

National Women's Caucus for Art Conference
Houston
9 to 12 February 1988

WCA

Honor Awards

Margaret Taylor Burroughs
Dorothy Hood
Miriam Schapiro
Edith Standen
Jane Teller

Statement of Purpose

The Women's Caucus for Art, founded in 1972, is the major U.S. organization of American women engaged in the visual arts. The Women's Caucus is unique in its multi-disciplinary membership, which is drawn from the ranks of art historians and critics, professional artists and educators, arts administrators, gallery and museum professionals, and students of the visual arts. The objectives of the organization are to win parity in the valuation of works by women; create new opportunities for women to document, produce and exhibit works; assemble for the exchange of ideas, experience and constructive criticism. The National Office is located at Philadelphia's Moore College of Art, the first women's art school in the U.S. Over thirty WCA chapters are active across the country.

The WCA Honor Awards were instituted in 1979, with the first awards being presented by President Carter in the Oval Office at the White House. A complete list of previous recipients appears on the back cover of this catalogue.

Introduction

One of the most important tasks the Women's Caucus for Art has set for itself is to honor women in the visual arts professions who have made outstanding contributions in their fields. In reflecting on those women so honored by the WCA over the past eight years, it is apparent that this program has been among the most successful of the Caucus' accomplishments as well. Not only do the Honors Awards make known women of creativity, character and achievement who are not otherwise sufficiently acknowledged, but the ceremony also constitutes a moment of exaltation for all women involved in the arts. As we come together each year to applaud our chosen during the Awards Ceremony, we applaud ourselves as well. The ceremony is thus more than just a celebration of these particular women, although it is certainly that. It is also a ritualistic celebration of ourselves, of our need to recognize our own value as women artists, teachers, scholars, and administrators, in a conservative art world that denies many of us a sense of our own achievements. It is an empowering experience to recognize the talent of this group of honorees, to realize that we have only scratched the surface of those deserving of such honor, and to renew each year an awareness of the richness of our own experience and heritage as exemplified through these women.

This year's honorees represent once again a range of issues, stances, ethnic backgrounds, and professions. In her art as in her actions, Margaret Burroughs has expressed concern for the black community and its artistic heritage; Dorothy Hood has reached deeply into her own psyche for the content of her abstract images; Miriam Schapiro has continued to examine the image of the creative woman through a feminist perspective; Edith Standen's life and work is an exemplary model of art historical research and scholarship; and Jane Teller reveals to us a richly organic and expressive sculptural imagination. Several of those honored have gained recognition within the confines of the "mainstream" art world, and we commend them for remaining faithful to their principles while still winning conventional acceptance. All have created work of the very highest quality, and it is that which we wish to honor above all.

Patricia Mathews
Chair, Honors Awards Committee

Women's Caucus for Art Honor Awards for Outstanding Achievement in the Visual Arts

9th Annual Exhibition

*Museum of Fine Arts
Lower Brown Gallery
Houston, Texas
9 to 14 February 1988*

9th Annual Ceremony

*Museum of Fine Arts
Brown Auditorium
8 p.m., Wednesday, 10 February 1987*

■ Reception

9:30 p.m., Wednesday, 10 February 1987

■ Welcome & Introduction

*Annie Shaver-Crandell, President
Women's Caucus for Art*

*Lynn Randolph, Co-Chair
1988 Women's Caucus for Art Conference*

*Patricia Mathews, Chair
Honor Awards Committee*

■ Presentation of Awards

Margaret Taylor Burroughs

Ramon B. Price

Dorothy Hood

Cynthia Navaretta

Miriam Schapiro

Thalia Gouma-Peterson

Edith Standen

Alice Zrebiec

Jane Teller

Geri De Paoli

The Women's Caucus for Art wishes to thank the following organizations and individuals for their generous support of the 1987 Honor Awards:

Alison Green

Houston Museum of Fine Arts

Janet Landay, Curator, Honor Awards Exhibition

Sandra and Irving Levy

Peter Marzio, Director, Houston

Museum of Fine Arts

Bernice Steinbaum Gallery

Margaret Taylor Burroughs

We honor you, Margaret Taylor Burroughs, many-faceted artist, for your rare combination of talent, determination, sincerity of purpose, and independence of thought. Your contribution to black art and culture, to education, to literature, and to art and creativity generally, stands as a testament to your courage, to your vision, and to your success.

Dr. Margaret Taylor Burroughs is the principal founder of the Du Sable Museum of African-American History in Chicago, the first such museum in the United States. Artist, author, collector, curator, educator, lecturer and civic leader, all describe the accomplishments of this woman who has been affectionately dubbed "Chicago's First Lady of Arts and Letters." Her creative spirit has been, and is, an inspiration to all those whose life she has touched. Her career as a teacher spans more than three decades and all levels, for she has taught grammar school, high school and college students. Throngs of people from every profession and walk of life constantly praise "Miss Burroughs" for her effectiveness as their teacher.

Truly a visionary, at the tender age of 21 Dr. Burroughs championed the founding of Chicago's historic South Side Community Art Center. Today, that institution holds the distinction of being the oldest of its kind dedicated to promulgating the art and culture of African-Americans. The institution was dedicated in 1939 by Mrs. Eleanor Roosevelt. Later, in 1959, Burroughs spearheaded the founding of The National Council of Negro Artists, today known as the NCA. This organization, devoted to the growth and stimulation of art among Black people, has chapters in 36 States.

Born in St. Rose, Louisiana, Margaret Taylor became a resident of Chicago at age five when her parents, Octavia and Christopher Taylor, brought her and her sisters, Dorothy and Marion, to live there. Taylor received her grammar and high school education in Chicago's public schools. She went on to attend the Chicago Teachers College and the School of The Art Institute where she earned her Bachelors of Art Education and Masters of Art Education degrees. While at The Art Institute she earned a reputation as an outstanding painter and printmaker. Today

that reputation is known as far away as Pulawy Palace in Kazimierz, Poland where an exhibition of her drawings and prints was held in 1967. Her artistic output, however, is not limited to the plastic arts for she is also highly esteemed for her literary works. Especially noteworthy in this respect is her poem of 1973 entitled, *What Shall I Tell My Children Who Are Black?*, which has been published in school textbooks, recited at school programs and educational gatherings nationally, and translated into several languages. Her children's books, *Jasper the Drummin' Boy* (1947), and *Did You Feed My Cow?* (1955), stand among her proudest works.

Burroughs' social awareness became pronounced when she joined the Youth Chapter of the National Association for the Advancement of Colored People during her high school years with her childhood friend, Gwendolyn Brooks, later the Poet Laureate of Illinois, and marched in the streets of Chicago during the mid-30's to protest the lynching of Blacks in the South. Her championing of causes—social, cultural and otherwise—has been bolstered by her expressed belief that, "If you start something that helps other people, help comes from all directions." Even so, she has often found herself standing alone, and even jeered at. For example, in 1951 when she decided to leave her hair, ". . . The way God made it," and not straightened - the cosmetic process of that day — she was shunned for appearing in public with her hair "nappy." Today, we know this as the stylish afro.

Burroughs, who believes that "art breaks down barriers, racial and social," seems to position the role of art and the artist outside that of the tradition of the drawing room and, indeed, her works are marked by social themes and humanistic concerns.

