

Joan Snyder/Intimate Works January 17 - June 5, 2011

2010 -11 Estelle Lebowitz Visiting Artist in Residence and Mary H. Dana Women Artists Series 40th Anniversary Exhibition

Mary H. Dana Women Artist Series, Rutgers University
Mabel Smith Douglass Library Galleries
8 Chapel Drive, New Brunswick, NJ 08901

This exhibition was selected by the New Jersey State Council on the Arts as part of the *American Masterpieces Series* in New Jersey for 2011. *American Masterpieces* is a program of the National Endowment for the Arts.

Joan Snyder/Intimate Works traveled to Boston University, Art Gallery Annex, Boston, MA from September 6 - October 30, 2011.

INSTITUTE FOR WOMEN AND ART

The mission of the Rutgers Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record. To accomplish this goal, the Rutgers Institute for Women and Art invents, implements, and conducts live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for all women artists, who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

Founded in 2006, the Institute for Women & Art is actively engaged in:

- * Exhibitions and public programming organized by the award-winning and nationally recognized Mary H. Dana Women Artists Series, founded in 1971 by Joan Snyder, and other sponsored events through the US and abroad.
- * Educational and curricular development led by The Feminist Art Project (TFAP) website and FARE: Feminist Art Resources in Education for K-12, college students and their teachers. (http://feministartproject.rutgers.edu)
- * Research and documentation facilitated by the Getty and New Jersey State Council on the Arts-funded Women Artists Archives National Directory (WAAND), as well as the archival collections found in the Miriam Schapiro Archives on Women Artists (http://waand.rutgers.edu).

IWA Staff:

Ferris Olin and Judith K. Brodsky, Directors, Institute for Women and Art and Curators, Mary H. Dana Women Artist Series Nicole Ianuzelli, Project Manager, Mary H. Dana Women Artist Series and Institute for Women and Art Connie Tell, Project Manager, The Feminist Art Project

Special Thanks:

Eileen Behnke, IWA Graduate Assistant Jason Carey-Sheppard, IWA Graduate Assistant Leigh-Ayna Passamano, IWA Graduate Assistant Kelly Worth, Administration, Rutgers University Libraries Tamiyah Yancey, IWA Undergraduate Assistant

STATEMENT / FERRIS OLIN & JUDITH K. BRODSKY

The state of the world today demands that women become less modest and dream/plan/act/risk on a larger scale.

Only a few artists have the ability to convey the universe on a small scale. Jan van Eyck is perhaps, the ultimate master of making the whole world seem accessible within a few square inches. Van Eyck's world is the exterior world. If he is the 15th century master painter of the visible world expressed intimately, then Joan Snyder is the ultimate in a 21st century artist in conveying the limitless space of the interior world.

Joan Snyder's small paintings form a body of work in themselves. While some are studies for larger pieces, even those are full statements on a small scale. The small paintings may seem more autobiographical than the large paintings and prints, perhaps because they are small—one can visualize the artist finishing one in a day even though each often takes as much time, thought, and effort as a large work. For instance, in *Small Vanishing Theatre* (pg 13), the leaves that form the central image suggest an experiental narrative. Perhaps it was a rainy day. Perhaps before coming into the studio, the artist was walking on a leaf strewn path and was reminded of past events. There is a feelling of spontaneity in the painting that suggests Snyder went right from the wet path to paint this dramatic, emotional expression of memory and time gone by. *Summer Painter* (pg 24) suggests a playful mood—images that look like buttons that might have come off a woman's dress or be the markers for a hot summer afternoon game on a porch. *Study for Ode to a Pumpkin Field* (pg 20) has the same spontaneous, expressive, of-the-moment feel to it. Visualize the artist out for a day's walk on a road near her country house, passing a pumpkin field; the field with its ripe pumpkins evokes in Snyder the same kind of sensation that led Keats to write "Season of mists and mellow fruitfulness, close bosom friend of the maturing sun. . . " in his "Ode to Autumn."

What is wondrous about these small paintings is that they have as much packed into them as the large paintings and prints. Snyder's iconography is as complex in these as in her large-scale work. These are chamber music rather than symphonies or operas, and chamber music can often be more dense and demanding than grandiose works, as in *Study for Ancient Night Sounds* (pg 19) The imagery in this tightly composed painting contains grids, hearts, houses, marks that suggest letters, green growing fields—the cacophony of the insects one hears outside the house at night or through an open window. Again, it suggests a particular moment—the spectator is within the experience, not just viewing it from afar—it connects the observer to the vastness of human life from earliest time to now.

