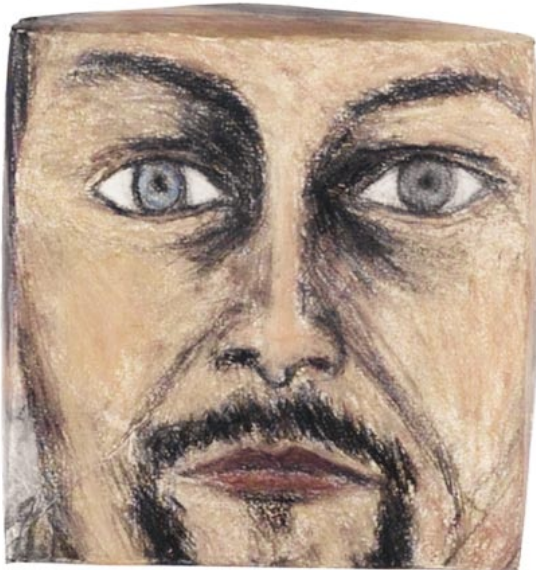




# Suzanne Benton

Face and Figure: Selected Works 1955–2005



**CURATOR'S STATEMENT** The Queens College Art Center is pleased to present *Suzanne Benton, Face and Figure: Selected Works 1955–2005*. The exhibition marks the welcome return of this alumna (Suzanne Elkins, BA 1956), who received art training here from such outstanding faculty as painter John Ferren, watercolorist Barse Miller, printmaker Louis Hechenbleikner, sculptor Peter Lipman-Wulf, and art historian Robert Goldwater, who introduced her to the power of ancient and indigenous art.

The fifty-five works on display explore the human form and varied aspects of the human experience in multiple media, reflecting the diversity of Benton's fifty years in art. The show begins with a woodcut and an acrylic color study from Benton's college years. Early oil paintings and drawings of children and nudes show the awakening of the artist's vision. In 1969, feminist activism electrified Benton's work and led to the metal sculpture, masks, and mask performances that began her mature period. Starting in Women's International Year (1976), Benton undertook a yearlong world journey, the first of many trips that greatly influence her work. In 1982 she began to create monoprints with *Chine colle*, color-filled prints with collage elements often inspired and informed by her multicultural experiences and humanitarian interests. Secret Future Works (a series started in 1988), Portrait Boxes (a series begun in 1996), and the many paintings done since her return to painting in 1997 testify to an abiding interest in what is hidden and what can be revealed.