Among her numerous honors and awards, Burroughs was one of the ten Black Artists cited as "Outstanding in the Country" and honored in 1980 at the White House by then-President Jimmy Carter. Her work was shown in a special exhibition at the Corcoran Gallery. In that same year, President Carter appointed Dr. Burroughs to a National Commission of African-American History and Culture. Her most recent artistic achievement is a 7-foot painting—the largest easel painting she has yet attempted — for the Hilton Towers Hotel on Chicago's downtown Michigan Avenue.



Margaret Taylor Burroughs, 1975



"Children of the Slums," 1951

Today, Burroughs is Director Emeritus of the Du Sable Museum, but she has in no sense retired; indeed from all indications "she has only just begun." She is very involved in the six million dollar project for an addition to the museum. She was also appointed a Chicago Park District Commissioner by the late Mayor Harold Washington, serving as Vice President to that Board and Chairperson to its Cultural and Recreations Committee. No stranger to the parks and their activities, Burroughs ran track and high jumping in the same parks that she now helps govern.

Burroughs and Charles, her husband of 30 years, have a daughter, Gayle, and an adopted son, Paul. "We named him for Paul Robeson," she says. They also have five grandchildren, four boys and a girl.

At this writing Dr. Burroughs is preparing for her 20th visit to Africa. Although her initial travels to Africa were a response to her own personal interests in art, they quickly merged with her professional life as an educator. And in fact her very second trip to Africa was as a tour guide with the American Forum of African Studies. Her keen sense of the dynamics of African culture has since earned her a position on the Board of Directors of The African American Heritage Studies Program for Study in Africa. Her lectures at the First New World Festival of the African Diaspora (Brazil 1978), and the Second World Festival of the African Diaspora (Surinam 1982) attest to the reputation she holds among scholars of Africa and African-American Studies.

Ramon B. Price

Dorothy Hood

Her paintings reassemble dreams, transform the elements of earth and sky into poetry, reflect the joy and anguish of other cultures, achieve monumentality regardless of size, and are the color of life — Dorothy Hood, native of Texas, artist of the world.

Unlike most mature artists who dwell lovingly on their early lives and childhood memories, Dorothy Hood offers only facts. An only child, she was brought up mostly by household help. Her mother was sickly and her father traveled extensively on business. It was a lonely childhood. She was isolated and had to depend upon her own inner resources.

3 Dorothy Hood's talent was obvious from an early age. She always knew that she would be an artist. Her mother, despite her long absences, encouraged Dorothy's efforts. When she was in high school, an art teacher submitted a painting of hers to a competition that won her a National Scholastic Scholarship to the Rhode Island School of Design. Hood completed her studies in 1941 at New York's Art Students League and departed for Mexico on a vacation trip. It was twenty years after the Revolution, and although the Mexican Renaissance was fading there were new influences from Surrealism, the most important international 'ism' of the time. The young artist responded to the beauty, danger, excitement and intellectual climate of the country, and was befriended by leading Mexican and European artists and writers exiled there. These artists virtually adopted her, giving her the warmth and circle of friends missing from her childhood. It was for Hood the beginning of her personal life and her life as an artist.

She was to spend most of the next nineteen years in Mexico, marrying the Bolivian composer and conductor, Velasco Maidana and traveling extensively from her Mexican home base to Central, South and North America.

Her first exhibition was at the Gama Gallery in Mexico City in 1941. Her oils and gouaches were realist — children and animals, self and family portraits. The Chilean poet Pablo Neruda wrote a prose poem in lieu of the usual catalog essay. The work reflected the impact of Mexico, as well as

the influence of her close friend, Jose Clemente Orozco.

In 1945, Hood spent most of the year in New York to study in order to catch up with Mexican friends whose cultural backgrounds exceeded hers in sophistication. A wonderful string of coincidences occurred at this time, starting with the gift from a Texas neighbor of James Thrall Soby's book, *After Picasso*, which enthralled her. A friend in New York, John McAndrews, a curator at MoMA, showed one of her drawings (which were by now much influenced by her study of Picasso) to Soby, who was also at the museum. Much impressed, Soby hung it in his office and shortly after included it in a major exhibition which traveled the United States. In this way, the young artist found her work hanging with Picasso and Matisse.

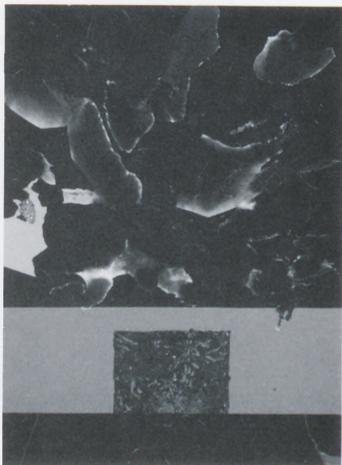
In 1950, she had a one-person show at the Marian Willard Gallery, highly unusual for a woman at that time. Asked how this came to pass Dorothy Hood seems a little surprised at the question. She explains that on another short visit to the United States that year she rented a room near Columbia University, hung her paintings, and invited curators, gallery directors and others up to see them. Hood says it took about a month to get everyone in to see the work. Marian Willard came on the very last day and liked what she saw. It was through Willard that Hood later met Mark Tobey, whom she had long admired, and the Swiss collector and patron who subsequently invited her to work at the Ahrensberg Atelier where he was director. There Hood worked alongside important European artists and met many visiting European art dealers.

Gradually through the 1950s, Hood's style changed from a tentative exploration of surrealist imagery to weaving plant and animal forms into increasingly abstract patterns. Although acknowledging the influence of Max Ernst, she also recognized the significance of the Mexican Indian culture underlying her work. Hood's unique style was soon aptly labeled "Abstract Surrealism."

In 1961 Hood returned to Texas and began teaching at the School of Art of the Museum of Fine Arts in Houston. Recalling her own unsatisfying student years, she sought new ways to meet the needs of her



Dorothy Hood, 1987
 Photograph: Lorfing, Houston



"Night Tree II," 1986

students. It was a good time to return to her roots. She had already gained great recognition and respect in Mexico. Now, her teaching, her readings and studies in Taoism, the Yoga of Sri Aurobinda and comparative religions, as well as the hovering

presence of the great space research center and its projected moon trip, gave new energy to her work. She became a member of Meredith Long Gallery in Houston in 1962, and has shown there ever since. She won commissions, and was included in numerous exhibitions; by 1971 she had had five one-person shows at major Texas museums.

Although Hood may by that time have been the best known Texas artist, she was little known in the rest of the United States until 1974, when a retrospective exhibition of 30 years of drawings, originating at the Everson Museum, Syracuse, traveled the country. In 1973 her work was selected for the Childe Hassam Purchase Prize of the American Academy of Arts and Letters, and from that time important invitations, commissions and exhibitions in New York, Europe and Canada have secured her national and international reputation.

Dorothy Hood's paintings emerge from her unconscious in grand gestural sweeps, filled with the textures of the earth and the galaxies of the heavens. Her technique combines the automatic methods of pouring with other processes of her own invention. The pouring patterns are reminiscent of landscapes seen in aerial photographs, but the subject becomes expression based solely on the movement of paint and form. Intense, emotionally urgent painting reveals the artist's need to reach new meanings. Her colors have moved from an intentionally limited palette to an astonishing juxtaposition of colors. A documentary film produced in 1985 is aptly titled *Dorothy Hood: The Color of Life*. She was also included in a 1982 documentary of thirteen women artists, *From the Heart*.