Poetry and metaphysics are embedded in these intimate works. In *Beanfield with Music for Molly* (pg 19) a field in which beans are growing becomes a metaphor for the delight of children in music and the outdoors. The red strokes become musical notes dancing across the surface and the form on the upper right is the sun. *Beach* (pg 15) evokes the shimmer of a beach day, the metamorphosis of forms trembling in the glare of the sun. Black birds fill the dark blue sky of *Night* (pg 26), conjuring up thoughts of myth and legend. Are they gods descending to earth to pluck up mortals and bring them to Olympus?

Each small painting is a narrative, usually the equivalent of a one act play or a single sonnet. But sometimes the narrative requires more than one act or a set of verses as in *Trilogy* (pg 17). The repetition of the grapes provides the continuity; the bunch of grapes becomes the protagonist in this story, participating first as one of many actors in a bunch of small grids, then bursting forth, almost as an explosion, and finally, settling into a mountainous terrain that reverses the triangle of the grape bunch.

In looking at *Blood on Our Hands USA* (pg 25), the observer becomes one with the artist, reacting to the terrible news of brutal and meaningless killings. With the bloody hands that transform into lips and faces, the spectator is horrified by present day violence and at the same time is reminded by Snyder of the long history of human viciousness. In *This Starving Child* (pg 22), Snyder paints the horror of starvation in the world while others live in lands of plenty. The round forms on the right of the painting can be seen as breasts, suns, or moons. They contrast with the emaciated body of the child in the center.

As in her large paintings and her prints, Snyder returns constantly to the theme of woman in these intimate works. *Looking for Miracles* (pg 18) is a family portrait—a mother and child standing on the beach or in the water itself with a symbolic boat between them. What are they waiting for? Are they waiting for the boat, to take them away to the land of their fantasies? It could be Icarus and Daedalus wanting to fly, except that the figures are female. In *Can't Give the Lady Away* (pg 20) the female figure lies on her back, her legs open, resting amid a lush bed of red and green vegetation. The female figure in *Nude with Stars* (pg 23) also lies supine with her legs open. These female nudes refer to the tradition of female nudes in European and American art and even to the ancient "Venus" figures of the prehistoric era. They interact with their backgrounds, the first, fertile and lush as the red and green around her; the second a constellation in the universe. Snyder is making the connection between women and nature, but not in any denigrating way. Her women do not melt into their natural surroundings, but command them.

Myth, music, mortality are themes that run through Snyder's small paintings as they do her other work. But in the case of these "intimate works," the emphasis is on intimacy. We feel that we are let in to the artist's very heart and soul.

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This exhibition of Joan Snyder's work was mounted in conjunction with the 40th anniversary of the Mary H. Dana Women Artists Series, which took place in 2011. The first exhibition in the series opened in September of 1971, with Snyder at the helm. Snyder is extraordinary, in addition to the impact she has made on contemporary art and culture through her paintings and prints, she has made an equally important impact through her activism. Very few women or men leave their mark on the social structure of the modern world in both the creative and the political arenas. Earlier in this essay, we compared Snyder to Jan van Eyck; we can also compare her to other Renaissance artists or thinkers who made contributions beyond their own creative work to better the world.

Snyder grew up in Highland Park, NJ. She attended Douglass College as an undergraduate receiving her BA in 1962. She was then awarded an MFA from Rutgers in 1966. All visual arts classes, including the MFA program which had been recently established, took place on the Douglass College campus.

The Feminist Art Movement was stirring in the late 1960s, and Snyder was involved in shaping it. In the process of examining the discrimination against women artists, she realized that there was a problem at Rutgers, her own higher educational institution. At the largest women's college in the United States, art students were being educated by an all male faculty. The students had no role models for women making art. She decided that she should work to transform the college as well as the larger arts community. While there was no opportunity to hire any women as faculty members at that time (there was not a single woman art professor hired on a tenure track line until 1975), she had another idea. If students could see the work of women artists, they would realize that they, themselves could become recognized as professional artists.

Furthermore, by creating exhibition opportunities for women, she could accomplish another goal. Women artists in the late 1960s had few opportunities to exhibit in galleries and an even smaller chance of being reviewed in major art journals. She could introduce the work of emerging and established women artists and contemporary art to the Douglass community, and simultaneously provide a venue for women artists to exhibit their work. The proposal was approved on September 13, 1971 and Mary Heilmann was the first artist to be shown in the Woman Artists Series.

We are sure that Snyder, as founder of the Series, had not envisioned the need for its longevity when she approached Daisy Brightenback Shenholm, then director of the Douglass College Library, with her revolutionary idea. The Series provided many women artists who later became very well known—even luminaries such as Louise Bourgeois—with one of their first solo exhibitions. And it served the many emerging women artists who needed an exhibition venue. It continues to function today as an exhibition space that provides emerging women artists, women artists who have had long careers but are perhaps less visible than in the past, and others who appreciate the opportunity to have a solo exhibition in a university setting with caring and empathetic curatorial, academic, and public attention. One of the important aspects of the series is the concern of its curators over the years for social equity in making the galleries a venue for women artists of color and other women artists on the periphery of the mainstream because of race or ethnicity.

