JENNIFER LOSCH BARTLETT  born 1941 (United States)

*Air: 24 Hours/5 p.m.*  1994
etching on paper
16 ¾ x 16 ¼ inches
Purchase made possible by the Friends of Art, 1996
1996.001

Raised in Long Beach, California, the artist attended Mills College in Oakland and earned a MFA at Yale University in 1965.

Fascinated by the passage of time and the concept of rhythm as well as by the visual techniques of abstraction and repetition, Bartlett uses grids as a compositional element and creates series that refer to specific places she has lived or that highlight the mundane elements of daily life. In this print, one of a series depicting a koi pond at different times during a single day, she included a grid to mark off the abstracted forms of darting, bright fish, green lily pads, and darkening water but also included a clock to emphasize the passage of time.

JUDY CHICAGO  born 1939 (United States)

*Hypatia (sketch for a place setting for The Dinner Party)*  1974-1975
Prismacolor pencil on paper
10 ¼ inches diameter
Gift of Louis Newman, 2007
2007.011

This drawing represents one of 39 place settings that Chicago devised for her landmark *Dinner Party*, acknowledged as an icon of Feminist art. First envisioned by Chicago as plates on a wall—initially titled *Twenty Five Women Who Were Eaten Alive*—the work came to fruition as an installation of a ceremonial banquet featuring artistic place settings for notable women throughout history.

This particular setting honors Hypatia, a resident of Alexandria, Egypt. A mathematician and philosopher, daughter of the inventor of the astrolabe, Hypatia became head of the Museion of Alexandria (an academy of learning, home of the great library, and ancestor, in name as well as in function, of all modern museums) in 400 A.D. Christian monks murdered her in 415.

HELEN FRANKENTHALER  born 1928 (United States)
Inspired by the work of Jackson Pollock, whose work she first encountered in 1950, Frankenthaler would become one of the few women to be recognized as a major figure in American abstraction and as a founder of the Color Field movement. A native of New York and daughter of a New York State Supreme Court justice, Frankenthaler attended Bennington College. She studied with painter Hans Hofmann, a key influence on an entire generation of American abstract artists, as well as with Rufino Tamayo, who was particularly noted for his saturated color palette.

IDA RITTENBERG KOHLMEYER 1911-1997 (United States)
Tokens of Identity 1981
silkscreen on paper
24 x 36 inches
Gift of John W. Poynor, M.D., in honor of William J. and Catherine Caldwell Cabaniss ’61, 2003
2003.017

A native of New Orleans, Kohlmeyer was educated at Newcomb College. She earned a BA in English Literature in 1933 and a MFA degree from Newcomb Art School, Tulane University in 1956. She subsequently attended summer school in Provincetown, Massachusetts, with the influential abstract painter Hans Hofmann and had her first New York exhibition in 1959. Kohlmeyer taught at Newcomb Art School, Tulane University, 1956-1965 and at the University of New Orleans 1973-1975. She is perhaps best known nationally for a public commission, Aquatic Colonnade (1987-1990), at the Aquarium of the Americas, New Orleans.

Kohlmeyer much admired the work of Mark Rothko, whom she met at Tulane in the 1950s, and Spanish artist Joan Miró. Rothko’s use of saturated color and Miró’s biomorphic abstraction are echoed in Kohlmeyer’s exuberant mature work. An accomplished printmaker as well as a sculptor of monumental brightly painted wood and aluminum totems, Kohlmeyer characteristically worked with bright, elemental colors and patterns abstracted from organic and geometric shapes.

KAREN KUNC born 1952 (United States)
Largely Looming 1990
woodcut on paper
29 x 42 inches
Purchase made possible by the Friends of Art, 1993
1993.004
Kunc is Willa Cather Professor of Art at the University of Nebraska-Lincoln, where she has taught since 1983. A native of Omaha, she earned her BFA at UN-L in 1975 and her MFA from Ohio State University in 1977.

Inspired by the Nebraska landscape—its vast space, wide skies, and terrifying storms—and influenced by German Expressionism as well as the ancient techniques of Japanese woodblock, Kunc creates masterful reduction woodcuts that blend rich color and energetic patterns.

