Brenda Goodman
Self Portraits 2003-2007
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Brenda Goodman
Self Portraits 2003-2007

Curators: Professor Judith K. Brodsky and Dr. Ferris Olin

Mary H. Dana Women Artists Series, Douglass Library Galleries
April twenty-three - August three, two thousand seven

Eccentric Bodies, Mason Gross School of the Arts Galleries
June eleven through August three, two thousand seven
Curators: Judith K. Brodsky, Professor Emerita and Founding Director, Brodsky Center, Mason Gross School of the Arts. Dr. Ferris Olin, Head, Margery Somers Foster Center, Rutgers University Libraries

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Table of Contents
Preface 3
Artist’s Statement 5
Interview with Brenda Goodman by David Brody 7
Checklists of Exhibitions 17
Works 21
Biography and Bibliography 53
Brenda Goodman's Body of Work

In Brenda Goodman's paintings and drawings, the body of work and the body itself merge. Goodman has given abstract expressionism new meaning and significance in contemporary art by combining her expressionist mode of painting with the figure. While she has worked independently of any group, it is clear as soon as one looks at her art, that she is a post-feminist artist working from ideas about art and the body that are clearly different from the pre-feminist era.

In many of Goodman's works, the surface, whether painted, graphite, or colored pencil, becomes skin, revealing the wear and tear of a lifetime. The body is simultaneously vulnerable and at the same time, commanding. In one of Goodman's self-portraits, she holds her paintbrushes (the tools of her profession) in her hands as she presents her naked body to the viewer. Paula Modersohn-Becker is one of her forebears. Like Goodman, Modersohn-Becker used the body as metaphor for internal life and experience. That relationship is particularly evident if one compares Goodman's Self-Portraits to the Modersohn-Becker Self-Portrait in which she shows herself naked to the waist and pregnant. The pregnancy is not real. Like Goodman's self-portrayal with her paintbrushes, it is the artist's device for showing that she, herself - her own body - is the source of her ideas.

Goodman's Self-Portraits also visually embody the contemporary discourse on the naked female figure as the site for the intersection of the physicality of the body itself and social/political interpretation. As such they parallel the study of women's bodies undertaken this year by the Rutgers Institute for Research on Women.

Because of the innovative character of Goodman's work and its pertinence to contemporary scholarship, it became natural to mount these exhibitions at Rutgers under the auspices of the Mary H. Dana Women Artists Series, the Rutgers Institute for Women and Art, and The Feminist Art Project. The Mary H. Dana Women Artists Series, now in its 30th year, is the oldest continuing venue for showing both established and emerging women artists. The recent establishment of the Rutgers Institute for Women and Art reflects the importance of visual representation to the study of women and gender. The Feminist Art Project is a national program to combat erasure of women artists' contributions from the cultural record and to celebrate their intellectual and aesthetic achievements past, present, and future.

Judith K. Brodsky and Ferris Olin, curators
Artist's Statement

In this body of work—Self Portraits 2003-2007—my desire is to address concerns I'm facing as a 63 year old woman and artist.

Through the process of painting myself, my intent is to extend the parameters of my specific personal issues to reveal and comment on basic universal emotions and conditions.

I want to remove the veils between myself and the viewer, and communicate the palpability of needs met, of needs unmet, of needs never met, of rage, of fear, of vulnerability, of aging, and finally of mortality.

My work is about reality, not irony

Brenda Goodman
Interview with Brenda Goodman

David Brody: Brenda, you've been working in New York for how many years?

BG: Brenda Goodman. I moved here on May 8, 1976 to this very loft in Chinatown on the Bowery.

DB: And before that you were...?

BG: Detroit. Where I was born and bred.

DB: When did you start painting?

BG: I used to draw little cartoons when I was 8. So I knew I liked art then, but I didn't know I was going to be an artist. When I was in high school, I started taking classes at a small art school in Detroit called The Society of Arts and Crafts. It's now CCS (College for Creative Studies) and they offer a degree, but back then, it was a small art school. I got a scholarship to study there full-time when I finished high school. So I went there for four years, and then I taught there for a couple years, and then I knew if I didn't get out I'd be one of those people who would be there forever. I knew I had to leave, so I left. I taught there and there and did my work and then I had my first one-person show at a co-op gallery in 1973. It was the only avant-garde gallery in Detroit.

DB: So you were learning about contemporary art in art school in Detroit?

BG: I can't say I was learning about contemporary art. It was a very traditional school. You had to draw a still life for six months before you could actually start painting. Then you had to use earth colors and then you could eventually use color. We didn't do things out of our imagination; people didn't talk philosophically to us. We just looked at things constantly, either the figure or the still life. And that was my training. As I got older and left art school, and was tuned into what was happening in New York, I would read the art magazines. I was influenced to some extent by contemporary work that was being done outside of Detroit. But there was also the Cass Corridor. This was a community of Detroit artists and we were all in one building. We all had studios together. The Detroit Institute and the Chicago Museum of Contemporary Art did a show about us in 1980-81.

There was a really good gallery in Detroit that started to represent me in 1974—Gertrude Kaslo. She showed all New York artists. Big names like de Kooning, Guston. And then she took me on, a real honor. She brought in Marcia Tucker. I got to know her when she was in Detroit, so when I got to New York at least I knew Marcia. I started helping her out and volunteering when the New Museum wasn't even a museum, when it was in the Thread Building in Tribeca.