Over four decades, a number of individuals have been coordinators of the series. Combined they have arranged for around 450 artists to show their work in the galleries which are still located in the Mabel Smith Douglass Library. Initially Snyder selected the artists and later panels of juries chose artists through a blind selection process. The first coordinator of the Series was Lynn F. Miller, followed by Evelyn Apgar (a graduate herself of Douglass College in 1969). Many subsequent coordinators happened to be Douglass College graduates as well. Beryl Smith (Douglass College,1982), Bonnie Goldstein, Karen McGruder, Elsa Bruguier, and Marianne Ficarra (Douglass College, 1988). Dr. Ferris Olin (Douglass College 1970) has served as the Series' curator since 1994, sometimes alone and sometimes as part of a team. For the year 2004, Joseph Consoli and Sara Harrington, librarians in the Art Library at Rutgers served as co-curators along with Olin.

Since 2006, the Series has been under the auspices of the Rutgers Institute for Women and Art which was founded that year by Dr. Ferris Olin and Judith K. Brodsky, Distinguished Professor Emerita and Founding Director of the Brodsky Center for Innovative Editions at Rutgers. Olin and Brodsky continue to serve as the Series co-curators.

Alternative venues for showing leading edge art have been around since the second half of the 19th century. The painters who became known as the Impressionists held their own salons when their work was rejected by the official French salon. Alternate venues became popular again in the 1960s, a decade which was a hotbed of visual arts revolutionary activity. The Women Artists Series gallery was the first alternative space to show only women's art, one that pre-dates the establishment of A.I.R. Gallery and other women's galleries. It even predates Miriam Schapiro and Judy Chicago's *Womanhouse* exhibition in Los Angeles. Originally simply known as the Women Artists Series, the Series was renamed in memory of Mary H. Dana, (Douglass College, Class of 1942), by her friend, professor Emerita, Nelle Smithers in 1987.

Snyder's initiative laid the cornerstone on which the reputation of Rutgers University as a center for research, programming and activism on feminist art has been built. Many projects followed the establishment of the Series all with the goal of recognizing the aesthetic and intellectual impact of women on the visual arts and the cultural landscape of the globe. A timeline of these activities from 1980 on demonstrates this point. For the history of the first decade of the Series, please refer to the publications listed in the footnote.

- **1981** Alice Aycock (Douglass College, 1968) was commissioned to create a sculpture in honor of the 10th anniversary of the Series. Miraculating Machine in the Garden stands next to the Douglass Library.
- **1981** The first of two books with interviews of artists who had shown in the Series during the period when Beryl Smith was coordinator was published: *Lives and Works: Talks With Women Artists*. (A second volume by Beryl Smith, Joan Arbeiter and Sally Shearer Swenson was published in 1986.)
- 1986 Judith K. Brodsky, with co-investigators, Ferris Olin, and Louise Duus was awarded a \$30,000 grant from the New Jersey Department of Higher Education to transform a course on modern art from a lecture format to a student activity format and at the same time to initiate the inclusion of women artists in the history of modern art as taught at Rutgers. The project, "Models of Persistence," introduced 20th century American art history to students from a variety of majors by focusing on the lives and careers of two senior women artists, Bernarda Bryson Shahn (then in her 80s) and Minna Citron (90). Students interviewed the artists and researched their lives and works, creating two documentary films about them; they curated and mounted exhibitions of the artists' work; and organized a conference for art educators about the course. The project provided a model for other gender curriculum transformation projects already underway, beginning that year, in the state under the New Jersey Project.
- **1986** Olin worked with Janet Miller of the Women's Caucus for Art (WCA), to bring the organization's national records to the Rutgers University Libraries. This was the beginning of a concerted effort by Olin and the libraries to document the American Women's Art Movement.
 - **1986** The WCA recognized the Women Artists Series with an award at its annual conference.
- **1988** The collection of works by members of the National Association of Women Artists was donated to Douglass College and the Zimmerli Art Museum. The National Association of Women Artists was founded in 1889 and its members included important

women artists of the late 19th and early 20th century such as Isabel Bishop, as well as more recent women artists. Every few year thereafter, the Zimmerli has mounted exhibitions centered on women artists.

