



BLURRING BOUNDARIES

THE WOMEN OF AMERICAN
ABSTRACT ARTISTS, 1936-PRESENT

TRAVELING EXHIBITION SERVICE

IA&A INTERNATIONAL
ARTS AND ARTISTS





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Abstract Artists, 1936 – Present

“The stamp of modern art is clarity: clarity of color, clarity of forms and of composition, clarity of determined dynamic rhythm, in a determined space. Since figuration often veils, obscures or entirely negates purity of plastic expression, the destruction of the particular form for the universal one becomes a prime prerequisite.”

Perle Fine (1905-1988)

1. Claire Seidl, *Neither Here Nor There*, 2016, oil on linen.
Courtesy of the Artist.

Perle Fine's declaration for the hierarchy of distilled form, immaculate line, and pure color came close to being the mantra of 1930s modern art—particularly that of American Abstract Artists (AAA), the subject of a new exhibition organized by the Ewing Gallery and the Clara M. Eagle Gallery entitled *Blurring Boundaries: The Women of American Abstract Artists, 1936 – Present*. Founded during the upheavals of America's Great Depression, AAA was established at a time when museums and galleries were still conservative in their exhibition offerings. With its challenging imagery and elusive meaning, abstraction was often presented as "not American," largely because of its derivation from the European avant-garde. Consequently, American abstract artists received little attention from museum and gallery owners. Even the Museum of Modern Art, which mounted its first major exhibition of abstract art in 1936, hesitated to recognize American artists working within the vein of abstraction. (MoMA's exhibition *Cubism and Abstract Art*, groundbreaking at the time for its non-representational content, filled four floors with artwork, largely by Europeans.) This lack of recognition from MoMA angered abstract artists working in New York and was the impetus behind the founding of American Abstract Artists later that year.

In the early 1930s, abstract artists flocked to a new school in New York founded by the German artist Hans Hofmann. For young artists, Hofmann's class nourished a pioneering interest in the techniques of the European modernists. Included in his eager group of ready-admirers were the artists Nell Blaine, Lenore [Lee] Krasner, Ray Kaiser [Eames], Perle Fine, and Mercedes Carles [Matter]. Although Hofmann was more welcoming to women than his contemporaries, he was still partial to male artists, once telling Lee Krasner that her work was "so good you would not believe it was done by a woman." Perle Fine recalled a day when Hofmann, bitter and frustrated as more of his male students left to enter military service, pointed to each woman in his class and declared, "You'll amount to nothing. You'll never get anywhere." Despite Hofmann's criticisms, the women who attended his school in the late 1930s and early 1940s considered the experience a formative one, as it gave them an opportunity to gather with other artists, both male and female, and discuss their ideas and work. Hofmann's school provided a place to establish friendships and community, spawning a new generation of like-minded artists who eventually transitioned from student peers to AAA members.

In 1943, several of AAA's female members participated in an all-women's show, entitled *31 Women*, at Peggy Guggenheim's Art of This Century gallery. Critical reception of *31 Women* echoed the patriarchal sentiments expressed by Hofmann, which were common at the time; *New York Times* reviewer and senior art critic Edward Alden Jewell declared that "the work might just as well have been produced by 'The Men,'" while an anonymous reviewer in *ArtNews* asserted that "the works... [promote a] new conception of the weaker sex. Other all-female organizations should have a look-in at a show which

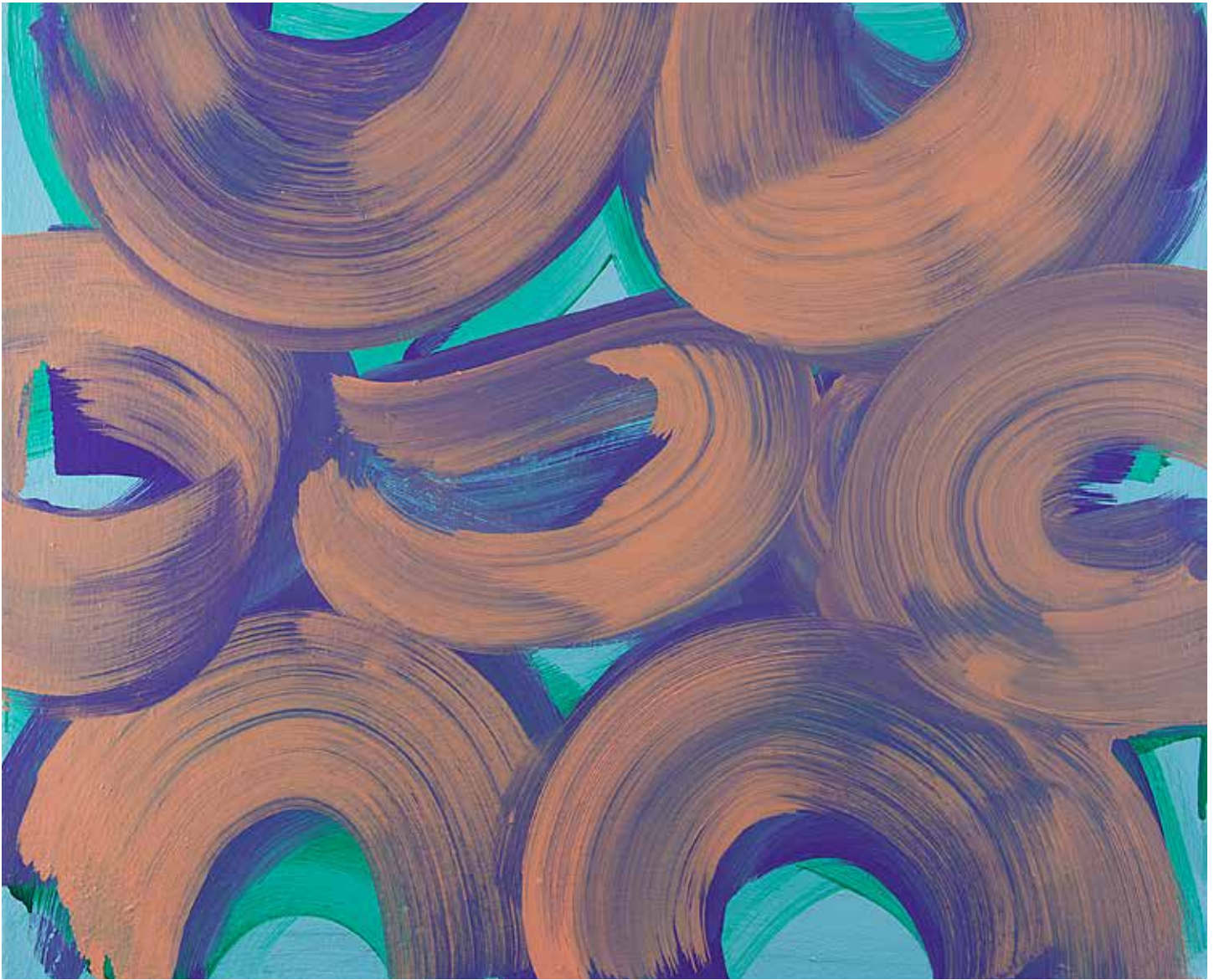


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is so refreshingly un-ladylike." *Time* magazine critic James Stern refused to write about the show altogether, proclaiming that women should simply stick to creating with their bodies.

