TFAP@TEN
Exhibition in Honor of The Feminist Art Project’s 10th Anniversary

January 19 - April 8, 2016
Anonda Bell, Nancy Cohen, Jaz Graf, So Yoon Lym, Babs Reingold, and Adrienne Wheeler

Mary H. Dana Women Artists Series Galleries
Douglass Library
8 Chapel Drive, New Brunswick, NJ 08901 / Gallery Hours: M - F 9am - 4:30pm

Artists’ Discussion and TFAP 10th Anniversary Celebration
Thursday, March 3, 2016 / 5-7pm
Mabel Smith Douglass Room, Douglass Library

The Mary H. Dana Women Artists Series is a program of the Center for Women in the Arts and Humanities (CWAH) in partnership with Rutgers University Libraries. The Feminist Art Project (TFAP) is a program of the CWAH, a unit of the Office of the Senior Vice President for Academic Affairs, and a consortium member of the Institute for Women’s Leadership at Rutgers, The State University of New Jersey. Rutgers TFAP@TEN exhibition and event co-sponsors include: Art Library, Center for American Women and Politics; Center for Cultural Analysis; Center on Violence Against Women and Children; Center for Women and Work; Center for Women’s Global Leadership; Department of Art History; Department of Women’s and Gender Studies; Douglass Residential College (DRC); Fine Arts Department-Camden; Global Village, DRC; Institute for Research on Women; Institute for Women’s Leadership; Margery Somers Foster Center; Mason Gross School of the Arts-Visual Arts; Paul Robeson Galleries-Newark; Office for the Promotion of Women in Science, Engineering, and Mathematics; Zimmerli Art Museum. Additional co-sponsors: Associate Alumni of Douglass College (AADC) and the New Jersey State Council on the Arts.

Cover: Anonda Bell, Apiphobia (Biophobia Series), 2011, Site-specific installation (detail) / Image courtesy of the artist.

#TFAPatTEN
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Introduction and Acknowledgements

2016 is a special year in which we are commemorating the 10th anniversary of The Feminist Art Project. A celebration took place in Washington, DC following the TFAP@CAA Day of Panels at the National Museum of Women in the Arts in February during the College Art Association Annual Conference. It is an exceptional joy to celebrate this milestone once again with an exhibition of TFAP-New Jersey artists in the Dana Women Artist Series Galleries, joining together two Center for Women in the Arts and Humanities’ programs, both dedicated to making visible the work of women artists.

The Dana series, founded in 1971, is the oldest continuous running exhibition series for contemporary women visual artists in the U.S. Now in its 45th year, the Dana Series has provided opportunities for over 500 artists to present their work at Rutgers University. Dana exhibitions encourage debate and intellectual growth, and expose students to important visual dialogues that add dimension and value to their education at Rutgers, and broaden public understanding of the importance of the arts and artists in our society.

In 2005, a group of 10 visionary feminists began to discuss the re-invigoration of the Feminist Art Movement and how to amplify its impact. Many historic events were on the horizon – significant anniversaries of the National Museum for Women in the Arts, Feminist Art Program in Fresno, the Women’s Caucus for Art, and the Mary H. Dana Women Artists Series at Rutgers; the opening of the Elizabeth A. Sackler Center for Feminist Art was scheduled, as were the Global Feminisms and WACK exhibitions – to name a few. It was the perfect time to develop an action plan to promote and highlight these, and all the other accomplishments of women artists and scholars, and to preserve these contributions in the mainstream cultural record. Thus, The Feminist Art Project came into being.

In 2006, TFAP found a home at Rutgers University under the outstanding leadership of founders Judith K. Brodsky and Dr. Ferris Olin. I have had the privilege of managing TFAP since 2007. Grassroots in nature, TFAP has grown year by year and is now recognized as a leading organization in the Contemporary Feminist Art Movement and a champion for women and transgender artists and scholars in the visual arts fields.
I want to acknowledge all of the original founders of TFAP who formed the first TFAP National Committee. They are Judith K. Brodsky, Judy Chicago, Ferris Olin, Leslie King-Hammond, Dena Muller, Arlene Raven, Maura Reilly, Susan Fisher Sterling, and Anne Swartz, and our more recent National Committee Members are Kat Griefen and Catherine Morris. My deep gratitude goes to all of them for their good guidance and unwavering support of The Feminist Art Project.