Suzanna Simor  
Director, Queens College Art Center

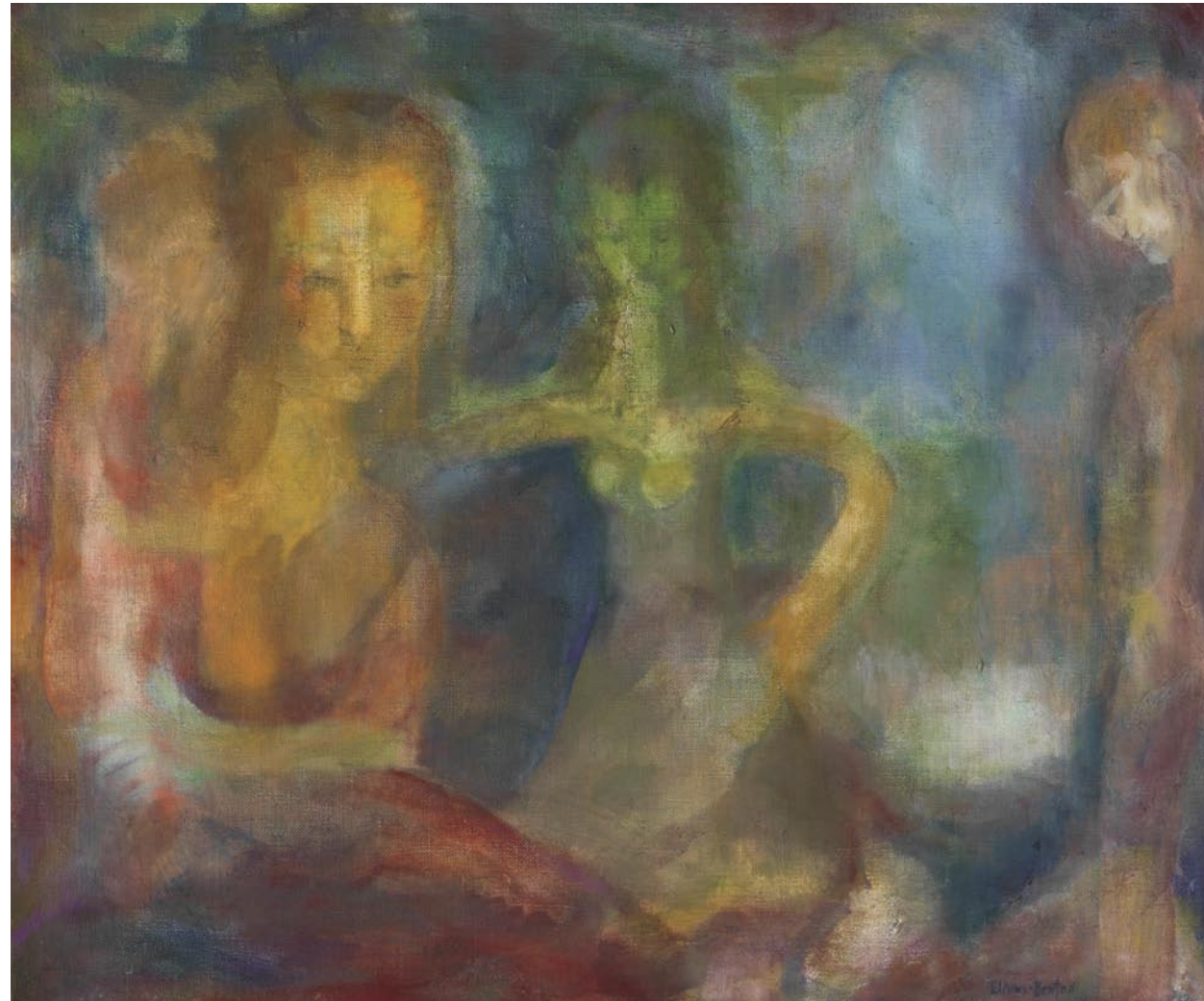
# Suzanne Benton

Face and Figure: Selected Works 1955–2005

with an essay by Gloria Orenstein

Queens College Art Center, Queens, NY  
April 12 to July 14, 2005

## HIDDEN, REVEALED, AND TRANSFORMED



*Rescue*, 1962, oil on linen, 20 × 24 inches  
*Beloved*, 1974, steel, 78¼ × 18¼ × 13 inches

4

Suzanne Benton's artistic oeuvre is rich with original recastings of mythic, biblical, literary, and art historical sources, as well as oral tales and multicultural images she has gathered on working journeys through Africa, Asia, Europe, the Mediterranean, and the Middle East. In her fifty years of art-making, she has often worked simultaneously as a sculptor, painter, printmaker, performer of mask tales, and poet. Her works exemplify both the strength of her creative force and the powers unleashed in women artists as feminist analyses reinterpreted and critiqued our received canons, validated our perceptions, and freed our voices.

Benton was an art major at Queens College in the pre-feminist fifties. The fine, spirited education she received there emboldened her to embrace the challenges facing women artists at that time. In the late 1950s and early 1960s, while pregnant with her first two children, Benton read the works of Simone de Beauvoir and Helene Deutch and heard a revelatory radio interview with Anais Nin. Their analyses of women's condition made her resolve to give voice to the long silence of women in her work. And early on, she joined the pioneers of the women's movement and organized artists and art events for the National Organization for Women.

In 1965, despite the restrictive attitudes of the pre-feminist era, Benton learned oxy-acetylene welding and began making sculpture. Her metal sculptures and masks fuse her unique aesthetic with a broad humanitarian vision. They often represent female characters from myth, history, or scripture. For many of her masks, Benton has written stories of women in which the characters express their strength, courage, outrage, and pain—the long-unacknowledged legacies of their historical or mythic roles. She has performed these mask tales worldwide.

Benton brings the same intensity to works that map her own experience. As we explore the pieces in the retrospective exhibition *Face and Figure*, we note the autobiographical element that has long characterized feminist art. Even when abstract expressionism prevailed, Benton was working with images of the female nude and of children. She inscribed the subjectivity of a woman artist's life into a representational art infused with abstract geometries, an art that foregrounded women's psychic journeys.

5

One important early piece is the painting *Rescue* (1962, page 4). Painted when Benton was pregnant with her third child, while her second child was dying





*Solo*, 2004, acrylic, pastel, and wax on board, 19 × 24 inches

*Beloved*, 1974, steel, 78¼ × 18¼ × 13 inches

of Tay-Sachs disease and she did not know whether her soon-to-be-born child would also be stricken, *Rescue* portrays a mother holding her child in a deep, meditative embrace. The mother's visage, like that of the Madonna, expresses a profound sadness. Yet in the center of the painting, emerging as if from beyond the veil, is the mythic image of a Minoan snake goddess, a symbol of hope and spiritual rebirth. This spectral goddess prefigures Benton's later works linking women's empowerment to ancient myths and received histories, as with the mask of the Japanese sun goddess, *Amaterasu* (1979, page 15).