Peggy Guggenheim, herself indifferent to women artists, scheduled the show's opening the month before the gallery closed for the summer: a date she considered inconsequential, as the potential audience typically flocked elsewhere to escape the summer heat. At this time, the art world had room for models and mistresses, but not for women artists in their own right. Women who were married to successful artists, critics, or collectors were slightly more visible; but in general, women artists stood a disproportionate chance of being undervalued or ignored. To avoid dismissal simply on the basis of gender, many female artists used only surnames, or initialed their canvases. Lenore Krasner changed her name to the androgynous Lee, while Irene Rice Pereira simply used the initial I. Whereas subject matter was often problematic for women painters in general—conjuring images of pastel flowers or beatific children—when working in abstraction, the gender of the painter made little difference. Absent gender-specific signifiers, pure abstraction gave women a freedom they did not have when painting representationally. By the time of Guggenheim's second women's show, a 1945 exhibition entitled *The Women*, perceptions about women within abstract art were shifting; but critical review was still tinged with surprise at their ability to create strong abstract work.

If the reaction towards women in Guggenheim's shows could be described as dismissive at best, the opposite was true of their



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“ Art describes the human experience so satisfyingly because it combines apparently irreconcilable things to make them not only understandable but also beautiful.”

Anne Russinof

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2. Cecily Kahn, *Laughter and Forgetting*, 2017, oil on canvas. Courtesy of the artist.
 3. Anne Russinof, *Inside Out*, 2017, oil on canvas. Courtesy of the artist.



participation within American Abstract Artists. From the outset—due as much to their divergent status as abstract artists as to their gender—women of AAA were already working on the periphery of the art world. Perhaps as a result of their mutual plight as internal exiles of the art world, both male and female members of AAA shared common goals, which included advocating for abstract art and for the inclusion of *all* abstract artists in museums and galleries. In contrast to the other abstract artist collectives of the period, where equal footing for women was unusual, AAA provided a place of refuge for female artists. Since the group's founding, women have enjoyed a seminal role and a remarkably active history within AAA, and have been instrumental in articulating its mission within the larger arts community. For instance, founding member Gertrude Greene coordinated the group's first exhibitions, including the opening group show at Squibb Gallery in 1937; and Esphyr Slobodkina, another of the group's founding members, was the organization's first secretary, later serving as president, treasurer, and bibliographer. Among

the thirty-nine founding members of AAA, nine were women. Of the group's fifteen presidents, six have been female. This gender mix was highly unusual at the time, and even today the group's membership—a nearly even divide between men and women—remains remarkable within the broader art world.

More than eighty years after its founding, AAA continues to nurture and support a vibrant community of artists with diverse identities and wide-ranging approaches to abstraction. In celebration of this tradition, *Blurring Boundaries: The Women of American Abstract Artists* traces the extraordinary contributions of the female artists within AAA, from the founders to today's practicing members. Included are works by historic members Perle Fine, Esphyr Slobodkina, Charmion von Wiegand, Irene Rice Pereira, Alice Trumbull Mason, and Gertrude Greene, as well as current members such as Ce Roser, Irene Rousseau, Judith Murray, Alice Adams, Merrill Wagner and Katinka Mann.

Through fifty-four works, *Blurring Boundaries* explores the artists' astounding range of styles, including their individual approaches to the guiding principles of abstraction: color, space, light, material, and process. In Lorenza Sannai's geometric, hard-edged painting *Ordine Sparso*, interest resides in the rigor of straight line, shape, and formal composition. Gertrude Greene and Laurie Fendrich, on the other hand, imbue geometric images with dynamic biomorphic qualities: Greene's *Related Forms* suggests voltaic reverberations between two totem-like bodies, while Fendrich roots her anthropomorphic, angular figures in the graphic whimsy of popular comic strips like Charles Schulz's *Peanuts*. In Esphyr Slobodkina's reductive gouache *The Red L Abstraction*, intersecting shapes take on the mechanistic structure of a Constructivist blueprint, whereas Patricia Zarate's *Sweet Spot* and Siri Berg's *Bars* are exemplars of clean pattern, unmodulated color, and rigorously controlled use of pigment.

Other artists in the exhibition explore seriality, combining and re-combining vertical or horizontal bands of color as they work out formal problems of space and light. In *Toward Light*, Gabriele Evertz shifts subtly from bars of achromatic gray to bands of bright white, visually coaxing the viewer's gaze from edge to edge. Both Emily Berger and Kim Uchiyama show an affinity for the horizontal line in their works, but with distinctly different outcomes: Uchiyama's *Archaeo* stacks pure, colored bands in dense, stratigraphic layers, while Berger's *Breathe In* transforms airy, dry-brushed marks into delicate configurations, each band swelling across the canvas in a visual inhale. Throughout the exhibition, careful compositions and geometric arrangements are juxtaposed with works that employ more immediate, intuitive modes of expression, often emphasizing the material nature of painting itself—as exemplified by such artists as Claire Seidl and Iona Kleinhaut, who employ broad, bodily strokes or repetitive marks to evoke inner states, whether cerebral or emotional. In *Laughter and Forgetting*, Cecily Kahn fragments color into a kaleidoscope of frenzied marks, compactly mapped out over a boisterous landscape. Anne Russinof's *Inside Out* evokes pleasure in the gestures of the body, as sweeping, arching movements spread with bright blooms of color across the canvas.