The Feminist Art Project presents, documents, and promotes diverse feminist art events, resources, education, and publications through its website and online calendar, conferences, and panels. TFAP has 55 Regional Coordinators worldwide anchoring The Feminist Art Project in their communities, forming a global network of artists, educators, curators, and other arts professionals. Though our mission is global, the TFAP national office and home-base remains housed at Rutgers University in New Jersey. Wishing to curate a show honoring The Feminist Art Project, it seems fitting to seek out and exhibit artists who have a local connection to TFAP and its mission. TFAP@TEN presents the work of six exceptional New Jersey artists. Jaz Graf and So Yoon Lim were early participants in the TFAP-NJ regional group; Nancy Cohen, Babs Reingold, and Adrienne Wheeler were presenters during networking meetings and/or hosts of those gatherings, and Anonda Bell, the current Regional Coordinator of the NJ chapter. I am very fortunate to have worked with these artists and bring their extraordinary work to the Dana Women Artist Series Galleries.

Thank you to the TFAP@TEN major funders for their generous support of this exhibition, as well as our co-sponsors and supporters. Special thanks goes to the first TFAP-NJ Regional Coordinator Dr. Midori Yoshimoto for her advice in seeking artists for this exhibit, and her wonderful catalog essay. Deep appreciation goes to the staff of the Center for Women in the Arts and Humanities, Nicole Ianuzelli and Leigh Passamano for their terrific work and professionalism in all things.

**Connie Tell**
Curator and Administrative Director
Center for Women in the Arts and Humanities
The Feminist Art Project
THE FEMINIST ART PROJECT

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E. John Bullard, Director Emeritus, New Orleans Museum of Art
Connie Butler, Hammer Museum
Mary D. Garrard, Professor Emerita, American University
Chrissie Iles, Whitney Museum of American Art
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Lucy R. Lippard, Writer and activist
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Cindy Nemser, Author, critic, journalist
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Faith Ringgold, Artist, Professor Emerita, UCSD
Lowery Stokes Sims, Curator Emerita, Museum of Art & Design
Gloria Steinem, Co-founder Ms. Magazine, Activist

National Committee
Judith K. Brodsky*
Judy Chicago*
Kat Griefen
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Arlene Raven (1944-2006)
Maura Reilly*
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Founding Program Partners
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Through the Flower
Women’s Caucus for Art

*founding member
The six women artists selected for the tenth anniversary exhibition of The Feminist Art Project share not only a strong interest in feminist artistic interventions, but also an empathic observation of their environments—whether it be of the natural world or of human society. Through their keen sensitivity, these artists turn varied subjects into unique forms of expression.

Both Anonda Bell and Jaz Graf explore human interactions with the natural world through relatively graphic means, such as drawing, painting, and printmaking. Trained in painting and printmaking, the two artists spontaneously incorporate multiple processes. Bell’s media encompasses drawing, spray paint, stenciling, screen printing, linoleum cuts, acrylic, ink, shellac, and watercolor. Her *Apiphobia* is part of the larger *Biophobia Series* which highlights the often distressed relationship between humans and the natural world. *Apiphobia*, in particular, was partly inspired by the freak-show demonstration of “bee bearding” as well as certain bee-based horror movies, such as *Swarm* and *Killer Bees*, both of which reference the literature of Franz Kafka’s *Metamorphosis* and Roald Dahl’s *Royal Jelly*. While a swarm of bees are gathering to the silhouetted female figure, she somehow appears to be at peace, surrendering to them with arms out-spread. Bell represents the eventual overcoming of a bee phobia while depicting a counter response to the stereotype of female as victim.

Small living creatures or natural objects, such as a moth, hummingbird, leaf, and seashells, have equally become catalysts for Graf to investigate thoughts about human relationships. Her mixed media drawing of a hummingbird, titled *Gaze*, captures the still point of the bird in flight. Graf’s father was fascinated by hummingbirds and would watch them in silence for hours. By drawing the object of his gaze, the artist hoped to get closer to her father whose health was her concern at that time. The intensive working process became a way to work through her emotions toward her father and think about the meaning of silence in their relationship. Graf first coated the paper with dark asphaltum and added a thin layer of acrylic paint on top. Lines were drawn by scratching the paint with an etching needle. Then she incorporated conte crayon, pencil, pastel, and other media to build up the texture. As the result of this elaborate process, her subjects mysteriously emerge out of the darkness, emitting an eerie aura which undeniably attracts the eye and inspires awe.

Adrienne Wheeler and Babs Reingold, on the other hand, utilize found objects in their sculptures and installations and seek to infuse a sense of memory and history into their work. Made of sticks wrapped with bandages, Wheeler’s *Lembrança/Memory* series was partly inspired by the Bakongo healing
rituals of binding or wrapping bundles, which she learned through her ancestral research. The pair of sculptures both consist of a bow shape as an element. In the first, a solitary bow is attached to a rusted iron chain, recalling the dark history of slavery. The bow form itself stems from the berimbau, a musical instrument used in the Afro-Brazilian martial art, capoeira. The instrument, which usually has a gourd attachment, is believed to have originated in present-day Angola in Southern Africa, where medicine men and women used it to chant incantations during healing rituals. The second, larger sculpture is a bundle of six bows of various sizes leaning against one another. This bundle of bows seems to represent the collective healing power of those medicine practitioners. While referencing various African spiritual and cultural traditions and their adapted forms in African diaspora, *Lembrança/Memory* series stands as a symbol of resistance against the inhumanity of slavery and other forms of oppression.

