

# SUZANNE BENTON

SPIRIT OF HOPE: SELECTED WORKS FROM 1963 TO 2003

with an essay by Elinor Gadon, Ph.D.

The Silvermine Guild Arts Center, New Canaan, Connecticut

March 30 to April 26, 2003

## FOREWORD

The Silvermine Guild Arts Center is honored to present Suzanne Benton's retrospective exhibition *Spirit of Hope: Selected Works from 1963 to 2003*. This show presents highlights from forty years of Benton's work in diverse media, chosen by curator Elinor Gadon, Ph.D., art historian and author of *The Once and Future Goddess*.

The forty-three pieces on display include early and recent paintings, freestanding and wall sculpture, metal masks, monoprints with Chine colle, *Secret Future Works* (from a series of mixed-media works with locked interiors), and a *Portrait Box* (from another series). Since our exhibit rules stipulate that all works must be for sale, all of these works were chosen from the artist's personal collection.

Benton, who has been described as a "high priestess of art"<sup>1</sup> and "one of Connecticut's most innovative artists,"<sup>2</sup> holds a philosophy of art that is strikingly humanitarian. She believes that "art is alive when it touches people's lives" and that "the purpose of art is to explore humanity." Benton's eagerness to use her art to empower and inspire others has enabled her to serve as a cultural ambassador around the world. In all its forms, Benton's work invites empathy by giving viewers access to aspects of human experience that are rarely given their due. On a recent visit to her home studio, I saw monoprints, paintings, and sculpture that offered both challenges to the eye and thought-provoking content. A special event linked to this exhibition further reflects Benton's diversity: at the show's opening, Benton will perform with her metal masks in the Silvermine Auditorium.

We are very pleased to present the work of this marvelous artist.

**HELEN KLISSEK DURING**

Gallery Director, Silvermine Guild Art Center

1. Foxy Gwynne, *The Ledger*, 5 September 1990.

2. "The Guide," *New York Times*, 28 March 1999.



1 *Mother and Child*, 1963, oil on canvas, 41½ x 34 inches

## THE ART OF SUZANNE BENTON

Suzanne Benton is an internationally acclaimed sculptor, maskmaker, printmaker, painter, and performing artist. In her forty-year career, she has created a highly original and rich body of art that visually documents both her inner life and the social realities and traditional myths of world cultures.

Benton's art has taken her on extended trips to twenty-nine countries in Asia, Africa, and Europe, and she has engaged in dialogue with philosophers, artists, and educators during university residencies from Calcutta to Cambridge. She draws upon the cultures she visits for the subject matter of much of her work, exploring the human dimensions of myths and archetypal imagery. Benton's art taps into the dramas of the human condition, from birth, sex, and celebration to violence, war, and genocide. Her work conveys a compassionate spirit and a sense of hope.

Benton began her creative work as a painter and pursued that medium exclusively for eight years. Thirty-eight years ago, she began to make welded metal sculpture, and for twenty-one years she has been a printmaker as well. Recently, she has added painting back into the mix. Her interest in structure and form informs her work in each medium, and she works with a palette that is lush and surprising.

### EARLY PAINTINGS

Benton's earliest paintings depict the cycles of birth and death that were encompassed in her initial experiences of marriage and motherhood. The figures are surreal and spiritualized, sometimes set in a luminous space. In *Psyche and Euridice* (1963, Plate 2), for instance, the central figure of a woman is visited by a helping presence from the underworld. In *Mother and Child* (1963, Plate 1), a mother tenderly holds her infant in a seated pose reminiscent of the Madonna, but the scene's tranquility is threatened by shadowy trees that hover in the background like malevolent spirits. In these works, the sculptural forms that later appeared in Benton's welded sculpture are already evident.

### METAL SCULPTURE AND MASK PERFORMANCES

In 1965, after settling into her Connecticut home, Benton began to make welded sculpture. Influenced by her growing involvement in the women's movement, the sculpture focused on themes related to women's identity, including the great goddess and women of the Bible and world mythology. The sculpture has figurative and architectural elements, often including fragments of bodies such as faces or hands. Her *Goddess Torso* (1971, Plate 4) incorporates the visual language of the Neolithic goddess, with spirals of cycling energy representing breasts above a triangle boldly fashioned beneath metallic pubic hair. *Throne of the Sunqueen* (1975, see biography) is a magnificent dais, massive, rugged, and nine feet tall. The sun's fiery presence is marked by bands of twisted metal rising from the upper surface of the sculpture. Two pieces in the retrospective, *Pelvic Woman* and *Mother and Child* (1974, Plate 9), are from theater sets for Viveca Lindfors' *I Am a Woman*, a theater work that toured for many years. These works utilize the fragmented figures and fluid-looking expanses of steel typical of Benton's sculpture.

The over eight hundred sculptures include nearly six hundred metal masks, which Benton has used in workshops in which participants tell stories from behind the masks. Interested in the ritual uses of masks around the world, Benton reads widely and writes stories that she performs with her masks, portraying a range of historical and mythical characters that includes the biblical figures of Lilith, Sarah, and Hagar; the Greek goddesses Demeter and Persephone; the Hindu warrior queen Chitrangada, from the *Mahabharata*; the traditional Japanese sun goddess, Amaterasu; and the historic Korean heroine Non Gae. She recasts aspects of these figures' tales, revealing the human feelings buried in stories from the past.