Another direction announced itself through the welded sculpture *Beloved* (1974, pages 5 and 7), with its monumental quality and complex emotional range. In *Beloved*, we see the different faces and facets of a marriage and the childbearing years emerging from within geometric, structural recesses. Some faces are visible only from behind the work, others from the front and sides. For Suzanne, it is her memorial piece to that stage of life. Many monumental sculptures followed, including *Throne of the Sunqueen* (1975, page 22, detail).

A later series of sculptures called Secret Future Works further develops the use of sequestered images evident in *Beloved*. In addition to their captivating exteriors,

each has a hidden, locked compartment containing images and written messages that is meant to be opened in a specific year in the future, as with the *Secret Treasure Box* (1990, page 13) and *Ireland Secret Future Work* (1993, page 19). In the photo of Suzanne appearing in this

catalog (page 22), she is seated on *Throne of the Sunqueen* (1975) holding *Spirit of Hope* (2002), which is to be opened in the year 2013. The Spirit of Hope is represented as an earth goddess, and her words "I am THE SPIRIT" recall the patriarchal God's "I am that I am." A padlock lies between her breasts, securing the messages within until the future, when the symbolic tree of hope that sprouts from her mountain peak may have come to its full flowering. Benton's Secret Future Works seem to recognize that our desires gain strength by being held deeply within and by being recorded in the artwork. Symbolically, at the opening of these pieces, the desires within are revealed and transmuted into reality by the great, invisible forces at work in the universe.

One of Benton's first mask tales tells of Lilith, the rebellious first wife of the biblical Adam, who "left the garden [of Eden] rather than lie beneath." Benton performs her poetic revision of the story while wearing her 37-inch welded metal mask of *Lilith* (1973, pages 9 and 11). The mask has the strength of steel but is infused with





*Aria*, 2004, acrylic, pastel, and wax on board, 19 × 24 inches  
*Lilith*, 1973, copper-coated steel and bronze, 37 × 14½ × 17 inches

air, space, and light. Its tendrils extend upward, seeming to capture the wind, as Benton moves with the mask through theatrical space. Lilith tells of leaving Eden because it was too cramped in the garden. Although hounded by angels, she finds her new home by the Red Sea, where her world is filled with laughter.

In her monoprints, Benton exhibits the stunning results of her original research into our multicultural past. She collects images during extensive periods of working travel, which she alters and embeds using *Chine colle* (Chinese paper glued) within colorful, abstract geometries of painted and inked papers that recall the shapes of her earlier paintings and sculptures. These monoprints seem to move our eyes through layers of time as they focus our attention on issues of personal and historical importance. Among her abundant sources for this work are miniature paintings from India and Turkey, South Asian folk art, Korean lore and legend, Hebrew illuminated manuscripts, medieval manuscripts, Russian icons, the Renaissance, Greek myth, and African tribal life. She often enshrines reproduced images of historic women, including the Tudor Queens (*The First Elizabeth*, 2003, page 12).



On the seventy-fifth anniversary of the passage of the Nineteenth Amendment to the U.S. Constitution, Benton's monoprints featuring nineteenth-century women writers and activists were exhibited at the Women's Rights National Historical Park in Seneca Falls, New York. In *Waiting for Justice* (1994, page 16), a work from this series, a

central image depicts Vice President Thomas K. Marshall signing the Women's Suffrage Amendment on June 4, 1919. Images of suffragists and supporters of the amendment are embedded in the structural surrounds of this monoprint, welding the history of women's political activism to that transformative moment. Images of Native American women and children remind us that the suffragists visited Indian lands and were inspired by the example set by the equality of Native American women within their communities.

Starting in 1996, Benton began creating what she calls Portrait Boxes. She began her first series in honor of the women and youth she led in mask and story work in Bosnia. Additional series have been created during residencies in Spain, at Harvard University, in Florida, and in Ireland (*Ireland Friends Portrait Boxes*, 2004, front and back covers). Benton not only draws a portrait on



*Dragon's Door*, 2003, oil on canvas, 16 × 20 inches

*Lilith*, 1973, copper-coated steel and bronze, 37 × 14½ × 17 inches

the outside of what she later shapes into a “box,” but she also adds a second portrait on the inside that can be seen by turning over the work. These double portraits recall the outer and inner faces of her metal sculpture masks, of which she has made over six hundred to date. For the Portrait Boxes, the exterior portrait is usually drawn from life, and the inner portrait is drawn afterwards, revealing the psychic imprint that lingers in the artist’s inner vision. Benton sees her subjects as potential historical agents of change and intends to reveal their inner power and convey the pathos of their experiences in these works. The Portrait Boxes hang like mobiles, and in this exhibit they are shown with mirrors on the wall behind them. They lilt and sway in the air, moved by atmospheric forces and beaming their radiance upon us like lanterns. Their penetrating gazes fix our attention. Then the inner portrait catches our eye, an after-image, like a psychic Rayogram, imprinted not by the light of the sun but by the light of prescience and transhistoric memory.

