxon's scholarly work, particularly in Pre-Raphaelite art, originated from the presentation of papers in 1984 at many conferences, which ultimately resulted in her contribution of essays to several of my books, including *Pre-Raphaelitism and Medievalism* and *The Symbolism in the Arts, Literature and Music*. Faxon continued her critical explorations of Pre-Raphaelite artists (in particular, Dante Gabriel Rossetti) by organizing sessions at prestigious annual conferences of the College Art Association as well as Historians of British Art. These endeavors have resulted in her most recent contribution as author and co-editor of *Pre-Raphaelite Art and its European Context*. Faxon's work is characterized by excellent ideas, patient and careful research, and awareness of the most up-to-date issues in feminism, multiculturalism, and pluralism.

Beside her early work in nineteenth-century French art, Faxon has broken new ground in Pre-Raphaelite scholarship. Evidence of her superb contribution to the field is her most recent book, *Dante Gabriel*

Rossetti. The fact that this text has been translated into several languages including Italian, French, and Japanese testifies to the significance of Faxon's contribution to Pre-Raphaelite scholarship and to art history in general.

Professor Faxon's most recent accomplishments are manifold. Chief is her illumination of the historical influence of photography on Pre-Raphaelite art in her article "Rossetti's Reputation" in *Art History Through the Camera's Eye*. Her present research further investigates the relationship between photography and art and the photographic dissemination of artworks in the nineteenth century. Faxon recently contributed to a volume on perception and science entitled *The Elusive Image: Science and Aesthetics*, clearly demonstrating her willingness to explore new cultural avenues.

Dr. Faxon's supreme interest is to be able, ultimately, to honor women

by sharing the fruits of her knowledge, experience, and research with her own students, colleagues, and friends. Her support of and commitment to women's accomplishments are expressed in her writings as well as in her collecting of works by women artists. More than anything, Alicia Crag Faxon appreciates woman's potential as the source of creative life for humanity.

Dr. Liana De Girolami Cheney

Alicia Craig Faxon began writing art criticism in 1971, first for *Boston After Dark* and subsequently for *Art New England* (as well as other publications). Most of her reviews and articles have been on women artists. Many of us received our first critical attention when Dr. Faxon wrote about our work. She likes to visit studios and comes to our exhibitions (even in out-of-the-way locations). Let Dr. Faxon know that you have a show coming up, and you can be sure that she will be on the phone trying to figure out how she can write about it. Needless to say her writing is clear, concise, and intelligent with a strong feminist perspective.

During the first WCA conference in Boston (1987), Dr. Faxon not only raised the major funds for the conference and worked on the program committee, but she also co-edited (with Sylvia Moore) the book *Pilgrims and Pioneers: New England Women in the Arts*, published by Midmarch Art Press in time for the conference. For the 1996 WCA conference Faxon again volunteered for the program committee (the only member from the 1987 WCA conference committee to take an active role). This made it quite a feat to hide the nominating process from her.

After early retirement from Simmons College, Faxon has expanded her research on women artists. She became Rhode Island regional editor for *Art New England* and

continues to review exhibitions and write articles and catalogue essays. Her latest book, a collaboration with Dr. Liana Cheney entitled *Self-Portraits by Women Artists*, is still in the planning stages.

Her art collection, begun in 1965 with her husband, Richard Faxon, focuses on contemporary women artists. Unlike many art critics she has *purchased* work from artists she has written about and supported. Her friendship to women artists has no boundaries; she rejoices in our successes and constantly thinks of ways to encourage us to new exhibition opportunities. I don't know how we could have advanced as far as we have in New England without her.

Susan Schwalb

Chronology

- 1931 Born July 27 in New York City.
- 1948 Graduates from Dalton School, New York.
- 1952 Graduates *summa cum laude* and Phi Beta Kappa, Vassar College.
- 1953 MA in history at Radcliffe College on Vassar Fellowship.
- 1953 Marries Richard Bremer Faxon.
- 1959 Birth of son Richard Paul Faxon.
- 1964 Birth of son Thomas Hardwick Faxon.
- 1971 MA in art history, Boston University.
- 1971-72 Art reviewer for *Boston After Dark* and *The Phoenix*.
- 1974-77 Art lecturer, New England School of Art and Design, Boston.
- 1975-77 Guest curator, Danforth Museum.
- 1977 Acting director, Danforth Museum.
- 1978-79 Art lecturer, Harvard University, Center for Lifelong Learning.
- 1979 PhD in art history, Boston University.
- 1980-86 Assistant professor of art history, Simmons College.
- 1981-82 Guest curator, International Exhibitions Foundation.

- 1983 Begins writing for *Art New England*.
- 1986-91 Associate professor of art history, Simmons College.
- 1987-93 Chairperson, Department of Art and Music, Simmons College.
- 1987 Program co-chair, WCA National Conference, Boston.
- 1990 Editorial board, *Woman's Art Journal*.
- 1991-93 Professor of art history, Simmons College.
- 1992-93 Alumnae chair, Simmons College.
- 1993 Professor emerita, Simmons College.
- 1994 Rhode Island regional editor, *Art New England*.

Selected Publications

- A Catalogue Raisonné of the Prints of Jean-Louis Forain*. New York: Garland Publishers, 1982.
- "Ana Mendieta, Sacrifice and Transcendence." *Art New England* (October/November 1992).
- Collecting Art on a Shoestring*. Barre, MA: Barre Publishers, 1969.
- Dante Gabriel Rossetti*. 2nd ed. New York: Abbeville, and London: Phaidon Press, 1994.
- "Dante Gabriel Rossetti and Photography: Some Newly Rediscovered Correspondence." *Apollo* 140, no. 389 (July 1994): 23-27.
- Generations: Christina Lanzl, Erika Marquardt and the German Expressionist Tradition*. Exh. cat. Attleboro Museum, 10 June to 15 July, 1995.
- The Etchings of Mary Cassatt*. Exh. cat. Framingham: Danforth Museum, 1975.
- Articles on Cézanne, Degas, and Morisot. *International Dictionary of Art and Artists*. London: St. James Press, 1990.
- Jean-Louis Forain, Artist, Humanist, Realist*. Washington, DC: International Exhibitions Foundation, 1982.
- Pilgrims and Pioneers: New England Women in the Arts*. Co-edited with Sylvia Moore. New York: Midmarch Arts Press, 1987.

- Pre-Raphaelite Art and its European Context*. Co-edited with Susan Casteras, Yale Center for British Art. Associated Universities Press, 1995.
- Two essays in *Pre-Raphaelite Essays*. Ed. Liana Cheney. Lewiston, NY: Edwin Mellen Press, 1992.
- "Rossetti's Reputation." In *Art History Through the Camera's Eye*. Ed. Helene Roberts. Gordon & Breach, 1995.
- Two essays in *Symbolism of Vanitas in the Arts*. Ed. Liana Cheney. Lewiston, NY: Edwin Mellen Press, 1992.
- Women and Jesus*. Philadelphia: Pilgrim Press, 1973.

Elsa Honig Fine



Portrait of Fine by Dorothy Gillespie.

**We honor you,
Elsa Honig Fine, for your
revisionist eye, your far-ranging
vision, and your commitment to
the significant contributions
made by women artists and
African Americans. Not content
to work within the constraints of
a status-quo art history, you
became a remarkable revisionist
when you assigned yourself the
task of reclaiming art on
the margins.**

Elsa Honig Fine's projects have ranged from in-depth articles on specific individuals to surveys that have become widely endorsed college texts to the *Woman's Art Journal*, the most respected and longest running feminist art journal in history.