Dorothy Hood's career does much to dispel several myths. She has lived most of her life in Houston, outside the center, yet has had one-person shows in New York and in major capitals. Her works were selected by major museums for national traveling exhibitions; and working in abstract surreal imagery she became Texas' most famous artist at a time when Texas was most famous for cowboy art and prairie scenes. Today she continues to be highly productive, to take risks, and to probe the mysteries of the universe, extending the boundaries of art with panache.

Cynthia Navaretta

Miriam Schapiro

We honor you, Miriam Schapiro, for your place in history. You gave shape to the feminist movement and to the art of the seventies. You blazed the path and showed us the way to make connections, to bridge the gap, to find ourselves. For this and the gift of your art we are indebted to you forever.

How does she [the woman artist] create her own persona? What does she look like? I have asked that question for years.

Miriam Schapiro, 1985 1

5 *I paint for the women I have met and who have written to me for all these years . . . These women are as real as my grandmother, my Aunt Bessie, and my mother.*

Miriam Schapiro, 1987 2

Miriam Schapiro's art has been an expression of her quest for the self and, by extension, for that of other women. The reality of her mother, grandmother, and Aunt Bessie did not answer her questions about the woman artist.³ Aunt Bessie and the woman artist are, in fact, opposites: woman as created and codified by patriarchal society and woman yearning to create herself. Schapiro has journeyed between these polarities throughout her life and the journey is still in process.

This woman's odyssey has led Schapiro from her private island, her mother's home, to the public arena of struggle and conflict. There, in the raging seas, she encountered Poseidon, the irascible and contentious male god. She barely escaped the many-headed monsters, the Scyllas and Charibdises of the art world, to reach her Ithaca, her spiritual and emotional home, through feminism. In *Womanhouse*, she found Penelope, the creative woman, weaving her tapestry by day and destroying it by night to avoid the undesirable suitors. Penelope's art, the expression of her creative power, was her protection, her defense against the dangers that surrounded her.

Schapiro celebrated this woman first in *The Dollhouse* (1972), and then in a series of collages which she re-named *Femmages* to express the femaleness of their content and form.⁴ They ranged from intimate collaborations with known and anonymous women artists to lifesize cabinets, kimonos, vestments, fans, houses, and hearts.⁵ The culminating piece of this period was the monumental *Anatomy of A Kimono* (1976), her six by fifty-two foot "symphony in color" in which the kimono became "a ceremonial robe for the new woman."⁶ That same year Schapiro, with a group of students, executed a series of prints based on traditional women's crocheted pieces and entitled *Anonymous Was a Woman*. The new woman had a ceremonial robe, but she had not yet named herself.

In these works of the seventies, Miriam Schapiro celebrated woman's experience and sensibility. She saw in women's art something unique and special. It was different from the art of her male teachers. She was, however, aware, as she had always been, that within the female persona, fixed by patriarchal society, there could be masculine feelings. The arbitrariness of binary gender oppositions had overwhelmed her in 1968 when she created *Ox*. At the time, she saw the powerful bright red and pink painting, consisting of an overlapping O and X, as a formal declaration of the fact that a woman can have "strong, male-assertive, logical, measured, and reasonable thoughts in a female body."⁷ In 1982 she used the shape of *Ox* as the underlying structure for *Invitation*, one of her most ambitious and monumental *Femmages*: a large table top with eight triangular placemats set around a profusion of swirling flowers, houses, teapots, and cups, and a snaking ribbon of quilt patches. Here Schapiro intentionally overlapped and fused male and female sensibilities, showing that they are neither separate nor independent, and that they are, in fact, constructed images which can be merged and rearranged at will.⁸

Since the early 1950's, Miriam Schapiro had not represented the image of woman. She had only alluded to her through symbols and signs (the egg, the house, the shrine, the handkerchief, the heart). But in 1982 she confronted her own question, "What does she



Miriam Schapiro, 1986
 Photograph: Susanne Opton



"Master of Ceremonies," 1985
 Photograph: Courtesy of Bernice Steinbaum Gallery

look like?" In *Presentation*, a large abstractly constructed female figure with multiple limbs and a dark central cavity is set in a proscenium stage. Energetic, vital, and mobile, she fills the whole space and merges with the surrounding patterns of cloth. Because of her abstractness and heroic size, she can be seen as both male and female. This sense of shifting roles is enhanced by the theatrical setting, which emphasizes the element of role playing. Schapiro's woman in this painting is unfixed and mobile, refusing to conform to preordained constructs. This concept contrasts with another image of woman created by Schapiro during the same year, *The Poet*. Here a colorful and stately female peasant costume occupies the full space of the house-shaped canvas. Headless, frontal, and immobile, she stands in her house among floating teapots, flowers, and small images of houses. In contrast to the figure in *Presentation*, she is specifically female and static and, like Penelope, confined within the fabric of the house. She is, however, only an empty costume, a bodiless and faceless sign – the sign the Aunt Bessies have been made to fit. In these two works, Schapiro gave visual structure to the fixed and unfixed aspects of womanhood.

During the next three years (1983-85), Miriam Schapiro pursued her quest further, to discover how the woman artist creates her own persona. In two large paintings, which can be seen as complementary, she shows woman re-creating herself. 9 In *I'm Dancin' As Fast As I Can* (1984), a frantically dancing female figure, her body and limbs breaking up into fragments of paint and cloth, is positioned between female and male signs acting out their roles on a large proscenium stage. The elegant ballerina, to whom the woman is still tied by an umbilical cord, is frozen in an upward aspiring motion while the male dancer, in top hat and tails, confidently strides offstage. The dancing woman rejects these fixed signs of sexual difference, but at the same time she is pulled between them.

Miriam Schapiro

In *Master of Ceremonies* (1985), the characters have been realigned. The woman artist has created her own persona: a large and strong figure with an anxious Raggedy Ann doll face, dressed in a Sonia Delaunay costume and holding a palette and flowering brushes. She looks at the male dancer, center stage, and at the immobile stereotype of woman, the vamp, confined to a narrow space on the left. The artist, in her completely unconventional and atypical form, is neither male nor female. She is hesitant and anxious, but strong and active as she steps over the flaming footlights to move into her space. She is protected and helped by a magnificent Sonia Delaunay kite, woman's art, which is attacking the threatening master of ceremonies. The artist in her quest for self-definition is assisted, like Penelope, by her own creation, the kite. The illusory and impermanent nature of all three figures is emphasized by the setting: the theater in which they act out their assumed roles. The painting is not a final solution. It is a stage in an ongoing process.

7

With her art, Miriam Schapiro has provided alternative possibilities and has questioned the notion of fixity of male and female. In her recent work, she has accepted that the world of women is part of the world of men, "created in and by it." ¹⁰ But, while accepting the intermingling of male and female spheres, she has constantly questioned the hierarchical constructions

of the relationship between male and female. In her paintings, references to Sonia Delaunay and Goncharova coexist with ones to Picasso, Kandinsky, and Klee. Schapiro looks critically at the roles assumed by her mother, grandmother, Aunt Bessie, and her male teachers in order to "unfix" the feminine. ¹¹ Like herself, her image of woman is dynamic, constantly changing, and unfixed.