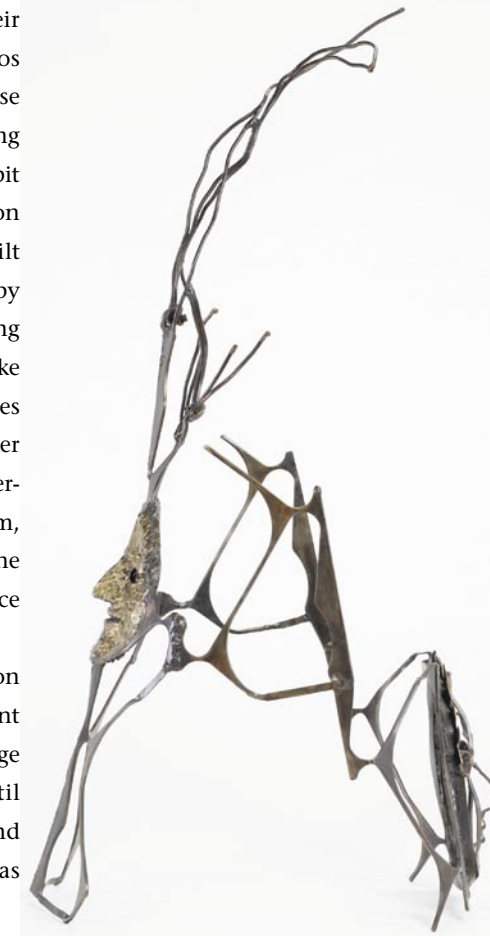
By the late nineties, Benton had returned to painting. A recent work, *Dragon's Door* (2003, page 10), seemed enigmatic to me until I visited the artist at her home and studio in Connecticut. There I was

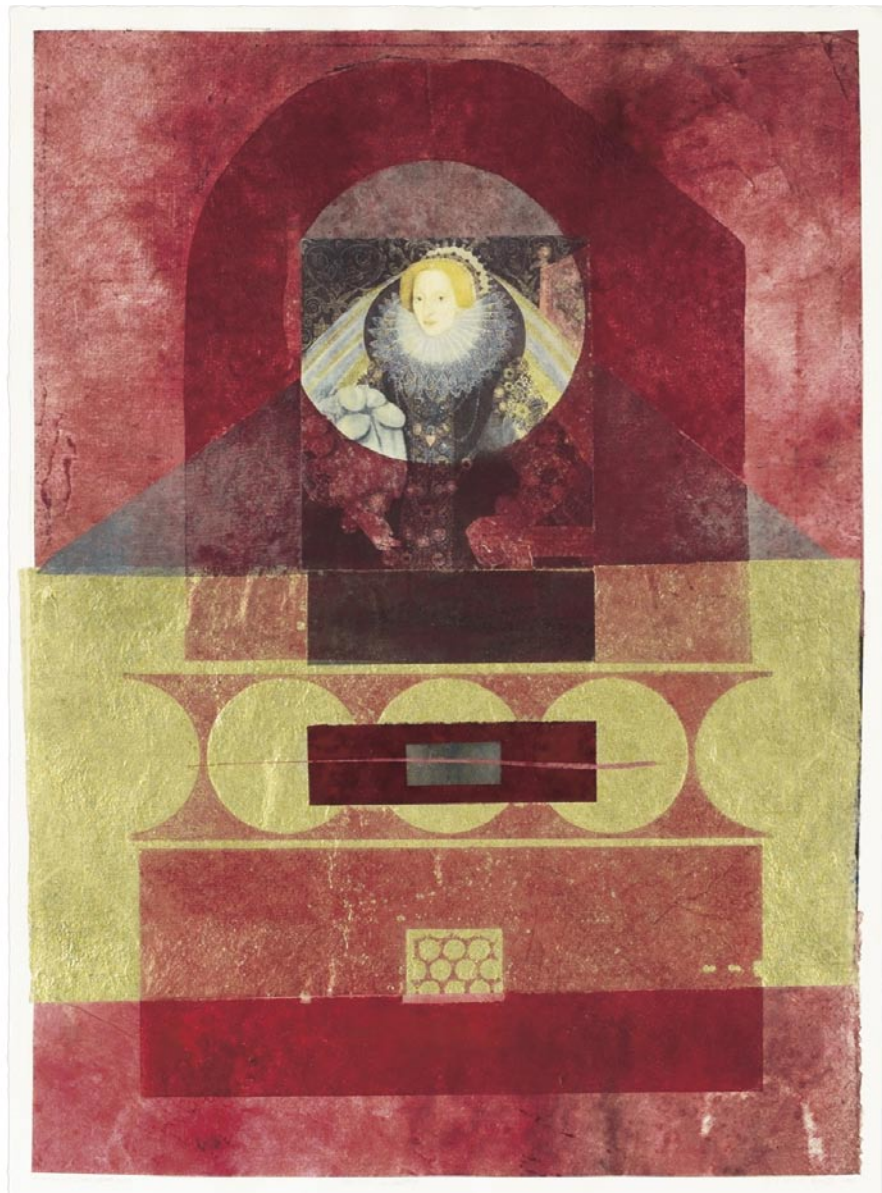
reminded that she has been practicing yoga daily for thirty years and meditating for over twenty. The dragon’s door in the painting, a door leading to a mysterious dimension of light, is made of copper, which she embossed with her etching press and attached to the canvas. It is topped by a red pyramid. Along the road to the door, birds fly toward the light. I now see this painting as symbolic of seeking union with the divine.