In the 1980 editorial "One Point Perspective" announcing the first issue of *Woman's Art Journal*, Fine detailed the beginnings of this new journal:

On April 18, 1979, a letter was sent to approximately three hundred people to find out if there was support for a scholarly/communicative journal devoted exclusively to women in the visual arts. The letter began: "Since the demise of the *Feminist Art Journal* and *Womanart*, there have been few places to publish research being done in the interest of recovering a lost heritage, or to review the growing body of literature on women artists. Although the established art periodicals are becoming more receptive to the

materials, it is important that we have a journal that speaks to the needs of women in the visual arts," and concluded: "Let this be the beginning of a dialogue."

In the past sixteen years Elsa Fine's *Woman's Art Journal* has provided a ready forum for new research and critical theories, which it has helped to encourage. Of particular importance are the extrications of women artists from their better-known spouses. This group includes Marie Bracquemond, Victoria Dubourg (Madame Henri Fantin-Latour), Mary Nimmo Moran (wife of Thomas), Mary Fairchild MacMonnies, Josephine Nivison Hopper, Sally Michel Avery, and Dorothy Dehner (who was married to David Smith). Among the many artists for whom *Woman's Art Journal* provided a first major article are eighteenth-century Swedish artist Ulrica Fredrica Pasch; Ellen and Rolinda Sharples, mother and daughter painters in nineteenth-century England and the United States; African American folk artist Clementine Hunter; and Helene Schjerfbeck, an early Finnish modernist.

In addition this journal has published essays dealing with broad-based approaches to feminism such as Kathleen Russo's interdisciplinary study that compares Rousseau's Julie with heroines found in the art of Greuze and Fuseli; Paul Duro's examination of the copies made by

middle-class women in a government-supported program during France's Second Empire; Lynne Walker's description of ways that impoverished middle-class women were trained to work on architectural specifications and to trace plans; and Helen Goodman's analysis of the important roles assumed by women illustrators during the so-called Golden Age of American Illustration. The article by British feminist art theorist Griselda Pollock entitled "Women, Art, and Ideology: Questions for Feminist Art Historians" has become a source for the entire field.

Instead of being content with its initial marginalized status, *Woman's Art Journal* has become a respected mainstream publication. Throughout the many years of the journal's existence, its stalwart editor has demanded that scholars be held accountable for their theories through the presentation of documentable facts. Dr. Fine believes that even the most difficult ideas can be couched in literate and clear prose. And she hopes that the art-historical accounts published in the journal will also contain narratives suggesting ways that personal lives intersect, overlap, and at times diverge from major historical currents. Unlike *The Feminist Art Journal*, which excluded men, *Woman's Art Journal* encourages their participation as writers and editors.

Considering the many important contributions of *Woman's Art Journal*, it

is remarkable to note that it was financed through the sale of an antique \$20 gold piece at the height of the 1980 gold fever. The periodical was initiated in Knoxville, Tennessee, and was published there for its first ten years. After originally proposing such a journal to the Women's Caucus for Art at the 1979 meetings in Washington, DC, Elsa Fine undertook the project on her own at the encouragement of artists Alice Baber and Dorothy Gillespie and with the help of art historian Peggy Barlow, who has been the journal's associate editor since its inception.

Elsa Honig Fine's achievements may be seen in the context of a family of working women. Fine is the daughter of Yetta Susskind Honig, who worked as a riveter during World War II, and Samuel M. Honig, an attorney who encouraged his daughter to run for president of her high school student congress though no female had done so before. Fine's sister Doris is the director of the Women's Center at Central Connecticut State University; her daughter Erika is New England branch manager of WESTLAW (West Publishing); and her daughter Amy is a member of the editorial staffs of *Vanity Fair* and *Harper's Bazaar*.

Fine first studied fashion design at Syracuse University before becoming a painting major. Married to the clinical psychologist Harold J. Fine, Elsa moved with him in the early 1950s to

Palo Alto, California, where she started an advertising column for the local newspaper. The couple relocated in the mid-1950s to Connecticut, where she painted and taught part-time while caring for two young children. In 1961 Fine moved to Doylestown, Pennsylvania, where she became disenchanted with the art instruction her children were receiving. She decided to pursue a Master's Degree in education, focusing in particular on the teaching of art history to art teachers. After receiving a Masters Degree in art education at Tyler College of Fine Arts in 1967, she and her family moved to Knoxville, where her husband became director of clinical training at the University of Tennessee's psychology department.

Fine enrolled in the doctoral program in education. She became committed to the importance of women's issues after writing a paper on Amelia Bloomer's newspaper *The Lily*, which had changed from a temperance proselytizer to a feminist paper. Fine's dissertation topic, *Education and the Afro-American Artist*, became the basis for her first book, *The Afro-American Artist: A Search for Identity*, published in 1973. While working on this book she was an assistant professor at Knoxville College. In the late 1970s the local AAUW asked her to give a lecture on women artists. In preparation for this lecture, she looked under women/art in the library card catalogue and found

books on subjects such as “images of women” and “how to paint women.” Fine soon became involved in research on women artists. The result was the ground-breaking *Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century*, published in 1978 and still in print.

Although it might be trite to conclude with “and the rest was history,” the rest has been history for Elsa Honig Fine. In an era when not only the canon but canon formation

itself has been seriously questioned, Elsa Fine, the founding editor of *Woman's Art Journal*, has been creating an important forum for looking at art as history, for considering the relativity of taste, and for embracing works of art and artists who have been marginalized by virtue of their gender. It is a testament to Dr. Fine's superb journal and its remarkable and far-ranging contributions to the history of art that it continues to receive important essays from scholars, to

publish articles that are anthologized, and to amplify our understanding of the meaningful and important contributions made by women artists, while at the same time extending the limits of feminist art history.

Robert Hobbs

Chronology

- | | | | |
|---------|---|---------|---|
| 1930 | Born in Bayonne, New Jersey. | 1961-67 | In Doylestown, Pennsylvania, teaches privately but becomes disenchanted with the teaching of art in the public schools. Returns to school, receiving an M.Ed. in art from Tyler College of Fine Arts, Temple University. |
| 1944-47 | Studies fashion at Traphagen School of Design, New York City, and painting in Jersey City. | 1967-75 | Moves to Knoxville, Tennessee. Enrolls in doctoral program, receiving Ed.D., with art history minor, December 1971. Becomes assistant professor of art and acting chair, Knoxville College. |
| 1947-51 | Attends Syracuse University as a fashion design and illustration major. After second year switches to painting and drawing. Receives BFA in 1951. During summer of 1950 audits Hans Hofmann's classes in Provincetown and becomes friendly with many second-generation abstract expressionists. | 1972 | Attends first CAA meeting in San Francisco. Attends WCA founding meeting and becomes active member. |
| 1951 | Marries Harold J. Fine, a graduate student in clinical psychology. | 1980 | Starts <i>Woman's Art Journal</i> . |
| 1955 | Daughter Erika born. | 1990 | Tenth anniversary of <i>Woman's Art Journal</i> is celebrated with an exhibition at the Knoxville Museum of Art of twentieth-century American women artists who have been featured in the journal. Exhibition travels to Queensborough Community College. |
| 1957 | Daughter Amy born. Continues to paint, draw, and teach part-time. | 1993 | Granddaughter Flora born. |