Maskmaking is often her tool of entry as Benton travels from country to country with her welding torch, creating steel and bronze masks and leading workshops for artists, students, and community groups. Many of the masks were made in response to the artist learning a particular story. While working in Germany on a series of works exploring the Holocaust, for instance, Benton came upon the tale of the virgin Ursula, a devoted Christian who was murdered along with two thousand female companions while returning from Rome, where they had received the blessing of the Pope. Benton's mask *Ursula* (1983) suggests the face of a beautiful young woman whose serenity reflects her deep faith. *Makonde* (1993, Plate 11), made in Kenya, celebrates the tribal king. Made of steel brazed in bronze, the mask exudes the potent strength of a self-confident man. The mask *Mutang II* (1981) was inspired by Benton's attendance at a *koot*, a healing session held on behalf of a villager by Korean women shamans.



SUZANNE BENTON PERFORMING HER MASK TALE  
"THE HEAVENLY MAIDEN" WITH AMATERASU,  
BRONZE ON STEEL,  
18 1/4 x 15 1/4 x 9 INCHES

#### MONOPRINTS

In 1982, Benton developed her unique style of printmaking using collage techniques. The monoprints are clearly related to the sculpture, retaining both its shapes and its focus on archetypal themes. She uses collographic plates that give dimension to the prints and the technique of Chine colle (Chinese paper glued). The overall colors are often warm and sensuous, and the works often seem intended to honor or otherwise reveal their subjects. Benton draws upon many sources for her images. *The Fall* (1988, Plate 10) features Masaccio's agonized portrait of Adam and Eve as they are expelled from the garden. The somber metallic panels that frame the figures emphasize the monumentality of that event. *Mourning Dove Humishuma* (1992), one of a series that utilizes photographs of nineteenth-century American women, honors the first Native American to write about her Northwest Coast tribe. This monoprint gives the impression of incredible balance as the subject's intense gaze rivets our attention and connects the various elements of the print.

#### PORTRAIT BOXES

Benton began creating portrait boxes in 1996 after leading a series of maskmaking and storytelling workshops with women and youth in Bosnia. The first portrait box, *Bosnian Boy* (1996), grew out of her pencil sketches of refugee children suffering the effects of war and displacement. Benton draws and paints the portrait onto a square or rectangle made from layers of archival paper that she forms into a box. The ears, hair, and neck of the portrait wrap onto the box's sides. The frontal nature of the image is very powerful, sometimes threatening. The portrait boxes convey the uniqueness of their subjects, suggesting the diverse complexity of humanity. In *Annu* (2001, Plate 18), we are drawn to the large, piercing eyes. These portraits recall the Coptic funerary masks of Hellenistic Egypt.

#### SECRET FUTURE WORKS

In 1988 Benton began making three-dimensional pieces that combine sculptural forms with monoprint and collage techniques and sometimes incorporate found objects such as animal skulls. Most were created abroad and were inspired by current turmoil and ancient myths in countries such as India, Bosnia, Kenya, Israel, and Ireland. Their surfaces are engaging unopened, yet they also contain compartments filled with symbolic materials. Each piece is notated with the year in which the locked compartments are to be opened.

Many of these works have an opening through which slips of paper can be passed. When the work is first created, Benton exhibits it with squares of archival paper and invites viewers to respond to the piece's theme in writing. When the work is opened in a setting relevant to its theme such as a related cultural institution, these messages are read aloud, then becoming fixed in historical time.

*Indian Secret Future Work* (1998, Plate 13), made of wood and mixed media, features two contrasting images: a crudely fashioned tribal figure with upraised arms, and a finely wrought icon of the Hindu goddess of abundance, Lakshmi. The words "hope" and "sorrow" are painted on its sides. The raised arms can be seen as a sign of either alarm or celebration. Two locked boxes, up-ended, seem to symbolize the need to turn things around. "Trust" and "memory" are the messages on the *Ireland Secret Future Work* (1993, Plate 12). Given the longstanding problems in Northern Ireland that echo throughout Ireland, Benton chose the words to focus on the need for trust and on how a strong cultural memory can create both the comfort of tradition and the difficulty of resolving old hatreds.

The most recent work in this form, *Spirit of Hope* (2002, cover), is to be opened in the year 2013. This mixed-media work glows with the translucent yellow that we find in Benton's latest paintings. The spirit referred to in the title is embodied in a female torso, its head and shoulders forming a mountain. Tree-like forms sprout from and surround the artwork, suggesting that growth is related to hope.

