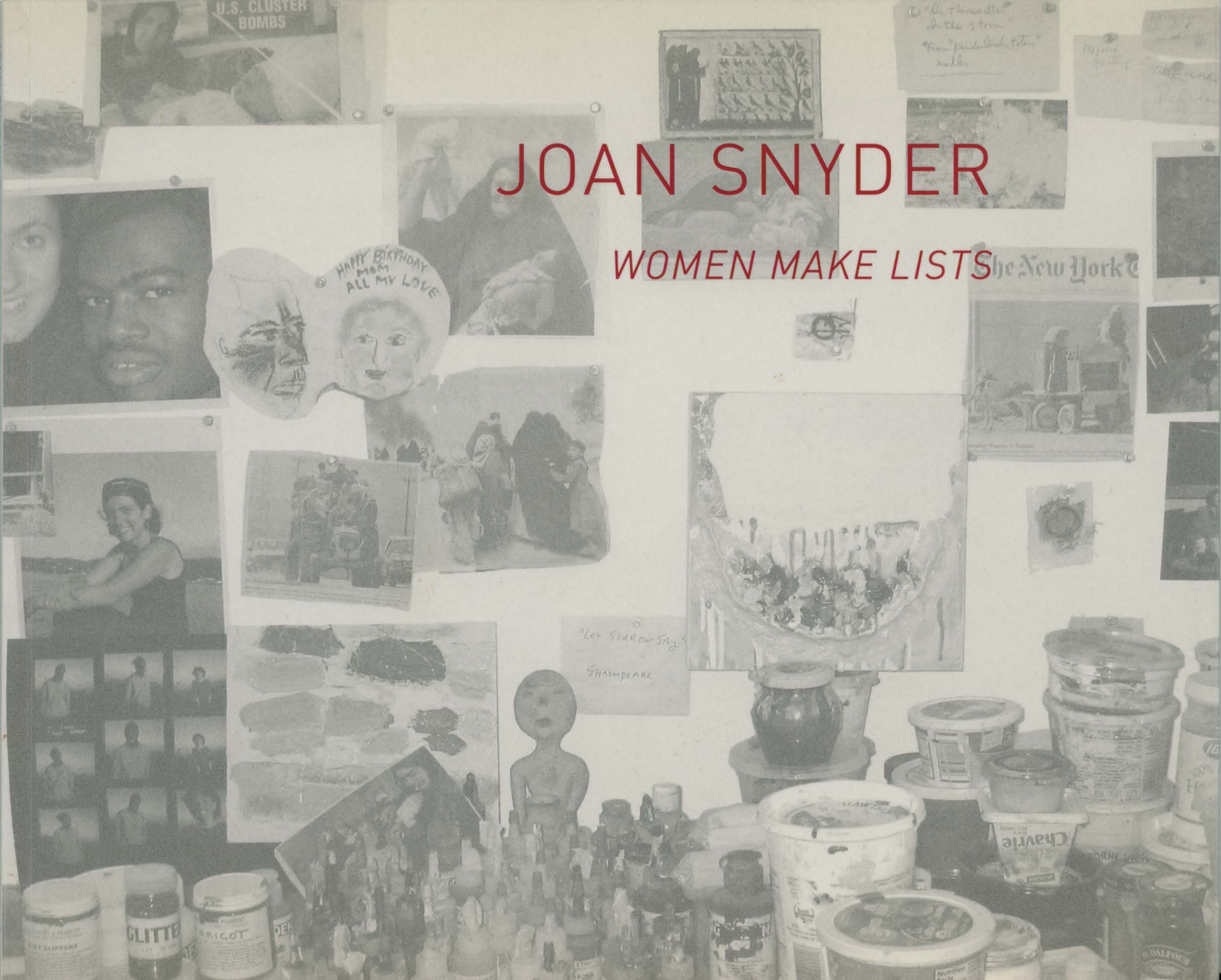


JOAN SNYDER

WOMEN MAKE LISTS *The New York Times*



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WOMEN MAKE LISTS

NOVEMBER 4- DECEMBER 4, 2004

BETTY CUNINGHAM GALLERY

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THREE LISTS, 2004, oil, acrylic, glitter & herbs on wood panel, 28 x 21 inches