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- "The Afro-American Artist: A Search for Identity." *College Art Journal* 79, no. 1 (1969): 32-35.
- "Mainstream, Blackstream and the Black Art Movement." *College Art Journal* 30, no. 4 (1971): 374-77.
- Review of Richard Cox, *Caroline Durieux: Lithographs of the Thirties and Forties*. *Southern Quarterly* 17, no. 2 (1978): 135-36.
- Review of Hugo Munsterburg, *A History of Women Artists*. *Feminist Art Journal* 5, no. 1 (1976): 39-46.
- Review of Cindy Nemser, *Art Talk*. *College Art Journal* 35, no. 4 (1976): 420-30.
- Women and Art: A History of Women Painters and Sculptors from the Renaissance to the Twentieth Century*. Montclair, New Jersey: Allanheld & Schram, 1978.
- "Women and the Art Movements of the Twentieth Century: From Cubism to Abstract Expressionism." In *Feminist Collage*. Ed. Judy Loeb. New York: Teachers College Press, 1978, 21-34.
- "Women and the E.E.O.C." Introduction by Mary Garrard. *Feminist Art Journal* 4, no. 2 (1975).
- "Women in Art." In *The American Woman 1990-91: A Status Report*. Ed. Sara E. Rex. New York: W. W. Norton & Co., 1990, 238-48.
- Fine, Elsa Honig, Lola Gellman, and Judy Loeb. *Women Studies and the Arts*. Women's Caucus for Art, 1978.

Howardena Pindell

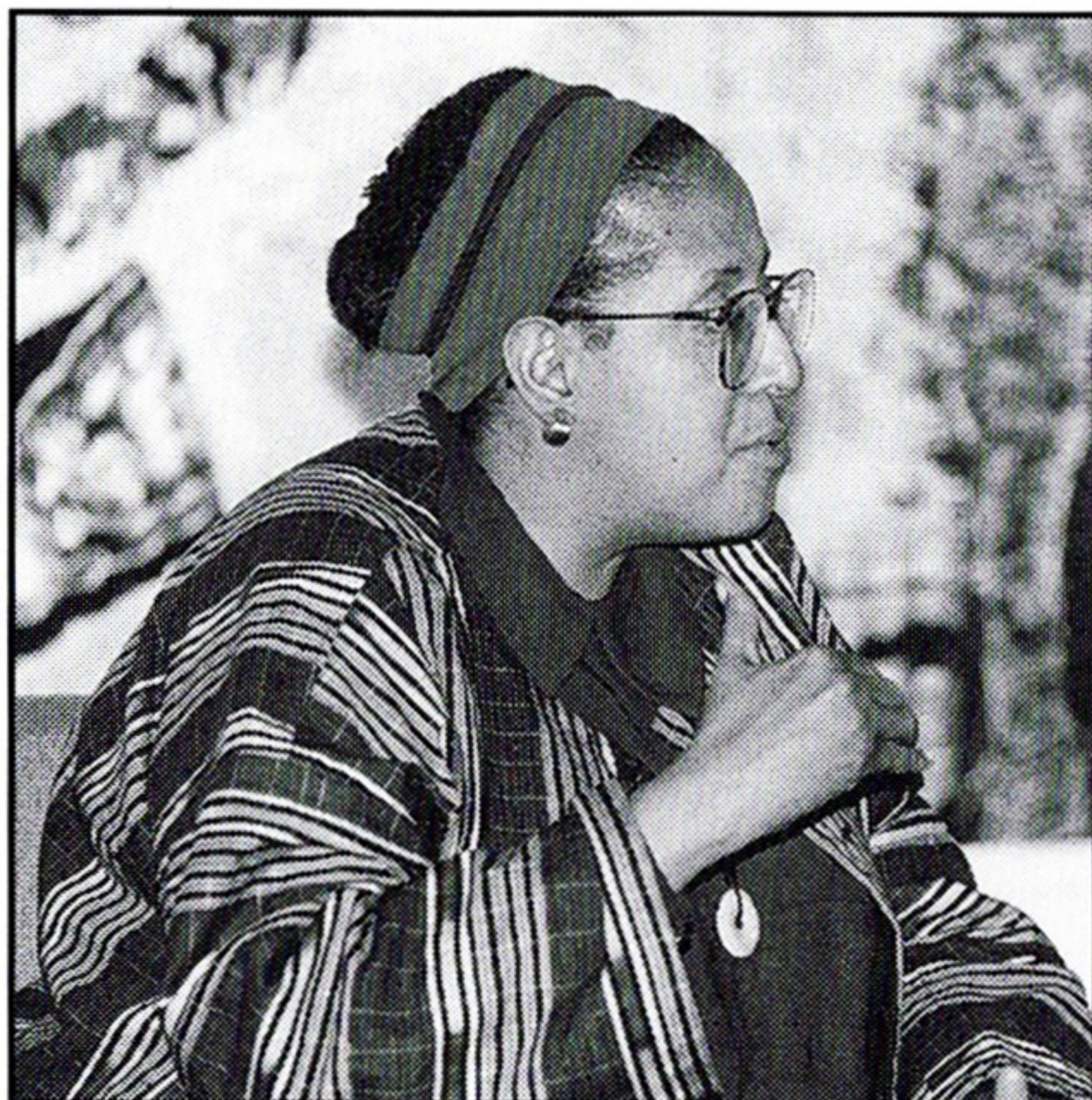


Photo: Juan E. Cabrera

We honor you, Howardena Pindell, for your courage—as artist and activist, feminist and crusader against racism, critic and curator, engaged citizen and committed educator. In all of these roles, you have been uncompromising in your pursuit of an intensely personal vision and unafraid to publicly unmask injustice. As a dedicated teacher, tireless organizer, and selfless promoter of new talent, you have opened doors and built bridges for countless younger artists and intellectuals.

A native of Philadelphia, Howardena Pindell earned a Bachelor of Fine Arts degree from Boston University in 1965, then went on to the Yale University School of Art, where she was awarded a Master of Fine Arts degree in 1967. Moving to New York, she initially found work as an exhibition assistant at the Museum of Modern Art. By 1977, she had become an associate curator in the museum's Department of Prints and Illustrated Books.

During her twelve years at MOMA, Pindell led a double life: museum professional by day, artist by night. As a student she had been a figurative painter, but she began exploring the possibilities of abstraction soon after her arrival in New York. At first, she created large canvases in which an overall field of

acrylic paint was subtly mottled by spraying or brushing various hues through tiny holes in paper templates. Characteristically frugal, she saved the thousands of small paper dots that resulted from punching out these templates.

On a dare, she eventually began numbering the dots. This, in turn, led to gluing them on graph paper in neat rows that belied the random juxtaposition of their numerical labels. The black (ink) and white (paper) palette of these small “drawings” seemed austere in comparison with the lush hues of her large canvases. Yet—in what would be a consistent pattern in Pindell's development—the small works on paper foreshadowed a shift toward unorthodox, new directions in her painting. By the mid-1970s, Pindell was coating edge-sewn strips of canvas with dense layers of paint embedded with paper dots and sequins, dusted with powdered pigment, to produce giant, monochromatic, quilt-like works that hung unstretched. It was art that combined a feminist appreciation of traditional “women's work” with a world traveler's admiration for the decorative arts of many cultures. At the same time, Pindell's break with the window-pane flatness of stretched canvas and its implied rectangular “frame” embodied local antiformalist tendencies.