The multimedia works in Benton’s retrospective can

be understood as pivot points in the journey of a pioneering artist, a journey from her student years at Queens College to the maturity of her work a half-century later. We are privileged to accompany the artist through this aesthetic and spiritual evolution and to witness in her recent works the joyous rebirth that comes to the visionary as her quest bears fruit. As we move with Benton through decades of powerful art, we acknowledge the existence of our own spirits and experience the powers of intention, love, dreams, imagination, and transformation. If we look closely and allow the works to penetrate our hearts, we learn to perceive the regenerative presence at work behind its many masks.

*Gloria Orenstein, Ph.D., is a professor of comparative literature and gender studies at the University of Southern California.*





*The First Elizabeth*, 2003, monprint with Chine colle, 27¼ × 20 inches



*Secret Treasure Box, Open in the Year 2000*, 1990, mixed media, 17¼ × 6⅝ × 6 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. Benton's multidisciplinary work has brought her to twenty-nine countries, often on tours sponsored in part by the United States Information Service (U.S.I.S.), and she has been awarded dozens of artist residencies. She is a former Fulbright Lecturer (India 1992) and Resident Artist at Harvard University (1997). Since 1971, she has performed with her metal masks from her repertoire of fifty-six tales at 220 venues around the world, including Lincoln Center, the Wadsworth Athenaeum, the Metropolitan Museum of Art, and the Bombay Center for the Performing Arts. 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 lectured at over eighty 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. 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*. See [www.suzannemasks.com](http://www.suzannemasks.com).



*Amaterasu*, 1979, bronze on steel, 19½ × 17 × 10 inches





*Waiting for Justice*, 1994, monoprint with Chine colle, 36¼ × 26½ inches

#### SELECTED SOLO EXHIBITIONS

- 2005 *Suzanne Benton, Face and Figure: Selected Works 1955–2005*, Queens College Art Center, Queens, NY
- 2004 *Eclectic Interests*, Visual Arts Gallery, Adirondack Community College, Queensbury, NY
- 2003 *Spirit of Hope: Selected Works from 1963 to 2003*, Silvermine Guild of Art, New Canaan, CT
- 2001 *Bosnia and Beyond: An Artist's Commentary on Crisis*, Gutman Library, Harvard University, Cambridge, MA
- 1999 *A Mythical Journey*, Brownson Gallery, Manhattanville College, Purchase, NY
- 1998 *Women of the Bible Masks*, National Jewish Museum, Washington, DC
- 1997 *Mythic Voyages*, KSI Galleries, New York, NY
- 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  
Institute of Fine Arts, Dhaka, Bangladesh
- Mythic Worlds*, National Museum of American Jewish History, Philadelphia, PA
- Nineteenth-Century Women Writers and Feminist Activists*, Schlesinger Library, Harvard University, 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*, India International Center, New Delhi, India; Katyun Gallery, Calcutta, India; Pa Ya Paa Art Center, Nairobi, Kenya; Nyumba Ya Sanaa Art Center, Dar es Salaam, Tanzania
- 1991 *Death and Other Secrets*, Living Room Gallery, Saint Peter's Church, New York, NY  
*Mythic Force and Other Secrets*, Cathedral of Saint John the Divine, New York, NY
- 1988–90 University of Maine, Augusta, ME  
*Masken und Monoprints*, Amerika Haus Köln and Hanover, Germany  
On the Wall Gallery, New York, NY
- 1986–87 Amerika Haus, U.S.I.S. Stuttgart, Germany  
*The Great Goddess: Metal Masks, Sculpture, and Monoprints*, Asia Society, New York, NY
- 1983–85 *Recent Works*, Gallery Fuchs, Dusseldorf, Germany; Wercladen Gallery, Köln, Germany