Incidentally, another chain is found connecting a seemingly near-dead animal, cast in wax, to the wall above in Reingold's *Measure: Animal No. 1*. The title asks the viewer: “If we treated all animals with the same measure as we treat ourselves, how much better off would they be?” The artist’s concern regarding animal cruelty stems from a larger concern for humanity, and issues of poverty in particular. The other two installations on view are titled *Luna Window*, after the “Luna Park,” an early twentieth-century amusement park in Cleveland. The park was closed down due to fire and bankruptcy in 1929, and was later turned into a housing project. Having spent her adolescent years growing up in Luna Park, sad memories of broken homes were instilled deeply within her and now take concrete forms as broken windows. Climbing up onto those windows are sinuous and rickety ladders whose tips morph into tree roots and droop flaccidly to the ground. The ladders are made of human hair stuffed in sewn silk organza casings dyed dark with rust and tea, and then embellished with cheesecloth and yarn. Undoubtedly they are anthropomorphic beings who represent those who are desperate to escape the living hell. Is there any hope? The artist prompts the viewer to find an answer.

Although their media output are vastly different, So Yoon Lym and Nancy Cohen extract abstract forms from human lives, our bodies, and the environment. Lym’s earlier set of acrylic drawings are based on photographs of the various hairstyles and hair braiding patterns of her students and strangers she met in Paterson, New Jersey. These hair patterns unwittingly echo natural forms and are beautiful in their own right. Similarly, her *Bloodlines* series is, in part, an anthropological study of Paterson. Regarding Paterson, her home for over a decade, the artist sees it as “a city of nomad refugees” like herself. Intertwining wavy lines of white, pink, and red suggest the complex passages of immigrants as well as their intermixed bloodlines and DNA strands. Lastly, her *Modern Love* series are an improvisational study of certain alphabet letters which are abstracted and interlocked like crocheting patterns. Some of the patterns resemble a human figure. Lym loved learning and perfecting handwriting at her school.
Now that children are learning to write on computers or in print form only, the importance of cursive handwriting is being undermined. Through this series the artist is paying homage to the lost art and love of handwriting.

Though it requires relatively more planning, Cohen’s working process of building sculptures is surprisingly spontaneous. Employing easily malleable materials such as fiber, paper, resin, rubber, and wire, alongside harder glass, ceramic, and cements, she allows herself to be experimental and playful. In this recent series, she also incorporated boldly colored shelves as a structure to set up a micro environment for each work. Some of them are fleshier than others and have strong allusions to the body or body parts. The predominantly pink and orange colors of Juicy, for example, evokes sensuality and a feeling of being flirtatious while the melted medicine containers and the red mesh in the middle of Fleshed Out gives a darker impression, recalling Francis Bacon’s series of paintings of animal carcasses. Others may represent varied psychological states through physical interactions of different parts within each object. Interlocking melted bottles and cement-filled bags in Dalliance and Swallowed Whole seem to symbolize a psychological impasse. Similarly, small objects nestled in wire cages in More Than Enough and Exposed View conjure up feelings of dissatisfaction and vulnerability.

It is remarkable that each of these six artists has expressed deep insights toward their surroundings and explored these through inventive means. The wide range of the subject matter, materials, and techniques employed in these artworks demonstrate a striking multiplicity of expression within feminist artistic practice today. Their out-of-the-box approach, both in terms of concept and execution, transport the viewer into new worlds and inspire us to think a little more deeply about the world around us and within us.

**Midori Yoshimoto, PhD**
Professor and Gallery Director
New Jersey City University
Anonda Bell’s work engages notions of human psychology and the motivations, desires and innate qualities of the human mind.