It was a heady time to be in New York, a time when raucous cries against war, racism, and sexism rang in

the normally hushed corridors of the nation's leading museums. Pindell's baptism as an activist artist took place in 1970, when Faith Ringgold, Adrian Piper, and she joined with white feminists to form the Ad Hoc Women Artists' Committee, which subsequently staged a series of demonstrations against the Whitney Museum for running its then-annual showcase of contemporary American talent as a men's club. The following year, she helped to found New York's first all-woman cooperative gallery, A.I.R. By the late 1970s though, racism—rather than sexism—increasingly became Pindell's primary political target.

Since 1979, when she left the Museum of Modern Art to join the art department at the State University of New York at Stony Brook, Pindell has divided her time between teaching, making art, and making trouble for those who wish to ignore or maintain racism as an integral part of the American way of life. A prolific writer and intrepid researcher, she began publishing art criticism in her early days as a curator. Since 1980, she has increasingly used her critical skills to broadcast passionate indictments of "skin privilege," especially in its art-world and feminist manifestations. Pindell's campaign against racism takes a variety of forms, ranging from lengthy statistical reports and congressional testimony to lectures and panel discussions, as well as to her searing 1980 videotaped performance piece,

Free, White and 21.

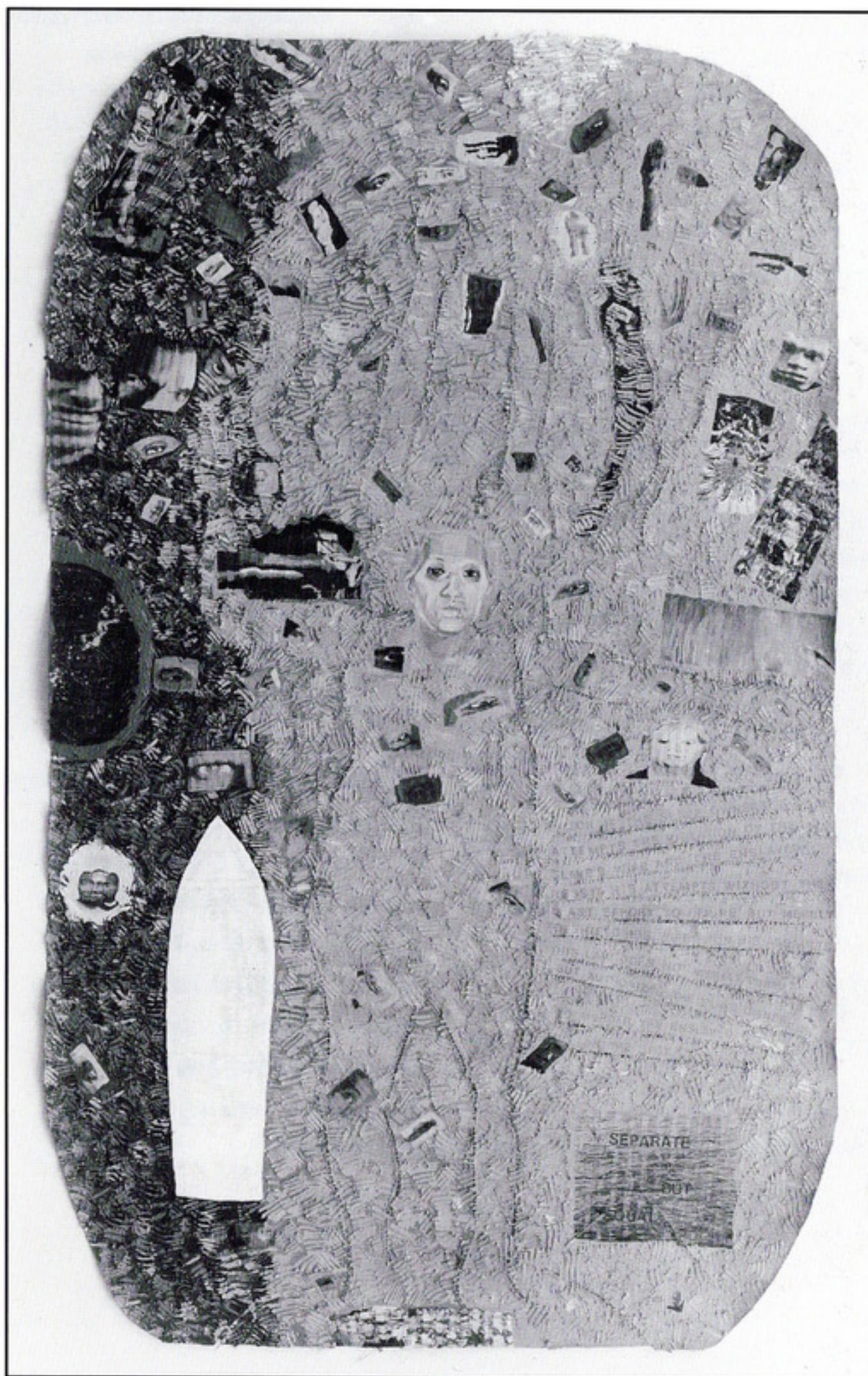
The videotape concerns the process by which negative self-images projected by racism are internalized and the liberating effects of testifying about one's victimization. Building on those ideas, in 1988 Pindell invited eighteen other women artists of color to participate in an exhibition entitled *Autobiography: In Her Own Image*, which took place at the INTAR Gallery in New York.¹ Later that year, a show of Pindell's art since the early 1980s demonstrated the gradual convergence of her formal and thematic concerns into a brand of artistic autobiography that thoroughly entwines the personal with the political.

Swift to denounce racism, Pindell has steadfastly refused to take creative shortcuts. Instead, she allows her art and its social content to slowly rise from the depths of the psyche. The results can seem private as a secret garden, yet take viewers to far corners of the globe to meditate on urgent social matters.

Judith Wilson

Note

1. In addition to eighteen living artists, works by the late Theresa Hak Kyung Cha and Ana Mendieta were included.



Howardena Pindell *Autobiography*, 1988 Mixed mediums 118 x 71 in. Courtesy Wadsworth Atholium, Hartford, CN Photo: D. James Dee

Chronology

- 1943 Born April 14, Philadelphia, Pennsylvania.
- 1965 Bachelor of Fine Arts (*cum laude*), Boston University.
- 1967 Master of Fine Arts, School of Art, Yale University. Exhibition assistant, Museum of Modern Art, New York.
- 1969 Curatorial assistant, Department of Prints and Drawings, Museum of Modern Art, New York.
- 1971 Founding member of A.I.R. Gallery, New York.
- 1972 National Endowment for the Arts Painting Fellowship.
- 1973 Tours four West African countries and Kenya.
- 1975 French government grant to live and work in Cité des Arts, Paris. First of several trips to India.
- 1977 Associate curator, Department of Prints and Illustrated Books, Museum of Modern Art, New York. Visits Brazil.
- 1979 Participates in multiracial artists and writers protests against an exhibition entitled *Nigger Drawings* at Artists' Space, New York. First of several trips to Japan. Leaves Museum of Modern Art to join the art department of the State University of New York at Stony Brook as an associate professor.