#### RECENT PAINTINGS

After reentering the world of drawing through pastel portraits in the early to mid-nineties, Benton took up painting again in 1997. The recent paintings reflect an increased interest in the natural landscape, often depicting trees and other phenomena in ways that bring to mind the luminosity of the earlier paintings but evince an even deeper sense of connectedness and mystery. *Road Angel* (2001, Plate 17) depicts a goddess-like figure whose huge face dominates the sky and road. She shines her unearthly light down the highway. *The Dream* (2002, Plate 15) is a poignant vision of male and female union, a sleeping couple embracing under a tree. Once again the setting is otherworldly, the sky a golden haze. Through these lyrical landscapes, Benton conveys her encounters with the natural world.

Benton is an original. Her work puts women's agency, desires, and values at center stage. Like Baskin and Kollwitz, she engages serious social issues with integrity and without cynicism. Like Klimt and Redon, she pursues a singular vision without respect to the conventions of the day. Benton is a feminist whose art aims to deepen the viewer's connection to human experience. She reclaims the ancient role of the artist as healer, so important for our troubled culture. A vibrant woman of courage and passion, she brings to her work a mature sensibility uncommon in our time.



2 *Psyche and Euridice*, 1964, oil on canvas, 32 x 26 inches



3 *Annunciation*, 1965, oil on canvas, 28 x 34 inches



4 *Goddess Torso*, 1971, steel with bronze brazing, 19¼ x 19½ x 7¼ inches





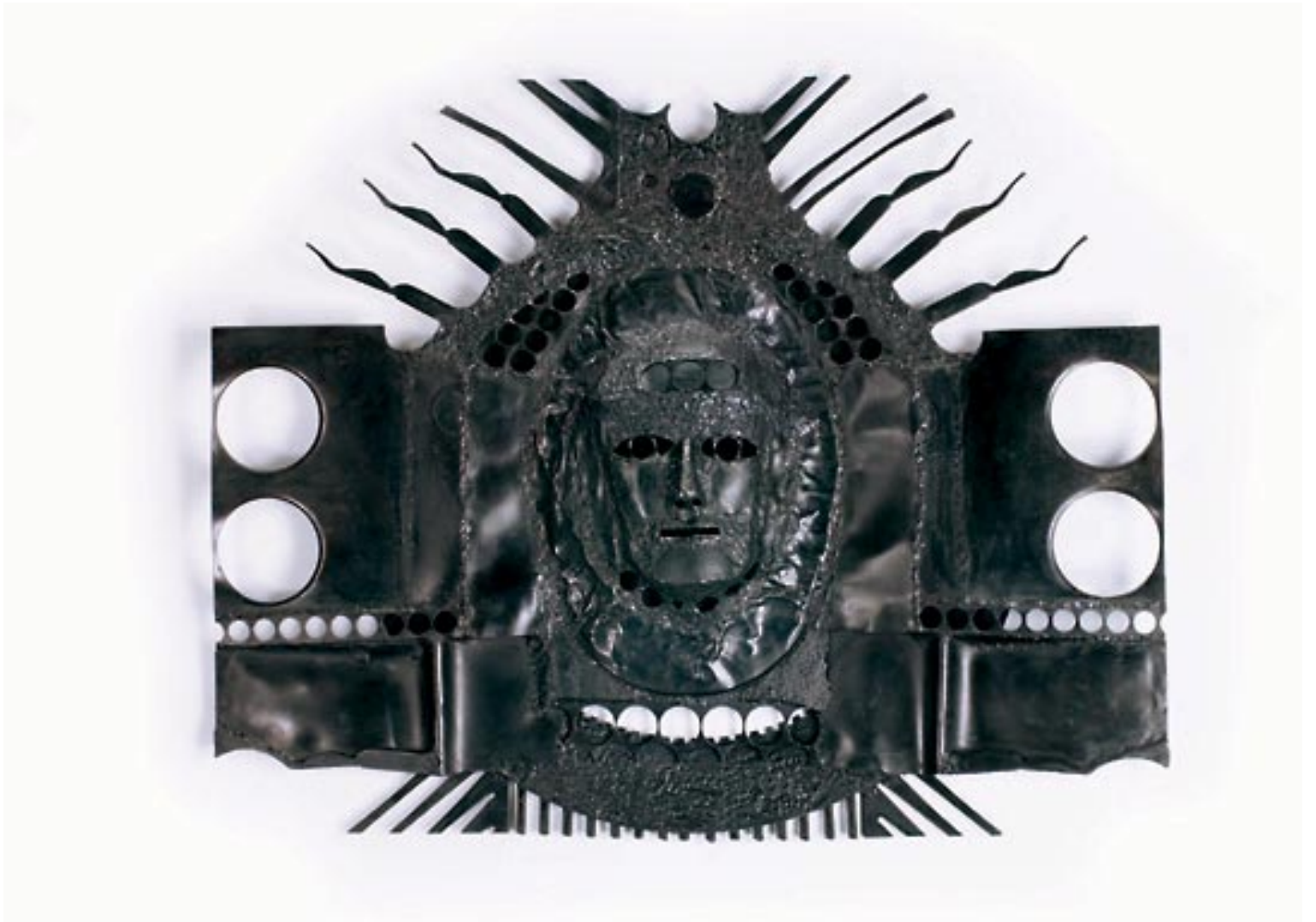
5 *Tattered Monarch*, 1973, steel, 14<sup>7</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub> x 7 inches



