Holly Trostle Brigham
Myths, Portraits, and the Self
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August 5 - September 27, 2013

Mary H. Dana Women Artists Series / Douglass Library

Guest Curators: Judith K. Brodsky and Ferris Olin

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INSTITUTE FOR WOMEN AND ART

Programs

Mary H. Dana Women Artist Series
At the Douglass Library Galleries and in partnership with Rutgers University Libraries, this exhibition series was founded in 1971 by Joan Snyder and is the oldest continuously running venue for women visual artists in the US.

Estelle Lebowitz Visiting Artist-in-Residence Lectureship
Brings to the Rutgers University community and general public the work of a renowned contemporary woman artist through exhibitions, classes and public lectures.

The Feminist Art Project (TFAP)
A collaborative international initiative promoting and documenting diverse feminist art events and publications celebrating the feminist art movement and the aesthetic, intellectual and political impact of women on the visual arts, art history, and art practice, past and present.

IWA Exhibition Series
Exhibitions curated by the IWA and presented at selected venues.

Miriam Schapiro Archives
This archival collection contains files related to women artists and art organizations and is housed in Rutgers University Libraries Special Collections and University Archives. In addition to the files for the Mary H. Dana Women Artists Series, the Schapiro archives also contain the Contemporary Women Artists Files (CWAF) of emerging and established contemporary women artists.

On-Line Education
E-courses about women artists, their achievements, and impact on culture and society; race and contemporary art; homosexuality and visual culture.

Women Artists Archive National Directory (WAAND)
An innovative web directory to U.S. archival collections of primary source materials by and about women visual artists active in the U.S. since 1945.
Mission

Founded in 2006 by Ferris Olin and Judith K. Brodsky, the mission of the Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record. To accomplish this goal, the IWA invents, implements, and conducts live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for women artists who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

The Institute for Women and Art (IWA) is a unit of Rutgers, The State University of New Jersey, and a center of the Office of the Associate Vice President for Academic & Public Partnerships in the Arts & Humanities. IWA is also a consortium member of the Institute for Women’s Leadership (IWL) at Rutgers University.

IWA Staff

Connie Tell, Acting Director, Institute for Women and Art, and Project Manager, The Feminist Art Project
Nicole Ianuzelli, Manager of Programs and Exhibits, Institute for Women and Art
Judith K. Brodsky and Ferris Olin, Founding Co-Directors, Institute for Women and Art

Special Thanks
Leigh-Ayna Passamano
Kelly Worth, Administrative Assistant, Rutgers University Libraries
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Image of the self is in the realm of the imaginary—a chance to become the dream. The body can be perfect, the face a vision of loveliness or heroism, the garments and settings revelatory of what is valued—wealth, intellect, serenity, the natural world.

Since the Italian Renaissance western artists have painted self-portraits. Dürer's earliest self-portrait is a drawing done at the age of thirteen—a beautiful boy holding a pencil—a symbol of the artist he had already become. As a mature artist, Dürer portrays himself again. This time he is elegant. He has masses of wavy hair parted in the middle, shapely mustache and beard, and he is wearing a coat with a sumptuous fur: hardly his working clothes. He makes sure that he is not to be seen as a lowly craftsperson. And he goes even further. There is no question but that he views himself as a godly figure, possibly a version of Christ himself—a creator of art and ideas.

In the hands of western women artists, the self-portrait became an opportunity to declare their agency against a society that imposed universal identities upon women—wife, mother, saint, and sinner, thus obliterating individuality. Artemisia Gentileschi’s self-portrait as her own muse, Adelaide Labille-Guiard’s self-portrait as an influential teacher with students, and Paula Modersohn Becker’s self-portrait as a hard headed, intellectually active presence became icons of agency when feminist art historians, like Mary Garrard, rescued their meaning from under layers of masculinist misinterpretation.