- 1981–82 *Soho Show*, A. B. Condon Gallery, New York, NY  
*Suzanne Benton's Mask Sculptures*, Korean Cultural Center Gallery, New York, NY
- 1978 *World Journey Masks*, BITEF International Theater Festival, Belgrade, Yugoslavia
- 1976–77 Award Exhibition, Stamford Museum and Nature Center, Stamford, CT  
*Metal Masks & Sculpture* exhibits at Deree Pierce Colleges, Athens; American Center of Thessaloniki, Thessaloniki; Hellenic American Union, Athens; American Cultural Center, New Delhi; Gallery Chemould, Bombay; International Christian College, Tokyo; Logos Church, Tokyo; International House, Ewha University, Seoul; Hanguk Ilbo, Seoul; University of Hong Kong, Hong Kong
- 1973–75 Lyman Allyn Art Museum, Connecticut College, New London, 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, New York, NY
- 1971 *Mask and Metal*, Museum of the Performing Arts at Lincoln Center, New York, NY
- 1970 *Ritual Masks*, Women: Metamorphosis I Arts Festival, New Haven, CT
- 1964 *Suzanne Benton: Paintings*, Exit Gallery, Yale University, New Haven, CT

#### SELECTED GROUP EXHIBITIONS

- 2004 *Diverse Worlds*, Sinclair Community College Galleries, Dayton, OH
- 2003 New Arts Gallery, Bantam, CT
- 2002 *Archetype/Anonymous: Biblical Women in Contemporary Art*, Jewish Institute of Religion Museum, Hebrew Union College, New York, NY  
*Inspired by the Land*, Attleboro Museum, Attleboro, MA
- 2001 *Invoking the Source*, Worcester Craft Center, Worcester, MA  
*Wanting/Wanted*, Heritage Hall Museum, Tallageda, AL
- 2000 *Form and Vision*, Silo Gallery, New Milford, CT  
*Positive Power: Women Artists of Connecticut*, Aldrich Museum, Ridgefield, CT
- 1999 *Facing East: Asian Masks and Artists Inspired by Them*, Hammond Museum, South Salem, NY, Suzanne Benton, guest curator

1997 to the present Arthaus, San Francisco, CA  
 1989 *The Masque*, Charles Allis Art Museum, Milwaukee, WI  
*Metal Masks: Exhibit, Video, and Performance*, Multi Media Gallery, New York, NY  
 1988 *Above the Shoulders*, San Francisco Craft and Folk Art Museum, San Francisco, CA  
*Transformations: A Show of Contemporary Masks*, Hunterdon Art Center, Clinton, NJ  
 1986 Joods Historisch Museum, Amsterdam, Holland  
 1983 *Events by Eight Artists*, Rochester Institute of Technology, Rochester, NY  
 1983 to the present Juried member shows, Silvermine Guild of Artists, New Canaan, CT  
 1982 *Metal Masks*, Geilsdorf Gallery, Köln, Germany  
 1981 *Face to Face*, Connecticut Arts Awards Exhibition, Paul Mellon Arts Center, Wallingford, CT  
 1978 Artists Equity, Union Carbide Building, New York, NY  
 1971–75 United States Information Agency touring sculpture exhibit, shown throughout Eastern Europe and at Expo 1974, Spokane, WA  
 National Sculpture Conference, University of Kansas, Lawrence, KS  
 1973 Guild Hall, Southampton, NY  
 1969 Ruth White Gallery, NYC  
 Slater Memorial Museum, Norwich, CT  
*Sound*, Museum of Contemporary Crafts, NYC

#### SELECTED GRANTS AND AWARDS

2003 Salute to Feminists in the Arts Award, Veteran Feminists of America  
 2002 to the present Honorary Associate, Adams House, Harvard University, Cambridge, MA  
 1999 U.S.I.S. Grantee to Köln, Germany  
 1996 Pioneer Feminist Award, Veteran Feminists of America; United Methodist Committee on Relief to Bosnia  
 1995 United States Information Service (U.S.I.S.) grantee to Bulgaria, Bangladesh, India, Nepal, and Pakistan; United Methodist World and Women's Divisions grantee to Nepal; Church Women United grantee to Bangladesh  
 1993 Thanks Be to Grandmother Winifred grantee to East Africa; U.S.I.S. grantee to Kenya and Tanzania  
 1992–93 U.S. Department of State, Fulbright Lectureship in