DB: I'm trying to get my bearings. I know that the relationship between artists and other artists, fashions that are coming and going are very fluid and not linear. Were you connecting to stuff that seemed like the most advanced stuff going on? Or were you connecting primarily to stuff that was happening in an earlier generation?

BG: I think it was mixed. Certainly I was into my main influences: Dubuffet and de Kooning, Grotton, Caudine and Gorky. I was also thinking of people like Pat Steir who was doing more conceptual pieces like the birds and the wall-washings from 1971, very different than what she is doing now. And Joan Snyder with her stroke paintings. There were other contemporary people I was interested in. And, I did try to get in touch with them when I got here. Wasn't so easy. I was somewhat tuned in here, but not in an avant-garde way. I wasn't into installations, or radical art—certainly not political, or even feminist work. I was in my own world. Even in the Cass Corridor, my work was separate from what other people were doing. When I got here I was pretty isolated. I didn't know how to network, and I didn't network. I stayed in my loft and painted, and taught drawing and painting classes.

DB: You mentioned Grotton and I'm wondering how you came to be conscious of the transition in his work, from what was seemingly all-out abstraction to figuration, although it wasn't as sudden as some people think. There is the experience of shifting between abstraction and figuration that your body of work has in common with his.

BG: Early in my career, I was doing symbol paintings, where I had a symbol for myself and everything in my life. They were very specific and personal but after 13 years of these symbols, I was wanting to have the paintings come from my unconscious and not have it be so personal. So my work switched around 1985, and for 11 years I painted just abstractly until I got worn down, in a way, by the process. There were certain things I...
couldn't express. That's when I did a series of Self-Portraits, in 1994, because I wanted to deal with something that was very personal and I wanted to transcend something, so I went back to the figure—I went to the figure I should say. I felt it had that particular content that I was missing in the abstractions. And yet the abstractions were so freeing and were coming from such an unconscious place and felt so important, so I integrated abstraction into these Self-Portraits, which made them specific yet ambiguous.

DB: A lot of people talk about Guttman being important for their work, especially people of my generation, but you had an actual relationship with him.

BG: He really liked my work and we exchanged a few letters. But the thing about Guttman, with de Kooning, and as with Gorky, Soutine, and Dufy, which were the big ones in my life—then Morandi later on—you have a connection to them. You're on the same wavelength, or whatever you want to call it. You have this affinity with certain artists and there's a reason why you're influenced by them, because there's something of them already inside you.

DB: The 1994 Self-Portraits seem like an intermediary state between pure abstraction and the more decisively figurative work you're doing now. There's a full continuum in your body of work, and you're always juggling it all together into the frame, as if to see how everything talks to each other.

BG: I've spent my whole life as a painter experimenting with materials. And so, I have a very wide range of materials and techniques that I use. I don't have to stop to learn a new technique in order to communicate an emotional experience. What I have always loved doing is painting, even when I was a student, was combining thick and thin and glazed and opaque all in one painting and making it work as a visual whole. I find that tremendously challenging. I also move back and forth between abstraction, figuration and the combination of the two at a lot in my work as well as changing scale from very small to very large, power in the small painting and intimacy in the large ones. All these things are part of me now and they inform each painting I do.

DB: The work you were doing before 2003 was abstract figurative painting. There might be hints of realistic space and light, hints of figures, but at most they were no more definite than in late Empor, say, and they floated in something like this weird psychic space. In the beginning of this series of Self-Portraits from the last few years, you were very explicit about painting figures in spaces with light hitting them, and you explored that in drawing and painting with characteristic intensity. In a way that is a return to a traditional approach, but if so, it is also contemporary, given the return of the figure in painting everywhere, and because people can put feminist readings onto this work.

BG: Absolutely.

DB: Was that change organic, coming from within the work? Or is it from looking around at what's going on? I mean, do you think its part of your responsibility to respond?

BG: That's a very interesting question. But that's not my driving force—I certainly don't go out of my way to think how can I make this look more contemporary? The earliest of the new paintings surprised me because the Self-Portraits in '94 were much more abstract and more generalized. You wouldn't recognize it as me, you knew it was a figure looking like it was doing something, acting mostly. I was dealing with being overweight with eating issues as my starting point. It turned out there were a lot of other levels of interpretation. When I started the first ones of the new Self-Portraits I was coming from a similar place. In Self-Portrait 3, 2003 and Self-Portrait 4, 2004, I had a desire to paint myself much more naturalistically; I felt it was important not to have a veil between me and my feelings, between me and the viewer. With the earlier ones it could be anybody, I wanted the work to be open. So much contemporary painting is not open. You know, it's like a wall—you can't penetrate it. You have no clue who the artist is, or why they're even doing what they're doing. Which is fine—I mean you can paint for different reasons and come from different places. But for me it's always been crucial that I reveal myself, share my journey. So the first few had heads of my inner demons behind the figure of me and in those I wore a mask. They seemed so vulnerable I felt I had to hide somewhere. And then after four paintings I removed the mask and was ready to face my audience. I felt vulnerable but strong.

DB: The jump from all-over to figure/ground seems to me a bigger one than from abstract to narrative or Expressionist to naturalistic.