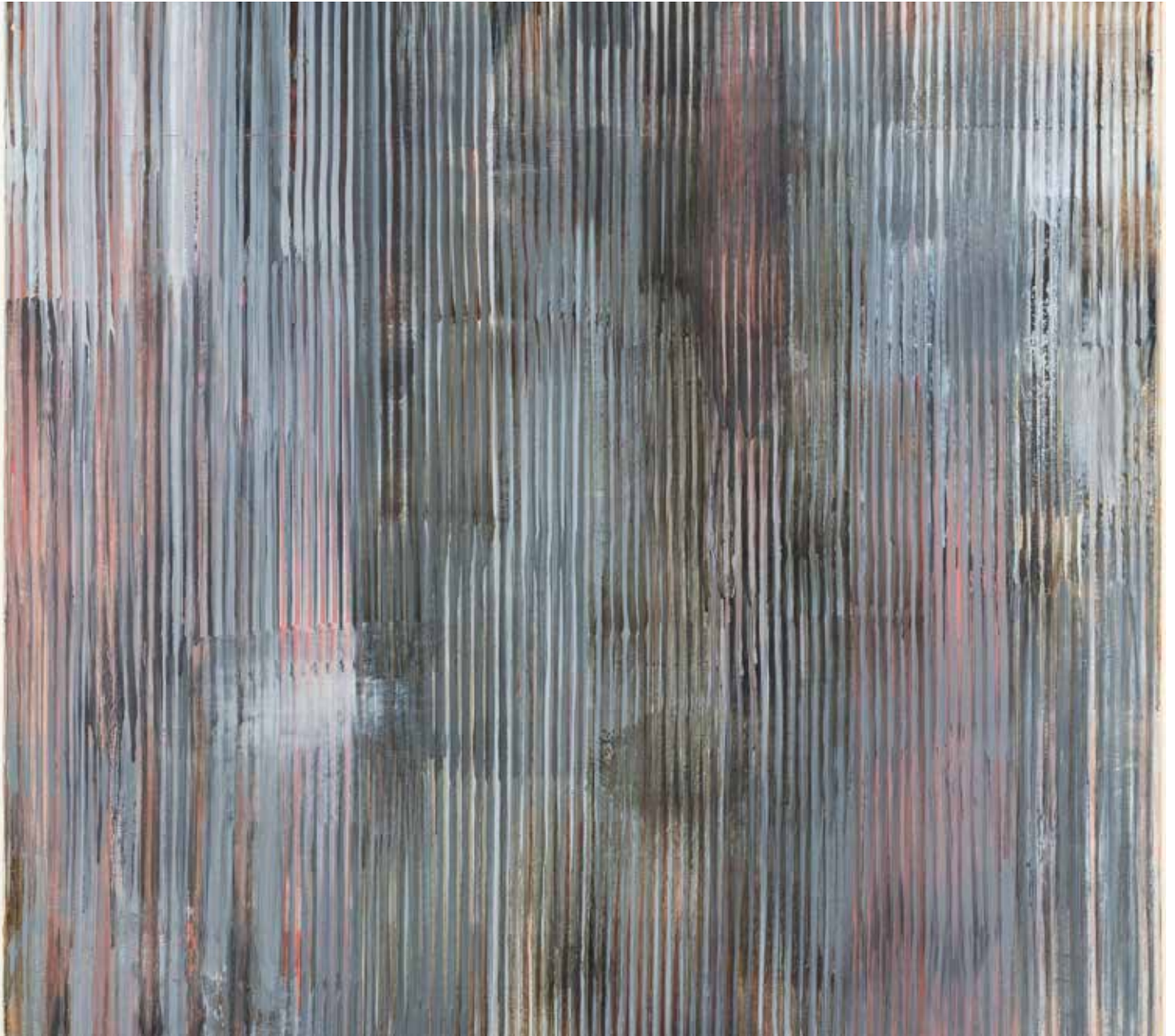
The artists of *Blurring Boundaries* take inspiration from a surprising range of materials and everyday objects. Gail Gregg's *Scored*, for instance, uses scavenged cardboard, replete with corrugated lines and layered in encaustic; and in *Borrowed Blue*, Phillis Ideal unites collaged elements with layers of spray paint, acrylic, and resin. Susan Smith mingles watercolor and graphite with found French-fry containers, while Melissa Staiger supplants canvas for subway tiles in *Connection 2 Ways*. Lynne Harlow's *Sweetheart of the Rodeo* situates the viewer among hanging strips of vinyl to create an intimate, light-filled space, and Mary Schiliro suspends translucent strips of Mylar from clothespins in an exploration of color and light in *Drip-dry*.



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4. Katinka Mann, *Red Yellow Polaroid*, 1982, Polaroid print.
Courtesy of the artist.

5. Jane Logemann, *Plum-Korean*. 2008-9, ink, oil, varnish on muslin.
Courtesy of the artist.



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Silastic resin, masking tape, and sand casts also make an appearance, alongside painted, shaped canvas and wood; works on paper and Yupo; and digital animation. In their separate, ingenious ways, both Raquel Rabinovich and Vera Vasek engage bodies of water as their co-creators: Vasek employing the ocean tide to cast large-scale movement drawings in *August 24, 2007*, and Rabinovich's *River Library* series using actual Nile River mud as a metaphor for language as she traces the ancient story of Egypt's river. Beatrice Riese and Jane Logemann use written language as media in their work: in *Plum-Korean*, Logemann replicates the Korean word for "plum" over and over, building an evocative visual poem in the color plum; and in Riese's *Kufa*, densely-gridded glyphs are stitched together into a fabric-like, quasi-alphabetical arrangement of pattern and text.

An awe-inspiring celebration of this intergenerational group of artists—one that is both comprehensive and long overdue—*Blurring Boundaries* highlights the extraordinary ways in which the women of AAA have, for more than eighty years, shifted and shaped the frontiers of American abstraction. Encompassing a plentitude of approaches, materials, and processes within a shared visual and conceptual vocabulary, the exhibition underscores the importance of each work and how it contributes to a visual and thematic conversation with all the rest. What emerges most saliently from *Blurring Boundaries* is the organic, ever-evolving nature of abstraction as a language centered upon the dynamic synthesis of line and form, mark-making, color, space, and light—a language impossible to articulate through the boundaries and stereotypes of a gendered lens.

“ Viewing the *Blurring Boundaries* exhibition brings us to a core question: is there a difference between art by women and art by men? For myself, I am unable to discern one. When the artists’ names are not provided, can differences actually be ascertained? Could an exhibition like *Blurring Boundaries* be a tribute to abstraction in that it crystalizes a sensibility to the immediate characteristics of the work—those of shape, color and structure? There is another and final question: does an exhibition such as *Blurring Boundaries* have a political purpose? If abstract works themselves are not different by gender, why have a show like this at all if not to point out questions about political differences? Recognition of women artists in general often comes later in life; the average age can be 70 years or older. The longtime egalitarianism of American Abstract Artists has, in many respects, leveled the playing field. AAA has always provided its women members with opportunities to show their work, even when conditions in the ‘art world’ were limited. Things may be different now, but the pioneering work done by women members of AAA has helped to make that change.”