Regenerative—it's the word that always comes to my mind when I look at the paintings of Joan Snyder. The word describes not the action of making or remaking a thing, but rather emits the circular sensation of a thing making itself anew as if for the first time. Snyder's work brims with regenerative implication, becomes the experience of a loss or sorrow that grows to embrace strength and understanding...with time...to give again. As in *Women Make Lists*, the images accompanying our lives make patterns that boldly repeat and then fade, only to re-emerge every so often into new combinations of memory and faith.

When I visited Snyder's studio in late summer, she was in the middle of working on *Perpetuo*. The painting stunned me by its abundance—creamy rivulets flowing from erect and fully-open nipples that sprout out of a garden of breasts. Snyder achieved this effect by laying the canvas on the floor and then pouring a mixture of paint and medium very carefully into the small cavities, a process that she described as becoming more ritualistic as she continued. After allowing the liquid to dry just long enough to obtain the right viscosity, she hung the painting back in its place on the wall while the laws of gravity acted as her assistant, causing the thickened liquid to stream down the nipples peaks. The process of the artist making the painting—and the painting helping to make itself—turns into the drips and tears of the canvas's story, turns into the milk of Gaia.

During that same visit, as we were intermittently talking and lapsing into silent absorption, Snyder pointed to a newspaper photograph that she had clipped and taped to the wall just a few feet away from *Perpetuo*. The photograph was of a woman draped in an *abaya*, a traditional Muslim garb, standing in a rocky, desert background. She cupped a small baby in the bow of one arm, pressing him or her against her bulk, below her breast, her fingers dangling the child's pacifier. In her other hand, she held high a white cloth. "Of all of the hundreds of images of this war [in Iraq]," Snyder commented, "that is the one which most resonates with me." Timely and timeless, the woman could be everywoman...any woman who seeks to comfort a frightened child and pleads for the peace to do so. The vapors of her spirit infuse the artist's studio, steeping the canvas in camaraderie, in compassion, in remembrance.


Two other new works bear kinship with this painting, *Antiquarum Lacrimae* and *Mamilla Immortalis*.

Snyder has covered the surfaces with the words of their respective titles, each letter spilling forth the corporeal fluid to which they refer—tears of ancient women, the milk of eternally-flowing breasts. Just as she incorporates all manner of materials in her pieces, from seeds, rose buds, and Chinese herbs to fake fruit and plastic baubles, the artist often includes written phrases that dissolve in and out of her images. There seems to be no disassociation between the abstract and the meaning it signifies, no distinction between the entity and its picture. Hearts, for instance, are rendered as symbolic icons (*Heart-On*, 1975 and *Mourning/Oh Morning*, 1983), as organic vessels (*Oratorio*, 1997), and, most recently in *The Heart is a Lake*, as literary fragments. *The heart is a fistful of earth* that contains the debris of its own nourishment...*The heart is a lake*, buoyant and bottomless.

To discuss Snyder's work is a somewhat difficult proposition. While she is completely involved with all of the elements and actions of her studio process, there is an immediate translation of that process into an equivalent voice of an emotion embedded within reality, an emotion that surges from the consequence of an event. In her love for the narrative within the organic or seemingly inert, Snyder reminds us of the fluid transformation between physical substance and story, fusing the two into one. Canvases are the fabric of their material as much as they are porous membranes that respire with the breadth and depth of her imagery. The shallow mantels that the artist sometimes attaches to the painting's bottom edge refer both to her studio floor, where the residue of her work accumulates, and an altar with its drifted offerings. Irregular squares appear as geometric shapes sitting on the painted surface or diffuse from purely spatial illusion into the representation of a field—plowed and ready to sow, perhaps overgrown and gone-to-seed. A robust sphere is simultaneously the sun and a ripened squash. And what we may initially recognize as hints of a landscape or seascape can be read...with more than just our eyes, if we're receptive enough...as the calligraphy of a shared innerscape.