BG: In the Self-Portraits from 2003-04, I would place myself in a bare room where the scenarios would get played out. After I did these figures in this room, I decided to do some small
paper pieces of me in my studio rather than as an isolated figure. And what was exciting for me about these was that I wanted to incorporate all the things I love to do in one piece rather than say, oh I have a desire to do abstract painting now so I have to stop doing the Self-Portraits. What I was able to do in these pieces, was put my nude, vulnerable self into my studio, among my canvas, brushes, and paints. Within the studio, I am either looking at or painting an abstraction. All my canvases stuck against the wall, gave me yet more room to play with abstract elements. I didn’t have to give up anything. My figurative abstract needs were satisfied.

I had Kiki Smith over when I had just finished these and she said, you know you should approach some galleries from a revisionist point of view because usually it’s a male in the studio with a model, or a male at the easel, and here you are a nude figure in your own studio with all your paintings and your tools around you. There aren’t many paintings like that, she said. So I thought, well that’s interesting, that’s not something I was thinking about—I was thinking about what I feel in my studio, the vulnerability.

This painting is about my mother who was diagnosed with lung cancer in 1972. After six months she went downhill. My relationship with her was very volatile but we were also very close. Her life was difficult. I didn’t come from a family that showed a lot of physical affection. The emotion was yelling and screaming, basically about money. When she was diagnosed I was 28. I didn’t know how to deal with it. I didn’t know what to do. She looked at me and I looked at her and she said through her eyes, “I don’t want to talk about this.” And it was clear, so we didn’t. There were no hospices, no social workers, you know, there weren’t all the tools we have now to deal with cancer. And so when she was in the hospital—the day she died was on my birthday, interestingly enough—I was at the end of her bed and I just watched her die. I couldn’t do anything other than that, and through the years I’ve thought if I could do it over again, given who I am now, I would have sat next to her and held her hand. Back then, I couldn’t do that, I didn’t know how to do that. It was terrifying. I didn’t know if it would even have entered my mind. I couldn’t express this abstractly—an abstract painting can’t do that, it just can’t. It can’t go to those very specific places. So as long as I was painting this way I felt I could revisit places in my life that needed healing.
DB: It's hard to look at this new one, the one with branches and not think of a gravestone.

BG: Well it is, in a way. The monolithic shape I used in the last panel of the long drawing didn't reveal its meaning until I did this drawing with the branches. Then I saw that it was the shape of the gravestone that my brother and I picked out for my mother which was black granite. It was just a shape that I really enjoyed making, but recognized it as soon as the piece was finished. So, after I did the whole piece, you know, I'm sitting back and I saw something going on in the bottom that was just a little light shape, and I kept staring at it and then I saw a little black shape within it and I said, Oh God, this is like a tombstone within a tombstone. It felt so spooky to me. It was like a little dream within the piece. And then I said, Well, I've got to bring it out more! I just hope this isn't a premonition of my last piece! And those drips on the right hand side of the entrance, they're just drips from the branches. But then they became like little praying figures. They're in the perfect place. It just all fell together.

DB: That evolution seems typical of your work. You have some kind of a space and an object or figure that looms up and takes over the entire painting and then you find a way to go into that and open it up again. Even your abstract paintings seem like a continuous efflorescence of big, imperceivable masses that are then opened by a void, which in turn becomes a presence, which takes over the space. And that's why you have this piled up effect of spaces within spaces. You can grasp this quickly from your work—you push things to the point where they become really formidable and monolithic and overbearing sometimes, but then you find some light or some space within that—there's a process of continuous renewal going on.

BG: After doing the gravestone drawing, you can see something shifted. I started taking pictures of rocks and trees in Central Park. It just felt like there needed to be space, some shift.

DB: In this new one you just put out, these seem like rocks in a kind of greasy, winter landscape with bare trees. The rocks are looming up in the foreground. The surface of those rocks is very worked and suggests flesh. It feels like an equivalence of rocks and being. The rocks have an animated outline quality as if they were talking to each other.

BG: Right. As I thought they should.

DB: A nuncus kind of interaction between them.

BG: One is falling off.

DB: And, yet, the whole thing is controlled in spite of the roughness of the surface. It has an almost Chinese landscape quality to it; the space of it, the mood of it, contemplative, but with a large dollop of anxiety.

BG: That's good.

DB: Maybe it's the color as well, the light. Even though the surfaces are modeled, the light isn't casting shadows. It isn't theatrical light. It's light that feels like suffusion.

BG: A couple of people said about this one, and I wasn't aware of it when I was doing it, that the trees on the on left became the fissures on the rock. It creates sort of an ambiguity there. It was an interesting observation. Obviously, it felt right for me when I was doing it.

DB: The fissures are key I think. They might start as a very gestural mark, a kind of scratching, attack-mark, and then you push it to the point where it becomes illusionistic in places. There is a little flap of skin that is folding back and there is a void behind it. Illusionism plays into the figurative associations you have with the rock. But it also enunciates your approach to painting going back to the beginning: refusing to wall-off gestural abstraction from narrative. Maybe a young painter coming up wouldn't think twice about that. But where you come from and the way you've done it, it's against the grain. Going back and forth like that way. Yes, there is the example of Guston, but few others.

BG: You have to keep in mind, he had a very cartoony edge to him I have never been interested in.

DB: I see no reference to the cartoon in your work. When you have imagery that is more summary than illusionistic, it's clearly Expressionist rather than Pop.