Alice Adams

6. Marthe Keller, *Pre-Op*, 1994, oil, alkyd, zinc and graphite on linen. Courtesy of the artist.

An abstract painting featuring a complex composition of colors and textures. The top portion is dominated by a dense, speckled pattern of yellow and teal. Below this, a large, dark blue-grey rectangular area is framed by thick, pinkish-red lines. To the left, there are vertical strokes of teal and purple. The bottom right corner shows a dark blue shape with a pink outline. The overall style is expressive and layered.

SELECTED ARTIST BIOS

LIZ AINSLIE, (b. 1978, Schenectady, NY) lives and works in Brooklyn, NY. Ainslie received an MFA from Tyler School of Art and a BFA from Alfred University. She has had solo exhibitions at Transmitter Gallery and Airplane in Bushwick, Brooklyn; Creon Gallery in Manhattan; and The Cohen Gallery at Alfred University. Her work has been included in shows at Station Independent Projects; Orgy Park; Ground Floor Gallery; Outlet Fine Art; Sardine in Brooklyn; Lu Magnus; Spazio 522 in Manhattan; and Gallerie Kritiku, Prague, Czech Republic. Ainslie's work has been reviewed in *Giornale Dell' Arte*, *ArtCal Zine*, and *The GC Advocate*.

SIRI BERG was born in Stockholm, Sweden, in 1921, and immigrated to the United States at the age of 19. She has lived and worked in New York City's SoHo district since 1982. Siri taught color theory at Parsons School of Design for over 30 years. Her work is in the collections of The Solomon R. Guggenheim Museum, New York; Moderna Museet, Stockholm; Israel Museum, Jerusalem, and many more. She has shown nationally and internationally, including a recent career retrospective at BMCC's Fiterman Gallery in NYC and a solo show at Bonniers Konsthall in her native Sweden.



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EMILY BERGER was born in Chicago in 1953, and lives and works in Brooklyn, New York. She is a graduate of Brown University, and received an MFA from Columbia University in New York. Berger has been awarded several art residencies and has exhibited widely, including at the Museum of Modern Art in Bogota, Colombia, and the National Academy Museum in NYC, which awarded her the John Hultberg Memorial Prize for Painting. Her work has been reviewed often and is included in many private and public collections. Solo exhibitions include *Rhythm and Light* at Walter Wickiser Gallery, and *New Paintings* at Norte Maar, both in New York City in 2017.

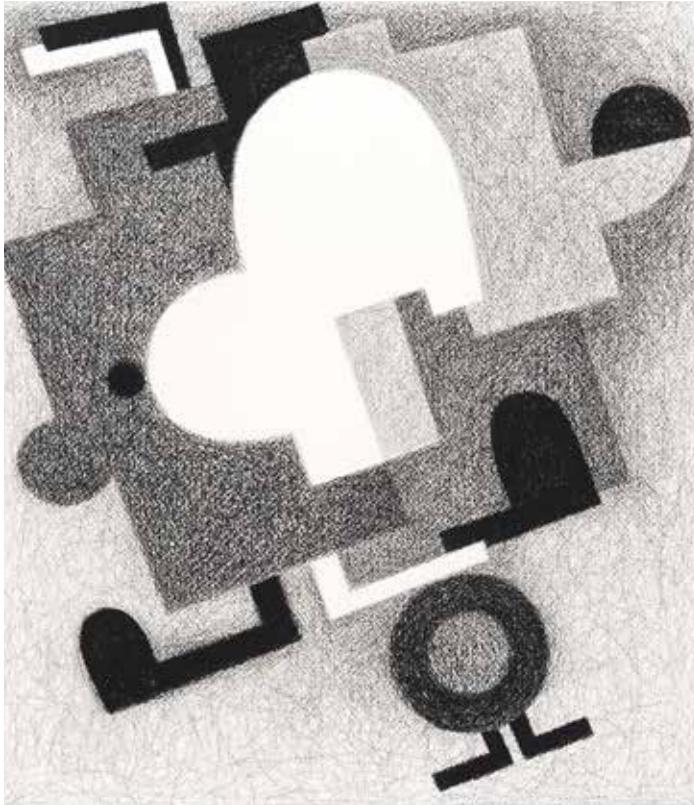
SUSAN BONFILS was born in Los Angeles, California, in 1949. In 1979 she received her BFA from the University of California at Santa Barbara. That same year, she moved to Baton Rouge, Louisiana, where she set up a studio and home with her husband and son. In 2000 she was offered a solo exhibition in Rome, *Jubilee*, which then traveled to the University of Oxford, England, in 2002. Since then, she has exhibited widely and is included in many prestigious private and public collections, including The Ogden Museum of Southern Art in New Orleans, Louisiana.

SHARON BRANT was born in Bethany, Missouri, in 1944. After attending the Kansas City Art Institute she moved to NYC in 1966. She currently lives in Beacon, NY. In 1968 she was co-founder of MUSEUM, A Project of Living Artists—an artist-run exhibition space in NYC—and was included in the 1972 Whitney Museum of American Art's "Painting Annual." She exhibited in NYC at OK Harris (1969-1972); AIR Gallery (1988-1996), the first artist-run gallery for women in the US; Margaret Thatcher Projects (1999-2003); PS1 Contemporary/MoMA; and is currently represented by Minus Space in Brooklyn, NY. In 2012 she received the Adolph and Esther Gottlieb Foundation Grant.

7. OPPOSITE Liz Ainslie, *Way You Could Tell*, 2017, oil on canvas. Courtesy of the artist.

8. Emily Berger, *Breathe In*, 2017, oil on wood. Courtesy of the artist.

LAURIE FENDRICH was born in Paterson, NJ, in 1948, and lives and works in New York. A Professor Emerita of Fine Arts at Hofstra University, she is the recipient of a 2016 Guggenheim Fellowship in Fine Arts. She has had several solo exhibitions, both nationally and in New York. Her work has been reviewed in such publications as *Art in America*, *Artforum*, and the *New York Times*. Her most recent solo exhibition was at Louis Stern Fine Arts, Los Angeles, in fall of 2016. She is a frequent contributor to *The Chronicle of Higher Education*, writing essays on the role of art and artists in society.



GAIL GREGG was born in Topeka, KS, in 1951. She has lived and worked in New York City for nearly 40 years. Gail earned an MFA at Vermont College of the Fine Arts, and showed for many years with the Luise Ross and Bridgewater/Lustberg galleries in New York. Solo museum shows include the Mulvane Art Gallery in Topeka, KS, and the Beach Museum at Kansas State University. Her work has been exhibited in many group shows around the country. Gail also has been a longstanding contributor to *ARTnews* and other publications.