- 1981-82 Spends seven months in Japan on a US-Japan Friendship Commission Creative Artists Fellowship.
- 1983 National Endowment for the Arts Painting Fellowship.
- 1984 Promoted to full professor, State University of New York at Stony Brook.
- 1987 Guggenheim Fellowship in Painting.
- 1988 Travels to USSR as delegate to Moscow symposium on Afro-American culture. Organizes and curates traveling exhibition, *Autobiography: In Her Own Image (Women Artists of Color)*.
- 1990 College Art Association Award to an Artist for a Distinguished Body of Work.

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- Roland Gibson Gallery at Potsdam College, State University of New York. *Howardena Pindell: Paintings and Drawings: A Retrospective Exhibition, 1972-1992*. Kansas City, Missouri: Mid-America Arts Alliance, 1992.
- Failing, Patricia. "A Case of Exclusion." *Art News* 88, no. 3 (March 1989): 124-131.
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White, Clarence. "Howardena Pindell." *Art Papers* (July-August 1991): 34-37.

Wilson, Judith. "Howardena Pindell Makes Art That Winks At You." *Ms.* 8, no. 5 (May 1980): 66-70.

Marianna Pineda

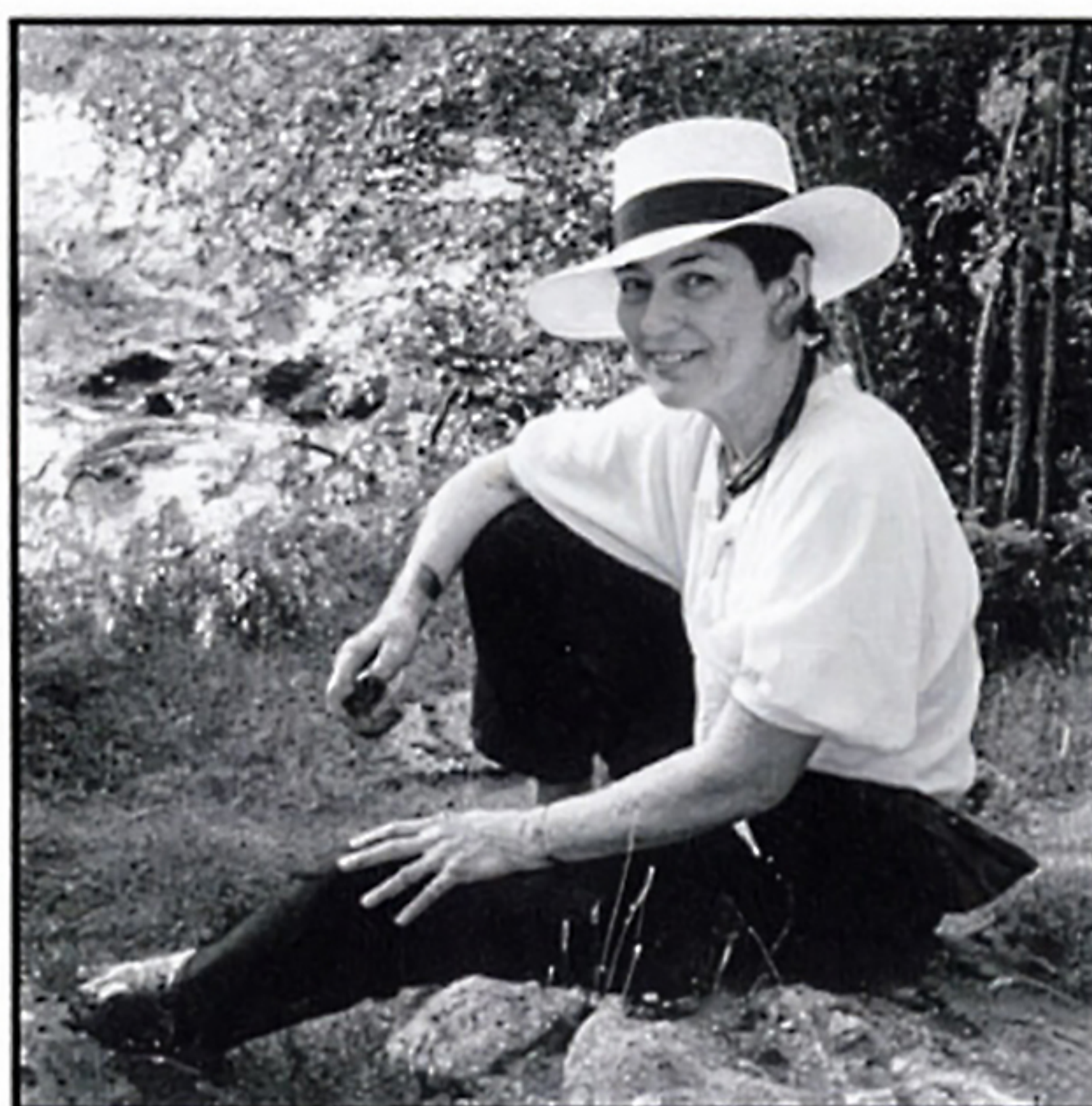


Photo: Nina Tovish

**We honor you,
Marianna Pineda, for remaining
true to your belief that figurative
sculpture can powerfully
communicate truths about
women's experiences. Your small
sculptures have brought pleasure
to people viewing them within the
intimacy of their homes or within
the galleries of museums; and
your large bronze pieces, cast for
public spaces, have brought
inspiration to the general public
who pass by. Through your art
we are reminded of life's
emotional moments that define
both our uniqueness and our
shared concerns.**

From an early age Marianna Pineda knew she wanted to be an artist, and she excelled at both drawing and dance. Recognizing her talents, her parents sent her to dance camps during the summers and, shortly after her seventeenth birthday, they encouraged her to enroll in Cranbrook Academy, Michigan, to study with Carl Milles. Further art studies took her to Bennington College in Vermont, Columbia University in New York, and the University of California in Berkeley. In New York she met her future husband, Harold Tovish, also a sculptor; but World War II was on and Tovish was drafted into military service.

During the war years she continued to study art and changed her name to Marianna Pineda, a name

suggested to her by a group of refugees from the Spanish Civil War. The original Pineda had been active in the resistance against the French during the Bonaparte invasion of Spain in the early nineteenth century. At that time, 1945, some women artists used initials to mask their gender, but Pineda took a different stance. By adopting a new name for herself, Pineda served notice that she was launching an artistic career on her own terms.

Following Tovish's discharge from the army, in 1946 they married and embarked on a lifelong partnership that included living abroad, raising children, and sharing their passion for the creation of sculpture. Today they work in adjacent studios in Cambridge, Massachusetts.

Thus, marriage and motherhood did not keep Pineda from pursuing her commitment to creating and exhibiting her art. Indeed, even though most of the art galleries had abandoned figurative artists, she stayed with the human form because she found the female figure to be most expressive of the experiences she had as a woman. In her small-scale early works she took up themes and subjects such as Leda and the Swan, pregnant women, nurturing mothers and playful children, and even dancing fathers. Later in her career she developed powerful and authoritative representations of women that challenge traditional gender roles. She

perfected her technical skills through her training in American art schools and through her association with Ossip Zadkine in Paris from 1949 to 1950. Her supple fingers learned to shape wet clay for her maquette studies. But she also learned to carve delicate ivory, ebony, mahogany, alabaster, limestone; and, in 1953, she carved teak to create a four-foot-long piece called *Effigy for the Young Lovers* (Collection Museum of Fine Arts, Boston).