BG: I agree. You used the word "animated" and these two rocks are animated, but not cartoony.

DB: In this fissure, it's just the process laid particularly bare. It keeps opening up into illusionistic landscape. And land-
scape becomes texture becomes skin becomes rock which becomes just paint. The whole thing keeps cycling around until you find the maximum psychic impact. It's very rare. I don't see that kind of painting around much.

BG: I guess for me why my work doesn't ever seem "current" is that I try and stay with the intensity and the emotion, the feeling, without making it ironic. If anything, in this body of work I wanted to take all the edges away. I don't know if I have, but I do everything I can to not distance myself in my work. Otherwise, I wouldn't do it. Where we are now in the art world is that artists go out of their way to distance themselves. I try to do just the opposite.

DB: Okay, let's hypothesize. Fashions do change and let's say all of a sudden painters who are seen as having unyielding integrity and commitment to exploring self and who are masters of the medium are valued again—a ridiculous fantasy of course! Agnes Gund bought a painting of yours.

BG: A big drawing.

DB: And I know you have other heavy hitters who have supported your work over the years. Given that, it's not so far-fetched to imagine some prominent gallerist coming in tomorrow and giving you a big show. Jerry or Roberto write about you and things happen. Is rage at not getting the recognition you deserve part of your creative fuel? If all of a sudden massive success overtook you, could you handle it?

BG: So far I haven't had that opportunity (laughs). What can I say? I think I could handle it. It would be nice to experience the other end. In many ways, my career has been very successful. I wake every morning of my life doing what I love to do. It may not come from the outside as much as I would like but inside I feel successful.

DB: What's more important to you, conviction or delicacy?

BG: Both are important, but it ultimately has to feel right. So what's important to me? Every square inch has to mean something. There's no corner of the painting that doesn't have the same amount of conviction and integrity as another part. Every square inch should be important and full.

DB: Here's a related question: is it possible for a painting to go too easily for you? Do you need to feel like there's something at stake in the painting—that there's been a struggle?

BG: Well, that's always an interesting question. I think I've painted long enough to understand this. If something flows out and everything feels like it's brought up to a level of meaningfulness and integrity then it's perfectly fine if there was no struggle in it. An example of this is a very recent painting of mine, Linda and our 11-year-old Australian Shepherd. It was the day we found out the biopsy on a lump she had was cancer and she needed surgery. This was the first time we had to deal with her having something this serious and scary. I was totally distraught and went in my studio and painted it—fast and furious for 2 hours and then it was done. It said it all for me. This kind of cause and effect does not always happen like this nor is the channel to paint it but sometimes it is magical. Most other times the key thing is to work past the initial, spontaneous gesture making the painting fuller and richer but still preserving that initial feeling. And that's not always so easy. What I've learned most about painting in 46 years is the act of surrender: look at something and to know that you can keep stubbornly working on it to make it look like the way you think it should, or you can let go of that preciousness—that precious area that's keeping the painting from being finished. You can just wipe it out and trust something bigger than yourself to let it resolve. So through the years I've gone from taking days or weeks to let something go—that act of surrender—to minutes. To me this is one of the most spiritual aspects of painting.

This past fall I continued to push the Self-Portraits into new and undiscovered territory for myself. I began adding sculptural, 3-dimensional elements to the pieces, using wood and papier-mâché. The figures are now animated—even moving rather than statically standing still.
The newest work along with the one of me, Pookie and Linda are a series of large head Self-Portraits. I am still so much in the process, I haven’t fully digested their meaning, but I’m enjoying myself thoroughly.

David Brody makes paintings, wall drawings, and animations. Among places his work has been shown are Pierogi, The Drawing Center and The Brooklyn Museum. He was born and raised and lives and works in Brooklyn.
### Exhibition Checklist

(in chronological and illustration order)

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Dimensions</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-Portrait 2, 1994</td>
<td>22</td>
<td>48 x 40 inches</td>
<td>oil on wood</td>
</tr>
<tr>
<td>Self-Portrait 1, 2003</td>
<td>23</td>
<td>64 x 60 inches</td>
<td>oil, paper on wood/diptych</td>
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<td>Self-Portrait 4, 2004</td>
<td>24</td>
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<tr>
<td>Self-Portrait 8, 2004</td>
<td>25</td>
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<td>26</td>
<td>16 x 18 inches</td>
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<tr>
<td>Self-Portrait 5 - In the Studio, 2004</td>
<td>4</td>
<td>16 x 14 inches</td>
<td>oil on paper</td>
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<tr>
<td>Self-Portrait 6 - In the Studio, 2004</td>
<td>27</td>
<td>16 x 15.5 inches</td>
<td>oil on paper</td>
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<tr>
<td>Self-Portrait 7 - In the Studio, 2004</td>
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<td>16 x 16 inches</td>
<td>oil on paper</td>
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<tr>
<td>Self-Portrait 8 - In the Studio, 2004</td>
<td>28</td>
<td>16 x 16.5 inches</td>
<td>oil on paper</td>
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<tr>
<td>Self-Portrait 9 - In the Studio, 2004</td>
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<td>15 x 17 inches</td>
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<tr>
<td>Self-Portrait 13 - In the Studio, 2004</td>
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<td>Self-Portrait 13, 2005</td>
<td>31</td>
<td>36 x 50 inches</td>
<td>oil on wood</td>
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<td>oil on wood/diptych</td>
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<td>64 x 62 x 4 inches</td>
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<tr>
<td>Self-Portrait 59, 2006</td>
<td>49</td>
<td>36 x 30 inches</td>
<td>oil on wood</td>
</tr>
<tr>
<td>Self-Portrait 62, 2006</td>
<td>50</td>
<td>30 x 64 inches</td>
<td>oil on wood/diptych</td>
</tr>
<tr>
<td>Self-Portrait 61, 2007</td>
<td>51</td>
<td>52 x 48 inches</td>
<td>oil on wood/diptych</td>
</tr>
</tbody>
</table>
Self-Portrait (A-1), 2006, (not illustrated)
13 x 7 x 3 inches, papier-maché