Regina Coppola, Curator
University Gallery, University of Massachusetts Amherst

Regina Coppola is organizing a retrospective exhibition of Joan Snyder's work to open at The Jewish Museum, New York, fall, 2005, traveling to The University Gallery, University of Massachusetts Amherst, winter, 2006.



Artist's statement

The people of Iraq and most especially its women and children were in my thoughts constantly as I made these paintings. This show is dedicated to them. I firmly believe that we need to send powerful female energy and imagery out into the universe if our world is to survive the horrific violence being inflicted upon it.



MAMILLA IMMORTALIS, (*The Breast that Never Stops Flowing*), 2004 , oil, acrylic, paper mache & herbs on linen, 42 x 84 inches



LITTLE GRAND, 2003, oil, acrylic & herbs on wood panel, 12 x 12 inches



LAMENT, 2002, oil, acrylic & herbs on wood panel, 16 x 16 inches



ANTIQUARUM LACRIMAE, (*The Tears of Ancient Women*), 2004 , acrylic and dried flowers on linen, 78 x 120 inches



SUBLIME, 2002 , oil, acrylic, herbs & fabric on wood panel, 20 x 40 inches



WOMEN MAKE LISTS, 2004, oil, acrylic, herbs, glass beads, glitter & paper mache on linen, 78 x 120 inches



HIGH ON PINK, 2004, oil, acrylic, herbs, wood & cloth on panel, 44 x 50 inches



RED JEWELS, 2002, oil, acrylic, herbs & beads on wood panel, 18 x 18 inches



THE HEART IS A LAKE, 2004, oil, acrylic, herbs, cloth & glitter on linen, 42 x 84 inches



NIPPLES, LAKES, ETC., 2004, acrylic, paper mache & herbs on panel, 32 x 24 inches



SHOULD YOU WONDER, 2002, oil, acrylic, herbs & fabric on linen, 40 x 68 inches



PERPETUO, (*Eternally*), 2004 , acrylic, paper mache, buds & seeds on linen, 42 x 84 inches

JOAN SNYDER

Chronology

- 1940 Born, Highland Park, New Jersey, April 16
1962 A.B., Douglass College, New Brunswick, NJ
1966 M.F.A., Rutgers University, New Brunswick, NJ
Lives and works in Brooklyn and Woodstock, NY

Awards

- 1983 John Simon Guggenheim Memorial Fellowship
1974 National Endowment for the Arts Fellowship

Solo Exhibitions

- 2003 Elena Zang Gallery, *New Work*, Shady, NY
2002 Nielsen Gallery, *The Nature of Things*, Boston, MA
Muroff Kotler Gallery, Ulster County Community College, *Joan Snyder: In Love with Paint*, Stone Ridge, NY
2001 Robert Miller Gallery, *Joan Snyder: Primary Fields*, New York, NY
Revolution Gallery, *Joan Snyder: Paintings and Works on Paper*, Ferndale, MI
2000 The Philadelphia Museum of Jewish Art, *Kaddish/Requiem*, Philadelphia, PA
Nielsen Gallery, *In Times of Great Disorder*, Boston, MA
1998 The Brooklyn Museum of Art, *Joan Snyder: Working in Brooklyn*, Brooklyn, NY
Hirschl & Adler Modern, New York, NY
1997 Nielsen Gallery, Boston, MA
1996 Hirschl & Adler Modern, *Joan Snyder: Paintings 1995-96*, New York, NY
The Jane Voorhees Zimmerli Art Museum, *Joan Snyder: New Works on Paper*, New Brunswick, NJ
Quartet Editions, *Joan Snyder, New Monoprints*, New York, NY
1995 Locks Gallery, *Joan Snyder, New Paintings*, Philadelphia, PA