Thalia Gouma-Peterson

1. From a letter to Thalia Gouma-Peterson, Winter 1986.
2. From a letter to Janet Kaplan, Spring 1987.
3. See Thalia Gouma-Peterson, "The Theater of Life and Illusion in Miriam Schapiro's Recent Work," *Arts Magazine*, March 1986, 38-42. Reprinted in "I'm Dancin' As Fast As I Can": **New Paintings By Miriam Schapiro**, March 11 - April 5, 1986, Bernice Steinbaum Gallery, NYC.
4. Miriam Schapiro and Melissa Meyer, "Femmage," *Heresies* 4, 1978, 66-69. Reprinted in **Miriam Schapiro Femmages 1971-1985**, May 17 - June 30, 1985, Brentwood Gallery, St. Louis, MO.
5. Thalia Gouma-Peterson, "The House As Private And Public Image In Miriam Schapiro's Art," **Miriam Schapiro, A Retrospective: 1953-1980**, The College of Wooster, Wooster, OH, 1980, Thalia Gouma-Peterson, ed., 10-18.
6. Miriam Schapiro, "How Did I Happen to Make the Painting *Anatomy of a Kimono*?" **Miriam Schapiro, A Retrospective**, as in n.5, 26-30.
7. Gouma-Peterson, as in n.5, 13.
8. For "Invitation" see **Miriam Schapiro Femmages**, as in n.4.
9. Gouma-Peterson, as in n.3, for an extensive discussion of these paintings.
10. Joan W. Scott, "Gender: A Useful Category Of Historical Analysis," **The American Historical Review**, 91, December, 1986, 1056.
11. Lisa Tickner, "Sexuality And/In Representation: Five British Artists," **Difference: On Representation And Sexuality**, The New Museum of Contemporary Art, NYC 1985, 19-29.

Edith Appleton Standen

Edith Appleton Standen, we honor you for your multiple achievements as a museum curator, author, and doyenne of tapestry historians. We revere your ability to communicate through beautifully crafted and ground-breaking articles, as well as commanding lectures. We have benefited from the encouraging words of direction you have given to numberless colleagues with whom you have so generously shared your boundless expertise.

9 In 1949 when Francis Taylor, then director of The Metropolitan Museum of Art, offered Edith Appleton Standen a curatorial position in charge of the Textile Study Room, she replied yes, but that he should know three things: she didn't know much about textiles, she cared less than most women about fashion, and she never picked up a needle and thread if she didn't have to. These characteristics, coupled with her unerring ability for clear-thinking, accurate assessment, and quick implementation, have enabled her to accomplish so much so graciously throughout her life.

Although not yet a textile expert, she came to the Metropolitan with rich and varied experience. While pursuing an honors degree in English from Somerville College at Oxford, she participated in the excavation of a Roman site in England and spent winters in Berlin and Rome. In 1928, she decided to emigrate to the United States, and she came to Boston. There she worked for the Society for the Preservation of New England Antiquities, which had been founded in 1910 by her uncle, William Sumner Appleton.

During the winter of 1928-1929, while a volunteer in the photo collection of the Fogg Art Museum, she was invited to take the now-legendary museum course taught by the Associate Director, Paul Sachs. This course was intended to prepare the participants for curatorial positions, and Standen recalls the eminent instructor imparting in the most lively manner much information, both professional and practical, which would serve the students well in their subsequent careers. She was hired by Joseph Widener in 1929 as secretary to his art collections. As part of her responsibilities, she researched the rich holdings of paintings and decorative arts, and showed the collections to visitors. She worked out a *modus*

vivendi with the manservant who initially resented her arrival: she would escort the artists and art historians, and he would accompany the general, sometimes paying, visitors — especially the titled people — as he had done in the past. As the collection was closed during the summer, she traveled yearly to Europe, particularly Italy, to see, study, and learn. Standen continued in this position until 1942 when Widener gave his collection to the National Gallery of Art.

By this time, World War II was already in progress. Wishing to contribute to the war effort, Standen joined the Women's Army Corps in 1943. Following basic training and officer candidate school, she was sent to Ohio to work for the Air Force. There, she recalls, much of her job consisted of facilitating paperwork. Even this training proved useful, for when I once asked her how she managed to deal with the masses of paperwork which accompany any curator's position, she replied that she applied an old army principle: try never to handle any piece of paper more than once.

In 1945, she was sent to Europe and became a member of the Monuments, Fine Arts and Archives Section of the American Military Government. After a very brief stay in Barbizon, she was sent to Germany where she worked with that remarkable group of people who were preserving works of art, restituting those seized by the Nazis, and attempting to reconstruct the art world in Germany.

It was while she was studying at the Institute of Fine Arts under the G.I. Bill that Standen was asked to join the Metropolitan Museum of Art. Although she claimed to know little about textiles, in the following 23 years she acquired a staggering knowledge of all the varied aspects of the field. She set about educating herself by reviewing every object in the Textile Study Room collection, which included the European textiles for which she was curatorially responsible and the other textiles for which she had custodial care. Aided by her love of literature, she read extensively (memoirs, histories, letters, and accounts), and recorded and indexed salient comments and quotes concerning the production and use, as well as the appreciation and criticism, of contemporary textiles and costumes. She made the collection



Edith Appleton Standen, 1984
Photograph: William Kopp

available to the serious researcher and casual visitor alike, and reached a wider audience through a series of exhibitions and brilliantly written articles in the *Museum Bulletin*. Composed as if addressed to an intelligent friend, as Standen explained, these publications caught the reader's attention with their imaginative titles, and introduced them to an artistic, historical, and social appreciation of works of art that were on view in the textile gallery.

Retirement is a totally inappropriate term to describe her activities since 1970. She has devoted her time to researching and publishing scholarly articles on the most complex of the textile arts, tapestries, in particular those of the Renaissance and later.

This loving work culminated in the publication in 1985 of *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, which earned the Seventh George Wittenborn Memorial Award given by the Art Libraries Society of North America. For a more general audience, she has also written an issue of *Apollo*, entitled "Studies in the History of Tapestry 1520-1790," and the Spring 1987 *Bulletin of The Metropolitan Museum of Art* highlighting masterpieces of tapestry from the collection. Each bears the special imprint of the author; thorough scholarly research flavored with imagination and delight at describing forgotten stories and identifying each scene, person, animal, and flower.

During these past seventeen years, she has continued to lecture enthusiastically to a variety of audiences, traveled frequently to Europe, and shared her enormous expertise as a visiting tapestry consultant to many museums throughout the United States.

10

When I asked Edith Standen which of her many achievements most pleased her, she answered, her writings. What an appropriate reply since Standen and her words are inextricably connected! Like her writings, she is lucidly informative, objective, and wittily entertaining. Whether written or spoken; every word counts. Succinct and insightful, she is generous with her knowledge, which is often conveyed with a disarming sense of humor. She has inspired and nurtured two generations of textile and tapestry historians and given us new professional standards to which to aspire.