6 *Delilah as the Sphinx*, 1981, copper-coated steel, 26 x 13 x 11 inches



7 *Esther II*, 1985, steel with bronze brazing, 12 1/2 x 11 x 9 inches



8 *Jacob's Angel*, 1988, copper-coated steel, 32 x 39½ x 5 inches



9 *Pelvic Woman*, 1963, copper-coated steel, 20 x 20 1/2 x 17 inches, with *Mother and Child*, 1963, copper-coated steel, 16 x 22 x 14 inches



10 *The Fall*, 1988, monoprnt with Chine colle, 35 $\frac{1}{3}$  x 26 inches



11 *Makonde*, 1993, bronze on steel, 21<sup>3</sup>/<sub>8</sub> x 12 x 10<sup>1</sup>/<sub>2</sub> inches



12 Ireland Secret Future Work, *Open in the Year 2003*, 1993, mixed media, 15<sup>3</sup>/<sub>4</sub> x 12 x 11 inches



**13** *Indian Secret Future Work, Open in the Year 2003*, 1998, mixed media, 11¼ x 6½ x 8 inches

**14** *Bosnian Secret Future Work, Open in the Year 2001*, 1996, mixed media, 9¼ x 6½ x 7 inches





15 *The Dream*, 2002, oil on canvas, 30 x 40 inches



16 *The Reindeer Rider*, 2002, monoprint with Chine colle, 27½ x 19⅞ inches



17 *Road Angel*, 2002, oil on canvas board, 24 x 18 inches

**SUZANNE BENTON'S** art has been exhibited at hundreds of museums, universities, and commercial galleries throughout the United States and abroad. Her work has been covered in over a hundred articles and reviews and thirty-two books. Her multidisciplinary work has brought her to twenty-eight countries, often on tours sponsored in part by the United States Information Service (USIS), and she has been awarded artist residencies at universities, art centers, and more. A former Fulbright Lecturer (India 1992) and Resident Artist at Harvard University (1997), Benton has worked in Bali, Bangladesh, Bosnia, Bulgaria, Canada, China (Hong Kong), Denmark, Egypt, England, Germany, Greece, Holland, India, Ireland, Israel, Japan, Kenya, Korea, Morocco, Nepal, Nigeria, Pakistan, Spain, Switzerland, Tanzania, Tunisia, Turkey, the United States, and Yugoslavia.

Since 1971, she has performed with her metal masks from her repertoire of fifty-six tales at Lincoln Center, the Wadsworth Athenaeum, the Metropolitan Museum of Art, the Hall of Music at Purdue University, the Korean Cultural Center in New York, Amerika Haus Köln, the Bombay Center for the Performing Arts, and Eleusis and Phaestos, Greece, among 220 other venues; she has led over ninety mask workshops worldwide. Her teaching has included courses at Oberlin College, India's Khala Bhavan Art School in Santiniketan, and the University of Dhaka, Bangladesh. She has given eighty lectures at various institutions, including the Boston Museum School of Fine Arts, Brooklyn College, the Tokyo School of Fine Arts, Nairobi University, the Institute of Art in Tunis, and the JJ School of Art in Bombay.

The author of *The Art of Welded Sculpture* (Van Nostrand Reinhold 1975) and numerous articles, she has been listed in *Who's Who of American Women*, *Who's Who of American Artists*, and the *International Who's Who of Business and Professional Women*. Further details can be found at [www.suzannemasks.homestead.com](http://www.suzannemasks.homestead.com).



SUZANNE BENTON WITH *THRONE OF THE SUNQUEEN*, 1975, BRONZE AND COR-TEN STEEL, 105 x 44 x 45 INCHES

#### SELECTED SOLO EXHIBITIONS

**2003** *Spirit of Hope: Selected Works from 1963 to 2003*, Silvermine Guild Arts Center, New Canaan, CT

*Suzanne Benton: Paintings and Monoprints*, Galerie Beaux Arts, Munich, Germany

**2002** *From Painting to Painting*, PMW Gallery, Stamford, CT

**2001** *Bosnia and Beyond: An Artist's Commentary on Crisis*, Gutman Library, Harvard University

**2000** *Metal Masks and Sculpture*, Cabot House, Harvard University

*Monoprints: Nineteenth-Century Women*, Adams House, Harvard University

**1999** *A Mythical Journey*, Brownson Gallery, Manhattanville College, Purchase, NY  
Open studio, sponsored by the Aldrich Museum, Ridgefield, CT (also in 1997)

**1998** *Crossing Culture*, Director's Choice Gallery, Silvermine Guild Galleries, New Canaan, CT

*Nineteenth-Century Oberlin Women*, Oberlin College, Oberlin, OH

*Women of the Bible Masks*, National Jewish Museum, Washington, DC

**1997** *Mythic Voyages*, KSI Galleries, NYC

*Pastel Portraits*, Adams House, Harvard University

**1994-95** *An Artist's Working Journey through India and East Africa*, Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT

Indigo Gallery, Kathmandu, Nepal

*Metal Sculpture and Prints Made in Bangladesh*, Zainul Gallery, Institute of Fine Arts, University of Dhaka, Dhaka, Bangladesh