- 1994 Hirschl & Adler Modern, *Joan Snyder: Works With Paper*, selections from an exhibition curated by Sarah Anne McNear at Allentown Art Museum, New York, NY
Nielsen Gallery, Boston, MA
Rose Art Museum, Brandeis University & The Parrish Art Museum, *Joan Snyder: Painter 1969 to Now*, (selected 'Best Regional Show' by the International Critics Association, 1994), Waltham, MA & Southampton, NY
Jay Gorney Modern Art, *Joan Snyder/Jessica Stockholder*, New York, NY
- 1993 Allentown Art Museum, *Joan Snyder: Works with Paper*, Allentown, PA (exhibition curated by Sarah Anne McNear)
Fine Arts Work Center, *Monoprints for AIDS Portfolio*, Provincetown, MA
Rena Bransten Gallery, San Francisco, CA
- 1992 Hirschl & Adler Modern, New York, NY
- 1991 Nielsen Gallery, Boston, MA
Ann Jaffe Gallery, Miami Beach, FL
- 1990 Hirschl & Adler Modern, New York, NY
Victoria Munroe Gallery, *Monotype Project 1988-1989*, New York, NY
- 1989 Compass Rose Gallery, *New Painting*, Chicago, IL
- 1988-89 Santa Barbara Contemporary Arts Forum, *Joan Snyder Collects Joan Snyder*, traveling exhibition: Brown University, SUNY Stonybrook, Desaisset Museum, Sonoma State University
- 1988 Compass Rose Gallery, *Cantatas and Requiems*, Chicago, IL
Hirschl & Adler Modern, New York, NY
- 1986 Nielsen Gallery, Boston, MA
- 1985 Hirschl & Adler Modern, New York, NY
- 1983 Nielsen Gallery, Boston, MA
- 1982 Hamilton Gallery, *New Work*, New York, NY
- 1981 Matrix Gallery, Wadsworth Athenaeum, *Resurrection and Studies*, Hartford, CT
Nielsen Gallery, *Works on Paper: Studies for F.M.S.W.N.L.*, Boston, MA
- 1979 Patricia Hamilton Gallery, *New Paintings*, New York, NY
San Francisco Art Institute, San Francisco; traveling exhibition: Grand Rapids Art Museum, Renaissance Society at the University of Chicago; Anderson Gallery, Virginia Commonwealth

- University Women's Art Registry of Minnesota, A Women's Collective Art Space, Minneapolis, MN
- 1978 Neuberger Museum, *Joan Snyder: Seven Years of Work*, S.U.N.Y. at Purchase, NY
Hamilton Gallery, *New Work*, New York, NY
- 1977 Wake Forest University, Winston-Salem, NC
- 1976 Carl Solway Gallery, *Joan Snyder: New Work, 1974-75*, New York, NY
Douglass College, Rutgers, The State University, *Joan Snyder*, New Brunswick, NJ
Los Angeles Institute of Contemporary Art, Century City, CA
Portland Center for the Visual Arts, *Joan Snyder Recent Paintings*, Portland, OR
Reed College, *Joan Snyder: Works on Paper 1973-75*, Portland, OR
- 1975 Carl Solway Gallery, *New Work, 1974-75*, New York, NY
- 1973 Paley & Lowe, *Paintings*, New York, NY
- 1972 Parker Street 470 Gallery, *Joan Snyder*, Boston, MA
Douglass College, Rutgers, The State University of New Jersey, *Women Artist Series I*,
New Brunswick, NJ
- 1971 Michael Walls Gallery, *Joan Snyder: New Paintings*, San Francisco, CA
Paley & Lowe, *Joan Snyder/Paintings*, New York, NY
- 1970 Paley & Lowe, *Three Paintings*, New York, NY
- 1967 Little Gallery, New Brunswick, NJ
- 1966 Douglass College, Rutgers, The State University of New Jersey, *Joan Snyder, Paintings, Sculpture: Master of Fine Arts Thesis Exhibition*, New Brunswick, NJ