Alice Zrebiec

Jane Teller

Jane Teller, we honor you for 'giving it your all,' which turns out to be a limitless receptacle of creativity. You have maintained your wit and humor throughout the brightest as well as the darkest days. You are an inspiration!

At Jane Teller's 1987 retrospective exhibition at the Montclair Art Museum in New Jersey, her very recent drawings, monumental in size and powerful in presence, attested to her tenacity and courage, as well as to her talent. After suffering a stroke in 1984 which left her partially paralyzed, this fragile woman continued to decisively hatch marks onto paper as she had gouged and carved her wooden sculpture over the past fifty years.

11 She has produced sculpture, mostly wood, since the late 1930's, and her art has been represented in more than fifty exhibitions. Born in Rochester, New York in 1911, Teller received a B.A. from Barnard College in 1933. After living for a time in New York City, she married and moved to Bucks County, Pennsylvania, where she raised four sons while continuing to make sculpture in her 'log cabin' studio.

The concept of collapsing dualities, or wholeness, is the key to understanding the artistic philosophy and work of Jane Teller. At the core of her art is an intensely mystical, yet intellectual and visual, refinement which simultaneously respects and transcends the media. This unique union of spirit and matter gives her work a sensual as well as cerebral appeal. Textures and potent surface marks connect with the viewer's tactile sense, while in the powerful elemental forms there is an order reminiscent of that found in so many of the primitive structures she admires.

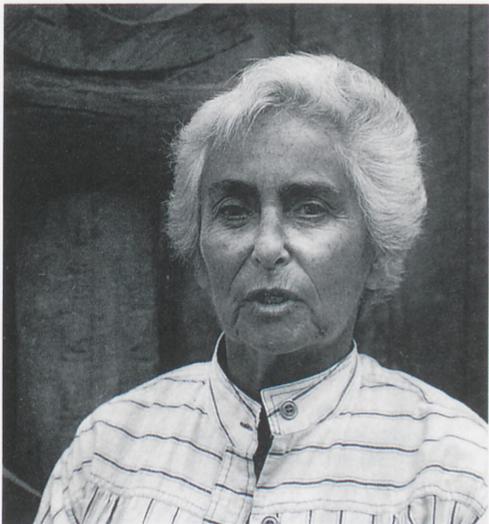
Teller has always been attracted to prehistoric or 'primitive' sites. She has traveled to many and felt their energy. This energy is the subject of her mature work. She says, "I am dealing with very elusive stuff! Mysterious stuff — energy." Her works have a numinous, mystical effect. Wolfgang Paalen noted in 1942, "Art can reunite us with our prehistoric past and thus only certain carved and painted images enable us to grasp the memories of unfathomable ages." 1

The evolution of Teller's work follows a path similar to that of many American artists who have shared her spiritual and metaphysical concerns. Interest in the nature of unconscious, mystical ways of thought, especially Zen and Taoism, and in objects produced by cultures closely in touch with nature has been common to many artists from the 1930's to the 1960's, from the west to the east coast of America.

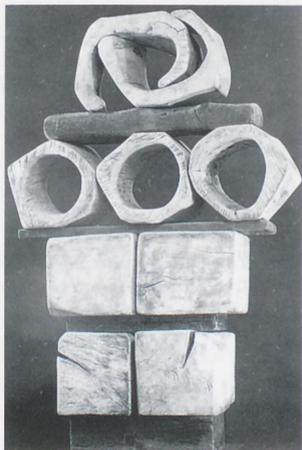
A list of artists Teller especially admires (Aaron Siskind . . . lifelong friend and mentor . . . , Pousette-Dart, Pollock, Kline, Giacometti, Brancusi, David Smith) recalls her intentions and sets her oeuvre in an art historical context. When she speaks of art that has been important to her, she says that, for her, art that is 'real' must have a 'spiritual' quality.

In the 1940's, along with her first exposure to the work of the New York School of painters, Teller saw American Indian, African, Mayan, and Oriental artifacts at exhibits in New York City. She has described her introduction to Zen in the 1950's by Ibram Lassaw as having been accomplished by a demonstration of process, how it worked, rather than by verbal explanation.

Her work was always abstract, as she says, "because of the magic. A realistic image seemed simplistic, devoid of all the possibilities." Even within abstraction, and following the pattern of many artists from the 1940's to the 60's, Teller's early work was connected 'to' something: a metaphor. It was a process of dematerializing one image or idea into another. In Teller's case the most common subject was landscape, or the sea, although there were some early references to the human figure. Later works were 'beings' in themselves; they are not representations 'of' anything; they simply 'are'.



Jane Teller, 1979
Photograph: Clem Fiori



"Open Wall," 1962
Photograph: Clem Fiori

Teller's works come into being through a process of stacking or building. The result is interlocking forms in which solids and voids function as a unit, mutually dependent, constantly reminding the viewer of the 'whole' which is composed of parts. She refers to this quality as a "yin-yang balance." In the presence of her work there is no duality. One transcends the form (matter), penetrates the surface, and stands in the presence of timeless energy (spirit), that "mysterious stuff" of which she speaks.

Gerri DePaoli

I. Wolfgang Paalen, editorial *DYN*, 4-5 December 1943, on reverse of the cover.

Chronology and Bibliography

Margaret Taylor Burroughs

- 1917 Born, St. Rose, Louisiana.
- 1922 Family relocates in Chicago, IL.
- 1937-39 Earned teachers certificates from Chicago Normal College and Chicago Teachers College.
- 1940 Founder, worker, and officer, South Side Community Art Center.
- 1945 Baccalaureate, Art Institute of Chicago. Elementary teacher, Chicago Public Schools. Artwork published in *Time Magazine*.
- 1946 High school art teacher, Du Sable High School, 23 years.
- 1947 Authored *Jasper the Drummin' Boy*, Viking Press.
- 1948 M. Art Ed., Art Institute of Chicago.
- 1950 Exhibition in The Market Place Gallery, NYC.
- 1953 One year sabbatical, Institute of Painting and Sculpture, Mexico City.
- 1955 Authored *Did You Feed My Cow?*, Thomas Y. Crowell Co. Exhibitions in Mexico City and at Hull House in Chicago.
- 1959 Founder, National Conference of Negro Artists, Atlanta University, GA, and the Lake Meadows Art Fair, Chicago.
- 1960 Art Director, *New Crusader Newspaper*, created Negro History Hall of Fame.
- 1961 Founder, The Ebony Museum, (later Du Sable Museum of African-American History). Executive Director, 24 years.
- 1963 Editor, *Prints by Negro Artists* (National Conference of Artists—N.C.A.).
- 1965 Work exhibited in Dolny, Poland; Leipzig, Germany; and Moscow, and reproduced in *Soviet Woman's Magazine*.
- 1966 Anthology, *Whip Me Whop Me Pudding*, Praga Press.
- 1967 National Endowment for the Arts museum internship at the Field Museum of Natural History, Chicago. Exhibition at House of Friendship, Moscow.
- 1968 *What Shall I Tell My Children Who Are Black?*, Poems, Davidson Press. Assistant Professor, Art Institute of Chicago; initiated course of study in African-American Art History.
- 1969 Professor of African-American Art, Barat College, Chicago. Appointed to the American forum for African Studies; served 10 years.
- 1971 Governors Commission for the Arts of Illinois. Award of Distinctive Merit, National Conference of Negro Artists.
- 1972 Honorary Doctorate of Humane Letters, Lewis University, Lockport, IL.
- 1975 International Woman of the Year Award.
- 1976 Charter member of Chicago Council of Fine Arts. Certificate of Appreciation, Black Caucus of the American Federation of Teachers.
- 1980-88 Included in *Ten Black-American Artists*, Corcoran Gallery, Washington, D.C. Received citation from President Jimmy Carter. Appointed by the President to the National Commission on Black History and Culture. Director of the African-American Heritage Studies Program for Travel and Study in Africa.
- 1981 Senior Citizen of the Year, Chicago.
- 1982 Retrospective exhibition with Marion Perkins, Evan-Tibbs Collection, Washington, D.C.
- 1983 Honorary Doctorate of Humane Letters, Chicago State University.
- 1984 Included in *Black American Artists of the 30's and 40's*, L.A. Afro-American Art Museum.
- 1985-88 Appointed Commissioner of the Chicago Park District, and one of America's Top 100 Black Business and Professional Women by *Dollars and Sense Magazine*.
- 1986 February 1st proclaimed *Dr. Margaret Burroughs Day* in Chicago by Mayor Harold Washington. Also awarded Honorary Doctorate of Fine Arts, Art Institute of Chicago.
- 1987 Vice President, Chicago Park District Commission.