LYNNE HARLOW (b. Massachusetts, 1968) has exhibited her work nationally and internationally for the past 15 years. Recent solo exhibitions include shows at MINUS SPACE, Brooklyn, NY; Liliana Bloch Gallery, Dallas, TX; and RAYGUN, Toowoomba, Australia. Museum exhibitions include the deCordova Sculpture Park and Museum (Lincoln, MA), MoMA PS1 (NY, NY), and Instituto de Artes Gráficas de Oaxaca (Oaxaca, Mexico). Her work has been reviewed by *Artforum*, the *New York Times*, and the *Boston Globe*. In 2011 she was awarded the McColl Johnson Fellowship of the Rhode Island Foundation, a \$25,000 merit award. In 2002 she was a Visiting Artist at the Chinati Foundation, Marfa, TX. Public collections include The Metropolitan Museum of Art, MoMA, and The RISD Museum of Art.

MARA HELD (b. 1954) is a native of New York City. Currently living in the Catskills, Held references topography and the timbre of the physical world in her work. Extensive travel and study of diverse cultures have contributed to the richness of her vision. Visiting Italy often, Held was first introduced to egg tempera through early Italian Renaissance art; enamored of the light inherent in the medium, she made it her practice. Solo exhibitions include those at Gary Snyder Gallery, NY; McClain Gallery, Houston; and Robert Pardo, Milan, Italy. Recent reviews include the *New York Times* and a feature in *Elle Décor* magazine. Her work is collected by museums both abroad and in the US, including the Metropolitan Museum of Art; the Museum of Modern Art; the Cleveland Museum of Art; the Museum of Fine Arts, Houston; and the Phillips Collection, Washington, DC.

CECILY KAHN was born in New York City in 1959 and was raised in a family of artists. Alice Trumbull Mason, her grandmother, was a founding member of the American Abstract Artists group. Cecily holds a BFA from Rhode Island School of Design, and completed a two-year printmaking course at the Calcografia Nazionale in Rome. She has taught at Saint Mary's College and at Kent State University. She has been instrumental in forming the nonprofit Painting Center, and serves as chair of its advisory board. Her work has been widely exhibited, most recently at the Jill Newhouse Gallery in New York City. Museum exhibitions include the New Britain Museum of American Art, the Brattleboro Museum, and the National Academy Museum in New York. Reviews of her work have appeared in the *New York Times*, the *Brooklyn Rail*, *Art in America*, and the *Huffington Post*. Cecily has been a member of the American Abstract Artists group since 1997.

New York artist **MARTHE KELLER**

(b. 1948) explores the material conditions of making and reproducing. Her paintings, collages, and prints are represented in many public collections, including the Metropolitan Museum of Art, MoMA, and the Whitney Museum. Keller has received awards from institutions such as the NEA, the New York Foundation for the Arts, and the MacDowell Colony. Marthe received her BA from the Maryland Art Institute and her MFA from Queens College, CUNY. Her most recent exhibition, *SeeingThrough/VedereAttraverso*, was at Casa Italiana Zerilli Marimo NYU, in 2017. In 2008 and 2009, Keller's one-person exhibition, *Corso Ricorso*, toured Italy and Germany.

Born in Milwaukee, Wisconsin, **JANE LOGEMANN**

studied at the Layton School of Art and the University of Wisconsin–Milwaukee. She lives and works in NYC. Long committed to abstraction in painting, drawing, and languages over the past three decades, she has focused her vision on the intersection of language and visual meaning. Logemann's first exhibition was in 1968 at the Kornblee Gallery in NYC. In 1972 she was included in several shows curated by Richard Bellamy. In 2013, Logemann was in a group show at Sean Kelly Gallery, NYC. She has shown in over 40 group exhibitions to date, and her work has also been the subject of solo exhibitions, including *Abstraction & Language: A Dialogue*, at La Maison Française, The French Embassy, Washington, DC.

KATINKA MANN, born in New York City on June 28, 1925, is a sculptor/painter living and working in New York City. She attended the Hartford Art School at the University of Hartford, and has been recognized by numerous grants, residencies, and awards, such as the Studio Program at the Elizabeth Foundation for the Arts from 2009-2019. Her 20" x 24" Polaroid photographs were collected in two hardcover books by WestLight Museum, Vienna, Austria. Her solo exhibitions were covered by the *New York Times* and other major publications.



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NANCY MANTER, born in 1952, lives and works in Brooklyn, NY, and in Bass Harbor, Maine. Manter has received awards from the New York Foundation for the Arts, MacDowell Chubb Life America, the Princeton Atelier David Gardner Award, Materials for the Arts, and the Verrazano Foundation Award. Her works are in the collections of The Whitney Museum; The Metropolitan Museum; the Brooklyn Museum; Boston Public Library; The Modern Museum of Art; The Guggenheim Museum; The Milwaukee Museum of Art; The British Museum, London; National Museum of Art, Washington, DC; Portland Art Museum, ME; and the New York Historical Society, among others. One-person exhibitions include 315 Gallery NYC; Kentler International Drawing Center, Brooklyn, NY; Newhouse Center for Contemporary Art, Staten Island, NY; and The Heckscher Museum of Art. Group exhibitions include The Shirley Fiterman Art Center, NYC; Dieu Donne Papermill, NYC; Center for Maine Contemporary Art; Schema Projects, Brooklyn, NY; Central Park Arsenal Gallery, NYC; Boston Center for the Arts; and many more.

9. Laurie Fendrich, #18 2016, 2016, Conté on Arches. Courtesy of the artist.

10. Nancy Manter, *Remember to Turn...*, 2017, Flashe paint and charcoal collage on Yupo paper. Courtesy of the artist.

JOANNE MATTERA (b. 1948, Massachusetts) will have her 32nd career solo this year, at Arden Gallery, Boston. In New York City she has had solos at the Stephen Haller Gallery (1995) and OK Harris Works of Art (1996, 2007). She curated *A Few Conversations About Color* for DM Contemporary in 2015. Recent group exhibitions include Margaret Thatcher Projects and Elizabeth Harris Gallery, Manhattan; Kenise Barnes Fine Art, Larchmont; and the Provincetown Art Museum, Provincetown, Mass. Her work is in the collections of the New Britain Museum, Connecticut; Montclair Art Museum, New Jersey; and the US State Department. She lives/works in Manhattan and Massachusetts.