“Biophobia” is defined as a sense of dis-ease in nature, and a derisive regard for climates and environments which are not man made or at least modified significantly by people. This condition is a seemingly inevitable consequence of growing up in an urban environment where our interactions with nature may be limited to incidental encounters, strictly mediated and moderated by the perspective of urban planners, or those who generate media content (and sometimes benefit from propagating a fear of nature).
Apiphobia (Biophobia Series), 2011
Acrylic, enamel, watercolor, and paper, Site-specific installation
Courtesy of the Artist
Detail: *Apiphobia (Biophobia Series)*, 2011
Acrylic, enamel, watercolor, and paper, Site-specific installation
Courtesy of the Artist
Detail: *Apiphobia (Biophobia Series)*, 2011
Acrylic, enamel, watercolor, and paper, Site-specific installation
Courtesy of the Artist
Detail: *Apiphobia (Biophobia Series)*, 2011
Acrylic, enamel, watercolor, and paper, Site-specific installation
Courtesy of the Artist
NANCY COHEN
nancymcohen.com

Nancy Cohen is interested in the juxtaposition of fragility and strength—evident in our personal lives and our broader environment. Under that overarching idea her recent work falls into two categories. Work that references the fragility of our natural environment—developed through both a scientific and personal study of waterways and through collaborations with both scientists and environmentalists, and work that is more about the individual navigating a perilous world.
Juicy, 2013
Glass, ceramic, wire, paper, rubber, 14 x 14 x 6.5"
Courtesy of the Artist
Capturing a Condition of Light, 2013
Metal, glass, wire, paper, rubber, resin, 9 x 11 x 9"
Courtesy of the Artist

Fleshed Out, 2011
Glass, wire, fiber, cement, resin, rubber, 12 x 12 x 10"
Courtesy of the Artist
Dalliance, 2011
Glass, fiber, cement, resin, 9 x 7 x 9"
Courtesy of the Artist

Swallowed Whole, 2012
Glass, resin, cement, rubber, 14 x 16 x 16"
Courtesy of the Artist
More Than Enough, 2013
Metal, wire, glass, paper, rubber, 18 x 15 x 8"
Courtesy of the Artist

Exposed View, 2012
Glass, resin, cement, rubber, 14 x 16 x 16”
Courtesy of the Artist
Jaz Graf works with paper and print, incorporating experimental techniques and a physical process. She often combines materials while exploring variations and multiples. Writing and drawing are the starting point, followed by a tendency to deconstruct and rebuild impressions. Concepts dictate the medium and often explore personal histories, dualities and language.
Dendrochi, 2005
Mixed media on paper, 42 x 35”
Courtesy of the Artist
Night’s Solider, 2006
Mixed media on paper, 42 x 42”
Courtesy of the Artist
Gaze, 2000
Mixed media on paper, 42 x 39"
Courtesy of the Artist
Pair, 2005
Mixed media on paper, 42 x 38”
Courtesy of the Artist
Statement and Images

SO YOON LYM
soyoonlym.com

So Yoon Lym’s work stems from her nomadic past, anthropological projects, pattern-making, and making meaning out of journeys. She explores braids, calligraphy, and letterforms some of which resemble crochet and knitting patterns.
Bloodlines, 2011
Monotype print, 16 x 30”
Courtesy of the Artist
Top to Bottom:
Bloodlines I, Bloodlines II, Bloodlines IV
Bloodlines, 2011
Monotype print, 16 x 30”
Courtesy of the Artist
Top to Bottom:
Bloodlines III, Bloodlines XIX, Bloodlines XVII
Anthony, 2009
Acrylic on paper, 26 x 23”
Courtesy of the Artist

Wilson, 2009
Acrylic on paper, 26 x 23”
Courtesy of the Artist

Miguel, 2009
Acrylic on paper, 26 x 23”
Courtesy of the Artist
Modern Love Series, 2012
Ink on paper, 15 x 12"
Courtesy of the Artist
Left to Right:
BABS REINGOLD
babsreingold.com

Babs Reingold creates alternate ambiguities that focus on beauty, poverty and the environment. Using human hair is central to her work. The diversity of hair from anonymous donors, with their individual DNA’s, mimics the diversity of societies. True, too, is the push-pull of hair and other materials; beauty in one setting and disgust in another.
Luna Window: Ladder No. 8, 2013
Silk organza, rust, tea, human hair, string, thread, yarn, cheesecloth, old nails and old windows, Approx. 102 x 50”, Courtesy of the Artist
Luna Window: Ladder No. 12, 2013
Silk organza, rust, tea, human hair, encaustic, string, thread, yarn, old nails and old window, 106 x 27 x 19”
Courtesy of the Artist
Study for Luna Window: Ladder No. 6, 2009
Graphite on paper, 16” x12”, Courtesy of the Artist
A Measure: Animal No. 1, 2013
Cast wax, graphite and black powder pigment, old lintel, old chain, old pillow, and old nail, 86 x 21 x 45”, Courtesy of the Artist
Adrienne Wheeler addresses the injustices that plague society, particularly those injustices affecting the lives of women and children. Her work references various Central and West African ancestral, spiritual, and cultural traditions and investigates the ways in which these traditions (often misunderstood, marginalized, and demonized) have stood as tools of resistance against the inhumanity of slavery and other forms of oppression.
Lembrança/Memory, 2011
Bandage, iron chain, and stick, 5 x 41 x 29”,
Courtesy of the Artist

Lembrança/Memory, 2011
Bandages and sticks, Dimensions variable,
Courtesy of the Artist
Lembrança/Memory, 2011
Bandages and sticks, Dimensions variable
Courtesy of the Artist

Detail
Lembrança/Memory, 2011
Bandage, iron chain, and stick, 5 x 41 x 29"
Courtesy of the Artist
Exhibition Checklist
Images courtesy of the artists.