In the 20th century, the self-portrait became a reflective act for the age of individuality—mirroring the inner life of the artist as in the work of Edvard Munch or Francis Bacon whose self-portraits take on a diaristic aspect. Contemporary women artists like Cindy Sherman and Audrey Flack have taken the genre even further. They go beyond the descriptive self-portrait to use themselves as subjects to explore, pay homage to, and deconstruct the female image itself. In the process of creating their photographs (in the case of Sherman) and paintings and sculptures (in the case of Flack), they take on personas of the past and present, the ordinary and the famous. They become all-women and many individual women. Sherman first became well known with the now iconic series Untitled Film Stills (1977-1980), black and white photographs in which she becomes various B-movie Hollywood heroines—the student, the career girl, the nurse. Since then, she has done various series in which
she has explored historic women, old women, deformed women, and debased women. Flack uses herself as the model for her sculptures of goddesses, muses, and mythological figures as well as painting more traditional self-portraits. Flack is an outspoken feminist who views her images of powerful, perfect bodied, and beautiful women as an antidote to the macho tradition of nude males in western art.

Holly Trostle Brigham follows the trajectory set by Sherman and Flack. As a student at Smith College, a revered and historic all-women institution, she was aware of feminism, particularly since Smith College during Brigham’s college years was headed by Jill Ker Conway, and alumnae like Gloria Steinem were models. “But what was not available was access to feminism in the art history department. Very few classes even mentioned women artists.” So it wasn’t until graduate school at George Washington University that Brigham became involved in feminism.1 Brigham was attracted to GW because of its visiting artist program. Helen Frankenthaler, Larry Rivers, Audrey Flack, and others spent a week in residence. They gave lectures and one-on-one critiques with graduate students. Flack was a key visiting artist for Brigham’s development, expanding her sense of feminist art history and becoming a mentor to her. 2

Brigham also exhibited in the Dimock Gallery, Which was run by Lenore Miller, the current Director of the Luther W. Brady Art Gallery. Brigham was awarded the Kreeger prize and the Cecile Hunt Prize. One of her favorite professors Arthur Hall Smith taught as class on sumi ink drawing (which still influences her work) and directed Brigham’s Thesis. Brigham also connected with Doug Teller who taught her silk screening and watercolor. Inspired by Flack’s use of mythology, her concept of reclaiming the matriarchy and the way in which Flack talked about how women artists could approach the female nude without objectifying it since subject and object were one in the same, Brigham began a series of watercolors for which she, herself, posed as the nude model. In looking at this series, one cannot help but think of Paula Modersohn Becker’s nude self-portrait from the waist up. Griselda Pollock has pointed out the contradiction in Modersohn Becker’s painting. The torso with full breasts is a sexual object seen from the perspective of the male gaze while the face is aware, thoughtful, and complex emotionally—clearly this is a woman of intellect caught in a bind between her body and her mind. 3 But Brigham, coming several generations later, has no conflict between body and mind. One feels that the woman in the paintings is fully in control not only of her own body, but also of her space and life. These paintings engage the viewer in an interaction in which the woman in the painting is an equal participant and perhaps even in control of the interaction.

A word about Brigham’s medium: much of her work is executed in watercolor, an unusual medium for art with an ideological message and an elaborate iconography. Brigham is a mistress of the medium.
Her images are saturated with vibrant color, and the technique enables her to use her extraordinary drawing abilities to execute detail that is very important for deciphering these images. These paintings make one regret that more artists are not using watercolor. It should be noted that Brigham also works in oil with equal brilliance. *Isis and Zephyr, Angel, Wings, and Me*, and some of the images on the Hildegard reliquary box are painted in oil.

From the series of nude self-portraits, Brigham went on to use herself as model for mythological subjects in which she still portrayed herself nude. Following the mythological paintings she began to imagine herself, now clothed, as the avatar of women artists such as Sofonisba Anguissola and Elizabeth Vigée LeBrun who had almost vanished from history until feminist art historians resurrected them in the 1970s. In these images Brigham’s themes begin fully to emerge. They become the opportunity for her to ruminate on birth, motherhood, life, death, and possible afterlife. The butterfly is one of her recurring iconographic images, standing for rebirth and regeneration. It appears over and over again in these imaginary portraits as in her images of Frida Kahlo, Judith Leyster, and Maria Sibylla Merian. Brigham is a knowledgeable lepidopterist, and she chooses butterfly species that help to convey the narratives surrounding her female protagonists. For instance, in her portrait of Sofonisba Anguissola, the butterfly is one called *The Painted Lady*.