- **1996** On the occasion of the 25th anniversary of the Series, Snyder produced a benefit print, "Another Version of the Cherry Fall," at the Brodsky Center for Innovative Editions. The print generated revenue in support of the Series
- 1999 Professor Joel Lebowitz endowed the Series to fund the Estelle Lebowitz Visiting Artist in Residence Program. With these funds, the Series has mounted exhibitions and hosted campus visits by Carolee Schneeman, June Wayne, Siri Berg, Hung Liu, Miriam Schapiro, Molly Snyder-Fink, May Stevens, Bernie Searle, Renee Cox, Cecilia Vicuna, and Joan Snyder.
- **2000** Rutgers University Libraries established the Margery Somers Foster Center and appointed Olin as its Founding Head. The Foster Center acquires archives of women leaders in the public arena as well as develops new resources using emerging technologies. Olin continues to seek out the personal papers of women leaders in the art world as well as women's art organizations and the archives of women leaders in other fields.
- **2005** Brodsky and Olin received a \$149,000 grant from the Getty Foundation, to create the Women Artists Archives National Directory (WAAND), an online directory to United States archival collections of primary source materials by and about women visual artists and women's arts organizations active in the United States at any time from January 1, 1945, to the present. It directs users to standardized information about archival collections to support research, comparative analysis, holdings assessment, and collaborative initiatives and has become a model for online directories in other research areas.
- **2005** Rutgers University Libraries established the Miriam Schapiro Archives on Women Artists to honor the artist for her revolutionary art making, her leadership in the American women's movement in art, and her active support of women artists across the United States and abroad. The Archives include the papers of artists such as Faith Ringgold and the records of the Women's Caucus for Art, the Heresies Collective, and other feminist art organizations
- **2005** Olin, Brodsky, Judy Chicago, Susan Fisher Sterling, and Arlene Raven created a new national (now international) project to celebrate feminist art, The Feminist Art Project.
 - **2005** Dr. Joan Marter, Art History Department, brought the *Woman's Art Journal*'s editorial offices to Rutgers.
- **2006** Olin and Brodsky mounted "How American Women Artists Invented Postmodernism: 1970-1975" and brought 22 pioneering feminist artists including Miriam Schapiro, Sylvia Sleigh, Carolee Schneeman, Joan Snyder, Harmony Hammond, and Faith Ringgold to campus as the inaugural program for The Feminist Art Project.

- **2006** Rutgers President Richard McCormick appointed Olin and Brodsky to head the newly established Institute for Women and Art, and the Institute received a grant of \$60,000 from the Rutgers University Academic Excellence Program to help fund its first two years. The Institute received its first grant from the New Jersey State Council on the Arts, and teh Arts Council continues to support the Institute.
- **2006** The Brodsky Center for Innovative Editions published a suite of 20 prints by the artists in conjunction the exhibition, "How American Women Artists Invented Postmoderinsm: 1970-1975," entitled "FemFolio." The portfolio is in the collections of many museums including the Museum of Modern Art, New York and the National Museum of Women in the Arts, Washington, DC, as well as many private collections. Sales help support the Institute for Women and Art and the Brodsky Center for Innovative Editions.
- **2007** The Institute for Women and Art began its collaboration with the Institute for Research on Women (IRW) by providing an exhibition based on the IRW's seminar theme for the year. The exhibiting artist meets with seminar participants and gives a gallery talk. Both the Institute for Women and Art and the Institute for Research on Women are two of the eight members of the Rutgers Institute for Women's Leadership.
- **2009** With funding from the New Jersey State Council for the Arts, the Institute for Women and Art organized a conference to assist artists and their families in planning for end of life issues, entitled "Etched in Memory: Legacy Planning for Artists."
- **2009** The Institute for Women and Art mounted a 50 year retrospective for Faith Ringgold, whose own ties to Rutgers go back to 1971. The Institute also published a new multiple by Ringgold, a card set entitled "Yes I Can," in honor of the election of President Barack Obama.
- **2009** Guerrilla Girl, Liobov Stepanova, donated 33 original posters to the Institute for Women and Art. The posters became part of the Schapiro Archives on Women Artists and were put on view in 2011 at a retrospective exhibition for the Guerrilla Girls, Guerrilla Girls BroadBand, and Guerrilla Girls on Tour!.
- **2010** The Feminist Art Project launched *FARE: Feminist Art Resources in Education* to provide feminist art educational resources worldwide.
- **2010** The Institute for Women and Art along with Douglass Residential College established the Women and Creativity Learning Community, a house for women students involved in the arts.
- **2011** The Institute for Women and Art launched the first online course in the Women's and Gender Studies Department, "Gender, Art, and Society."
- **2011** Joan Snyder created a new body of work at the Brodsky Center for Innovative Editions known as "pulp-paper paintings." Sales supported the Brodsky Center for Innovative Editions, the Institute for Women and Art, and the Zimmerli Art Museum.