What marks Pineda's works as unique in modern sculpture is her ability to infuse universal themes with a specificity that gives them a contemporary urgency. For example, in *Prelude*, the five-foot-long bronze sculpture of a woman in labor that Pineda had cast in Italy in 1957, the woman's face and body are generalized and her arms are elongated to give balance to the whole form. But the tension in the hands of the figure conveys the immediacy of the pain and excitement of a woman in the process of birthing. Here pregnancy becomes symbolic of the drama of creativity itself—of bringing forth the new. The *Wailing Woman* figures, begun about 1960, also unite the general with the specific. Pineda presents us with an aging body of a naked woman, kneeling but erect, with her bent arms flung up to cover her head, long hair falling almost to her waist. The face has a mask-like countenance, but the intensity of the figure comes from both her pose and the flowing strands of hair that etch into her body like streaming tears.

In 1962, Pineda began her *Oracle* series while on a fellowship at Radcliffe College. As a child she had traveled to Greece and knew about the Delphic oracle, presided over by priestesses with the gift of prophesy. Pineda refers to her various oracle figures as "metaphors for the creative states." She calls one *Jubilant*; others are called *Rapturous*, *Accusative*, *Exhausted*, *Ecstatic*, and *Vengeful*.

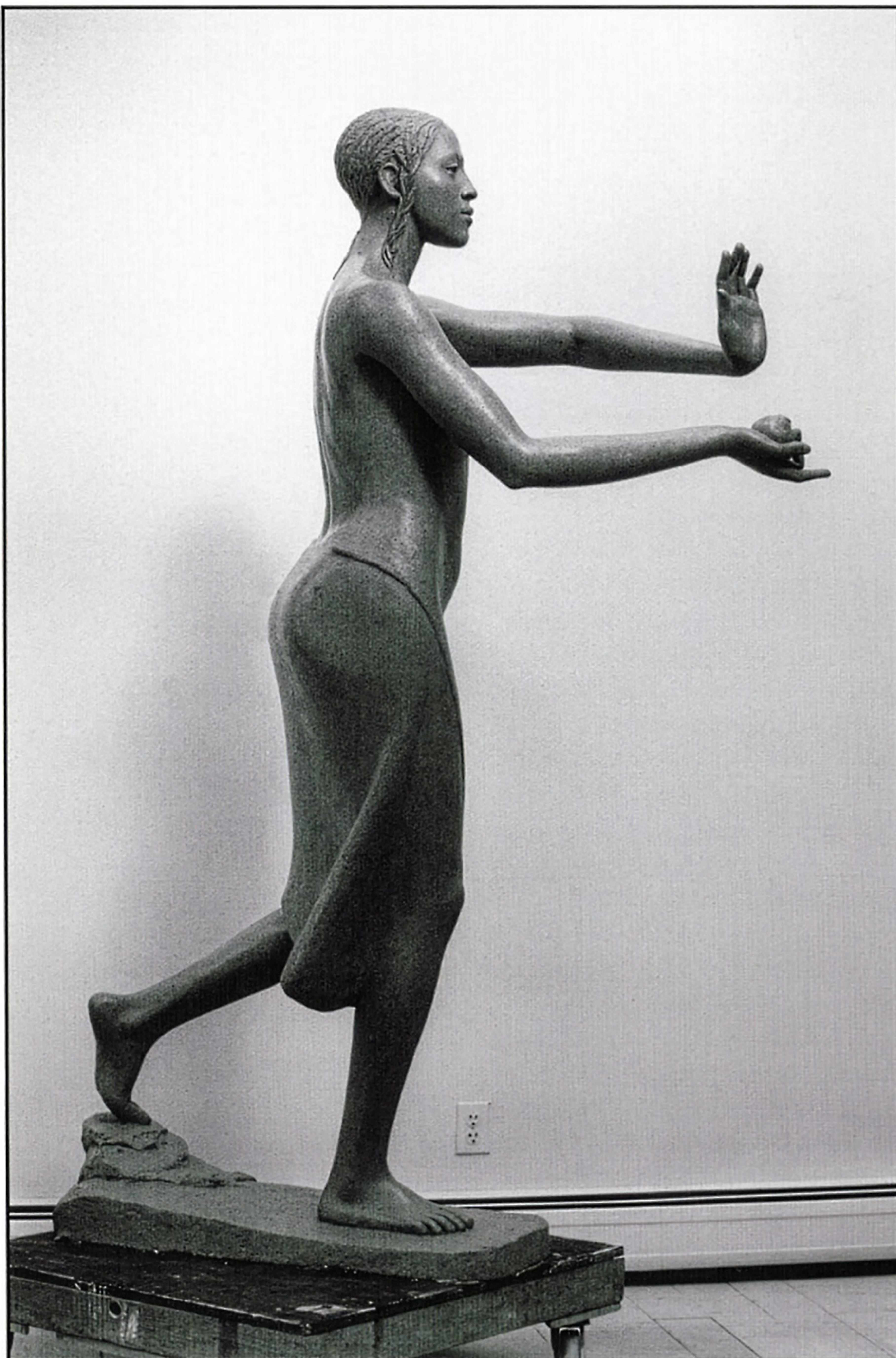
In the late 1970s and early 1980s Pineda continued to represent women as powerful figures. Her bronze *Judith* refers to the Biblical heroine. Pineda gave this assertive female nude figure the contraposto stance and arms akimbo pose usually reserved for male figures. Her aim was to make her Judith as unabashedly nude and self-assured as Donatello's adolescent David.

It was during this time that Pineda took up the project of representing the last queen of Hawai'i, Queen Lili'uokalani. The State of Hawaii invited sculptors to submit maquettes for the competition "The Spirit of Lili'uokalani"; the winning sculpture was to be placed at the State Capitol Building in Honolulu. Pineda's maquette was chosen. For a total of five years she researched Hawai'ian history and her subject, pouring over faded photographs, letters, Lili'uokalani's own autobiography, and newspaper accounts of the US military takeover of the Hawai'ian Islands and the incarceration of Lili'uokalani.

During this period Pineda made many studies—drawings, clay heads and figures, and even small equestrian sculptures—in order to internalize the visage and character of the queen. Installed in 1982, it presents an imposing sculptural image of the last monarch.

In the last ten years Pineda has been working on her *Eve Celebrant* series, which has a number of variations. Her original model was a friend, an African American scholar. To Pineda the idea of Eve with African features seems appropriate since paleological evidence has pointed to Africa as the beginnings of humankind. Moreover, like the contraposto *Judith*, the African American Eve challenges the conventional history of representation. The variations on the theme include *Nile Valley*, depicting a pregnant woman, *Serengeti Plain*, depicting a walking woman who offers the fruit of knowledge but also holds up her hand in caution, and *Dance of the Matriarch*, representing an older woman dancing with her arms held high. The culminating, almost seven-foot-tall, *Eve Celebrant* has a face and body that incorporate the features of many races. As a group these Eves represent wisdom, creativity, compassion, and authority—appropriate and thoughtful images for our times and for the future.

Patricia Hills



Marianna Pineda *Eve Celebrant*, 1992 Patined fiberglass 78 inches high Collection Museum of Fine Arts, Boston.