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By Margaret Taylor Burroughs

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Did You Feed My Cow?, Children's book, Thomas Y. Crowell Co., 1955.

Ed., Portfolio, *Prints by Negro Artists*, National Conference of Artists, 1963.

Jasper the Drummin' Boy, Children's book, Viking Press, 1947.

What Shall I Tell My Children Who Are Black? Poems, Davidson Press, Chicago, 1968.

Whip Me Whip Me Pudding, Praga Press, 1966.

Dr. Burroughs has also written numerous introductions for volumes of poetry, and articles on education for various journals.

About Margaret Taylor Burroughs

Audrey Edwards, "They Made It Happen," *Black Enterprise Magazine*, May 1980.

Cedric Dover, *American Negro Art*, London, 1960.

David C. Driskell, *Two Centuries of Black American Art*, catalogue notes by Leonard Simon, L.A. County Museum of Art, A. Knopf, NYC, 1976.

E.C. Fax, *Seventeen Black Artists*, New York, 1971.

Edward J. Atkinson, *Black Dimensions in Contemporary American Art*, The Carnation Corporation, 1971.

Jacqueline Fonvielle Bontemps, Arna Alexander Bontemps, and David C. Driskell, eds., *Forever Free: An Exhibit of Art by African-American Women 1862-1980*, Alexandria, VA, 1980.

James A. Porter, "Afro-American Art at Floodtide," *Art in Society: The Arts and the Black Revolution*, vol. 5, no. 11, Summer-Fall, 1968.

Margaret Burroughs, Marion Perkins, A Retrospective, Exhibition catalog, Evans-Tibbs Collection, Washington, D.C., 1982.

Marion Perkins, *Problems of the Black Artist*, The Free Black Press, Chicago, 1971.

Ramon B. Price, ed., *A Salute to Dr. Margaret T. Burroughs*, Palmer House, Chicago, 1986.

Dorothy Hood

- 1919** Born in Bryan, TX; August 22.
1937 Awarded National Scholastic Scholarship to Rhode Island School of Design, Providence, RI; graduated in 1940.
1941-61 Art Students League, NYC. Lived in Mexico, traveled in Central and South America.
1943 Exhibition, Gama Gallery, Mexico City.
1946 Married Velasco Maidana, Bolivian composer and conductor.
1950 Exhibition, Willard Gallery, NYC.
1955 Exhibitions at the Genova Gallery and Proteo Gallery, Mexico City.
1958 Exhibition, Duveen-Graham Gallery, NYC.
1961 Returned to Houston, TX; taught at the School of Art, Museum of Fine Arts, until 1972.
1962 Exhibition, Meredith Long & Company, Houston, and from 1964 to 1985, she had twelve exhibitions there. Exhibition, Philadelphia Art Alliance.
1963 Exhibition, Museum of Fine Arts, Houston.
1965 Exhibition, Witte Memorial Museum, San Antonio, TX.
1970 Retrospective exhibition, Contemporary Arts Museum, Houston.
1972 Retrospective exhibition Everson Museum, Syracuse, NY.
1973 Awarded the Childe Hassam Purchase Prize, American Academy of Arts and Letters, NYC, and the George Brown Travelling Fellowship.
1974 Worked at the Ahrenberg Atelier, Chexbres, Switzerland, returning four more times through 1976. *Drawings of Dorothy Hood* exhibited at the Everson Museum, Syracuse; Museum of Fine Arts, Houston; and Corpus Christi Museum, TX. Exhibition, Tibor de Nagy Gallery, NYC.
1975 Exhibition, Michener Galleries, The University of Texas at Austin; Davis and Long Gallery, NYC.
1976 One of seven artists selected for Everson Museum's *New Work in Clay by Painters & Sculptors*. Commissioned by Royal Ontario Museum, Toronto, to do sets for the Peruvian exhibition, *Gold for the Gods*, and for the play *Royal Hunt of the Sun*. Exhibition, Marianne Friedland Gallery, Toronto.

- 1978 Retrospective exhibition, McNay Art Institute, San Antonio, TX. Exhibition, Meredith Long & Company Contemporary, NYC (also in 1980 and 1982). Elected to the Italian Academy of Arts and Labor. Work selected for the residence of the Vice President of the United States, Washington, D.C.
- 1986 Exhibition, Wallace Wentworth Gallery, Washington, D.C.

Bibliography

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- Carol J. Everingham, "Fresh Paint: The Houston School," *Arts Magazine*, Summer 1985.
- Cynthia Navaretta, *American Women in Art: Works On Paper*, Catalogue, U.N. Focus International Exhibition, Nairobi, Kenya, July 1985.
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- Edward Doro, *Dorothy Hood Catalog*, Meredith Long & Company, Houston, April 1965.
- Grace Glueck, "Art: A Houston School Emerges," *New York Times*, May 24, 1985.
- "Hans Bellmer, Dorothy Hood," *The New Yorker*, April 26, 1947.
- H. H. Arnason, "New Talent USA," *Art in America*, Spring 1958.
- "Happy Halley Daze," *New York Magazine*, November 25, 1985.
- Hilton Kramer, "Dorothy Hood," *The New York Times*, May 4, 1974.
- James Harithas, *Dorothy Hood - Recent Paintings*, Catalogue Contemporary Arts Museum, Houston, Texas, May-June, 1970.
- James Harithas, Margie Hughto, *Dorothy Hood Drawings*, Catalogue, Everson Museum of Art, Syracuse, New York, 1974.
- Jana Vander Lee, John Perreault, *A Sense of Spirit*, Catalogue, Lawndale Annex, Houston, Texas, 1980.
- J.W. Mahoney, *Dorothy Hood*, Catalogue, Wallace Wentworth Gallery, Washington, D.C., 1986.
- Karl-Heinz Hering, Rene Berger, Pierre Restany, *Der Sammler Theodor Ahrenberg und das atelier in Chexbres Marz*, Catalogue, Dusseldorf Kuntshalle, Germany, March-April, 1977.
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- Linda Cathcart, *The Americans: Collage*, Catalogue, The Contemporary Arts Museum, Houston, Texas, 1982.
- Nina French-Frazier, "Dorothy Hood," *Arts Magazine*, June 1978.
- Nina Wego, "Variert og Moderne Kunst fra Houston," *Aftenpotten, Aftengutgaven*, Oslo, Norway, 17 January 1983.
- Philippe de Montebello, "A Surrealist Abstraction: Dorothy Hood's Haiti," *Museum of Fine Arts Bulletin*, Vol. II, Houston, June 1971.
- Stuart Preston, "Dorothy Hood - Surrealist Overtones," *The New York Times*, May 4, 1957.
- Susie Kalil & Barbara Rose, *Fresh Paint*, Catalogue, Museum of Fine Arts, Houston, Texas, 1985.
- Sylvia Moore, "Dorothy Hood Interviewed," *Women Artists News*, Vol. 4, November 1978.
- Sylvia Moore, "Dorothy Hood," *Woman's Art Journal*, Vol. 2, Fall-Winter, 1981.
- William Camfield, *New Work from a New City*, Catalogue, Kuntsverein, Salzburg, Austria, 1983.