2011 - The IWA published a multiple by Joyce Kozloff, "After Gerhard Richter." The poster writes women artists, musicians, architects and writers back into world history.

The Dana Women Artists Series and the subsequent programs which it has spawned, have made Rutgers a national site for study and research on the feminist art movement. Visiting scholars as well as students use the Rutgers collections of source material constantly. Laura Cottingham, for instance, delved into the collections while working on the 1998 film, "Not for Sale," and Hilary Robinson used the collections for her 2001 book, "Feminism-Art-Theory 1968-2000." Joan Snyder's kernel of an idea exploded into a vast array of activities and programs which have made Rutgers University a key institution in bringing an end to the erasure of women artists and their aesthetic and intellectual contributions from the cultural record.

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It was a privilege to mount this survey of small paintings by Joan Snyder. We want to thank Joan Snyder herself, for her enthusiasm and assistance throughout the entire process of selection and placement. Furthermore, we want to thank her for her generosity in making appearances in programs we held in conjunction with the exhibition. We also want to thank the staff at the Rutgers University Library. And finally, we cannot express enough our appreciation for the work of Nicole Ianuzelli, Director of Operations for the Institute for Women and Art, and Constance Tell, Acting Director, Institute for Women and Art, in relation to mounting this exhibition. We also want to note that simultaneous with our exhibition, *Intimate Works*, the Zimmerli Art Museum at Rutgers University held *Dancing with the Dark: Joan Snyder Prints 1963-2010*, the first retrospective of Snyder's prints, an exhibition organized and curated by Marilyn Symmes, Director of the Morse Research Center for Graphic Arts at the museum. The exhibition has traveled to three venues, the Boston University Art Gallery, 2011; the Joel and Lila Harnett Museum of Art, University of Richmond, 2012; and the University of New Mexico Art Museum, 2012.

Ferris Olin & Judith K. Brodsky Founding Directors, Institute for Women and Art Curators, Mary H. Dana Women Artists Series

¹ This quote is from Charlotte Bunch, Founding Director of the Center for Global Women's Leadership. [*Heroes for a Better World*], n.d., accessed 7 Feb. 2012 <www.betterworldheroes.com/pages-b/bunch-quotes.html>.

ii To read more about the history of the Series see Beryl K .Smith, "The Mary H. Dana Women Artists Series: From Idea to Institution," [Journal of the Rutgers University Libraries], vol. LIV, No 1, 1992: 4-16; and Joan Snyder, "It Wasn't Neo to Us," [Journal of the Rutgers University Libraries], vol. LIV, No 1, 1992: 34-35.

ARTIST STATEMENT / JOAN SNYDER

The small paintings in this show span the length of my 45 year painting life. Most are works from my own collection. I often make small paintings as studies for larger works, but just as often will make one to satisfy a need to paint a more intimate piece. There is also a certain satisfaction that I get from putting a complicated idea into a very small space because, given the size restrictions, there is even more need for clarity. Looking at these paintings, many of which have been in storage for years, has been very satisfying. I am excited to see it all hung together in one space, a space that holds so much personal history for me.