Brigham has two children. She interweaves their lives into the paintings so that they, like her, take on mythological significance. She imagines herself as Elizabeth Vigée LeBrun. LeBrun with her daughter; Brigham paints her as the Roman goddess Juno. On her lap is a child who bears double iconographic significance. She represents LeBrun’s daughter and Brigham’s own daughter. Brigham’s daughter is named Flora. And it is Flora, according to Ovid, who helps Juno become pregnant with Mars when Juno expresses her jealousy of Jupiter who has given birth to Minerva from his forehead. This painting is a wonderful example of the richness and subtlety of Brigham’s references. The butterfly in this painting is the *Juno* butterfly.

In addition to the portraits of women artists, Brigham has other heroines, among them pioneer women pilots. Her fascination with flight has led her to portraits of Amelia Earhart and of one of the first women who served in the Army Air Corps. Brigham says “In my dreams about Amelia Earhart, she lands safely on her last flight.” The collage in the background of the painting refers to Brigham’s recurring dream of the imagined safe landing. Flight as an aspect of Brigham’s iconography can be considered a metaphor for women’s aspiration to move beyond the stereotypic definitions of women’s roles. Brigham combined imagining herself in the personas of women artists with her obsession with flight by painting the 20th century artist, Tamara de Lempicka. De Lempicka was an extraordinary woman. Extremely wealthy, she painted the celebrities of Europe and the United States during the
1920s and 1930s. Married several times, at one point she lived in Hollywood and became a member of the high-living film set and was known for her fancy cars and her jewelry. Brigham imagines de Lempicka as a pilot and paints her wearing jewelry de Lempicka actually owned, an indication of the research that Brigham undertakes for her iconography. Brigham says of Tamara de Lempicka, “As a wealthy, sporting woman, I imagine that she would have had the opportunity to fly and she had the adventurous spirit to attempt it.” Brigham portrays de Lempicka on autopilot as a “convenient way for me to free her hands for the pose [Brigham] selected for her.”

Wasp Bea l. Wolf was created for an individual for an invitational group exhibition. Ten women artists were asked to create an artwork that would address the participation of women in World War II. Although the impetus for this work came from the outside, one cannot help but feel that there was magic afoot. The invitation gave Brigham another opportunity for imagining herself as a woman in flight. The WASP corps was established officially in 1942, but has existed for over a year under another name. It enabled women pilots to fly military planes for the United States Air Corps in every capacity except combat. They tested planes, ferried planes from one location to another, and trained male pilots. Despite protests from officers directly involved with the WASPs, the upper command of the armed forces disbanded the WASPs in 1944, and it wasn’t until 1977 that the WASPs were declared combat veterans and eligible for benefits.

In the 16 months the WASP existed, more than 25,000 women applied for training; only 1,879 candidates accepted. Of these, 1,074 successfully completed the grueling program at Avenger Field, a better “wash-out” rate than the 50 percent male pilot cadets.

Brigham uses insects again to tell her story, this time a wasp called the Beewolf. As usual, combining allusions that add complexity to her mythmaking, her mind leads her to the association of Wolf with Beowulf, an ancient hero whom Brigham inserts into a feminist iconography.

Perhaps that most personal image combing Brigham’s themes of flight, birth, and motherhood is the painting titled Zephyr, Angel, Wings and Me. Brigham explains the title as follows: “Zephyr refers to Noble [the artist’s son, born shortly before this painting was undertaken and portrayed here as a pupa] as the god of wind; Angel refers to Amelia Earhart [the aviatrix who was lost in flight]; Wings refers to the butterfly, airplane and future of the pupa’s anatomy;’ and Me refers to this as a self-portrait.” The artist herself now has wings, the wings of the butterfly, Zephyr Angel Wing. She is holding her son Noble. Brigham has positioned her hands as the blades of a propeller. One hand is gloved; the other is bare, a reference to old fables of child rearing. In homage to Amelia Earhart, Brigham’s heroine, there are two collaged photographs of Earhart in the background. This painting
captures Brigham’s yearnings for fulfillment of her physical, spiritual, and intellectual life, all at one time.