ANONDA BELL
*Apiphobia (Biophobia Series)*, 2011
Acrylic, enamel, watercolor, and paper,
Dimensions variable / Site-specific installation

NANCY COHEN
*Dalliance*, 2011
Glass, fiber, cement, resin, 9 x 7 x 9”

*Exposed View*, 2012
Glass, resin, cement, rubber, 14 x 16 x 16”

*Fleshed Out*, 2011
Glass, wire, fiber, cement, resin, rubber, 12 x 12 x 10”

*More Than Enough*, 2013
Metal, wire, glass, paper, rubber, 18 x 15 x 8”

*Swallowed Whole*, 2012
Glass, resin, cement, rubber, 14 x 16 x 16”

*Capturing a Condition of Light*, 2013
Metal, glass, wire, paper, rubber, resin, 9 x 11 x 9”

*Juicy*, 2013
Glass, ceramic, wire, paper, rubber, 14 x 14 x 6.5”

JAZ GRAF
*Night’s Solider*, 2006
Mixed media on paper, 42 x 42”

*Gaze*, 2000
Mixed media on paper, 42 x 39”

*Pair*, 2005
Mixed media on paper, 42 x 38”

*Dendrochi*, 2005
Mixed media on paper, 42 x 35”

SO YOON LYM
*Bloodlines*, 2011
Monotype print, 16 x 30”
*Bloodlines I, Bloodlines II, Bloodlines III, Bloodlines IV, Bloodlines XVII, Bloodlines XIX*

*Anthony*, 2009
Acrylic on paper, 26 x 23”

*Wilson*, 2009
Acrylic on paper, 26 x 23”

*Miguel*, 2009
Acrylic on paper, 26 x 23”

*Modern Love Series*, 2012
Ink on paper, 15 x 12”

BABS REINGOLD
*Luna Window: Ladder No. 8*, 2013
Silk organza, rust, tea, human hair, string, thread, yarn, cheesecloth, old nails and old windows, Approx.102 x 50”

*Luna Window: Ladder No. 12*, 2013
Silk organza, rust, tea, human hair, encaustic, string, thread, yarn, old nails and old window, 106 x 27 x 19”

*Study for Luna Window: Ladder No. 6*, 2009
Graphite on paper, 16” x 12”

*A Measure: Animal No. 1*, 2013
Cast wax, graphite and black powder pigment, old lintel, old chain, old pillow, and old nail, 86 x 21 x 45”

ADRIENNE WHEELER
*Lembrança/ Memory*, 2011
Bandages and sticks, Dimensions variable

*Lembrança/ Memory*, 2011
Bandage, iron chain, and stick, 5 x 41 x 29”
ANONDA BELL / CV
anondabell.com

EDUCATION
2007  MFA, Monash University (Melbourne, Australia)
1996  Postgrad Diploma, Cultural Tourism & Museum Management, University of Melbourne (Australia)
1995  BFA, Painting and Printmaking, R.M.I.T. University (Melbourne, Australia)
1991  BA, Psychology and English, University of Melbourne (Australia)

SOLO EXHIBITIONS
2008  *Green Spaces*, Public Art Project in East Harlem (New York, NY)
2007  *Hysteria*, Monash University Project Space (Melbourne, Australia)
1994  *Chaos Theory*, No Vacancy Exhibition Space (Melbourne, Australia)
      *Interference*, Spencer Street Train Station Platform Gallery (Melbourne, Australia)

SELECTED GROUP EXHIBITIONS
2015  *People Who Need People*, 7 Dunham Gallery (Brooklyn, NY)
      *Newark Open Doors*, Annual Exhibition by the Newark Arts Council (Newark, NJ)
      *Gallery Aferro Annual Fundraiser*, Gallery Aferro (Newark, NJ)
      *Paper Constructions*, Drawing Rooms (Jersey City, NJ)
      *ArtReach*, City Without Walls (Newark, NJ)
      *City Without Walls New Member Show*, Seton Hall University (Newark, NJ)
2014  *Prologue – Epilogue*, The Gateway Project (Newark, NJ)
      *Back to Eden*, Museum of Biblical Art (New York, NY)
      *2014 Benefit*, Momenta Art (New York, NY)
2013  *Dreams Before Sleeping*, Newark Arts Council (Newark, NJ)
      *The Peekskill Project*, Hudson Valley Center for Contemporary Art (Peekskill, NY)
      *Industrialism*, Art Factory (Paterson, NJ)