*Mythic Worlds*, National Museum of American Jewish History, Philadelphia, PA, Karen Mittelman, curator

*Nineteenth-Century Women Writers and Feminist Activists*, Harvard-Radcliffe Schlesinger Library, Cambridge, MA

*Nineteenth-Century Women Writers and Feminist Activists*, Women's Rights National Historical Park, Seneca Falls, NY

**1992-93** *Myths, Masks, and Other Secrets*, Hurlbutt Gallery, Greenwich Library, Greenwich, CT

*Recent Works Made in India*, India International Center, New Delhi; and Katyun Gallery, Calcutta, India

*Recent Works Made in Kenya*, Pa Ya Paa Art Center, Nairobi, Kenya

*Recent Works Made in Tanzania*, Nyumba Ya Sanaa Art Center, Dar es Salaam, Tanzania

**1991** *Death and Other Secrets*, Living Room Gallery, Saint Peter's Church, NYC

Fayerweather Gallery, University of Virginia, Charlottesville, VA

*Mythic Force and Other Secrets*, Cathedral of Saint John the Divine, NYC

**1989-90** *Icons and Archetypes*, Nardin Gallery, Cross River, NY

*Masken und Monoprints*, Amerika Haus, USIS Köln, Köln, Germany

*Multiple Icons*, Interchurch Center, NYC

University of Maine, Augusta, ME

**1988** Central Connecticut State University, New Britain, CT

*Masken und Monoprints*, Amerika Haus, USIS Hanover, Germany

*Masks*, American Institute for Creative Living, Staten Island, NY

On the Wall Gallery, NYC

The Open Center, NYC

Wainwright House, Rye, NY

**1986-87** Amerika Haus, USIS Stuttgart, Germany

*The Great Goddess: Metal Masks, Sculpture, and Monoprints*, Asia Society, NYC

*House Gods and Goddesses*, The Silo, New Milford, CT

Spectrum, London, England

**1983-85** Gallery Schuleit, Basel, Switzerland

Kent School Art Gallery, Kent, CT

*Recent Works*, Gallery Fuchs, Düsseldorf, Germany

*Recent Works Made in Köln*, Wercladen Gallery, Köln, Germany

*Women of the Bible*, House of Living Judaism, Union of American Hebrew Congregations, NYC

**1981-82** Jewish Community Center of Omaha, Omaha, NE

*Soho Show*, A. B. Condon Gallery, NYC

*Suzanne Benton's Mask Sculptures*, Korean Cultural Center Gallery, NYC

**1979** *Metal Masks from the World Tour*, Quadrennial United Methodist Women's Conference, University of Nebraska Conference Center, Lincoln, Nebraska

**1978** Farmington Valley Art Center, Avon, CT

International House, New Orleans, LA

*World Journey Masks*, BITEF International Theater Festival, Belgrade, Yugoslavia

**1976-77** Award Exhibition, Stamford Museum and Nature Center, Stamford, CT

*Metal Masks and Sculpture Made in Athens*, Deree-Pierce College, Athens; American Center of Thessaloniki, Thessaloniki; and Hellenic American Union, Athens, Greece

*Metal Masks Made in India*, American Cultural Center, New Delhi, and Gallery Chemould, Bombay, India

*Metal Masks Made in Japan*, International Christian College, Tokyo, and Logos Church, Tokyo, Japan

*Metal Masks Made in Korea*, International House, Ewha University, Seoul, and Hanguk Ilbo, Seoul, Korea

The Silo, New Milford, CT

University of Illinois at Urbana-Champaign, Urbana-Champaign, IL

*Women of the Bible*, Judah Magnes Museum, Berkeley, CA

*World Journey Masks*, University of Hong Kong, Hong Kong, China

**1973–75** Avanti Gallery, NYC

Lyman Allyn Art Museum, Connecticut College, New London, CT

*Metal Masks and Ritual Sculpture*, in conjunction with opening nights of *I Am a Woman*, starring Viveca Lindfors with theater sets by Suzanne Benton, NYC area and Montreal, Canada

*Metal Mask Ritual*, Gateway National Park, U.S. Park Service, Brooklyn, NY

Museum of Art, Science, and Industry, Bridgeport, CT

*Touching Ritual*, Gallery of the Senses, Wadsworth Athenaeum, Hartford, CT

**1972** *Metal Masks and Ritual Sculpture Celebrating the Second Coming of the Great Goddess*, Caravan House Gallery, NYC

**1971** *Mask and Metal*, Museum of the Performing Arts at Lincoln Center, NYC

**1970** *Metal Sculpture*, Munson Gallery, New Haven, CT

*Ritual Masks, Women: Metamorphosis I Arts Festival*, New Haven, CT

**1964** *Suzanne Benton: Paintings*, Exit Gallery, Yale University, New Haven, CT

*Suzanne Benton: Paintings*, Stony Creek Library, Stony Creek, CT

#### SELECTED GROUP EXHIBITIONS

**2003** New Arts Gallery, Bantam, CT

**2002** *Archetype/Anonymous: Biblical Women in Contemporary Art*, Hebrew Union College, Jewish Institute of Religion Museum, NYC, Laura Kruger, curator