IMAGES



Farm Landscape, Yellow House, 1963



Stroke Landscape, 1968



Landscape, 1970



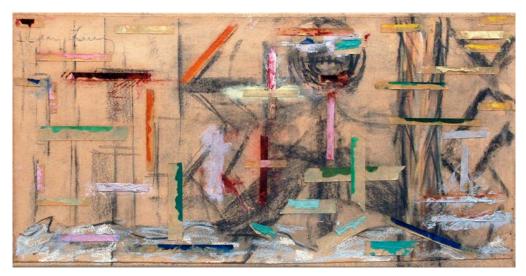
Small Vanishing Theatre, 1975



Black Totems, 1978



Untitled (Red, Gold, with Wood), 1980



Beach, 1981





Study (Small Diptych), 1981



Baby Grand, 1981



She Sings, 1981



Cape with Stick Figure, 1981-84







Trilogy, 1982



Lilly's B-Day Painting, 1983



Looking for Miracles, 1984



Beanfield with Music for Molly, 1984



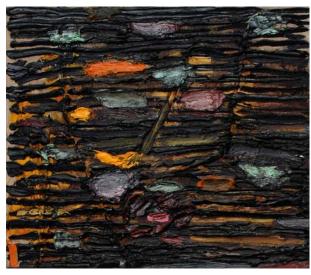
Study for Ancient Night Sounds 1984-85



Can't Give the Lady Away, 1986



Study for Ode to the Pumpkin Field, 1987



Black Wellspring Mask, 1988



This Carved Face, 1989



This Starving Child, 1989



A New Place, 1989



Lovers, 1989



Nude with Stars, 1989



Poppies Pink Lines, 1989



Summer Painter, 1994



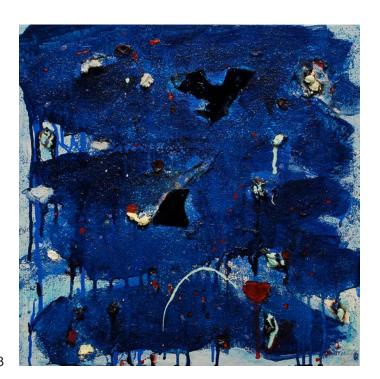
Maroge, 2002



Blood on our Hands USA, 2003



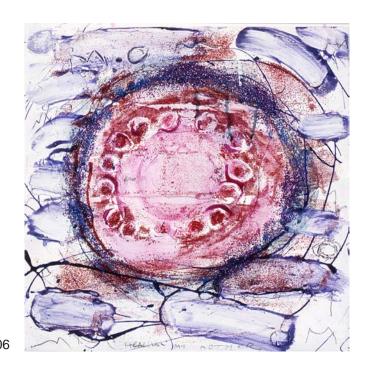
Inner Glitter, 2003



Night, 2003



Modern Music, 2004



Healing My Mother, 2005-06



Baby Blue Yonder, 2006



Pink Pond Grid, 2008



Peach/Glitter, 2009



Home, 2009



Summer 2010, 2010

CHECKLIST OF WORKS

Farm Landscape, Yellow House, 1963 oil on canvas, 42 x 20 inches

Stroke Landscape, 1968 acrylic on canvas, 8 x 10 inches

Landscape, 1970 oil on canvas, 8 x 12 inches

Small Vanishing Theatre, 1975 oil on canvas,12 x 18 inches

Black Totems, 1978 oil on canvas, 24 x 24 inches

Untitled (Red, Gold, with Wood), 1980 mixed media on canvas, 24 x 24 inches

Beach, 1981 mixed media on canvas, 9 x 18 inches

Study (Small Diptych), 1981 oil, pencil, and paper on canvas, each 12 x 12 inches

Baby Grand, 1981 mixed media on canvas, 9 x 24 inches

She Sings, 1981 mixed media on canvas, 12 x 18 inches

Cape with Stick Figure, 1981-84 paper, acrylic, woodcut, & bark on canvas, 10 x 24 inches

Trilogy, 1982 mixed media on canvas, 24 x 72 inches

Lilly's B-Day Painting, 1983 oil, acrylic, modeling paste, shells, fabric, and paper collage on wood, 5 x 10 inches

Looking for Miracles, 1984 mixed media on canvas, 24 x 24 inches

Beanfield with Music for Molly, 1984 oil on canvas, 7 x 9 inches

Study for Ancient Night Sounds, 1984-85 oil and pencil on canvas, 8 x 14 1/4 inches

Can't Give the Lady Away, 1986 mixed media on canvas, 12 x 14 inches

Study for Ode to the Pumpkin Field, 1987 oil on linen, 8 x 10 inches

Black Wellspring Mask, 1988 oil, acrylic, and straw on linen, 12 1/3 x 14 inches

This Carved Face, 1989 oil and velvet on carved wooden panel, 22 1/2 x 21 1/2 inches

This Starving Child, 1989 oil, acrylic, and photo image on linen, 8 x 12 inches

A New Place, 1989 oil and velvet on wood,12 x 22 1/2 inches

CHECKLIST OF WORKS continued

Nude with Stars, 1989 oil on wood, 14 3/4 x 12 1/2 inches

Lovers, 1989 oil on wood panel, 18 x 24 inches

Poppies Pink Lines, 1989 oil on wood, 17 x 11 inches

Summer Painter, 1994 oil, paper mache, and wooden dowels on linen, 17 x 20 inches

Maroge, 2002 oil on panel, 8 x 10 inches

Blood on Our Hands USA, 2003 acrylic, cloth, glitter, pencil, and photographic image on panel, 16 x 16 inches

Inner Glitter, 2003
oil, acrylic, plastic beads, herbs, and glitter on wood panel
diptych, each 10 x 10 inches

Night, 2003 oil, acrylic, herbs, glitter, and cloth on wood panel, 18 x 18 inches

Modern Music, 2004 Acrylic, sparkles, and rosebuds on panel, 8 x 16 inches

Healing my Mother, 2005-06 acrylic, glitter, and pencil on wood panel, 16 x 16 inches

Baby Blue Yonder, 2006 acrylic, paper mache, and twigs on linen, 20 x 24 inches

Pink Pond Grid, 2008 acrylic, paper mache, and herbs on panel, 21 x 26 inches

Home, 2009 oil, paper mache, and cloth on canvas, 12 x 24 inches

Peach/Glitter, 2009 acrylic, rosebuds, and glitter on linen, 18 x 18 inches

Summer 2010, 2010 oil, acrylic, and paper mache on linen, 12 x 12 inches

JOAN SNYDER / SELECTED C.V.