SELECTED AWARDS
2013  Jerome Foundation Travel Grant
2008  Community Arts Fund Grant, Lower Manhattan Cultural Council
2003  Professional Development Funding for International Program at Museum of Modern Art-New York City, Australia Council for the Arts

RESIDENCIES
2012, 2013, 2015  Pup Tent Press Residency Program (Medina, NY)
2008-2009  Studio Residency at Gallery Aferro (Newark, NJ)
NANCY COHEN / CV
nancymcohen.com

EDUCATION
1984      Skowhegan School of Painting and Sculpture (Skowhegan, ME)
1984      MFA, Columbia University (New York, NY)
1981      BFA, Rochester Institute of Technology (Rochester, NY)

SELECTED SOLO EXHIBITIONS
2015      Hackensack Dreaming, New Jersey City University (NJ), traveling to Schuykill Center for Environmental Education (Philadelphia, PA), and the Power Plant Gallery, Duke University (Durham, NC)
2013      A Condition of Light, Accola Griefen Gallery (New York, NY)
2013      Beyond the Surface, Garrison Art Center (Garrison, NY)
2012      By Feel, Accola Griefen Gallery (New York, NY)
2012      Precarious Exchange, Hunterdon Museum of Art (Clinton, NJ)
2010      Permeable Matter, · Kean University (Union, NJ)

SELECTED COMMISSIONS & LARGE SCALE INSTALLATIONS
2013      Between Seeing & Knowing, Collaboration with Anna Boothe, Accola Griefen Gallery (New York, NY)
2011      Perspectives on Salinity 2011, Richard Stockton College of NJ (Pomona, NJ)
2010      Looking Forward/Looking Back, · Park HaGalil (Karmiel, Israel)

SELECTED GROUP EXHIBITIONS
2015      Works x Women, VanDeb Editions (Long Island City, NY)
           Legends of the Pines, The Noyes Museum of Art (Oceanville, NJ)
           Contrasting Abstractions, Morris Arts (Morristown, NJ)
2014      Water & Earth: A Call to Protect Fragile Ecosystems, MCLA Gallery 51 (North Adams, MA)
           JerseyScapes, New Jersey City University (Jersey City, NJ)
           Jersey Women Artists Now: Contemporary Visions, George Segal Gallery, Montclair State University (NJ)
           Emerald City, The Gateway Project (Newark, NJ)

SELECTED AWARDS & RESIDENCIES
2015      ISE Cultural Foundation, Award in support of Hackensack Dreaming
2012      Collaborative Residency, The Studio at Corning (Corning, NY)
2011      Artist in Residence, Pilchuck Glass School (Stanwood, WA)
1988      Pollack Krasner Foundation Grant
EDUCATION
Unknown

SOLO EXHIBITIONS
2015  *a clearing*, Pingry Hostetter Gallery (Basking Ridge, NJ)
2011  *Eviscera*, Manhattan Graphics Center (New York, NY)

SELECTED GROUP EXHIBITIONS
2015  *In Other Words*, Drawing Rooms (Jersey City, NJ)
2014  *MidAmerica Print Council Biennial Conference Portfolio Show*, Print City (Detroit, MI)
       *Inertial Neurosis*, Merseles Studios (Jersey City, NJ)
       *Monitors Ink / Undone*, Manhattan Graphics Center (New York, NY)
2013  *Art Alumni Exhibition*, Carroll House Gallery (Keene, NH)
       *Raw Drawing*, Drawing Rooms (Jersey City, NJ)
       *Women’s History*, City Hall Rotunda Gallery (Jersey City, NJ)
       *Text Message II*, Manhattan Graphics (New York, NY)
2012  *Remembrance of Things Past*, Gallery 14 Maple, Arts Council of Morris (Morris, NJ)
2011  *Chain Letter*, Samson Projects (Boston, MA)
       *September Competition*, Alexandria Museum of Art (Alexandria, GA)
2010  *NY Society of Etchers 10th Anniversary Exhibition*, The National Arts Club (New York, NY)
       *A Splendid Energy*, Jersey City Museum (Jersey City, NJ)
       *A Reverence for Water*, Printmaking Center of New Jersey (Branchburg, NJ)