Self-Portrait (A-3), 2006 (not illustrated)
9 x 7 x 3 inches, papier-maché

Self-Portrait (A-4), 2006 (not illustrated)
7 x 4 x 3 inches, plaster wrap

Self-Portrait (A-5), 2006 (not illustrated)
12 x 9 x 2 inches, papier-maché on wood
Self-Portrait 9 - In the Studio, 2004
16 x 16.5 inches, oil on paper

Self-Portrait 13 - In the Studio, 2004
20 x 16.5 inches, oil on paper
Self-Portrait 12, 2005
64 x 60 inches, oil on wood
Self-Portrait II, 2005
32 x 29 inches, oil on wood

Self-Portrait III, 2005
48 x 30 inches, oil on wood
Self-Portrait I, 2005
66 x 84 inches, oil on canvas

Self-Portrait II, 2005
72 x 60 inches, oil on wood
Self-Portrait 28, 2005
38 x 50 inches, graphite, pastel, oil on paper

Self-Portrait 37, 2006
36 x 58 inches, graphite, pastel on paper
Self-Portrait 32, 2006
60 x 100 inches
graphite, pastel, colored pencil on paper (five panels)
Self Portrait 38, 2006
60 x 44 inches, graphite, oil on paper

Self Portrait 38, 2006
36 x 50 inches
graphite, pastel, colored pencil on paper
Self-Portrait 88, 2008
33 x 33 inches, oil on wood

Self-Portrait 89, 2008
36 x 30 inches, oil on wood
Biography and Bibliography
Biography

Born in Detroit, MI 1943 Lives in New York City
1959-65  BFA, College for Creative Studies, Detroit, MI

AWARDS
2006  New York Foundation for the Arts, Artist Fellowship
1994  New York Foundation for the Arts, Artist Fellowship
1991  National Endowment for the Arts, Visual Arts Fellowship
1985  Art, Inc. Foundation Grant, NY
1984  Rutgers National '83-'84 Works on Paper Purchase Award, Stedman Art Gallery, Rutgers University, Camden, NJ
1978  Creative Artists Program Service (CAPS) Grant, NY
      15th Annual Mid-Michigan Exhibition, Drawing Prize

ONE-PERSON EXHIBITIONS
2007  Mabel Smith Douglass Library and Mason Gross School of the Arts Galleries, Rutgers University, New Brunswick, NJ
2003  Littlejohn Contemporary, New York, NY
1996  Robert Steele Gallery, New York, NY
1995  Revolution, Ferndale, MI
1993  Howard Scott Gallery, New York, NY
1992  Sculptors Gallery, Boston, MA
1989  Kowalski Gallery, New York, NY
1986  Revolution, Ferndale, MI
1985  Robert Steele Gallery, New York, NY
1984  Revolution, Ferndale, MI
1983  Calvin-Morris Gallery, New York, NY
1981  David Klein Gallery, Birmingham, MI
1978  Skidmore Street Artists, Inc., New York, NY
1979  Howard Yezerski Gallery, Boston, MA
1978  Hill Gallery, Birmingham, MI
1977  Felgerson Gallery, Detroit, MI
1976  Felgerson Gallery, Detroit, MI
1974  Eason Gallery, Santa Fe, NM
1973  Galerichte Gallery, New York, NY
1971  Pam Adler Gallery, New York, NY
1970  Marianne Deason Gallery, Chicago, IL
1970  Phillips Gallery, Detroit, MI
1970  Phillips Gallery, New York, NY
1970  Phyllis Kind Gallery, Chicago, IL
1976  Willis Gallery, Detroit, MI
1974  Gertrude Kasle Gallery, Detroit, MI
1973  Willis Gallery, Detroit, MI

TWO-PERSON EXHIBITIONS
1982  Brenda Goodman & Morris Broze, Seriesta Galleries, College for Creative Studies, Detroit, MI
1980  Brenda Goodman & Bobbie Oliver, Art Gallery of Windsor, Windsor, Ontario, Canada