As Brigham is preoccupied with birth and life, she is equally absorbed in death, memory, and afterlife. In her most recent work she has turned to assuming the identities of creative nuns who lived in centuries past. She had planned to include Hildegard von Bingen, the 12th century nun reputed to have created illuminated manuscripts, in the *Seven Sisters* series, but eventually substituted other women artists “since art historians have doubted whether she actually illuminated any manuscripts. But she did write plays and music and was a writer.” However one can find imitations in the *Seven Sisters* of the more melancholic artwork to come, despite their celebration of birth, life, rebirth, and fulfillment, as for instance, in *Freeing the Frieda in Me*, where Brigham paints Frida Kahlo holding a candy skull, or in her portrayal of the Dutch 17th century artists, Judith Leyster, where Brigham delineates an apostle’s spoon on the wall showing the image of John the Apostle, a reference to her father L. John Trostle whose recent death inspired aspects of the painting. The recurring image of the butterfly, the symbol of rebirth also indicates Brigham’s ongoing engagement with mortality. It’s as if by confronting death itself, she can keep it away from her loved ones and herself. One thinks of the Vanitas paintings of the 17th century or those by one of Brigham’s influences, contemporary artist Audrey Flack, in which imitations of death such as a rotting pear, a clock, or a candle are dispersed among the emblems of life or beauty – fruits and flowers in Dutch and Spanish 17th century still lifes and implements of makeup and adornment in Flack’s Vanitas paintings. Brigham speaks of influence of Carlo Crivelli, the 15th century Italian painter “who informs my symbolism, use of vanitas, and my approach to figuration.”

So using a wooden box that she purchased in an antique shop in Massachusetts, Brigham builds a magical reliquary to hold on to life. The sides of the reliquary are decorated with scenes of Hildegard von Bingen’s life: her entry into the convent as a small girl (Flora, Brigham’s daughter, is the model for the child); a scene from a theatrical performance she is supposed to have written in which the Virtues steal the soul away from the Devil; and finally the exhumation of her body in the 19th century. The reliquary holds two small jewel encrusted gold bags with mysterious precious life-giving power. We will never know their contents. Otherwise, their magic would disappear. The top has back-to-back portraits of Hildegard; on the front is the live Hildegard, on the back Hildegard in death – a crowned skull.

The reliquary is the introduction to the *Seven Sisters II* series in which among others, Brigham takes on the identities of Sorella Plautilla Nelli, a renaissance nun who was a painter – the only woman artist mentioned by Vasari, and Santa Caterina dei Vigri, who was not only an accomplished visual
artist but also played the violetta. In these works, Brigham begins to use her materials themselves as elements in her iconography. Rather than flat renderings, the jewels in these paintings become raised objects (a physical reminder of Brigham’s inspiration by Crivelli who used gesso to build up three-dimensional tears and jewels). And her use of gold leaf reflects the world beyond the paintings. By virtue of these techniques, the figures begin to emerge from the flat surface of the paper and intrude into the real world, thus providing Brigham with another metaphor to evoke the suggestion of a fluidity between the animate and the inanimate.

Brigham’s interaction with art history subverts time and the limitations of being one person. As an artist she lives the lives of many women through centuries past as well as occupying the present. By weaving her own life and the past together she defies linear time and thus flouts mortality. The *Seven Sisters II* series has also lead Brigham into new territory. She is collaborating with the award-winning poet Marilyn Nelson, former Poet Laureate of Connecticut and Frost Medal awardee. Nelson has taken inspiration from the nuns’ portraits in the *Seven Sisters II* series to compose a poem/prayer for each woman expressing their own thoughts and prayers. This partnership is expected to lead to the publication of an artist’s book, a series of poetry readings, and new exhibitions that juxtapose Nelson’s words with Brigham’s images. Poetry inspired by or responding to contemporary art is not necessarily a new phenomenon, but the Brigham-Nelson partnership will result in opportunities for audiences of culture to benefit from this multidisciplinary, fused approach.¹⁵