JOAN MITCHELL 1925-1992 (United States)

*Tree I* 1993
lithograph on paper
24 ¼ × 20 inches
Gift of Mary Jane Oliver Hubbard ’62 in memory of her father Andrew J. Schroder, II, 2001
2001.005

Born in Chicago, Mitchell attended Smith College, the Art Institute of Chicago, and Columbia University. Moving to New York in the 1940s, she became one of the few women working in the circle of Abstract Expressionists. Mitchell would spend much of her career as an expatriate, living in France.

This is a late work, printed with her long-time collaborators at Tyler Graphics, Mt. Kisco, New York. Created as she battled cancer in the last year of her life, the vibrant color and strong, energetic gesture of the drawing typify Mitchell’s mature technique. A series of tree images from this period was inspired by Mitchell’s glimpses of a beloved linden tree in her garden.

The artist’s estate established the Joan Mitchell Foundation, an organization dedicated in part to encouraging emerging artists.

ELIZABETH MURRAY 1940-2007 (United States)

*Cup* 1981
pastel on paper
44 1/8 × 41 3/8 inches
Purchase made possible by the Friends of Art, 2006
2006.019

Born in Chicago, Murray was educated at the Art Institute of Chicago (BFA, 1962) and earned her MFA at Mills College, Oakland, California, in 1964. Recognized as an innovator whose monumental shaped and lushly impastoed canvases redefined contemporary painting in the 1980s and 1990s, Murray has been honored by a MacArthur Foundation fellowship (1999) and a major retrospective at the Museum of Modern Art (2005).
Inspired by the bold draftsmanship and distortion of cartoons as an artistic child, Murray never relinquished an interest in recognizable forms, even as her giant paintings and drawings morphed into multi-faceted three-dimensional constructions. Interviewed for *The New York Times Magazine* in 1991, Murray commented, “I want my paintings to be like wild things that just burst out of the zoo.” In this drawing—comprising several pieces of heavy torn paper stitched together—a cup spilling liquid becomes a similarly exuberant study of motion and color.

JUDY PFAFF  born 1946 (Great Britain; works in the United States)

*Yoyogi II*  1985
woodblock on paper
35 x 31 ½ inches
Purchase made possible by the Friends of Art, 1988
1988.004

Born in London, Pfaff grew up in Detroit. She studied at Southern Illinois University and Washington University, where she received a BFA in 1971. Pfaff earned her MFA at Yale University in 1973, studying with Al Held. She began her career as an abstract painter and installation artist. In the decades since she has become an accomplished and daring printmaker.

The print’s title refers to a large public park in Tokyo. Pfaff created the print in Japan while participating in Crown Point Press’s international collaborative “woodcut project” and was inspired by the lively young people she saw congregated at the park. Her collaborators in the printing were Tadashi Toda and Hidekatsu Takada.

Pfaff is the recipient of a prestigious MacArthur Foundation fellowship award and has been recognized by fellowships from the Guggenheim Foundation and the National Endowment for the Arts. She teaches at Bard College.

JUDY PFAFF  born 1946 (United States)

*Untitled* from the *Untitled Lily Series*  2000
etching and encaustic on paper
18 x 102 inches
Purchase made possible by the Friends of Art, 2001
2001.007

This work, a *tour-de-force* of printing technique, began with collographs from actual lily pads.

FAITH RINGGOLD  born 1930 (United States)

*The Sunflower Quilting Bee at Arles* (from the series *The French Collection Part I*)  1996
lithograph on paper
22 3/8 x 30 inches
Purchase made possible by the Friends of Art and Wendy C. Weiler ’71, 1998
Best known for large paintings that suggest traditional “story quilts,” Ringgold was taught quilting by her great-grandmother. In this image, a version of a monumental 1991 painting of the same title, Vincent Van Gogh looks on as female icons of the Civil Rights Movement and African American history display their handiwork. Adopting the child-like manner of folk art and referencing a craft derided for decades as mere “women’s work,” Ringgold labels the figures for her viewers and deliberately contrasts sunny colors with the grim tale of struggle their names conjure up.