GROUP EXHIBITIONS
2006  An Exhibition of Coup, Paul Kottula Projects, Ferndale, MI
1995  CCS of 100, Woodward Lecture Series Alumni Center Galleries, College for Creative Studies, Detroit, MI
2005  Bevy, Revolution, Ferndale, MI
1997  Berkeley, Revolution, Ferndale, MI
1997  From the Heart, Nielsen Gallery, Boston, MA
1997  The Reinvigoration of Landscape, Revolution, Ferndale, MI
2004  10, Revolution, Ferndale, MI
2003  Resonance, The Work Space, New York, NY
2002  Portraits, More than Skin and Bones, Nielsen Gallery, Boston, MA
1998  4 NY Painters, Montclair State University, Upper Montclair, NJ
1998  Drawing, Gallery 877, University of the Arts, Philadelphia, PA
1998  It Goes Like This: Instruction Drawings from the Gilbert & Lila Silverman Collection, Center Galleries, College for Creative Studies, Detroit, MI
2001  In the Spirit of Landscape VI, Nielsen Gallery, Boston, MA
1993  Chromatic, Revolution, Ferndale, MI
1992  Go Figure, Sisson Art Gallery, Henry Ford Community College, Dearborn, MI
1992  Painting Abstraction II, New York Studio School, New York, NY
1991  From Detroit, Revolution, Ferndale, MI
1990  Alumni/the Woman of CCS, Center Galleries, College for Creative Studies, Detroit, MI
1990  In the Spirit of Landscape V, Nielsen Gallery, Boston, MA
1990  Small Work, Nielsen Gallery, Boston, MA
1990  New Work, Nielsen Gallery, Boston, MA
1990  Go Figure: The Other Side of Modernism, Newhouse Center for Contemporary Art, State Island, NY (Curated by Lilly Wei)
1999  In the Spirit of Landscape IV, Nielsen Gallery, Boston, MA
1999  Architectural Abstract, Revolution, NY, New York, NY
Looking Back/Looking Ahead, Rouns Gallery, New York, NY

1998
Hot Revolution, Ferndale, MI
Object of Desire, Brenda Taylor Gallery, New York, NY
Seven Artists, Robert Steele Gallery, New York, NY (curated by Michael Walls)
Masters of the Masters, MFA Faculty of the School of Visual Arts, NY, 1983-1998,
Butler Institute of American Art, Youngstown, OH
Five Artists in New York, Robert Steele Gallery, New York, NY (curated by Michael Walls)

1997
Currents/Occurrence, Revolution, Ferndale, MI
A Summer In [Artists We Like], Robert Steele Gallery, New York, NY
Godspeed, CCS Center Galleries, Detroit, MI
The Figure Revisited, The Gallery at Hastings-on-Hudson, Hastings, NY
Intimiate Universe/Revisited, Robert Steele Gallery, New York, NY
(curated by Michael Walls), travelled to James Howe Gallery, Kean University, Union, NJ

1996
Essence: Twenty Abstract Painters, Radix Gallery, New York, NY
Lacieion, Revolution, Ferndale, MI
(Aproaching Abstraction), Art Initiatives, New York, NY

1995
The Small Painting, O'Hara Gallery, New York, NY (curated by Michael Walls)
A Romantic Impulse: Seventeen American Artists, O'Hara Gallery, New York,
(curated by Michael Walls)
Inside Out: Psychological Self-Portraiture, Aldrich Museum of Contemporary Art, Ridgefield, CT
Brenda Goodman, Tony Conrad, Younghee Choi Martin, The Painting Center, New York, NY
Pare, Cavin-Morris Gallery, New York, NY

1994
Fifty Fifty: Pictures and Objects, A.I.R. Gallery, New York, NY (curated by Michael Walls)
Abstract Expressionism: An Ongoing Legacy, The Gallery at Kohn
Distanci Violins: Contemporary Landscape Painting, Works by Brenda Goodman,
Nancy Brody, & Ellen Perelman, Janice Charach Epstein Museum/Gallery,
West Bloomfield, MI
Inaugural Exhibition, Littlejohn/Sternau Gallery, New York, NY

1993
Signs of Life, O.A., Police Building, New York, NY

1992
Six Painters, Littlejohn/Sternau Gallery, New York, NY
Beneath the Surface, Tribeca 14 Gallery, New York, NY
Distanci Violins: Contemporary Landscape Painting, Works by Brenda Goodman,
Nancy Brody, & Ellen Perelman, Janice Charach Epstein Museum/Gallery,
West Bloomfield, MI
Inaugural Exhibition, Littlejohn/Sternau Gallery, New York, NY

1991
The Art of Collecting: The Jewish Collector's Experience, Janice Charach Epstein
Museum/Gallery, West Bloomfield, MI

1990
Inner Nature: Four Contemporary Painters, Santa Barbara Museum of Art,
Santa Barbara, CA (curated by Nancy Dol)
Surface and Light: Four Invited Women Painters, Stephen Rosenberg Gallery, New York, NY

1989
Summer Group Show, Dart Gallery, Chicago, IL
Brenda Goodman, Susan Chyrsler-White, Suzanne Slavick, Andy Dubinski,
Janet Fleisher Gallery, Philadelphia, PA
Summer Show, Hill Gallery, Birmingham, MI
Group Exhibition, Hill Gallery, Birmingham, MI
Brenda Goodman, Joy Whedon, Ina Huber, Hill Gallery, Birmingham, MI

1988
Brenda Goodman: An Introduction, Hill Gallery, Birmingham, MI
23rd Opening Group Exhibition, Howard Yezerski Gallery, Boston, MA
Discoveries, Nancy Lurie Gallery, Chicago, IL

1987
Looking at New Work Invitational, Rosa Esman Gallery, New York, NY
Promenade: Edward Thorp Gallery, New York, NY

1986
New Works/Gallery Artists, Edward Thorp Gallery, New York, NY
Group Show/Gallery Artists, Edward Thorp Gallery, New York, NY
New Paintings, Feigenson Gallery, Detroit, MI
Detroiters Collect: New Generation, Meadowbrook Art Gallery, Oakland University, Rochester, MI