Selected Group Exhibitions

- 2004 The Tang Museum, Skidmore College, *About Painting*, Saratoga Springs, NY
Nielsen Gallery, *March Heat*, Boston, MA
Elena Zang, *Inside/Out*, Gallery, Shady, NY
- 2003 Hebrew Union College-Jewish Institute of Religion Museum, *The Art of Aging*, New York, NY
National Academy of Design, *178th Annual Exhibition*, New York, NY
Nielsen Gallery, *March Winds April Flowers*, Boston, MA
- 2002 Guild Hall Museum, *Personal and Political: The Women's Art Movement, 1969-1975*, curated by
Simon Taylor and Natalie Ng. East Hampton, NY

- 2001 The Painting Center, *Painting: A Passionate Response*, curated by Michael Walls, New York, NY
 Dan Galeria, *Underfoot*, curated by Bob Nugent, Sao Paulo, Brazil
- 2000 Nielsen Gallery, *In the Spirit of Landscape V*, Boston, MA
 The Jewish Museum, *The Perpetual Well: Contemporary Art from the Collection of The Jewish Museum*, New York, NY, traveling exhibition: Samuel P. Harn Museum of Art, University of Florida, Gainesville, FL, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln, NE, Parrish Art Museum, Southampton, NY, Huntington Museum of Art, Huntington, WV
 DC Moore Gallery, *The Likeness of Being; Contemporary Self Portraits by Sixty Women*, New York, NY (curated by Judith E. Stein)
- 1999 Whitney Museum of American Art at Champion, *Contemporary Narratives in American Prints*, Stamford, CT
 Parsons School of Design, Aronson Gallery, *Drawing in the Present Tense*, New York, NY, traveling exhibition to Eastern Connecticut State University, CT
 Hunter College, MFA galleries, *Immediacies of the Hand: Recent Abstract Painting in New York*, New York, NY
 Nielsen Gallery, *Then and Now: 35th Anniversary Exhibition*, Boston, MA
 Fine Arts Center Galleries, University of Rhode Island, *Unlocking The Grid*, Kingston, RI
 Museum of Fine Arts, Boston, *Reflections of Monet*, Boston, MA
 Art Complex Museum, *Immortalized*, Duxbury, MA
- 1998 Riva Yares Gallery, *Theatre of Art III*, Scottsdale, AZ
 The Parrish Art Museum, *Dreams for the Next Century: A View of the Collection*, Easthampton, NY
 Butler Institute of American Art, *Master of the Masters, exhibit of MFA faculty of SVA, 1983-1998*, curated by David Shirey, Youngstown, OH
 Ashville Museum of Art, *Beyond the Mountains: The Contemporary American Landscape*, curated by Michael Klein, Ashville, NC
 Locks Gallery, *Flowers in Mind*, Philadelphia, PA
 Jay Gorney Modern Art, New York, NY
- 1997 Gallery 128, *Material Girls: Gender, Process and Abstract Art Since 1970*, curated by Harmony Hammond, New York, NY