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LISA E. NANNI was born in Princeton, NJ, in 1951, and currently lives and works in Yardley, PA. Lisa is a sculptor and installation artist who uses color and abstraction to visualize wavelengths of light and energy flow. She holds an MFA from the Mason Gross School of the Arts, and worked in Williamsburg, Brooklyn, from 1981-2004. Her work has been exhibited at the Abington Art Center, The State Museum of Pennsylvania, Manhattanville College, and Governors Island. She has participated in residency programs at PS122 Project Studio Award Space, and the Vermont Studio Center.

RAQUEL RABINOVICH was born in Argentina in 1929 and lives and works in Upstate New York. She was the recipient of the 2011 Lee Krasner Award for Lifetime Achievement from The Pollock-Krasner Foundation, and is included in the Oral History Program of the Smithsonian Institution Archives of American Art. A forthcoming retrospective will open in 2020 at El Museo del Barrio in NYC. Her art has always been informed by an underlying fascination with the concealed aspects of existence—by that which we do not see or that seems to be invisible. Working across mediums, this is the essence of her artwork.

ANNE RUSSINOF lives and works in Brooklyn, NY. Born in Chicago in 1956, she is a graduate of the School of the Art Institute of Chicago and received an MFA from Pratt Institute. Russinof has been a resident at the Yaddo and Millay art colonies. Supporting herself as a designer for print and web, she also maintains a blog called *Gallery Travels* that features mostly abstract paintings shown in NYC.

KAREN SCHIFANO was born in 1955 in Huntington, NY, and lives and works in New York City. She received a BA in art history from Swarthmore College, an MFA from Hunter College, and fellowships from the MacDowell Colony and the Fine Arts Work Center in Provincetown. Recent notable exhibitions include *NY Art Live!* at Umeda Gallery in Osaka, Japan; *Doppler Shift* at the New Jersey Center for the Visual Arts in Summit, NJ; *Capture the Rapture* at CB1 Gallery in LA; *Abstract Wall Paintings III* at Transmitter Gallery; and *Beyond Black and White* at Westbeth Gallery in NYC. She is included in the latest edition of *New American Paintings*, Northeast Edition #134.

MARY SCHILIRO, born 1959 in Brooklyn, New York, lives and works in New York City. She received her master of fine arts degree from Hunter College of the City University of NY. Her work has been widely exhibited in the United States. Internationally, she has exhibited at ParisCONCRET in Paris, France. In 2017, she participated in *Mondriaan to Dutch Design*, a nationwide, centennial celebration of the De Stijl movement in the Netherlands. She was the recipient of two Project Studio residencies at PS122. Schiliro's works are in numerous private collections, as well as Swiss Re's internationally recognized contemporary collection.



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CLAIRE SEIDL was born in Riverside, CT, in 1951. She has lived and worked in New York City for forty-five years and, since 1985, in Rangeley, Maine. She received her BFA in painting from the College of Visual Arts at Syracuse University in 1973 and her MFA in painting from Hunter College, City University of New York, in 1982. After teaching in the art department at Hunter for ten years, Seidl studied photography at the International Center for Photography. Seidl has had 40 solo shows and has exhibited in over 100 group shows in the US, Europe, and Asia.

MELISSA STAIGER was born in Louisville, Kentucky, in 1978, and lives and works in Brooklyn, New York. Staiger has a BFA from Maryland Institute, College of Art, in Baltimore, Maryland, and a MFA from Pratt Institute in Brooklyn, New York. She has participated in solo and group art exhibitions in NYC and abroad. Staiger was nominated for and attended the Robert Rauschenberg Artist Residency in Captiva, Florida, in 2013. In 2015, she was selected to be the Curator-in-Residence for Trestle Projects in Brooklyn, New York. In August 2017, she attended the Wassaic Project artist residency in Wassaic, New York.

KIM UCHIYAMA was born in Des Moines, IA, in 1955, and lives and works in New York, NY. Her exhibition history includes Lohin Geduld Gallery; Kathryn Markel Fine Arts; Jason McCoy Gallery; American University, Washington, DC; and the Des Moines Art Center. Her work has been reviewed in the *New York Times*, *ARTNews*, *Brooklyn Rail*, *New Criterion*, and *Artcritical.com*. Uchiyama's paintings are in the San Angelo Museum of Fine Arts and the Art Museum at Beaumont, TX, as well as in numerous corporate and private collections. She is a two-time fellow at the MacDowell Colony and a grant recipient of the New York Foundation for the Arts.

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11. Joanne Mattera, *Swipe II*, 2016, oil and wax on 300 lb. Fabriano. Courtesy of the artist.
 12. Mary Schiliro, *Drip-dry*, 1995, acrylic paint, mylar, clothespins. Courtesy of the artist.