Women's Studies to Jadavpur University, Calcutta, India  
 1988 Outstanding Connecticut Woman (artist) Award, U.N. Association of the U.S.A.  
 1985 U.S.I.S. grantee to Stuttgart, Germany, and Istanbul, Turkey  
 1983 U.S.I.S. Grantee to Tunisia; Winter Term Grant, Oberlin College, Oberlin, OH  
 1979 Amelia Peabody Award for Sculpture, National Association of Women Artists; Listed in *Who's Who of American Artists*  
 1978 U.S. Cultural Affairs Department grant to BITEF (Yugoslavian theater festival), Belgrade, Yugoslavia  
 1976–77 (world tour) U.S.I.S. grantee in Nepal, India, and Korea; Guest of the Egyptian Government; Honorary guest of the University of Hong Kong; Honorary member, Korean Sculptress Association; Grants and support: United Methodist World and Women's Divisions to Japan, Korea, India, and Nigeria; Judah Magnes Museum, Berkeley, CA, to Israel; United Presbyterian Church Program Division; United Church of Christ, Board of Homeland Ministries; Asian Women's Institute; Deree Pierce Colleges, Athens, Greece; Nathani family, Bombay, India  
 1975 First Place Award, Stamford Museum, Stamford, CT  
 1973–75 Two consecutive artist grants, Connecticut Commission on the Arts

#### SELECTED PUBLIC COLLECTIONS

Adams House, Harvard University, Cambridge, MA  
 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 Colleges, Aghia Paraskevi, Greece  
 Ewha University, Seoul, Korea  
 Fogg Museum, Cambridge, MA  
 Fulbright House, Calcutta, India  
 Government Arts College, Chittagong, Bangladesh  
 Hearst Publications, New York, NY  
 Jadavpur University, Calcutta, India  
 Manhattanville College, Purchase, NY  
 Nollenberger Capital Partners Inc., San Francisco, CA  
 Oberlin College, Oberlin, OH  
 Pa Ya Paa Art Center, Nairobi, Kenya  
 Sacred Heart University, Bridgeport, CT  
 Schlesinger Library, Harvard University, Cambridge, MA  
 Susan B. Anthony House, Rochester, NY  
 Temple Beth El, Houston, TX  
 University of Dhaka, Bangladesh  
 University of Maine, Augusta, ME  
 Weir Farm Trust, Wilton, CT  
 Women's Rights National Historical Park, Seneca Falls, NY

#### SELECTED PRIVATE COLLECTIONS

Barbara Bonney, London, England  
 Barbara Dobkin, New York, NY  
 Jeff Green, Westport, Ireland  
 Herrick Jackson, New Haven, CT  
 Dr. Dick and Gitte Janney, Munich, Germany  
 Vivien Leone, New York, NY  
 David Mishkin, Lyons, France  
 Ikbal Nathani, Bombay, India  
 Guddi Oberoi, New Delhi, India  
 Warren Robbins, Washington, D.C.  
 Steve and Jane Rosenstein, North Salem, NY  
 Barbara Seaman, New York, NY  
 Dr. Frederick and Joan Van Poznak, London, England  
 Paul and Shirl Weber, Wellfleet, MA



*Ireland Secret Future Work, Open in the Year 2003, 1993, mixed media, 15¾ × 12 × 11 inches*