- Elena Zang Gallery, *Joan Snyder, Judy Pfaff, Mary Frank*, Shady, NY
- Jan Abrams Fine Art, *Women Artists of the 70s*, curated by Michael Klein, New York, NY
- Rider University Gallery, *Abstract Tendencies*, curated by Deborah Rosenthal, Lawrenceville, NJ
- Nielsen Gallery, *In the Spirit of Landscape II*, Boston, MA
- The Newhouse Center for Contemporary Art, *After the Fall: Aspects of Abstract Painting Since 1970*, Snug Harbor, Staten Island, NY
- Santa Barbara Contemporary Arts Forum, *20/20: CAF Looks Forward and Back*, CA
- The Art Museum at Florida International University, *American Art Today: The Garden*, Miami, FL
- 1996 Nielsen Gallery, *5 Women/5 Rooms: M. Gallace, A. Harris, A. Lemieux, J. Snyder, N. Spero*, Boston, MA
- Mason Gross School of the Arts Galleries, Rutgers SUNJ, *Fifteen Degrees from Rutgers, Charting New Directions in Contemporary Art*, New Brunswick, NJ
- 1995 O'Hara Gallery, *A Romantic Impulse: Seventeen American Artists*, New York, NY
- The Painting Center, *Painting: The Intimate View*, curated by Betty Cuningham, New York, NY
- Marsh Art Gallery, University of Richmond, *Repicturing Abstraction*, Richmond, VA
- 1994 Center for the Fine Arts, *Abstraction: A Tradition of Collecting in Miami*, Miami, FL
- On Crosby Street, *Isn't It Romantic?* curated by Michael Walls, New York, NY
- Parrish Art Museum, *Mirrors*, Southampton, NY
- Art Initiatives at Tribeca 148 Gallery, *Poetic Heroic: Twelve American Artists*, curated by Michael Walls, New York, NY
- Bixler Gallery and Cynthia McCallister Gallery, *To Enchant (blue)*, curated by Michael Walls, New York, NY
- 1993 Victoria Munroe Fine Art, *Works on Paper: Lyric with an Edge*, New York, NY
- Nielsen Gallery, *Insight/Incite/Insite*, Boston, MA
- 1992 Gibbes Museum of Art and the School of the Arts, College of Charleston, *Painting Self Evident: Evolutions in Abstraction*, Charleston, SC
- Nielsen Gallery, *In the Spirit of Landscape*, Boston, MA
- 1990 Rose Art Museum, Brandeis University, *The Image of Abstract Painting in the '80s*, Waltham, MA
- 1989 The Cincinnati Art Museum, *Making Their Mark: Women Artists Move into the Mainstream*

- 1970-85, Cincinnati, OH, traveling exhibition
- 1987-89 Beijing Art Institute and Nielsen Gallery, *Beijing/ New York Works on Paper*, traveling exhibition, Beijing, China to Boston, MA
- 1987 Corcoran Gallery of Art, *Corcoran Biennial*, Washington, DC
Hirschl & Adler Modern, *Therese Oulton, Norbert Prangenberg, Joan Snyder*, New York, NY
Mount Holyoke College Art Museum, *A Graphic Muse*, South Hadley, MA, traveling exhibition
Nielsen Gallery, *Seven Women Artists*, Boston, MA
- 1986-87 Museum of Fine Arts, Boston, *Boston Collects: Contemporary Painting and Sculpture*, Boston, MA
- 1986 Simard Halm & Shee Gallery, *Painterly Abstractions: Eight New York Artists*, Los Angeles, CA
- 1985-86 Stamford Museum and Nature Center, *American Art: American Women*, Stamford, CT
- 1984 Sidney Janis, *American Women Artists: Part II The Recent Generation*, New York, NY
Museum of Fine Arts, Boston, *Brave New Work*, Boston, MA
- 1982 Institute of Contemporary Art, Virginia Museum, *American Abstraction Now*, Richmond, VA
- 1981 Museum of Modern Art, New York, *New Works on Paper I*, New York, NY
The Whitney Museum of American Art, *1981 Whitney Biennial*, New York, NY
- 1979 The New Museum, *The 1970's: New American Painting*, New York, NY, traveling exhibition, New York, NY
Nielsen Gallery, *The Implicit Image: Abstract Painting in the Seventies*, Boston, MA
- 1975 The Corcoran Gallery of Art, *34th Biennial of Contemporary American Painting*, Washington, DC
- 1973 Whitney Museum of American Art, *American Drawings 1963-1973*, New York, NY
Whitney Museum of American Art, *1973 Whitney Biennial*, New York, NY
- 1972 Whitney Museum of American Art, *1972 Annual Exhibition: Contemporary American Painting*, New York, NY
- 1971 Bykert Gallery, *Howard Buchwald, Joan Snyder, Alan Sondheim, Michael Venezia*, New York, NY
Paley & Lowe Gallery, *Joan Snyder, Paintings; Laurence Fink, Photographs*, New York, NY