1985
Self Portraits by Women Artists, Security Pacific National Bank,
Los Angeles, CA (curated by Tressa R. Miller)

1984
Women's Perspectives, Grand Rapids Art Museum, Grand Rapids, MI
The Elements--Weather in Art, Tweed Gallery, Plainfield, NJ
Rutgers National 83/84 Works on Paper Exhibition, Stedman Art Gallery, Camden, NJ
On Paper, O. Crasson Hood Gallery, New York, NY
Ten Years of Collecting at the Museum of Contemporary Art, Museum of Contemporary Art, Chicago, IL

1983
The Casey-McHale Gift: 12 Artists Remember Joe McHale, Detroit
Institute of Arts, Detroit, MI
Gallery Selections, Feigenson Gallery, Detroit, MI
New Epiphanies, (traveling exhibition), Gallery of Contemporary Art,
University of Colorado, Colorado Springs, CO (curated by Carol Adey)
1982  Summer Group Show, Feigenson Gallery, Detroit, MI
Drawings from the Permanent Collection, Detroit Institute of Arts, Detroit, MI
Contemporary Art in Detroit Collections, Detroit Institute of Arts, Detroit, MI
National Women in Art, Edson Community College of Fine Art, Fort Myers, FL
Currents: A New Modernism, Jacksonville Art Museum, University of South Florida, Tampa, FL
(Curated by Margaret A. Miller)
Small Works, Getler / Paul Gallery, New York, NY

1981  Kick Out the Jams: Detroit's Cass Corridor 1963-1977, Museum of Contemporary Art, Chicago, IL (Curated by Mary Jane Jacob and Jay Belloli)
The Gilbert and Lily Silverman Collection, Cranbrook Academy of Art Museum, Bloomfield Hills, MI (Curated by Roy Stade)
Kindred Spirits: Works by Joseph Cornell and Others, Heckscher Museum, Huntington, NY (Curated by Katharine Lochead)
Brenda Goodman, Bill Coss, Lisa Apoloff, Marianne Deson Gallery, Chicago, IL

1980  Artists from the Pam Adler Gallery, South Campus Art Gallery of Miami-Dade Community College, Miami, FL
On Paper, Institute of Contemporary Art, Virginia Museum, Richmond, VA
From Detroit: 1960, Feigenson Gallery, Detroit, MI
Kick Out the Jams: Detroit's Cass Corridor 1963-1977, Detroit Institute of Arts, Detroit, MI (Curated by Mary Jane Jacob and Jay Belloli)
Work from the Permanent Collection, Museum of Contemporary Art, Chicago, IL
Interiors, Barbara Gladstone Gallery, New York, NY

1979  Interiors, Summit Art Gallery, Summit, NJ
Work on Paper, Pam Adler Gallery, New York, NY
1979 Biennial of Contemporary Art, Whitney Museum of American Art, New York, NY

1978  Art on Paper, 14th Weatherspoon Annual Exhibition, Greensboro, NC
CAPS Graphic Art Awards Exhibition, Pratt Graphics Center, New York, NY
Niagara Graphics Show, Niagara Museum, Niagara, NY
Detroit and Chicago, Art of the 70s, Detroit Institute of Arts, Detroit, MI
Group Exhibition, Feigenson-Rosenstein Gallery, Detroit, MI
Double Take, The New Museum, New York, NY
Inaugural Exhibition, Pam Adler Gallery, New York, NY

1977  Art in Public Spaces, Organization of Independent Artists, New York, NY
Inaugural Exhibition, Feigenson-Rosenstein Gallery, Detroit, MI
New Abstract Objects, Hallwalls, Buffalo, NY
Memory, The New Museum and C Space, New York, NY (Curated by Marcia Tucker)

1976  Arts and Crafts in Detroit/1900-1977: The Movement, The Society, The School, Detroit Institute of Arts, Detroit, MI (Curated by Frederick J. Cummings)
A Selection of Drawings, Grand Rapids Art Museum, Grand Rapids, MI
New Work, Willis Gallery, Detroit, MI

30th Annual Michigan Watercolor Society Exhibition, Detroit Institute of Arts, Detroit, MI
Nine Women Artists from the Gertrude Kasle Gallery, Ethan Library, Henry Ford Community College, Dearborn, MI
Source Detroit, Cranbrook Academy of Art Museum, Bloomfield Hills, MI
Womanworks, Union Gallery, Ann Arbor, MI
Paintings and Sculpture by Mid-West Faculty Artists, Krannert Art Museum, University of Illinois, Urbana-Champaign, IL, and Indiana University Art Museum, Bloomington Campus, IN
Drawing and Print Show, Willis Gallery, Detroit, MI
Michigan Collects Michigan Art, Pontiac Creative Arts Center, Pontiac, MI

1975  Detroit Workshop of Fine Prints, Bicentennial Suite, Detroit, MI
Ten Years (Anniversary Show), Gertrude Kasle Gallery, Detroit, MI
4th Michigan Biennial (Invitational), Krege Art Gallery, Michigan State University, Lansing, MI
Self Portraits, Detroit Artists Market, Detroit, MI