SELECTED CURATORIAL EXPERIENCE, PROJECTS, & RESIDENCIES
2015  Curator/Editor, *Following Rivers*, Beacon Institute for Rivers & Estuaries (Beacon, NY)
       Curator/Editor, *Across Watersheds* (traveling exhibition), NJ Audubon’s Plainsboro Preserve (Cranbury, NJ)
2014  Artist Residencey, Sam Rit (Thailand)
       Documentary Photographer/Researcher, *No Water No Life Spotlight Expedition on the Mekong River*
       Awake@4am: Wrecking Balls Print Exchange Participant, *MidAmerica Print Council Biennial* (Detroit, MI)
       Undone Print Exchange Participant, Manhattan Graphics Center (New York, NY)
2013  Curator, *Traces of Absence*, Manhattan Graphics Center Project Space (New York, NY)
2011  Can Serrat Studio Residency (El Bruc, Spain)
       Summer Scholarship, Women’s Studio Workshop (Rosendale, NY)
2010  Artist/Designer, Greenville Firehouse Kitchen Table Mural (Jersey City, NJ)
SO YOON LYM / CV
soyoonlym.com

EDUCATION
MFA, Painting, Columbia University (New York, NY)
BFA, Painting, Rhode Island School of Design (Providence, RI)

SELECTED SOLO EXHIBITIONS
2015  Printed Paterson, Paterson Museum (Paterson, NJ)
  Hair and Braid Prints, Bumble and bumble (New York, NY)
2014  The Dreamtime VII, Luchsinger Gallery, Greenwich Academy (Greenwich, CT)
2013  The Dreamtime VI, Brooklyn Public Library (Brooklyn, NY)
2013  The Dreamtime V, LaGuardia Gallery of Fine Arts, Long Island Community College (Long Island City, NY)
2012  The Dreamtime IV, Paul Robeson Galleries: Orbit II, Rutgers University (Newark, NJ)
  Paterson: Alone Together, Broadway & LRC Galleries, Passaic County Community College (Paterson, NJ)
  The Dreamtime III: Archival Pigment Prints, Hall of Fame Gallery, Bronx Community College (Bronx, NY)

SELECTED GROUP EXHIBITIONS
2015  NLE Lab: Intersecting Imaginaries, 900 Grand Cocourse (Bronx, NY)
  ISCP Fall Open Studios, International Studio & Curatorial Program (ISCP) (Brooklyn, NY)
  Alone Together, Lower East Side Printshop (New York, NY)
  The Intersection of Art and Science, Lawson Computer Science Bldg, Purdue University, (West Lafayette, IN)
  A River Depends on its Tributaries, Walsh Gallery, Seton Hall University (South Orange, NJ)
  ….of Color: The African American Experience, Trenton City Museum (Trenton, NJ)
  Weaving Time: An Exhibition from the Archive of Korean Artists in America Part 3, Korean Cultural Center (NY)
  Salon Style, The Studio Museum in Harlem (New York, NY)
2014  1/2 Heads, Pallette Gallery/ArtsSpace (Asbury Park, NJ)
  SIMPA: I Live Here, Harold B. Lemmerman Gallery, New Jersey City University (Jersey City, NJ)
  Governors Island Fair, Groundfloor Gallery, Colonel’s Row on Governors Island (New York, NY)
  Ready or Not: The New Jersey Arts Annual, Newark Museum (Newark, NJ)

AWARDS & RESIDENCIES
2015  International Studio & Curatorial Program Artist Residency Program
2012  Mid Atlantic Arts Foundation Creative Fellow, Millay Colony for the Arts
2011  Fellowship Award, Vermont Studio Center
  Keyholder Residency Program, Lower East Side Printshop
2005  Geraldine R. Dodge Foundation Artist Fellowship Award
BABS REINGOLD / CV
babsreingold.com

EDUCATION
MFA, Painting, State University of New York (Buffalo, NY)
BFA, Cleveland Institute of Art (Cleveland, OH)

SELECTED SOLO EXHIBITIONS
2013    *Luna Window*, AC Institute (New York, NY)
2013    *The Last Tree*, ISE Cultural Foundation (New York, NY)
2010    *Hung Out in the Projects*, Morean Art Center (St. Petersburg, FL)
2006    *Fallout: Beauty Lost and Found*, Morean Arts Center (St. Petersburg, FL)
        *Labyrinth: Current Millennium*, The Studio @620 (St. Petersburg, FL)
2004    *1x1 Exhibition: Portraits*, Jersey City Museum (Jersey City, NJ)
2003    *New Works*, The Lowe Gallery (Santa Monica, CA)
        *La Longue Dure*, Pinnacle Gallery, Savannah College of Art and Design (Savannah, GA)