*Balance and Dignity: Explorations with Monoprints*, Promenade Gallery, Bushnell Theater, Hartford, CT

*From Eve to Huldah*, Center for Visual Art + Culture, University of Connecticut, Stamford, CT, Laura Kruger, curator

*Inspired by the Land*, Attleboro Museum, Attleboro, MA

*Souvenirs of Memory*, Silvermine Guild Galleries, New Canaan, CT, Salvatore Scalora, curator

**2001** *Chromophobia*, Silvermine Guild Galleries, New Canaan, CT, Jessica Hough, Aldrich Museum, curator

*Invoking the Source*, Worcester Craft Center, Worcester, MA, Donna Hamil Talman, curator

*Positive Power: Women Artists of Connecticut*, Discovery Museum, Bridgeport, CT, Ben Ortiz, curator

*Wanting/Wanted*, Heritage Hall Museum, Tallageda, AL

**2000** *The Collage*, National Association of Women Artists, Ise Foundation, NYC

*Form and Vision*, Silo Gallery, New Milford, CT, Deborah Whitman, curator

*Positive Power: Women Artists of Connecticut*, Aldrich Museum, Ridgefield, CT, Ben Ortiz, curator

**1999** *Facing East: Asian Masks and Artists Inspired by Them*, Hammond Museum, South Salem, NY, Suzanne Benton, curator

**1998** *Lest We Forget*, Armory Center for the Arts, West Palm Beach, FL

**1997 to the present** Arthaus, San Francisco, CA

**1996–2001** Graphic Arts Center, Norwalk, CT (2000 exhibit, Harry Philbrick, Aldrich Museum, curator)

**1992–1991** *Art of the Northeast*, Silvermine Guild Galleries, New Canaan, CT, Charlotta Kotik, Brooklyn Museum, curator

*Masked, Unmasked*, Arts for Living Center, Henry Street Settlement, NYC

**1989** *About Face*, Design Gallery, University of California, Davis, CA

*The Masque*, Charles Allis Art Museum, Milwaukee, WI

*Metal Masks: Exhibit, Video, and Performance*, Multi Media Gallery, NYC

**1988** *Above the Shoulders*, San Francisco Craft and Folk Art Museum, San Francisco, CA

*Contemporary Artifacts*, National Museum of American Jewish History, Philadelphia, PA  
*Gallery Artists Choose Other Artists*, Art/Place Gallery, Southport, CT

*Transformations: A Show of Contemporary Masks*, Hunterdon Art Center, Clinton, NJ

**1986** Joods Historisch Museum, Amsterdam, Holland

**1983** *Artistic Imagination*, Amerika Haus, Köln, Germany

*Events by Eight Artists*, Rochester Institute of Technology, Rochester, NY

**1982** *Metal Masks*, Geilsdorfer Gallery, Köln, Germany

**1983 to the present** Silvermine Guild Galleries, New Canaan, CT

**1981** *Face to Face*, Connecticut Arts Awards Exhibition, Paul Mellon Arts Center, Wallingford, CT

**1979** *Contemporary Masks Exhibit*, High Point Arts Council, High Point, NC  
National Association of Women Artists, Federal Building, NYC

**1978** Artists Equity, Union Carbide Building, NYC

**1971–75** United States Information Agency touring sculpture exhibit, shown in Berlin, East Germany; Krakow, Warsaw, Ludice, and Cantawese, Poland; Budapest, Hungary; Zagreb, Yugoslavia; Prague, Czechoslovakia; and Bucharest International Fair, Rumania

**1974** Expo 1974, Spokane, WA

National Sculpture Conference, University of Kansas, Lawrence, KS

Washington Art Gallery, Washington, CT

**1973** Guild Hall, Southampton, NY

**1969** New Haven Festival of the Arts, New Haven, CT

Ruth White Gallery, NYC

Slater Memorial Museum, Norwich, CT

*Sound*, Museum of Contemporary Crafts, NYC

#### SELECTED ARTIST RESIDENCIES AND INTERNATIONAL TOURS

**2001** Byrdcliffe Artist Colony, Woodstock, NY

**2000** Artist studio, Asilah, Morocco

**1999** Weir Farm Trust, Weir Farm National Historic Site, Wilton, CT

**1998–99** Non-Resident Art Tutor, Adams House, Harvard University

**1998** Fundación Valparaíso, Mojacar, Spain (also in 1996)

**1997** Resident Artist, Adams House, Harvard University

**1996** Sarajevo and Zenica, Bosnia

**1994–95** India, Nepal, Bulgaria, Bangladesh, and Pakistan

United Mission of Nepal, Kathmandu, Nepal

Departments of Sculpture and Printmaking, Institute of Fine Arts, University of Dhaka; and Government Arts College, Chitagong, Bangladesh