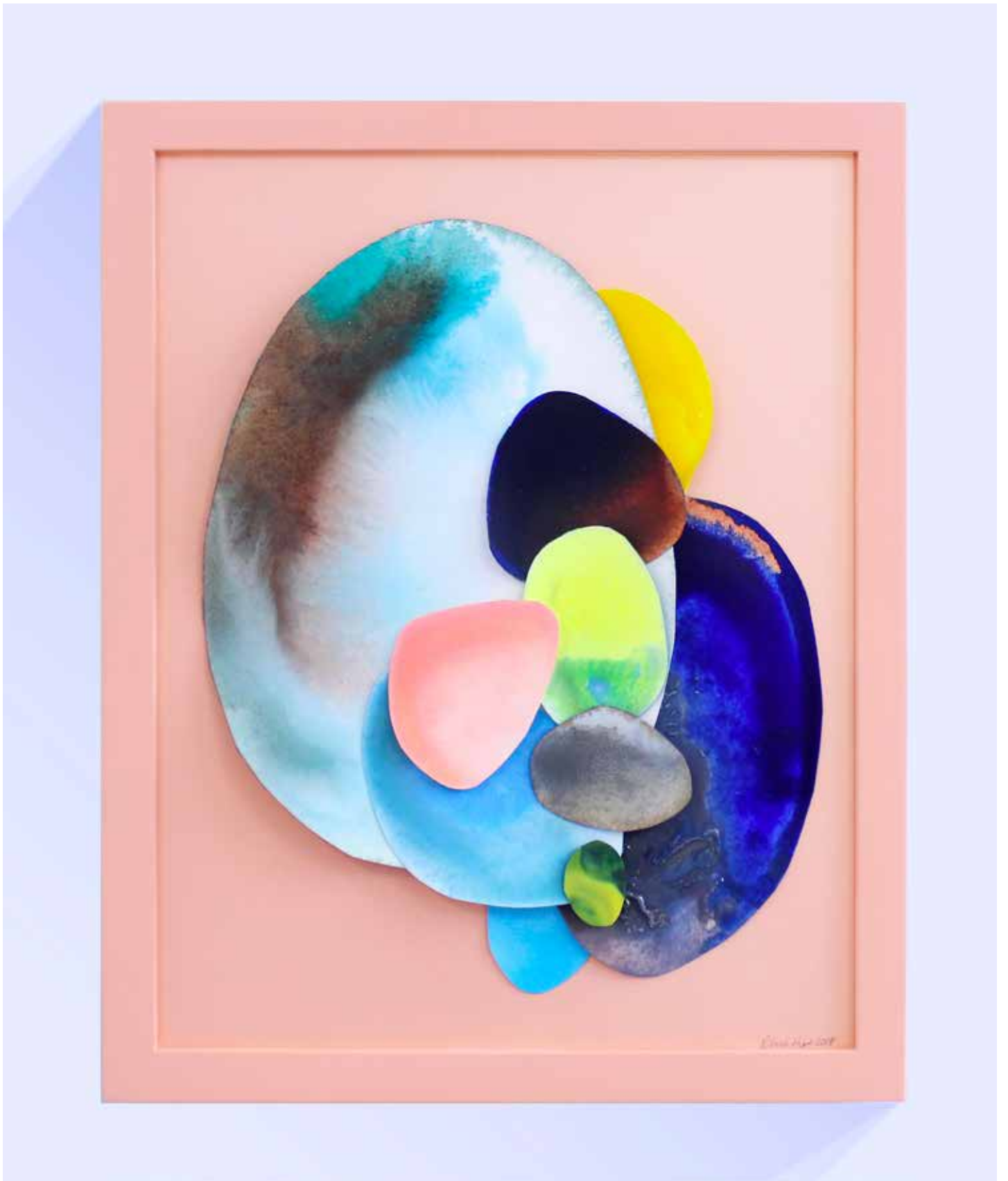


Born in Switzerland to American parents, **CLOVER VAIL** came to America as a child with her family fleeing the German invasion of France. The plight of artists in Europe spurred Alfred Barr of MoMA to send a representative to Marseilles with the task of getting as many artists as possible out of France. Vail and her family returned to France in 1947, and in 1951 she returned to America to live with relatives. She attended Bennington College, where she studied with Paul Feeley and Tony Smith, receiving a master's degree from Hunter College. Her first exhibitions in New York City were in the early '70s at AIR Gallery, a radical and still successful gallery founded by a group of women artists in 1972; located in Soho, it was a unique showcase that offered exhibition space to women artists at a time when works shown at commercial galleries were almost exclusively by males. AIR Gallery received support for its wide variety of programs from the NYS Council on the Arts and the NEA, which made it possible to exhibit not only the work of members but also a wide range of women's art in this country and abroad.

NOLA ZIRIN, born in New York City in 1943, maintains a studio in Long Island City, New York, and lives in Syosset, New York. She received a bachelor's degree from New York University, where she studied painting with Milton Resnick and George Ortman and printmaking with Bob Blackburn and Donn Steward. Her work has been shown in many solo and group exhibitions throughout the United States and abroad, most recently at her eighth solo exhibition at June Kelly Gallery in New York City. She is represented in numerous public and corporate collections, including the Metropolitan Museum of Art, MOMA, and the Brooklyn Museum of Art, among others.

PATRICIA ZARATE was born in Cali, Colombia, in 1962 and currently lives and works in New York City. Patricia received an MFA from Pratt Institute and a BBA from Baruch College, both in NYC. She has exhibited in the United States and internationally, including museum exhibitions at Queens Museum of Art in Flushing, NY; El Museo del Barrio, New York, NY; Museo de Arte de Puerto Rico, San Juan, PR; and Gwangju Art Museum, Gwangju, South Korea. She was awarded BAU Institute Arts Residency in Otranto, Italy, and was the recipient of an Individual Artist Support Grant from the Queens Council on the Arts.