One can look at Brigham’s work in two ways. On the surface Brigham engages in ongoing study and recuperation of women artists throughout the centuries. In her self-portraits and portraits, one is struck with the enormous amount of research she undertakes – discovering the biographies of her subjects or their mythological stories, looking at previous renderings of them and their work, and identifying associative animate and inanimate objects – that lead to the viewer’s full knowledge of the person/ages, their histories, their iconographic symbols, and their places in the larger cultural landscape. In the *Seven Sisters I* series the artist selected butterflies to symbolize regeneration. In her ongoing project, Holly Trostle Brigham’s oeuvre marks the “rebirth” of women artists long forgotten, and represents the haunting ending of Marilyn Nelson’s poem “The House on Moscow Street”:

…generations lost to be found, to be found.¹⁶

This enterprise is worthy in itself. But on a deeper level, Brigham is concerned with emotional truths. Being human has been defined as valuing life because we are aware of our mortality. It is Brigham’s engagement with birth, life, creativity, death, redemption, and rebirth as well as her art historical research and her expert execution that ultimately gives her work its impact.
Notes


2. Email from Brigham to Brodsky, July 14, 2013.


4. Anguissola was a 16th century Italian painter. She was a very successful artist, becoming the official painter to the court of Spain, but she was prevented from participating in the great public decoration projects of the day since it was considered inappropriate for a woman to paint the male nude. In addition to creating new approaches to portraiture, she is often credited with having invented genre painting with her painting of her siblings engaged in the daily activities of a privileged and wealthy family such as playing games. These are some of the earliest scenes of a domestic life painted for its own sake rather than as background to religious narratives. See Ilya Sandra Perlingieri, *Sofonisba Anguissola: The First Great Women Artist of the Renaissance*, New York: Rizzoli International Publications, Inc., 1992.

5. According to Ovid, Flora helped Juno, who was jealous of the fact that Minerva had sprung from Jupiter’s own head, become pregnant with Mars by giving a magic flower. In another myth related to Flora, a nymph called Chloris was turned into Flora when the West Wind, Zephyrus, kissed her. This narrative is the basis for Botticelli’s *Primavera*.


8. Email from Brigham to Brodsky, July 14, 2013.


10. This exhibition was held at Penn State Lehigh Valley in 2012.

Notes

12. Email from Brigham to Brodsky, July 14, 2013.

13. Ibid


15. Artist such as Kiki Smith and poet Mei-mei Berssenbrugge have partnered to produce such editions; while the June/July 2013 issue of Art in America, includes a selection of poems reflecting on contemporary artworks: Raphael Bernstein, “The Active Voice: 12 Poems on Contemporary Art,” Art in America, June/July 2013: 116-3

Illustrations

Demeter, 1992

Pale Rose Mary, What Shall be Done?, 1992
It’s a Jungle Out There, 1992

Hidden in a Jade Jungle, 1992
Gloriana: The Faerie Queen of May, 1992-93

Aphrodite, 1993
Purple Paisley, 1993

Polypody Night, 1993
Blue, 1993
Lady Bug Lady, 1993

Jockey, 1993
Juice of my Pomegranate, 1997

Isis: Regeneration, 1997
Cybele on Her Birthing Throne, 2000

Freening the Frieda in Me, 2003
Zephyr, Angel, Wings and Me, 2002

Sophonisba and Her Painted Ladies, 2008
Hildegard, 2011

Dead Hildegard, 2011
Elizabeth and Julie as Juno and Flora, 2011
Sorella Plautilla Nelli’s Lamentation, 2012

Santa Caterina’s Trinity, 2013
WASP Bea I. Wolf, 2012
T. de Limpicka, 2012 (black ink)