**1992–93** Fulbright Lecturer, Jadavpur University, Calcutta, India

Tyrone Guthrie Center, Anamakerig, Monahan County, Ireland

Artist studio, London, England

Pa Ya Paa Art Center, Nairobi, Kenya

Nyumba Ya Sanaa Art Center, Dar es Salaam, Tanzania

**1989–90** University of Maine, Augusta, ME

**1989** Köln, Germany; London, England

**1988** Hanover, Germany; London, England

**1987** Colorado College, Colorado Springs, CO

Atsitsa, Skyros Center, Skyros, Greece; London, England

**1986** London, England; Amsterdam, Holland; Köln and Stuttgart, Germany; Istanbul, Turkey

**1983–84** Artist studio, Köln, Germany

**1983** Tunis Institute of Art and Architecture, Tunis, Tunisia

Oberlin College, Oberlin, OH

**1982** Amsterdam, Holland; London, England; Köln, Germany

Ann Arbor and Detroit, MI

**1978** Belgrade, Yugoslavia; Copenhagen, Denmark; London, England

**1976–77** Twelve-month journey to Japan, Korea, China (Hong Kong), Bali, India, Nepal, Israel, Greece, Egypt, Nigeria, Italy, Yugoslavia, Denmark, and England, with longer-term residencies at the following institutions:

Ewha University, Seoul, Korea

Isabella Thoburn College, Lucknow; College of Art, New Delhi; and Nathani studio, Bombay, India

Bezal El Arts College, Jerusalem, Israel

Deree-Pierce College, Athens, Greece

University of Ibadan, Ibadan, Nigeria

**1975** Artpark, Lewiston, NY

#### SELECTED GRANTS AND AWARDS

**1999 to the present** From Visitor to Honorary Associate, Senior Common Room, Adams House, Harvard University

**1998** Member, Senior Common Room, Cabot House, Harvard University

**1996** Pioneer Feminist Award, Veteran Feminists of America

**1995** United States Information Service (USIS) Grantee to Bulgaria, Bangladesh, India, and Pakistan

**1993** Thanks Be to Grandmother Winifred Grantee to East Africa

USIS Grantee to Kenya and Tanzania

**1992–93** Fulbright Lectureship, Women's Studies Department, Jadavpur University, Calcutta, India

**1989 to the present** *International Who's Who of Professional and Business Women*

**1988** Outstanding Connecticut Woman Award, United Nations Association of the United States

Summer Arts Festival Award, Bruce Museum, Greenwich, CT

**1985** USIS Grantee to Stuttgart, Germany, and Istanbul, Turkey

**1983** USIS Grantee to Tunisia

Winter Term Project Grant, Oberlin College

**1982** World Association of Christian Communication Grantee to Holland

**1979** Amelia Peabody Award for Sculpture, National Association of Women Artists

*Who's Who of American Artists*

**1978** Travel and Participation Grant, U.S. Cultural Affairs Department, Belgrade, Yugoslavia (to BITEF International Theater Festival)

Documentation Grant, United Methodist Church, Communication and Education Division

**1976–77** Asian Women's Institute

Deree-Pierce College, Athens, Greece

Guest of the Egyptian Government, Cairo, Alexandria, and Luxor

Honorary Guest, University of Hong Kong, Fine Arts Department

Honorary Member, Korean Sculptress Association

Judah Magnes Museum, Berkeley, CA

United Church of Christ, Board of Homeland Ministries

United Methodist World and Women's Divisions

United Presbyterian Church, Program Division

USIS Grantee to Nepal, India, and Korea

**1973–74** Two consecutive Individual Artist Grants, Connecticut Commission on the Arts

**1975** First Prize for Sculpture, Stamford Museum, Stamford, CT

#### SELECTED PUBLIC COLLECTIONS

Adams House, Harvard University, Cambridge, MA

Adirondack Community College, Queensbury, NY

American Library, Kathmandu, Nepal

Andover-Harvard Theological Library, Harvard Divinity School, Cambridge, MA

Boehringer Ingelheim, Danbury, CT

Central Connecticut State University, New Britain, CT

Deree-Pierce College, Athens, Greece

Ewha University, Seoul, Korea

Fogg Museum, Cambridge, MA

Fulbright House, Calcutta, India

Fundación Valparaiso, Mojacar, Spain

Gallery of the Senses, Wadsworth Athenaeum, Hartford, CT

Government Arts College, Chittagong, Bangladesh

Hearst Publications, NYC

Jadavpur University, Calcutta, India

Jewish Community Center, Bridgeport, CT

Khala Bhavan, Santiniketan, India

National Women's Historical Park, Seneca Falls, NY

Nollenberger Capital Partners Inc., San Francisco, CA

Oberlin College, Oberlin, OH

Oakton Community College, Chicago, IL

Pa Ya Paa Art Center, Nairobi, Kenya

Sacred Heart University, Bridgeport, CT

Schlesinger Library, Harvard University, Cambridge, MA

Southwestern Connecticut Community Technical College, Winsted CT

Susan B. Anthony House, Rochester, NY

Temple Beth El, Houston, TX

Tokyo School of Fine Arts, Tokyo, Japan

Tyrone Guthrie Center, Anamakerig, Monahan County, Ireland

University of Dhaka, Dhaka, Bangladesh

University of Maine, Augusta, Maine

Weir Farm Trust, Wilton, CT

#### ART EDUCATION

**1982, 1983** Printmaking workshops with Ann Kresge

**1968, 1969** Goddard College Summer Program, Plainfield, VT (dance, theater)

**1965–66** Welded Sculpture with Roger Prince, Silvermine College of Art, New Canaan, CT

**1960–61** Advanced Painting Critiques with Charles Alston, Museum of Modern Art School, NYC

**1956–57** Earned New York State Teacher Certification for Art, with courses at New York University, Hunter College, Columbia University, and Brooklyn College (with Jimmy Ernst)