Selected Bibliography

- 2004 Lance Esplund. "Lance Esplund Gets a Little Love", *Modern Painters*, Autumn, pp. 71-72.
- 2003 D. Dominick Lombardi. "Gems, Indoors and Out", *The New York Times*, July 27, p. 8.
Paul Smart. "Original Worlds of Beauty", *The Woodstock Times*, September 25, pp. 29, 32.
- 2002 Cate McQuaid. "From Tragedy, Canvases of Beauty and Rebirth", *The Boston Globe*, May 24, p. D26.
Carol Diehl. "'Nests, Wounds, and Blossoms'", *Art in America*, February, pp. 104-107.
Faye Hirsch. "Working Proof: Joan Snyder", *Art on Paper*, Vol. 6, No. 3, Jan-Feb, pp. 82-83.
- 2001 Lance Esplund. "'Seasons, Fields, Dreams: Artists and the Landscape'", *Modern Painter*, p. 85.
Jed Perl. "Art Notes", *The New Republic Online*, August 11.
- 2000 Lance Esplund. "'The Likeness of Being' at DC Moore", *Art in America*, October, p. 173.
Rachel Youens. "The Likeness of Being", *NYArts*, Vol. 5, n 1, p. 49.
Lois Tarlow. "Turning Points", *Art New England*, Vol. 21, #1, 1999 Dec/Jan, pp. 24-26.
- 1999 Lance Esplund. "Blood, Sweat, and Tears", *Modern Painters*, Autumn, p. 103.
Jed Perl. "Dream Team", *The New Republic*, *Jed Perl on Art column*, June 14, pp. 32-36.
Holland Cotter. "Immediacies of the Hand", *The New York Times*, April 9, p. C2.
- 1998 Robert M. Murdock. Review of Two Exhibitions: BMA & Hirschl & Adler Modern, *Review*, May 1, pp. 7-8.
Jed Perl. "Seeing and Time", *The New Republic*, *Jed Perl on Art*, August 3, pp. 31-37.
Mason Klein. "Joan Snyder: Hirschl & Adler Modern", *Artforum*, October, p. 126.
- 1997 Holland Cotter. "An Era Still Driven to Abstraction", *The New York Times*, April 11, p. C22.
Michael Fressola. "Driven by Abstraction", *Staten Island Advance*, June 15, p. 3
"Obviously, painting is alive and well 'After the Fall'", *Staten Island Advance*, April, 11.
Jeanne C. Wilkinson. "After the Fall: Aspects of Abstract Painting Since 1970", *Review Art*, May, 15, p. 11.
Cate McQuaid. "Snyder's Paintings from the Heart", *The Boston Globe*, December 12, p. C12.
- 1996 Holland Cotter. "Joan Snyder", Review in *The New York Times*, May 3, p. C28.
Cate McQuaid. "A Wealth of Art from Women", *The Boston Globe*, February 1.
Mary Sherman. "Rooms with Five Views", *The Boston Herald*, January 26.
Barry Schwabsky. "Distinguished Alumni Help Rutgers Inaugurate Its New Arts Center", *The New York Times*, March 3, NJ edition, p. 7.