T. de Limpicka, 2012 (magenta ink)

Tamara de Limpicka: On Autopilot, 2009
<table>
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<tr>
<th>Exhibition Checklist</th>
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<tr>
<td>Watercolor, 30 x 22 inches</td>
<td>Watercolor, 40 x 25 inches</td>
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<tr>
<td><strong>Pale Rose Mary, What Shall be Done?</strong>, 1992</td>
<td><strong>Juice of my Pomegranate</strong>, 1997</td>
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<td>Watercolor, 30 x 22 inches</td>
<td>Watercolor, 26 x 26 inches</td>
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<tr>
<td><strong>It’s a Jungle Out There</strong>, 1992</td>
<td><strong>Isis: Regeneration</strong>, 1997</td>
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<td>Watercolor, 30 x 22 inches</td>
<td>Oil on Panel, 50 x 40 inches</td>
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<tr>
<td><strong>Hidden in a Jade Jungle</strong>, 1992</td>
<td><strong>Cybele on Her Birthing Throne</strong>, 2000</td>
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<td>Watercolor, 30 x 22 inches</td>
<td>Watercolor, 60 x 40 inches</td>
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<td><strong>Geisha, Not for Hire</strong>, 1992</td>
<td><strong>Freeing the Frida in Me</strong>, 2003</td>
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<tr>
<td>Watercolor, 40 x 25 inches</td>
<td>Watercolor, 29.5 x 29.5 inches</td>
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<tr>
<td><strong>Amazon</strong>, 1992</td>
<td><strong>Zephyr, Angel, Wings and Me</strong>, 2002</td>
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<tr>
<td>Watercolor, 40 x 25 inches</td>
<td>Oil on panel, 19 x 19 inches</td>
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<tr>
<td>Watercolor, 40 x 25 inches</td>
<td>Watercolor, 29.5 x 29.5 inches</td>
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<tr>
<td><strong>Aphrodite</strong>, 1993</td>
<td><strong>Hildegard</strong>, 2011</td>
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<tr>
<td>Watercolor, 40 x 25 inches</td>
<td>Watercolor, 18.5 x 15.5 inches</td>
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<tr>
<td><strong>Purple Paisley</strong>, 1993</td>
<td><strong>Dead Hildegard</strong>, 2011</td>
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<tr>
<td>Watercolor, 40 x 25 inches</td>
<td>Watercolor, 18.5 x 15.5 inches</td>
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<tr>
<td><strong>Polypody Night</strong>, 1993</td>
<td><strong>Elisabeth and Julie as Juno and Flora</strong>, 2011</td>
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<td>Watercolor, 40 x 25 inches</td>
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<td><strong>Blue</strong>, 1993</td>
<td><strong>Sorella Plautila Nelli’s Lamentation</strong>, 2012</td>
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<td>Watercolor, 40 x 25 inches</td>
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<tr>
<td><strong>Lady Bug Lady</strong>, 1993</td>
<td><strong>Santa Caterina’s Trinity</strong>, 2013</td>
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<td>Watercolor, 29.5 x 29.5 inches</td>
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</tbody>
</table>
Exhibition Checklist Continued

WASP Be a l. Wolf, 2012
Watercolor with three medals, 19 x 19 inches

T. de Limpicka, 2012
Etching with chine colle, hand coloring, black ink, 29.5 x 29.5 inches
Edition of 10

T. de Limpicka, 2012
Etching with chine colle, hand coloring, magenta ink, 29.5 x 29.5 inches
Edition of 10

Tamara de Limpicka: On Autopilot, 2009
Watercolor, 29.5 x 29.5 inches
Selected C.V.
Holly Trostle Brigham

EDUCATION
MFA, Painting, George Washington University, 1991-94
Pennsylvania Academy of the Fine Arts, 1990-91
University of Pittsburgh, 1988-90
BA, Art History with a minor in Italian, Smith College, 1984-88
Dickinson College, 1983

SOLO EXHIBITIONS
2013    Holly Trostle Brigham: Painted Dichotomies, Berman Museum of Art, Ursinus College, Collegeville, PA
2009    Holly Trostle Brigham: Three Stages, Raven Gallery, Philadelphia, PA
2005    Reflected Personae, Ahlum Gallery, Easton, PA
1998    Undressed in Her Rightful Mind: Paintings by Holly Trostle Brigham, Clark University, Worcester, MA