Films

From the Heart, a documentary film of thirteen women artists, produced by the Gihon Foundation, 1982; Citation award American Film Festival, 1983.

Dorothy Hood: The Color of Life, a documentary film produced by Pamela R. Peabody, (PRP Productions), Carl Colby, Director, 1985; Finalist award American Film Festival, 1987.

Miriam Schapiro

- 1923** Born in Toronto, Canada.
- 1943** Entered Hunter College, New York City, majoring in art.
- 1943-49** Transferred to the State University of Iowa, Iowa City, Iowa (B.A. 1945, M.A. 1947, M.F.A. 1949).
- 1946** Married artist Paul Brach.
- 1952-56** Schapiro and Brach moved to New York City. Schapiro exhibited at the Tanager Gallery and at the Stable Gallery.
- 1957** Showed in the *New Talent Exhibition*, Museum of Modern Art, New York City.
- 1958** First solo show at Andre Emmerich Gallery, New York City. Between 1958 and 1976, Schapiro had ten one person exhibitions at the Andre Emmerich Gallery.
- 1959** Showed in the *Whitney Annual Exhibition* and was included in the *Fifth International Art Exhibition of Japan*.
- 1964** Worked at the Tamarind Lithography Workshop, on a Ford Foundation Grant.
- 1970-71** Joined faculty of the Art School at California Institute of the Arts. Met Judy Chicago and visited her class for women artists at Fresno State College.
- 1972** Schapiro and Chicago founded the Feminist Art Program at California Institute of the Arts, Valencia and, together with a group of students, created *Womanhouse*.
- 1974** Elected to the Board of Directors of the College Art Association. Helped found the Los Angeles Institute of Contemporary Art and was appointed to its board of directors. Together with Robert Zakanitch convened the first meeting of what was later to become known as the Pattern and Decoration group.
- 1975** *The Shrine, The Computer, and The Dollhouse*, a twelve year retrospective of Schapiro's work, organized by Moira Roth at the University of California, San Diego. Received visual artists fellowship from the National Endowment of the Arts. Included in *Ten Approaches to the Decorative* at the Alessandra Gallery, New York City. With a group of other women, founded *Heresies*, a feminist journal on art and politics.
- 1977** Showed in *Pattern Painting*, at P.S. 1, curated by John Perreault. The *Anatomy of a Kimono* was shown at Reed College, Oregon. She was a founding member of The Feminist Art Institute, New York City.
- 1979** Included in *Pattern Painting*, at the Palais des Beaux Arts, Brussels, in the *The Decorative Impulse*, at the Institute of Contemporary Art, University of Pennsylvania, organized by Janet Kardon, and in the *International Contemporary Feminist Art Exhibition*, at the Hague, Amsterdam.
- 1980** Exhibited in New York City, Innsbruck, Hanover, Aachen, and Cologne.
- 1980-82** *Miriam Schapiro: a Retrospective, 1953-1980*, organized by The College of Wooster Art Museum, Wooster, Ohio, curated by Thalia Gouma-Peterson. Travelled to eight other museums.
- 1980** Yaddo residency.
- 1982** Received the Skowhegan Award for Collage.
- 1983** Awarded Honorary Doctor of Fine Arts Degree from The College of Wooster, Wooster, Ohio.
- 1984** Received the Mid-Career Achievement Award from the Women's Caucus for Art. Received commission for stained glass windows at Temple Shalom, Chicago.
- 1987** Awarded John Simon Guggenheim Memorial Foundation Fellowship. Received commission for thirty-foot sculpture for the Wilson Boulevard Building, Rosslyn, Virginia.

Miriam Schapiro has had over sixty one person exhibitions and has participated in over one hundred and thirty group shows.

Bibliography

By Miriam Schapiro

Anonymous Was a Woman, Valencia, California, 1974, with her students.

Art: A Woman's Sensibility, Valencia, California, 1975, with her students.

"Femmage," *Heresies* 4, 1978, with Melissa Meyer.

"Geometry and Flowers," *The Artist and the Quilt*, ed. Charlotte Robinson, New York, 1983.

Miriam Schapiro: Femmage, 1971-1985, Brentwood Gallery, St. Louis, Missouri, 1985.

"The Education of Women Artists: Project *Womanhouse*," *Art Journal*, Spring 1972. Reprinted in *Feminist Collage*, ed. Judy Loeb, New York and London, 1979.

Womanhouse, California Institute of the Arts, Valencia, California, 1972, with Judy Chicago.

About Miriam Schapiro

Eleanor Munro, *Originals: American Women Artists*, New York, 1979.

John Perreault, "The Heart of the Matter," *Soho News*, February 13, 1980. Reprinted in *Miriam Schapiro, A Retrospective: 1953-1980*.

Linda Nochlin, "Feminism and Formal Innovation in the Work of Miriam Schapiro," *Arts Magazine*, November 1973. Reprinted in *Miriam Schapiro, A Retrospective: 1953-1980*.

Norma Broude, "Miriam Schapiro and *Femmage*," *Arts Magazine*, February 1980. Reprinted in *Miriam Schapiro, A Retrospective: 1953-1980*, ed. Thalia Gouma-Peterson, The College of Wooster, Wooster,

Ohio, 1980, and in *Feminism and Art History*, eds. Norma Broude and Mary D. Garrard, New York, 1982.

Sara Ruddick and Pamela Daniels, *Working It Out*, New York, New York, 1977.

Susan Gill, "From *Femmage* to Figuration," *Art News*, April 1986.

Thalia Gouma-Peterson, "The House as Private and Public Image in Miriam Schapiro's Art," *Miriam Schapiro, A Retrospective: 1953-1980*.

Thalia Gouma-Peterson, "The Theater of Life and Illusion in Miriam Schapiro's Art," *Arts Magazine*, March 1986. Reprinted in *I'm Dancin' As Fast As I Can: New Paintings By Miriam Schapiro*, Bernice Steinbaum Gallery, New York City, 1986.