Born April 16, 1940, in Highland Park, NJ, Joan Snyder received her A.B. from Douglass College, New Brunswick, NJ, in 1962, and her M.F.A. from Rutgers, The State University of New Jersey, New Brunswick, NJ, in 1966. She currently lives and works in Brooklyn and Woodstock, NY.

AWARDS

2011	Inducted into the Rutgers Hall of Distinguished Alumni
2007	The John D. and Catherine T. MacArthur Foundation Fellowship
1983	John Simon Guggenheim Memorial Fellowship
1974	National Endowment for the Arts Fellowship

SELECTED SOLO EXHIBITIONS (2000-2011)

2011	Dancing with the Dark: Prints by Joan Snyder 1963-2010, Jane Voorhees Zimmerli Art Museum, Rutgers, New Brunswick, NJ Joan Snyder/Intimate Works, Mabel Smith Douglass Library, Rutgers University, New Brunswick, NJ, traveled to Boston University,
	Art Gallery Annex, Boston, MA
2010	Joan Snyder: A Year in the Painting Life, Betty Cuningham Gallery, New York, NY
2009	Seeds and Blossoms, Elena Zang Gallery, Shady, NY
	Joan Snyder: Paintings and Prints, SolwayJones Gallery, Los Angeles, CA
	Joan Snyder: Selected Paintings 1999-2007, Carl Solway Gallery, Cincinnati, OH
2008	Joan Snyderand seeking the sublime, Nielsen Gallery, Boston, MA
	Snyder: One Blue Sky, Ten Political Paintings 1970-2008, Danforth Museum of Art, Framingham, MA
2007	Joan Snyder, Betty Cuningham Gallery, New York, NY
2005-2006	Joan Snyder: A Painting Survey, 1969-2005, The Jewish Museum, New York, NY, traveled to the Danforth Museum of Art in
	Framingham, MA
2005	Two Rivers, Nielsen Gallery, Boston, MA
	Joan Snyder: Sigh and Selected Works, Sawhill Gallery, James Madison University, Harrisonburg, VA
2004	Joan Snyder, Women Make Lists, Betty Cuningham Gallery, New York, NY

	Joan Snyder, Works on Paper, Alexandre Gallery, New York, NY
2002	The Nature of Things, Nielsen Gallery, Boston, MA
2002	Joan Snyder: In Love with Paint, Muroff Kotler Gallery, Ulster County Community College, Stone Ridge, NY
2001	Joan Snyder: Primary Fields, Robert Miller Gallery, New York, NY
2000	Kaddish / Requiem, The Philadelphia Museum of Jewish Art, Philadelphia, PA
	In Times of Great Disorder, Nielsen Gallery, Boston, MA

SELECTED GROUP EXHIBITIONS (2000-2011)

2010-2011	Shifting the Gaze: Painting and Feminism, The Jewish Museum, New York, NY	
2008	The New American Sublime: Landscape and Abstraction by Contemporary Painters, Schick Art Gallery, Skidmore Gallery, Saratoga	
	Springs, NY	
2006-2008	Wack! Art and the Feminist Revolution, Museum of Contemporary Art, Los Angeles, CA, traveled to National Museum of Women in	
	the Arts, Washington, D.C.; P.S.1 Contemporary Art Center, Long Island City, NY; Vancouver Art Gallery, Vancouver, B.C., Canada	
	High Times, Hard Times, New York Painting 1967 - 1975, traveled to Weatherspoon Art Museum, University of North Carolina,	
	Greensboro, NC; American University Museum at the Katzen Arts Center, Washington, D.C.; National Academy Museum,	
	New York, NY	
	Women Only! In Their Studios, traveled to Museum of Texas Tech University, Lubbock, TX; Polk Museum of Art, Lakeland, FL; Fort	
	Wayne Museum of Art, Ft. Wayne, IN; Avampato Discovery Museum, Inc., Charleston, WV; Muskegon Museum of Art, Muskegon,	
	MI; Lowe Art Museum, Coral Gables, FL, University of Miami, Miami, FL; Eleanor D. Wilson Museum, Hollins University, Roanoke,	
	VA	
2007	From the Inside Out: Feminist Art Then and Now, Geoffrey Yeh Art Gallery, St. John's University, Jamaica, NY	
	Made in America, The Washington Print Club 19th Biennial, Washington, D.C	
2006	How American Women Artists Invented Postmodernism: 1970-1975, Mason Gross School of the Arts, Rutgers University, New	
	Brunswick, NJ	
2005	The Formal Presence of Text in Modern and Contemporary Works on Paper, Andrea Rosen Gallery, New York, NY	
2003	About Painting, The Tang Museum, Skidmore College, Saratoga Springs, NY	
	Off the Top: The Rutgers Tradition, Bill Maynes Gallery, New York, NY	
2002	Personal and Political: The Women's Art Movement, 1969-1975, Guild Hall Museum, East Hampton, NY	
	Painting: A Passionate Response, The Painting Center, New York, NY	