GROUP EXHIBITIONS
2012    Home Front Heroes: Women of World War II, Penn State University, Lehigh Valley
2011    Cradle and Crucible: the Enduring Legacy of the Pennsylvania Academy of the Fine Arts, Avery Galleries, Bryn Mawr, PA
2011    Juried Alumni Exhibition Faculty and Alumni Exhibition in conjunction with Narcissus in the Studio: Artist Portraits and Self-Portraits, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
2011    Inaugural Exhibition in the Alumni Gallery, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
2010    Three-Person Show, Raven Gallery, Philadelphia, PA
2009-10 Group Show, Kathy Imlay Fine Arts, Montclair, NJ
2009    Humanity: 100 Years of Figurative Art, ACA Galleries, New York, NY
2006    Lehigh Valley Invitational Exhibition, Cedar Crest Gallery, Allentown, PA
2006    Painting the Unclothed Figure, Juried Exhibition, Fine Arts People Gallery, Exton, PA
2006    Faculty Exhibition, The Baum School of Art, Allentown, PA
2004  
*Lancaster County Art Association Juried Exhibition*, Strausburg, PA
2004  
*76th Annual Juried Exhibition*, Harrisburg Art Association, Harrisburg, PA
2004  
*Self-Portraits*, The Plastic Club, Philadelphia, PA
2003  
*Salute to Women and Women Artists*, Juried Exhibition of the Artists Guild of Delaware Valley, Chestnut Hill College, Chestnut Hill, PA
2003  
*Summer Show*, Regional Invitational Exhibition, MCS Galley, Easton, PA
2003  
*The Artful Woman*, National Juried Exhibition, The Banana Factory, Bethlehem, PA
2002  
*Re-Semblance*, Juried Exhibition, ARTSWorcester Gallery at the Aurora, Worcester, MA
2000  
*Our Image, Ourselves*, Juried Exhibition, ARTSWorcester Gallery at the Aurora, Worcester, MA
2000  
*Faculty Art Exhibition*, Worcester Art Museum, Worcester, MA
2000  
*One Thousand and Under*, Regional Invitational Exhibition, Fletcher/Priest Gallery, Worcester, MA

**PRESS**


RESIDENCIES
2009 Visiting Artist, Experimental Printmaking Institute, Lafayette College, Easton, PA
2009 Visiting Artist, Lafayette College, Easton, PA, including two slide lectures and a demonstration
2008 Visiting Artist, Women’s History Month, Lebanon Valley College, Annville, PA, including slide lecture

LECTURES / PANELS / JURIES
2005 “Revealed Personae,” Artist Discussion, Ahlum Gallery, Easton, PA
2005 Panel Discussion, in conjunction with Area Artists 2005, Zoellner Gallery, Lehigh University, Bethlehem, PA
2005 Juror for high school art competition, “An Artistic Discovery--2005,” The Baum School of Art, first prize winner to be displayed in the Halls of Congress, Washington, DC
2000 “Women Artists Throughout History: Finding Their Place in Your Classroom,” Lecture, College of the Holy Cross, in conjunction with the Worcester Women's History Project

AWARDS
2004 Honorable Mention, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
2004 Best of Show, Lancaster County Art Association, Strasburg, PA
2004 First Prize for Watercolor, Harrisburg Art Association, Harrisburg, PA
2003 Award of Excellence, Artists Guild of Delaware Valley
1992 David Lloyd Kreeger Prize in Painting, The George Washington University
1992 Cecille R. Hunt Prize (for watercolor), The George Washington University
1991 Pennsylvania Academy of the Fine Arts, Scholarship
INSTITUTE FOR WOMEN AND ART
ADVISORY COUNCIL, 2013-14

Fawzia Afzal-Khan          Marjorie Martay
Grímanes Amoros            Joan Marter
Betsy Barbanell            Yolanda Martinez-San Miguel
Joan Bartl                 Leslie Mitchner
Anonda Bell                Isabel Nazario
Judith K. Brodsky           Ferris Olin
Abena Busia                Nell Painter
Elizabeth Cohen            Joanna Regulska
Leah DeVun                 Martin Rosenberg
Marianne J. Gaunt          Ernestine Ruben
Mary Hawkesworth           Anne Swartz
Lisa Hetfield              Farideh Tehrani
Carolyn Landis             Jorge Daniel Veneciano
Jacqueline Litt            Cheryl A. Wall

MARY H. DANA WOMEN ARTISTS SERIES
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Martin Rosenberg