SELECTED GROUP EXHIBITIONS
2015    *Marks Made: Prints by American Women Artists from the 1960s to the Present*, Museum of Fine Arts (St. Petersburg, FL)
        *Barely Imagined Beings*, New Jersey City University Gallery (Jersey City, NJ)
        *Beige*, Here (New York, NY)
2014    *Pipe Dreams, Wishful Thinking, Grand Gestures & Dirty Lies*, ASC Project Space (New York, NY)
        *In Site: The Creative Process in Plain View*, Paul Robeson Galleries, Rutgers University (Newark, NJ)
2013    *Hair*, Paul Robeson Galleries, Rutgers University (Newark, NJ)
        *Hirsute*, Morean Arts Center (St. Petersburg, FL)
2012    *For the Love of Art*, Art Center Sarasota (Sarasota, FL)
        *I Have A Secret Wish*, University of Alabama at Birmingham Visual Arts Gallery (Birmingham, AL)
2011    *Till All is Green*, Miyako Yoshinaga Art Prospects (New York, NY)
        *Pulp: works on paper, works with paper*, Beta Pictoris Gallery (Birmingham, AL)
        *Flesh Art*, New Jersey City University Gallery (Jersey City, NJ)
2010    *Media Mix X4*, ART LOT (Brooklyn, NY)
        *Robes*, Therese A. Maloney Art Gallery, College of Saint Elizabeth (Morristown, NJ)

SELECTED AWARDS
2010    Individual Florida Artist Fellowship Award
2002    Artist Residency Award, Atlantic Center for the Arts, New Smyrna, Florida
1998    Nominee for 1998 Joan Mitchell Foundation Painting and Sculpture Fellowship Award
ADRIENNE WHEELER / CV

EDUCATION
Northeastern University (Boston, MA)
The Vail-Deane School (Elizabeth, NJ)

SOLO EXHIBITIONS
2011 3rd Annual Miriam Makeba Tribute, Moment In Time Festival, The Brecht Forum (New York, NY)
Lembrança/Resistencia, Memory/Resistance, Paul Robeson Galleries Orbit I, Rutgers University (Newark, NJ)
Dance Africa, Brooklyn Academy of Music (Brooklyn, NY)
Window Dressing II, Oualie Art (Orange, NJ)
2010 Miriam Makeba Tribute in Film, Moment In Time Festival Dwyer Cultural Center (New York, NY)
African-American History Exhibition, Park Elementary School (Newark, NJ)
2008 Orlando “Puntilla” Rios Tribute, Moment in Time Festival, Schomburg Center for Research in Black Culture (New York, NY)

GROUP EXHIBITIONS
2015 Forum in Form, Open Doors Newark, 2015, Index Art Center (Newark, NJ)
A River Depends on Its Tributaries, Walsh Gallery, Seton Hall University (South Orange, NJ)
Echo, Gallery Aferro (Newark, NJ)
TALKBACK USA/UA, The Academy of Fine Arts (Lynchburg, VA)
ARTREACH XXIII, City Without Walls Gallery (Newark, NJ)
Artist Box, Collaborative Initiative, New Jersey Symphony Orchestra and Gallery Aferro (Newark, NJ)
2014 Sanctuary, Open Doors (Newark, NJ)
Thou Art Mom, Pierro Gallery (South Orange, NJ)
In-Site: The Creative Process in Plain View, The Paul Robeson Galleries, Rutgers University (Newark, NJ)
ARTREACH XXII, City Without Walls Gallery (Newark, NJ)
Salubrious Justice, The Paul Robeson Galleries, Orbit II, Rutgers University (Newark, NJ)
Dreams Before Sleeping, Open Doors Newark (Newark, NJ)
Activate Market Street, Gallery Aferro (Newark, NJ)
2013 Dreams Before Sleeping, Open Doors Newark (Newark, NJ)
Activate Market Street, Gallery Aferro (Newark, NJ)
ARTREACH XXI, City Without Walls Gallery (Newark, NJ)
PEEKSKILL PROJECT V: The New Hudson River School, Contemporary Artists Address the Regional Landscape, Hudson Valley Center for Contemporary Art (Peekskill, NY)
2012 Open Doors 11, N’Kisi, Arlington Street Arts (Newark, NJ)
Extended Roots, Gallery 1200 (Hoboken, NJ)
The mission of the Center for Women in the Arts and Humanities (CWAH) is to recognize, advance, and document the intellectual, aesthetic, and cultural contributions of diverse communities of women in the arts and humanities.

To accomplish this goal, CWAH engages in university and community partnerships to present exhibitions, classes, public programs, sponsored research, documentation and interdisciplinary projects encompassing the intersection of gender studies with the arts and humanities, and the creative and intellectual production of women in all arts and humanities fields across geographic, cultural, economic, and generational boundaries. The Center for Women in the Arts and Humanities serves university, local, national, and global audiences.

STAFF
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