Edith Appleton Standen

- 1905** Born in Halifax, Nova Scotia. Spent childhood in Ireland and England.
- 1923-26** Participated in excavation of a Roman site in England. Spent winters in Berlin and Paris. Received honors degree in English from Somerville College, Oxford (1926).
- 1928** Emigrated to the United States. Employed at the Society for the Preservation of New England Antiquities.
- 1928-29** Worked with the photo collection of the Fogg Art Museum, as a volunteer student in the museum course conducted by Paul Sachs, Associate Director.
- 1929-42** Secretary for the art collections of Joseph Widener, Elkins Park, Pennsylvania, until that collection was given to the National Gallery of Art.
- 1942** Became an American citizen.
- 1943** Joined the Women's Army Corps.
- 1945-47** Member of the Monuments, Fine Arts, and Archives Section of the American Military Government in France and Germany.
- 1947-49** Evaluated for UNESCO the educational programs for children in museums in England. Traveled to New Zealand.
- 1949-70** Joined The Metropolitan Museum of Art

as Assistant Curator in the Department of Renaissance and Modern Art (now European Sculpture and Decorative Arts) with curatorial responsibility for the Textile Study Room. Promoted to Associate Curator in 1951. Organized numerous exhibitions drawn from the collections of the Textile Study Room. Published and lectured extensively on the same as well as tapestries and paintings.

- 1970-88** Consultant, Department of European Sculpture and Decorative Arts. Research of tapestries, Renaissance and later, and particularly those belonging to The Metropolitan Museum of Art. Published extensively and lectured on tapestries. Annual travel in Europe. Visiting tapestry consultant to numerous American museums.
- 1985** Special tapestry session at the biennial meeting of the Centre International d'Etude des Textiles Anciens, held in Krefeld, West Germany, and a special double issue of the organization's *Bulletin de Liaison* (1984, nos. 59-60), in her honor. The Seventh George Wittenborn Memorial Award given by the Art Libraries Society of North America presented to The Metropolitan Museum for her book, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*.
- 1986** International symposium, "European Tapestries, Renaissance and Later," held at The Metropolitan Museum of Art in honor of Standen and her publication.

Bibliography

In tribute to the author, a comprehensive listing of her writings from 1948 through 1985 appeared in "The Publications of Edith A. Standen: A Bibliography Compiled for her Eightieth Birthday." *Metropolitan Museum Journal*, XIX-XX, 1986, 7-10. Several of the entries deserve further notice:

"Boucher as a Tapestry Designer," and "Catalogue of Tapestries," in *Francois Boucher, 1703-1770*, Exhibition catalogue, New York (Metropolitan Museum of Art), 1986, 325-344. Translated as

"Boucher et l'art de la tapisserie," and "Catalogue des tapisseries," Paris, 1987.

"English Washing Furnitures," *Metropolitan Museum of Art Bulletin*, n.s. XXXIII, November 1964, 109-124.

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Renaissance to Modern Tapestries in The Metropolitan Museum of Art, *The Metropolitan Museum of Art Bulletin*, Spring 1987.

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"The Fragments d'Opera: A Series of Beauvais Tapestries after Boucher," *Metropolitan Museum Journal*, XI, 1986, 123-137.

"The Grandeur of Lace," *Metropolitan Museum of Art Bulletin*, n.s. XVI, January 1958, 156-162.

"Vera Icon: An Early Sixteenth-Century Brussels Tapestry of St. Veronica," *Artes Textiles*, XI, 1986, 65-67.

"Whims and Maggots," *Metropolitan Museum of Art Bulletin*, n.s. XV, December 1956, 105-110.

"Working for Love, Working for Money," *Winter Antiques Show*, Exhibition catalogue, New York: East Side Settlement House.

Jane Teller

1911 Born July 5, in Rochester, New York, to Joseph Simon, President of J.W. Gillis Co., manufacturers of wood moldings and frames, and Florence Miller, a kindergarden teacher.

1917 Began study of art at Mechanics Institute (now, Rochester Institute of Technology).

1933 B.A., Barnard College. Marriage to Walter

- Teller, graduate student at Columbia University. Moved to Cambridge, MA. Studied bookbinding while Walter continued his studies at Harvard University.
- 1934 Returned to NYC., met Aaron Siskind, began work at Theatre Workshop.
- 1935 Enrolled in WPA classes on East 42nd St.; studied with Aaron Goodelman (life classes using clay/stone) and Karl Nielsen (woodcarving).
- 1937 Traveled to Mexico where she was introduced to Pre-Columbian and contemporary Mexican art and met Orozco, Sequeiros, and Rivera. In Nova Scotia she was impressed by ship building and the skeletons of ships.
- 1947 Introduced to the New York School artists at Egan Gallery by Aaron Siskind.
- 1949-51 First exhibition at the Callanan Gallery, New Hope, PA. Met Bill Ney and other New Hope artists. Studied welding with Ibram Lassaw in NYC. Introduced to Zen through his demonstration of welding technique.
- 1957 First New York Exhibition at the Parma Gallery.
- 1959 Traveled to Italy, where she was influenced by scale of Italian sculpture. Joined New Sculpture Group in NYC and showed with them at Eleanor Ward's Stable Gallery.
- 1962 Exhibited in the *Whitney Museum of American Art Biennial*. Rented studio at 246 Waverly Place and lectured at Barnard College on combining marriage with a career as an artist.
- 1964 Moved to Princeton NJ, taught sculpture at the Princeton Adult School and began working in Art Therapy as student of Margaret Naumberg.
- 1972 Gave up Art Therapy to devote full time to sculpture. Traveled to Corfu with Aaron Siskind where she photographed olive trees preparatory to making a series of drawings and prints.
- 1976 One-person exhibition, New Jersey State Museum.
- 1980 Made honorary member of New Jersey State Museum and received two commissions from the New Jersey State Council on the Arts.
- 1984 Montclair Art Museum. Sculpture used in mime performance of Yasa Hakoshima under auspices of Montclair Art Museum. Nominated for Award in the Visual Arts, received fellowship from the New Jersey State Council on the Arts. Traveled to Herculaneum, Pompeii, Rome, and Malta (Gozo).
- 1985 One-person exhibition, Zimmerli Art Museum, Rutgers University.
- 1987 Retrospective Exhibition: *Jane Teller: Powerful Presences/Tender Connections*, Montclair Art Museum, Montclair, New Jersey (see catalogue for complete chronology).

Bibliography

David Miller, *Jane Teller Retrospective*, Exhibition catalogue, Saratoga Springs, NY, Skidmore College, 1986.

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"In the News," *Barnard Alumnae Journal*, Barnard College, NY, 1987.

Jane Teller, "Using Slides of Patients' Work in Art Therapy," *American Journal of Art Therapy*, October 1972.

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Powerful Presences/Tender Connections, Exhibition catalogue, Montclair, NJ: Montclair Art Museum, 1987.

The New York Times Magazine (Cover and Illustration), September 1963.

Virginia Jones, *Contemporary American Women Sculptors*, Phoenix, AZ, 1985.

William Zimmer, "A Comprehensive Look at Cosmic Unity in Wood," *The New York Times*, May 1987.

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■ **New York City 1986**

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