13. Kim Uchiyama, *ARCHAEO*, 2010, oil on canvas. Courtesy of Michael Gerstner and Mitchell Howell.



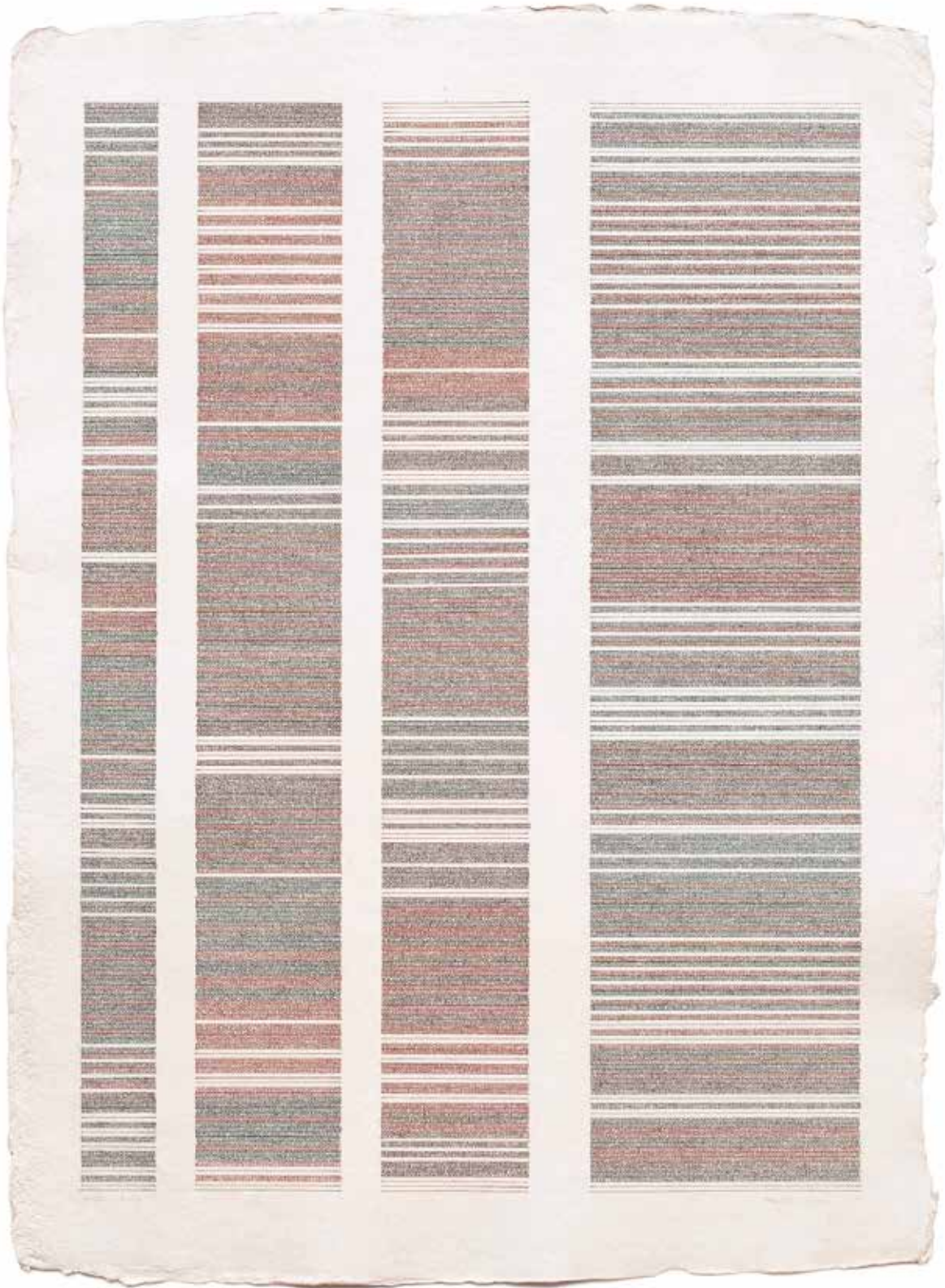
AMERICAN ABSTRACT ARTISTS

American Abstract Artists was founded in New York City in 1936 to promote and foster greater understanding of abstract and non-objective art. AAA was a predecessor of the New York School and Abstract Expressionism, and was instrumental in the development and acceptance of abstract art in the United States. To this day, AAA organizes exhibitions, produces print portfolios and catalogues, and provides a forum for discussion through panels and lectures. AAA distributes its published material to cultural organizations worldwide, documents its history in the Smithsonian Archives of American Art, and maintains an archive at the Whitney Museum Library. *Blurring Boundaries: The Women of American Abstract Artists, 1936—Present* honors the egalitarian spirit that has been a crucial aspect of the group since its inception more than 80 years ago. In their work, the women of AAA exemplify the creativity and diversity of AAA's approach to abstraction from its founding through the present day.

ABOUT THE CURATOR

Rebecca DiGiovanna is an independent curator from Memphis, Tennessee. She holds a bachelor of arts in museum studies from the University of Tennessee, Knoxville. Her art historical interests center on artistic identity and themes of migration and diaspora, constructions of gender and "otherness," and modes of collecting and preservation. While pursuing her undergraduate degree, DiGiovanna worked in the Ewing and Downtown Galleries at the University of Tennessee, Knoxville, where she helped to curate and install exhibitions featuring both regional and international artists. Exhibition highlights include Dutch colorist Fransje Killaars, *Color at the Center*; architect Richard Meier, *Collage Works*; and printmaker Ruth Weisberg, *Time and Again*. She has authored essays for *Larry Brown—Science and Nature (2016)* and *ENCORE (2016)*. She also co-edited the exhibition catalogue for *Pinkney Herbert—Distilled: The Narrative Transformed (2015)*. Her essay *Neither Here nor There: Borrowed Bodies, Third Space, and the Museum* was published in *Pursuit: The Journal of Undergraduate Research*, 2015. DiGiovanna currently lives and works in New York City, where she is pursuing an MA in art history at Hunter College.

14. Rhia Hurt, *Pretty in Peach*, Reflecting Pool Series, 2018, acrylic and watercolor on paper. Courtesy of the artist.



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15. Beatrice Riese, *Kufa*, 2003, ink on paper. Courtesy of Roger Mosesson.

16. Detail of Charmion von Wiegand, *Luminous Lattice*, 1956, collage on paper. Courtesy of Ce Roser.



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EWING GALLERY OF ART AND ARCHITECTURE

UNIVERSITY OF TENNESSEE, KNOXVILLE, TN

The Ewing Gallery of Art and Architecture is named in honor of C. Kermit "Buck" Ewing, who initiated the art curriculum at the University of Tennessee, Knoxville, in 1948. Begun in 1981, the Ewing Gallery of Art and Architecture is a professionally managed university gallery that is funded jointly by the School of Art and the College of Architecture and Design. Their mission is to coordinate exhibitions that illustrate both historical and current attitudes in art and architecture; to support the academic goals of these respective areas; and to serve as a cultural resource for the general university and regional communities. The Ewing Gallery has developed and maintained a permanent collection for the purpose of scholarly research and the enrichment of the University and regional communities. Additionally, they sponsor events that augment the curricula and expand students' awareness of art and architecture, via artists' workshops, student critiques, public lectures, and films.

CLARA M. EAGLE GALLERY

MURRAY STATE UNIVERSITY, MURRAY, KY

The mission of Murray State University Galleries is to serve the students and scholars of Murray State University's community by conceiving and hosting diverse, dynamic exhibitions. An integral part of the Department of Art, the four distinct spaces of the University Galleries engage students and scholars in creative and intellectual discourse with regional, national, and international artists, and act as a laboratory for creative experimentation and expression. The Clara M. Eagle Gallery is a multi-level exhibition space for visitors to learn about the history of art and present-day media. In addition to hosting several major national exhibitions throughout the year, the gallery annually organizes exhibitions of work from graduating students, as well as contemporary art exhibitions which complement the University's studio programming. The Clara M. Eagle Gallery is home to a permanent collection of 1,200 artworks.



FRONT Detail of Emily Berger, *Breathe In*, 2017, oil on wood. Courtesy of the artist.

BACK Installation of *Blurring Boundaries: The Women of American Abstract Artists, 1936 – Present* at the Ewing Gallery of Art and Architecture - University of Tennessee, Knoxville, TN

EXHIBITION SPECIFICATIONS

Number of Works

56 works of art, including paintings, prints, drawings, sculpture, mixed media, and videos

Organized by

The Ewing Gallery at the University of Tennessee, Knoxville; and the Clara M. Eagle Gallery at Murray State University, Kentucky

Curator

Rebecca DiGiovanna,
Independent Curator

Conceived by

Creighton Michael

Requirements

Moderate security; 200-250 linear feet

Participation Fee

Please Inquire

Shipping

IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous US

Booking Period

12 weeks

Tour

September 2020 – September 2023

Publication

Forthcoming

Educational Materials

In development

Contact

Lindsay Goodwin
lindsayg@artsandartists.org

9 Hillyer Court NW
Washington, DC 20008
202.338.0680
www.artsandartists.org