2000 Mysticism and Desire, Patricia Hamilton, Los Angeles, CA

The Perpetual Well: Contemporary Art from the Collection of The Jewish Museum, The Jewish Museum, New York, NY, traveled to 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

SELECTED PUBLIC COLLECTIONS

Allen Memorial Art Museum, Oberlin, OH

Allentown Art Museum, Allentown, PA

Ball State University Museum of Art, Muncie, ID

Corcoran Gallery, Washington, DC

Dallas Museum of Art, Dallas, TX

Danforth Museum of Art, Framingham, MA

Fogg Art Museum, Cambridge, MA

Grand Rapids Art Museum, Grand Rapids, MI

Guggenheim Museum, New York, NY

High Museum of Art, Atlanta, GA

J. B. Speed Art Museum, Louisville, KY

Jane Vorhees Zimmerli Art Museum, New Brunswick, NJ

The Jewish Museum, New York, NY

The Metropolitan Museum of Art, New York, NY

MIT List Visual Arts Center, Boston, MA

Museum of Fine Arts, Boston, MA

The Museum of Modern Art, New York, NY

The National Academy, New York, NY

The National Museum of Women in the Arts, Washington, DC

Neuberger Museum, Purchase, NY

New York Public Library Print Room, New York, NY

Parrish Art Museum, Southampton, New York, NY

Philadelphia Museum of Jewish Art, Philadelphia, PA

The Phillips Collection, Washington, DC

Phoenix Art Museum, Phoenix, AZ

Rose Art Museum, Brandeis University, Waltham MA

Smith College Museum of Art, Northampton, MA

The Tang Museum, Skidmore College, Saratoga Springs, NY

Virginia Museum of Fine Arts, Richmond, VA

The Walker Hill Art Center, Seoul, Korea

Whitney Museum of American Art, New York, NY

Wichita Art Museum, Wichita, KA

Worcester Art Museum, Worcester, MA



Estelle Lebowitz, Untitled, 1992

This exhibition is made possible in part by funds from the Estelle Lebowitz Memorial Fund. Estelle Lebowitz (1930-1996) was born and raised in New York. She attended the High School of Music and Art and Brooklyn College. Her work has been exhibited in Sommers Town Gallery, Sommers, NY; Coster's Gallery, Highland Park, NJ; The Gallery at Busch Campus Center, Piscataway, NJ; and the Mary H. Dana Women Artists Series, New Brunswick, NJ; Art Library at Rutgers, New Brunswick, NJ. In her artist statement she wrote, "My work(s) may be described as women's feminine objects with overtones of nature. They are semi-abstract images that are mostly fantasies, influenced originally by Impressionism and brought into Modernism by my own style and technique. Light and color are very important in my work...and they each mean something."

Lebowitz Lectureship:

1999-2000: Carolee Schneemann	2006-2007: May Stevens
2000-2001: June Wayne, Siri Berg	2007-2008: Berni Searle
2001-2002: Hung Liu	2008-2009: Renee Cox
2004-2005: Miriam Schapiro	2009-2010: Cecilia Vicuña
2005-2006: Molly Snyder-Fink	2010-2011: Joan Snyder

Joan Snyder/ Intimate Works has been organized by the Mary H. Dana Women Artists Series, a program of the Rutgers Institute for Women and Art in partnership with the Rutgers University Libraries. The IWA operates as a center of the Office of the Associate Vice President for Academic & Public Partnerships in the Arts & Humanities at Rutgers. Exhibition co-sponsors: Associate Alumnae of Douglass College, Brodsky Center for Innovative Editions, Douglass Residential College, The Feminist Art Project, Rutgers University Libraries, Women Artists Archives National Directory, Women's and Gender Studies Department, and the Zimmerli Art Museum at Rutgers. This exhibition was selected by the New Jersey State Council on the Arts as part of the American Masterpieces Series in New Jersey for 2011. American Masterpieces is a program of the National Endowment for the Arts. This exhibition was also made possible by in part by funds from the National Endowment for the Arts and the New Jersey State Council on the Arts/ Department of State, a partner Agency of the National Endowment for the Arts.











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