- Jed Perl. "Abstract Matters", *The New Republic*, June 10, pp. 25-30.
- Beryl Smith, Joan Arbeiter, Sally Shearer Swenson. *Lives and Works, Talks with Women Artists, Volume 2*, The Scarecrow Press, Inc. Lanham, MA.
- 1995 "Best Regional Show of 1994", *Art in America*, May, p. 134.
- Edward Sozanski. "Joan Snyder at Locks Gallery", *The Philadelphia Enquirer*, May 26.
- 1994 Elizabeth Hess. "Fem Fatale", *Village Voice*, Jan 25; p. 82.
- Hayden Herrera. "Who Are the Most Underrated and Overrated Artists?", *Art News*, Feb 1.
- Michael Kimmelman. "Joan Snyder and Jessica Stockholder", *The New York Times*, Feb 4.
- Jed Perl. "Snyder's Earth, Freud's Skin", *The New Criterion*, February; p. 51.
- Holland Cotter. "Taking it Personally: Putting Emotions on Paper", *The New York Times*, April 8, p. 26.
- Hayden Herrera. "Joan Snyder Traffics in Art and True Grit", *The New York Times*, July 24, p. 32.
- Phyllis Braff. "The Restlessness & Imagination of Two Important Painters", *The New York Times*, July 31 p. 16.
- Donald Kuspit. "Joan Snyder at Hirschl & Adler Modern", *Artforum*, Summer pp. 92-93.
- Roberta Smith. "Building on the Bare, Bare Bones", *The New York Times*, Aug 12 p. C22.
- Bill Jones. "Painting the Haunted Pool", *Art in America*, October, pp. 120-123.
- Mark Stevens. "10 Best shows of 1994", *New York Magazine*, December, p. 132.
- 1993 Jed Perl. "Getting Emotional", *The New Criterion*, February; p. 52.
- 1992 Holland Cotter. "In Orbit Amid Black Silk", *The New York Times*, Oct. 30.
- Holland Cotter. "Contemporary Surfaces", *The New York Times*, Aug 7.
- 1991 Patrick Pacheco. "The New Faith in Painting", *Art and Antiques*, April; pp. 56-67.
- Joan Snyder. "On Her Work", *Modern Painters*, Autumn.
- 1990 Bill Jones. "Joan Snyder", *Arts*, Summer; p. 76.
- 1989 Suzanne Muchnic. *Los Angeles Times*, Jan 24.
- 1988 Jed Perl. "The Joans of Art", *Vogue*, March, p. 110.
- 1986 Review, *The New York Times*, Feb. 7.
- Gerrit Henry. "Joan Snyder: True Grit." *Art in America* 74, no. 2, February, pp. 96-101.
- 1982 Gerrit Henry. "Expressionism Today: An Artists' Symposium", *Art in America*, December.
- 1971 Marcia Tucker. "The Anatomy of a Stroke: Recent Paintings by Joan Snyder", *Artforum*, May; pp. 42-45.

Selected Public Collections

Allen Art Museum, Oberlin College, OH
Allentown Art Museum, Allentown, PA
Ball State University Museum of Art, Muncie, IN
Brooklyn Museum of Art, Brooklyn, NY
Chase Manhattan Bank, N.A. New York, NY
Corcoran Gallery, Washington, DC
Dallas Museum of Art, Dallas TX
First Church of Christ Scientist, Boston, MA
Fogg Art Museum, Harvard Univ., Cambridge, MA
Grand Rapids Art Museum, Grand Rapids, MI
The High Museum of Art, Atlanta, GA
The Jewish Museum, New York, NY
J. B. Speed Art Museum, Louisville, KY
The Metropolitan Museum of Art, New York, NY
The Museum of Fine Arts, Boston, MA
The Museum of Modern Art, New York, NY
The National Museum of Women in the Arts, Washington, DC
Neuberger Museum of Art, State University of New York at Purchase, NY
The Phillips Collection, Washington, DC
Reeds Hill Foundation, Carlisle, MA
Rose Art Museum, Brandeis University, Waltham, MA
Smith College Museum of Art, Northampton, MA
The Tang Museum, Skidmore College, Saratoga Springs, NY
Wichita Art Museum, Wichita, KS
Whitney Museum of American Art, New York, NY
Worcester Art Museum, Worcester, MA

This exhibition, *Joan Snyder, Women Make Lists*, would not be possible without the support of so many people. Our gratitude goes particularly to Joan Snyder who has delivered to us such exceptionally beautiful and deeply felt paintings. Thanks go also to all of those who worked diligently on this exhibition: Regina Coppola, author of the essay in our catalogue, Leslie Miller, our designer, and the members of the gallery staff, Aimee McElroy, Rex Auchincloss, Philip Ennik, Adam Winner and Shawna Cooper. I am delighted to be able join hands with each of the people mentioned above to present *Joan Snyder: Women Make Lists*.

—Betty Cuningham

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—Joan Snyder

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