*Road Angel*, 2002, oil on canvas board, 24 x 20 inches

#### EXHIBITION CHECKLIST

- 1955 *Reclining Woman*, woodcut, 8½ x 6 inches  
*Woman*, acrylic on paperboard, 13<sup>7</sup>/<sub>8</sub> x 12 inches
- 1960 *Baby Dan*, pencil on paper, 14 x 11 inches
- 1961 *Baby Lisa*, ink on paper, 24 x 18 inches
- 1962 *Rescue*, oil on linen, 20 x 24 inches
- 1963 *Mourning Time*, oil on linen, 32 x 40 inches
- 1964 *Bending Nude*, Conté crayon on paper, 2¼ x 14½ inches  
*Looking Down*, Conté crayon on paper, 24 x 18 inches each  
*Psyche and Euridice*, oil on linen, 32 x 26 inches  
*Turning Pose*, pencil on paper, 23¾ x 18<sup>5</sup>/<sub>8</sub> inches
- 1965 *Janet Sleeping*, sepia Conté on paper, 20 x 16 inches (courtesy of Janet Benton)
- 1967 *Dan at Nine Years*, oil pastel on paper, 9 x 6 inches  
*Wending Woman*, steel, 21<sup>3</sup>/<sub>8</sub> x 8¼ x 8½ inches
- 1973 *Lilith*, copper-coated steel and bronze, 37 x 14½ x 17 inches
- 1974 *Beloved*, steel, 78¼ x 18¼ x 13 inches
- 1976 *Mothers of Israel*, cast bronze, 17 x 18½ x 3 inches
- 1977 *Chitrangada*, steel, 13<sup>5</sup>/<sub>8</sub> x 8¾ x 5¼ inches
- 1979 *Amaterasu*, bronze on steel, 19½ x 17 x 10 inches  
*Benjamin in Egypt*, copper-coated steel, 32½ x 17½ x 13½ inches  
*Emilee Bell*, copper-coated steel, 18 x 8¾ x 5¼ inches
- 1981 *Delilah as the Sphinx*, copper-coated steel, 26 x 11 x 13 inches  
*Kaksi (Korean Maiden)*, steel, 12¾ x 10 x 5 inches  
*Windspirit II*, steel, 10½ x 19<sup>5</sup>/<sub>8</sub> x 3¼ inches
- 1983 *Hagen*, steel with copper brazing, 11½ x 9 x 4½ inches  
*Tunisien*, steel, 14¼ x 8<sup>5</sup>/<sub>8</sub> x 4¼ inches  
*Victim*, brass and steel, 35 x 12¼ x 3 inches
- 1986 *Moon Goddess*, copper-coated steel with bronze brazing, 48 x 20 x 4 inches
- 1987 *Sita*, monoprint with Chine colle, 17¾ x 13¼ inches
- 1988 *The Fall*, monoprint with Chine colle, 35½ x 26 inches
- 1989 *Rachel*, steel and copper-coated steel, 14<sup>5</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub> x 12¾ inches
- 1990 *Secret Treasure Box, Open in the Year 2000*, mixed media, 17¼ x 6<sup>5</sup>/<sub>8</sub> x 6 inches
- 1992 *Emily Dickinson*, monoprint with Chine colle, 27¼ x 19¾ 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 Spirit*, steel with bronze brazing, 18 x 12½ x 9 inches
- 1994 *Waiting for Justice*, monoprint with Chine colle, 36¼ x 26½ inches
- 1997 *Mary Rudd Allen*, monoprint with Chine colle, 27¼ x 19¾ inches  
*The Student*, pastel on paper, 32 x 20½ inches
- 1998 *Caballero*, pastel on paper, 19½ x 29¾ inches
- 1999 *Divine Body*, monoprint with Chine colle, 17¾ x 13½ inches
- 2000 *Grief*, monoprint with Chine colle, 17¾ x 13½ inches
- 2002 *Generations*, oil on gessoed paper on board, 30¼ x 33¼ inches  
*Road Angel*, oil on canvas board, 24 x 20 inches  
*Spirit of Hope Secret Future Work, Open in the Year 2013*, mixed media, 16¾ x 10½ x 9½ inches  
*The Dream*, oil on canvas, 30 x 40 inches
- 2003 *Dragon's Door*, oil on canvas, 16 x 20 inches  
*Face Book*, oil pastel, 12 pages, 6½ x 7½ x ¼ inches  
*Round and Round*, monoprint with Chine colle, 27<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> inches  
*The First Elizabeth*, monoprint with Chine colle, 27¼ x 20 inches  
*The Glance*, monoprint with Chine colle, 27 x 20 inches
- 2004 *Aria*, acrylic, pastel, and wax on board, 19 x 24 inches  
*Florida Friends Portrait Boxes*, 46 x 9 x 1½ inches overall  
*Ireland Friends Portrait Boxes*, 46 x 7<sup>5</sup>/<sub>8</sub> x 4 inches overall  
*Mother and Child Portrait Boxes*, 19½ x 8 x 3<sup>7</sup>/<sub>8</sub> inches overall  
*Solo*, acrylic, pastel, and wax on board, 19 x 24 inches

All works were chosen from the artist's collection unless otherwise noted.

A fascination with the intersections of the personal and the archetypal has carried me through life's journeys. In making art and teaching throughout the world, I have sought to learn and reconfigure unquestioned myths, expanding my art and understanding in the process. Whatever awareness I have attained now abides in my work.

SUZANNE BENTON



*Throne of the Sunqueen*, 1975, bronze and Cor-ten steel, 105 × 44 × 45 inches,  
with Suzanne Benton holding *Spirit of Hope Secret Future Work, Open in the Year 2013*,  
2002, mixed media, 16¾ × 10½ × 9½ inches

Catalog © 2005 by Suzanne Benton, all rights reserved

Front and back covers: *Ireland Friends Portrait Boxes* (front and back views), 2004, 46 x 7<sup>3</sup>/<sub>8</sub> x 4 inches overall

Design: Eileen Boxer, BoxerDesign, Brooklyn, NY

Editing: Janet Benton, Benton Editorial, Philadelphia, PA

Photography: Donna Callighan's Photo Design, Stamford, CT

Photograph of *Throne of the Sunqueen*: David Harple, *The News-Times*, Danbury, CT

Printer: The Studley Press, Dalton, MA

Special thanks to Suzanna Simor, Alexandra de Luise, and the Queens College Art Center