**1957** Portrait Painting with Moses Soyer, Brooklyn Museum Art School, NYC

**1953–56** B.A., Queens College, NYC, major in fine arts (with painters John Ferren and Barse Miller and art historian Robert Goldwater)

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18 Annu Portrait Box, mixed media, 9<sup>5</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub> inches

## EXHIBITION CHECKLIST

- 1963** *Mother and Child*, oil on canvas, 41½ x 34 inches
- 1964** *Psyche and Euridice*, oil on canvas, 32 x 26 inches
- 1965** *Annunciation*, oil on canvas, 28 x 34 inches
- 1971** *Goddess Torso*, steel with bronze brazing, 19¼ x 19½ x 7¼ inches
- 1973** *Tattered Monarch*, steel, 147/8 x 12½ x 7 inches
- 1974** *Beloved*, steel, 78¼ x 18¼ x 13 inches  
*Pelvic Woman*, copper-coated steel, 20 x 20½ x 17 inches, with  
*Mother and Child*, copper-coated steel, 16 x 22 x 14 inches
- 1981** *Delilah as the Sphinx*, copper-coated steel, 26 x 13 x 11 inches  
*Mutang II*, copper-coated steel, 16½ x 12 x 5 inches
- 1983** *Maenade*, bronze on steel, 14 x 12 x 7 inches  
*Ursula*, steel with bronze brazing, 18¾ x 14¼ x 6 inches
- 1985** *Esther II*, steel with bronze brazing, 12½ x 11 x 9 inches
- 1987** *The Listener of Silence*, monoprint with Chine colle, 27¼ x 185/8 inches
- 1988** *The Fall*, monoprint with Chine colle, 35½ x 26 inches  
*Jacob's Angel*, copper-coated steel, 32 x 39½ x 5 inches
- 1990** *The Pathfinder*, monoprint with Chine colle, 36 x 26 inches  
*Secret Treasure Box, Open in the Year 2000*, mixed media, 17¼ x 65/8 x 6 inches
- 1992** *Mourning Dove Humishuma*, monoprint with Chine colle, 27½ x 19½ inches
- 1993** *Ireland Secret Future Work, Open in the Year 2003*, mixed media, 15¾ x 12 x 11 inches  
*Kenyan Secret Future Work, Open in the Year 2004*, mixed media, 23 x 8 x 9 inches  
*Makonde*, bronze on steel, 21¾ x 12 x 10½ inches  
*Secret Forgiveness Box*, mixed media, 17 x 65/8 x 6 inches  
*Tanzanian Secret Future Work, Open in the Year 2004*, mixed media,  
8½ x 8¼ x 8½ inches
- 1996** *Bosnia Divided*, mixed media, steel and canvas board, 24¼ x 18 x 1¼ inches  
*Bosnian Secret Future Work, Open in the Year 2001*, mixed media, 9¼ x 6½ x 7 inches  
*Never Open*, mixed media, 30 x 8 x 7 inches (with base)  
*Spanish Secret Future Work, Open in the Year 2006*, mixed media, 14 x 6½ x 57/8  
inches (with base)
- 1998** *USA Secret Future Work, Open in the Year 2020*, mixed media, 18 x 17¾ x 3 inches  
*Indian Secret Future Work, Open in the Year 2003*, mixed media, 11¼ x 6½ x 8 inches
- 2001** *Annu Portrait Box*, mixed media, 95/8 x 10¼ x 2¾ inches  
*Behula*, mixed media on vellum, 24 x 19 inches  
*Family*, oil on gessoed foam board, 24 x 347/8 inches  
*Secret Future Work, Open in the Year 2011*, mixed media, 32¾ x 12 x 7 inches  
(with base)  
*Sun and Shadow*, oil on gessoed paper, 39½ x 31¼ inches
- 2002** *The Dream*, oil on canvas, 30 x 40 inches  
*Krishna & Radha*, monoprint with Chine colle, 10½ x 85/8 inches  
*Nepali Durga*, monoprint with Chine colle, 10 x 7½ inches  
*The Reeds*, monoprint with Chine colle, 12½ x 9½ inches  
*The Reindeer Rider*, monoprint with Chine colle, 27½ x 197/8 inches  
*Road Angel*, oil on canvas board, 24 x 18 inches  
*Spirit of Hope Secret Future Work, Open in the Year 2013*, mixed media,  
16¾ x 10½ x 9½ inches  
*Tantric Union*, monoprint with Chine colle, 12½ x 95/8 inches

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