Chronology

- 1925 Born May 10 to George and Marianna Packard in Evanston, Illinois.
- 1938 Family moves to Southern California.
- 1938-42 Studies at Chinoir School of Art, Otis Art School, and Cranbrook Academy of Art, with Carl Milles.
- 1942-43 Studies at Bennington College with Simon Moselsio Works during the winter session at the Museum of Modern Art while taking courses at Columbia University. Meets Harold Tovish.
- 1943-45 Studies at the University of California, Berkeley. Returns to New York and studies at Columbia University. Changes name to Marianna Pineda.
- 1946 Marries Harold Tovish.
- 1947 First child, Margo, born. Exhibits at the Brooklyn Museum 51st Sculpture Annual. Moves to Alfred, NY. Wins a drawing prize from the Albright-Knox Art Gallery, Buffalo.
- 1949-51 Son Aaron born. Moves to Paris with Harold Tovish and children.
- 1951 Moves to St. Paul, Minnesota. Receives a Purchase Award from the Walker Art Center. Included in *American Sculpture* exhibition at the Metropolitan Museum of Art, New York. First solo exhibition at Slaughter Gallery, San Francisco.
- 1952 Solo exhibition at the Walker Art Center.
- 1953 Exhibits in the Whitney Annual.

1954-57	Moves to Florence, Italy, with Tovish and family.	1987	National Academy of Design, Gold Medal.
1957	Awarded the Mather Prize from the Art Institute of Chicago. Receives first prize at a group show at the Portland Museum of Art, Maine. Daughter Nina born.	1990	Elected Academician, National Academy of Design.
		1992	Solo exhibition, <i>Four Decades of Drawing</i> , Andrews Gallery, College of William and Mary, Williamsburg, VA.
1958	Receives the Margaret Brown Memorial Prize from the Institute of Contemporary Art, Boston.	1993	Solo exhibition, <i>A Reprospective of Drawing</i> , at Wiggin Gallery, Boston Public Library.
1959	Shows in Museum of Modern Art exhibition <i>Recent Sculpture</i> .	1995	Group exhibition, <i>Honored Artists: Still Working</i> , Danforth Museum, Framingham, MA. Group exhibition, <i>In Three Dimensions: Women Sculptors of the 1990s</i> , Newhouse Center for Contemporary Art, Staten Island, NY. Group exhibition, <i>Within 10" x 10"</i> , Sculptors Guild, New York. Receives grants from the Richard Florsheim Art Fund and the New England Foundation for the Humanities.
1961	Group traveling exhibition <i>View</i> , Institute of Contemporary Art, Boston. Included in group exhibitions at the Art Institute of Chicago, the Dallas Museum of Fine Arts, and the National Institute of Arts and Letters, New York.		
1962	Receives a fellowship from Radcliffe.		
1964	Work exhibited at the Pavilion of Fine Arts, New York World's Fair.		
1974-78	Visiting associate professor, sculpture, Boston University (also 1982-84; 1989-90).		
1975-77	Instructor of Sculpture, Boston College.		
1977	Wins competition for <i>The Spirit of Lili'uokalani</i> ; installed at the State Capitol Building, Hawaii, in 1982.		
1982	Solo traveling exhibition, <i>Search for the Queen</i> , Contemporary Arts Center Honolulu.		
1986	National Sculpture Society, New York, Lampston Prize.		

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_____. *Eve Celebrant Series: Public Work and Other Sculptures*, 1994 (video).

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_____. *American Women Sculptors*. Boston: G. K. Hall, 1990.

Stapen, Nancy. "Pineda Sculpts Classical Figurative Forms." *Boston Globe*. November 23, 1991.

Kay WalkingStick



Photo: Peter Tilgner

**We honor you,
Kay WalkingStick, for your
unique synthesis of Western
vanguard ideas and your national
heritage, a culture that has
continued to inspire and propel
the development of art in the
twentieth century. You serve as
an example to all Americans,
demonstrating that vision and
creativity—as much as
authenticity—are requisites for
establishing one's place as a
catalyst in the continuum of
art history.**

The beginning of Kay WalkingStick's career in the 1970s coincided with the first stirrings of more independent aesthetic stances on the part of women artists. It was at this time that she evolved imagery that mediated color-field abstraction with issues related to her existence as a woman and a Native American. This work was distinguished by a definition of flat planes in subtle colors. She introduced arc forms and scalloped planes that were inscribed on these fields. Suggestive of arcs and shields, they represented her search for archetypal forms in her work.

These works coincided with the artist's realization that she needed to come to terms with her father and the heritage he had passed on to her. By this time she had received her BFA from Beaver College and was teaching

at Edward Williams College at Fairleigh Dickinson University. WalkingStick made an installation piece: a tepee "from canvas...and wood...and painted with brightly colored abstract expressionist-like paint." She sat inside the structure and strung messages in Cherokee to her father, whom she'd never known.¹ WalkingStick notes that while the tepee is not characteristic of Cherokee culture, it is the most familiar signifier of Native American culture in this country and therefore a way to declare her heritage most immediately.² In these installations and her contemporary paintings, WalkingStick, like many women and multicultural Americans, reminded us that modernism was not exclusively the domain of white, European-descendant males. By inscribing her presence on contemporary art, WalkingStick served notice that the artistic mainstream in this country would now have to recognize individuals from other cultures—heretofore co-opted and appropriated for the purposes of modern art—as full and equal partners.

By the late 1970s, WalkingStick's work manifested more textured, articulated surfaces with variable, nuanced color and additive materials. The materiality of these works—incorporating beeswax, emulsion, and acrylic pigments—suggested an approach to art making through layering, scraping, and scratching that evoked ceremony and consideration.

In line with contemporary notions of the artwork as an independent object, as representing a reality on its own (in addition to that depicted on its surface), these paintings were also constructed with substantial supports that projected their surfaces emphatically off the wall.

The surfaces were often pierced or slashed to reveal underlying layers. At times resembling gashes in the earth, at times sexual imagery, they also provided landscape references that related to the developments in WalkingStick's work in the mid-1980s. WalkingStick has continually explored imagery that affirms our connections with the earth.

Since the mid-1980s, her work has presented two images side by side: a realistically rendered landscape scene and a symbolic geometric form. WalkingStick has described her juxtaposed images as encompassing "the form language of aboriginal people combined with the illusionistic realm that comes out of Western Renaissance space...the connection is the emotionality of movement."³ These developments coincided with the artist's tragic loss of her husband and provided a context within which to explore "complicated inter-relationships...of the ephemeral and the permanent, of reality and illusion, and of the literal and the symbolic."⁴

WalkingStick demonstrates the compatibility of traditional symbols with contemporary meaning. She

reminds us that in addition to the specifically cultural readings we bring to her art that "It is the content implied by form, that is, expressing content through the manipulation of formal elements, that truly intrigues me. And this is a consistent element in all the varied paintings that I personally enjoy looking at, as well as those I have made over the last twenty-five years."⁵ She has compared the visual relationships in her work to those that exist among the multiple panels of Medieval and Renaissance altar paintings: as "extensions of one another."⁶ In this duality WalkingStick evokes memory that is both immediate and longstanding as a means with which to process her experiences as a woman, a Native American, and a European American.⁷