A native of New York, Ringgold was educated at City College, from which she earned BA and MA degrees in fine arts. She taught in the New York City public schools for a number of years before turning full time to her own art in the 1960s. Ringgold gathered inspiration from the Civil Rights and Feminist movements, eventually juxtaposing her imagery with totemic symbols of the history of Western European and American art—such as the rather benevolent-looking Van Gogh seen here. Ringgold, the author of 17 children’s books (among them Tar Beach, a Caldecott Honor Book), is a professor of art emerita at the University of California, San Diego.

MIRIAM SCHAPIRO  born 1923 (Canada; works in the United States)
Kimono  1976
collage and acrylic on canvas
60 x 50 inches
Gift of Jane Roseberry Tolleson ’52, 1996
1996.008

Characterizing her series of kimonos as “a ceremonial robe for the new woman…dressed with the power of her office,” Schapiro deliberately adopted fabric and the visual language of costume as her expressive tool in the 1970s in order to honor women. She has noted that, “the collage elements in my paintings are the needlework of departed and forgotten women.” She first came to national attention for her collaborative work with Judy Chicago at the Feminist Art Project at the California Institute of Arts and their work on the 1972 installation Womanhouse.

Born in Toronto, Schapiro was educated at the University of Iowa and Hunter College. She has been recognized by a Guggenheim Foundation fellowship (1987) and a lifetime achievement award from the College Art Association (2002).

HOLLIS SIGLER  1948-2001 (United States)
To Have Power Is to Realize Our Lack of Control (from The Breast Cancer Journal: Walking with the Ghosts of My Grandmothers)  1994
lithograph on paper
22 x 20 inches
Purchase made possible by the Friends of Art, 1994
1994.003
Diagnosed with breast cancer in the mid 1980s, Sigler created a pictorial journal inspired by her physical, intellectual, and emotional struggle with the disease, which had also affected her mother and grandmother. In these incongruously bright images, the artist used items associated with women—a shredded dress clinging to a blasted tree, for example—as her alter ego. A graduate of Moore College of Art in Philadelphia and the school of the Art Institute of Chicago, Sigler taught at Columbia College, Chicago.

JOAN SNYDER  born 1940 (United States)
...and acquainted with grief  1998
etching and woodcut on paper
40 x 58 inches
Purchase made possible by the Friends of Art, 1999
1999.010

Snyder holds a BA from Douglas College (now part of Rutgers University) and an MFA from Rutgers. She was selected as a MacArthur Foundation fellow in 2007. Snyder has incorporated words into her compositions for many years, where they serve as emotional touchstones adding depth to her typically vivid colors and vigorous gestures. Death and dying are universal themes to which she returns.

PAT STEIR [Patricia Iris Sukonek]  born 1938 (United States)
Abstraction, Belief, Desire  1981
aquatint, spit bite aquatint, hard and soft ground etching, and drypoint on paper
42 x 61 inches
Purchase made possible by the Friends of Art, 1993
1993.007

Born in Newark, New Jersey, Steir was educated at Boston University and the Pratt Institute, Brooklyn, from which she earned a BFA in 1962, Steir has taught at Parsons School of Design, Princeton, Hunter College, and the California Institute of Arts. Her work has been recognized by grants from the National Endowment for the Arts (1974) and the Guggenheim Foundation (1982).

Fascinated by the permeable boundaries between realism and abstraction, Steir blends both in her work as she experiments with symbolism, perspective, and word play. In this print, a tour-de-force of intaglio printmaking, she shows viewers a progression of panels in primary colors—each labeled below “form,” “illusion,” and “myth”—that lead the viewer from a study of basic shapes and shading to a surreal composition peopled by mysterious figures. The panels are crisscrossed by a grid as well as a variety of diagonals leading to vanishing points. Below the panels the artist has repeated inscribed “my name is pat steir”; “abstraction,” “belief,” and “desire” all written backwards; and enigmatic abstract marks.

KL 5/24/10