1974  Michigan Focus, Detroit Institute of Arts, Detroit, MI
Detroit Artists Invitational, Detroit Bank and Trust Company, Detroit, MI
(Simulated by Daniel Minnity)
Selections from the Studios of Old Convention Hall, Detroit Artists Market, Detroit, MI
Anything on Paper, Detroit Artists Market, Detroit, MI
5th Annual Mid-Michigan Exhibition, Midland, MI
Michigan Survey Exhibition, Cranbrook Academy of Art Museum, Bloomfield Hills, MI and San Diego Museum of Art, San Diego, CA

1973  Forsythe Segg, Forsythe Building, Detroit, MI
Detroit Artists Market Group Show, Detroit, MI
9th Annual Drawing and Small Sculpture Show, Ball State University Art Gallery, Muncie, IN

1972  50th Exhibition for Michigan Artists, Detroit Institute of Arts, Detroit, MI
Scarab Club Annual 50 Michigan Silver Medal Exhibition, Detroit, MI

1971  All Michigan Exhibition, Flint Institute of Arts, Flint, MI
Grand Rapids Biennial Michigan Painter-Printmaker Exhibition, Grand Rapids, MI
Works on Paper: Brenda Goodman, Anne Deering, J.P. Hunt, Willis Gallery, Detroit, MI

1966  New Faces, Arvin Galleries, Detroit, MI
COLLECTIONS
Birmingham Museum of Art, Birmingham, AL
California Center for the Arts Museum, Escondido, CA
Carnegie Museum of Art, Pittsburgh, PA
Detroit Institute of Arts, Detroit, MI
Museum of Contemporary Art, Chicago, IL
Santa Barbara Museum of Art, Santa Barbara, CA
The Agnes Gund Collection
American Medical Association Headquarters, Chicago, IL
Rutgers-Camden Collection of Art, Stedman Art Gallery, Camden, NJ
The First National Bank of Chicago, Chicago, IL
The John D. and Catherine T. MacArthur Foundation, Chicago, IL

VISITING ARTIST
2005 Bard College, Annadale-on-Hudson, NY
2003 University of Michigan, Ann Arbor, MI
2001 Detroit Institute of Arts, Detroit, MI
Montclair State University, Upper Montclair, NJ
Parsons School of Design, New York, NY
1997 Pennsylvania Academy for the Fine Arts, Philadelphia, PA
School of Visual Arts, New York, NY
Parsons School of Design, New York, NY
1996 Bennington College, Bennington, VT
1993 Parsons School of Design, New York, NY
1990 Kutztown University, Kutztown, PA
1988 The Maryland Institute, College of Art, Baltimore, MD
University of Tennessee, Knoxville, TN
1986 Cranbrook Academy of Art, Bloomfield Hills, MI
Kansas City Art Institute, Kansas City, MO
1984 College for Creative Studies, Detroit, MI
University of Windsor, Ontario, Canada
1982 College for Creative Studies, Detroit, MI
University of Windsor, Ontario, Canada
1981 Cranbrook Academy of Art, Bloomfield Hills, MI
1980 State University of New York, Buffalo, NY
1979 Illinois State University, Normal, IL

TEACHING POSITIONS
1998-04 The New York Studio School, New York, NY
1972-73 Wayne County Community College, Detroit, MI
1967-68 Art Gallery of Windsor, Ontario, Canada
1966-69 College for Creative Studies, Detroit, MI
1965 Detroit Institute of Arts, Detroit, MI

Bibliography
2007 Brody, David, "Interview with Brenda Goodman," Artcritical.com
2004 Carducci, Vincent, Art in America, February, p. 28
2003 "Going On About Town," The New Yorker, September 22, p. 57
Cohen, Keri, Review, Detroit Free Press, April 6, p. 7F
Sousanis, Nick, Review, Book Review, April 1
Cohen, Keri, Review, Detroit Free Press, November 4, p. 6G
Slaughter, Jane, "Brenda Goodman," The Centerline, College for Creative Studies, Spring/Summer, vol. 5, issue 3, p. 10
DiDonna, Liz, Review, MetroTimes, January 24-30, p. 11
Cohen, Keri, Review, Detroit Free Press, January 17, p. B3
We, Lily, Go Figure?: The Other Side of Modernism, Exhibition Catalogue, Newhouse Center for Contemporary Art, Staten Island, NY
1999 Carducci, Vince, Review, New Art Examiner, Chicago, IL, November, p. 46, illus. p. 46
"Clothing the Town," The New Yorker, May 10, p. 36
Cohen, Keri, Review, Detroit Free Press, March 15, p. 36
Lang, Andrew, "Openings 'Go Figure',' Art & Antiques, March, p. 32
Maxwell, Douglas F., Review, Review, November 1, p. 11
Colby, Joy, Review, The Detroit News, September 25, p. 10F
Cohen, Keri, Review, Detroit Free Press, October 5, p. 7H
1996 Niedzwicki, Dennis Alan, Review, Art in America, January, p. 109
Mannetti, Glen, Review, MetroTimes, September 20-26, p. 26
Walls, Michael, A Song for My Mother, Exhibition Catalogue, Revolution, Ferndale, MI
Provenzano, Frank, "A Song for My Mother," The Detroit Jewish News, August 25, p. 74
Makowsky, Frank, Review, News Times, July 5, p. C1