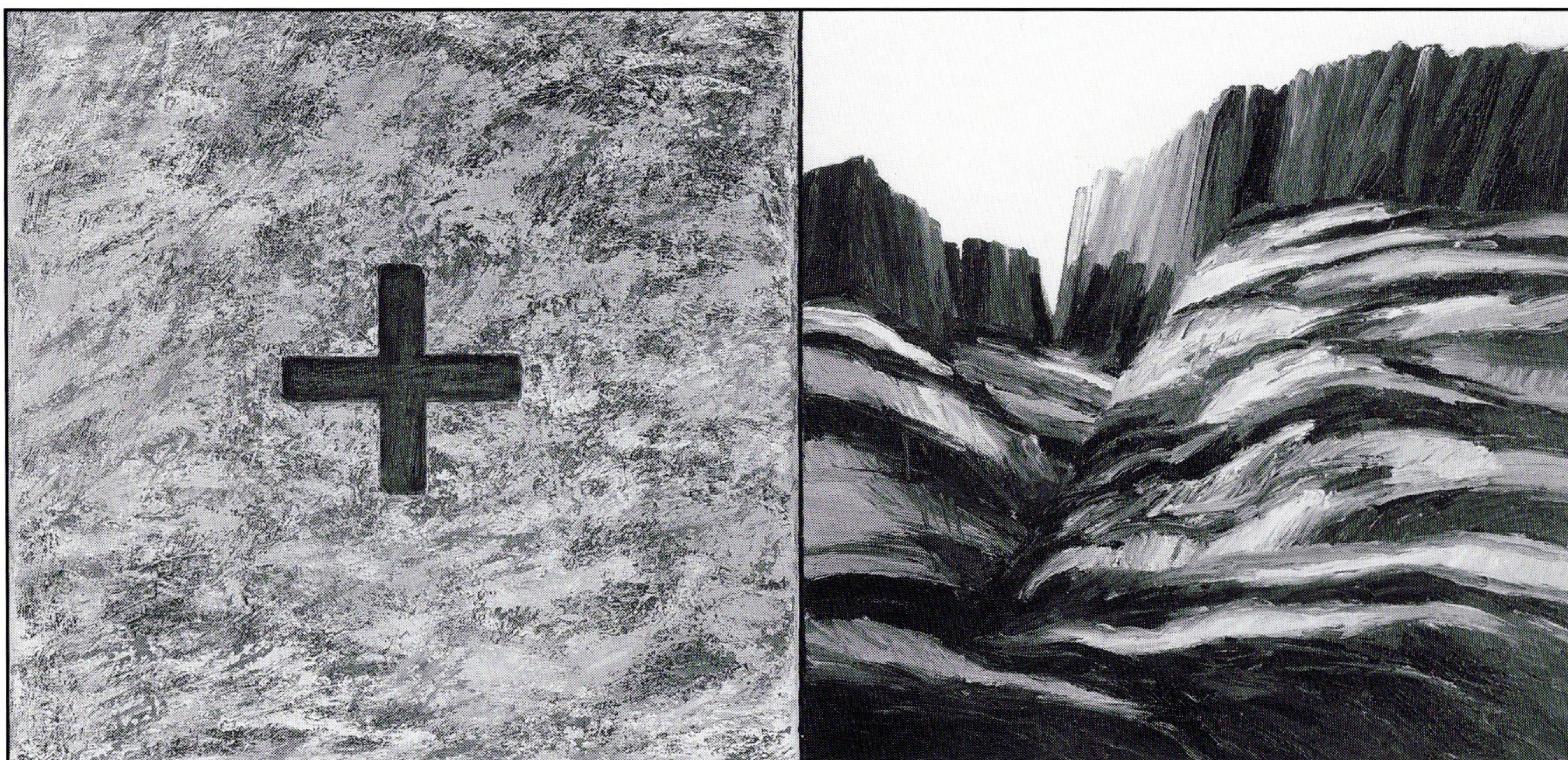
WalkingStick's endeavors to define herself and to establish her place in the art world over the last twenty-five years have yielded important results. Now a professor of art at Cornell University, she has been influential in broadening the perception of women and Native American artists. She has written on other artists, has been written about extensively, and has logged an impressive record of personal and group exhibitions. She is also the first artist of Native American descent to be included in H.W. Janson's *History of Art*, the canonical text from which all students first learn about world art. From this vantage

point, her place in art history is secured, and the generations to come will be able to glimpse all that is possible for them and their lives, regardless of where they come from or who they are.

Lewery Stokes Sims

Notes

1. See Erin Valentino, "'Mistaken Identity,' Between Death and Pleasure in the Art of Kay WalkingStick," *Third Text* 28 (Spring 1994): 64.
2. Ibid.
3. Patricia Malarcher, "The Meanings of 'Duality' in Art," *The New York Times*, December 22, 1985.
4. Valentino, "'Mistaken Identity,'" 66.
5. Kay WalkingStick, artist's statement, 1991.
6. Kay WalkingStick, artist's statement, July 1995.
7. Ibid.



Kay WalkingStick *The Four Directions/Vision*, 1995
Acrylic, oil, and wax on canvas 30 3/4 x 60 1/2 in.

Chronology

- | | | | |
|---------|--|---------|--|
| 1935 | Born in Syracuse, New York. | 1978-85 | Solo exhibition at Bertha Urdang Gallery, New York. Instructor, painting and drawing, Art Center of Northern New Jersey. |
| 1959 | Receives BFA from Beaver College, Glenside, PA. | 1983 | Guest lecturer, University of Vermont, Burlington. |
| 1970-73 | Instructor, painting, Edward Williams College of Fairleigh Dickenson University, Hackensack, NJ. | 1983-84 | Visual Artist Fellowship in Painting, National Endowment for the Arts. |
| 1975 | Receives MFA from Pratt Institute, Brooklyn, NY. Group exhibition, <i>Contemporary Reflections 1974-75</i> , Aldrich Museum, Ridgefield, CT. | 1985-86 | Fellowship Award, New Jersey State Council on the Arts. |
| 1975-79 | Instructor, painting and drawing; lecturer in 20th Century, Upsala College, East Orange, NJ. | 1986 | National Board, Women's Caucus for Art. |
| 1976 | Solo and selected group exhibitions at Soho Center for the Visual Arts, New York. | 1986-87 | Exhibitions coordinator, William Carlos Williams Center for the Performing Arts, Rutherford, NJ. |
| | | 1988-90 | Assistant professor of Art, Cornell University, Ithaca. |

- 1989 Guest artist, Brandywine workshop, Philadelphia, PA. Guest artist, Printmaking Workshop, New York City. Dean's Fund for Excellence, Cornell University, Ithaca, NY.
- 1990 Assistant professor of art, SUNY Stony Brook.
- 1991 Solo exhibition *Kay WalkingStick: 1974-1990*, The Hillwood Art Museum of Long Island, C.W. Post Campus, Brookville, NY. Juror, *4th Biennial Exhibit of Native American Artists*, Heard Museum, Phoenix, AZ. Board of trustees, Creative Arts Project, Ithaca, NY.
- 1992 *Land, Spirit, Power*, the National Museum of Canada, Ottawa, Canada. Associate professor of art, Cornell University. NYSCA grant in painting, New York Foundation for the Arts. Residency, Rockefeller Conference and Study Center, Bellagio, Italy. UUP Junior Faculty Award, SUNY Stonybrook, NY.
- 1993 *Indian Territories: 20th Century American Artists Dismantle 19th Century Euro-American Myths*, Renee Fotouhi, East Hampton, NY; The Nathans Gallery.
- 1994 Solo exhibition, June Kelly Gallery, New York City. Panelist, "Land, Spirit, Power," Contemporary Arts Museum, Houston, Texas.
- 1994-95 *Strategies of Narration*, Cairo Biennial, USA Exhibit, Cairo, Egypt.
- 1995 Artist in residence, Heard Museum, Phoenix, AZ.

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