

**LOUISA CHASE (1951–2016): “The Location is Inside”**

Throughout her career, Louisa Chase sought an authentic practice of embodiment—a way of visually expressing her inner emotional life and the nature of perceptual experience.<sup>1</sup> In 1979, she wrote: “painting for me is a constant search to hold a feeling tangible. . . . One moment is shattered into many moments, one place in a thousand places. Their relationship and scale determine the nature of experience, a psychological cubism in which all the directions are at once being that experience, the complexities of one feeling.”<sup>2</sup> She remarked in 1982: “The forces closest to landscape are the closest to the internal forces that I am trying to understand. . . .The location is inside.”<sup>3</sup>

In the early 1980s, along with artists such as David Salle and Julian Schnabel and her friends Alex Katz, Elizabeth Murray, Judy Pfaff, and Susan Rothenberg, Chase was a leading figure in both the New-Image and Neo-Expressionist movements. The former constituted a return to figurative form after decades when abstraction dominated the art world and the latter, a return to easel painting and expressive surfaces in reaction to the detachment and systemic modes of Minimalism and Conceptual art. Chase combined both approaches by introducing evocative and emotive schematized figurative imagery into works rendered with the subjective energies and process methodology of Abstract Expressionism.

In the mid-1980s, Chase emphasized mark-making to probe relationships of perception, being, and identity—in works both in the spirit of Surrealist automatism and structural geometric traditions. In addition to painting, Chase made drawings and prints. The recipient of National Endowment for the Arts grants in 1978–79 and 1982–83, she taught at the Rhode Island School of Design from 1975 to 1978 and at the School of Visual Arts in New York from 1980 to 1982. In 1985, she was a visiting artist at the Skowhegan School of Painting and Sculpture in Maine, along with Mary Heilmann.

Chase actively exhibited her work until her death from cancer in 2016 at age sixty-five. Her work is represented in major New York museums, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, as well as in public collections nationwide.

Louisa Chase was born in 1951 in Panama City, Panama. The Chase family moved seven years later to Mount Gretna, in Lebanon County, Pennsylvania. After graduating from the George School—a private Quaker school in Bucks County—Chase enrolled at Syracuse University. She initially planned to study classics, but then found her way to art, where she majored in printmaking, earning her BFA in 1973. In her senior year, she attended Yale University’s summer program in Norfolk, Connecticut. She was subsequently offered a grant by Yale and entered the university’s graduate painting program. During her senior year, Chase studied with Philip Guston, who became a friend and mentor. She echoed his ideas in her early works. Chase received her MFA in fine art from Yale in 1975.

While still in graduate school, Chase was selected by Joan Snyder for her first solo show. Held in 1975 at Artists Space in Soho, on Wooster Street, which showcased emerging

artists, her *Cars and Triangles* were “floor pieces,” comprised of sticks and plaster balls on rounded pieces of felt. The installation reminded Irving Sandler (the administrator of Artists Space) of a model railroad. In a review in *Artforum*, Allan Moore saw Cubist ingenuity in Chase’s “active and ingenious abstract composition bounded by a metaphor.” He stated: “These pictorial arrays, subject to the exigencies of sculpture, lie along a peculiar continuum between tondo, that most structurally demanding of traditional pictorial formats, and the idea of a puddle.”<sup>4</sup> In 1976, Chase moved to New York, establishing a downtown studio and joining the city’s dynamic art scene. That year, she exhibited painted sculptures in a four-artist show at Edward Thorp Gallery (with John Lees, Martin Silverman, and David True). In *Artnews*, Peter Frank noted that her “tin ribbons, twisted into wild arabesques and painted in gaudy colors and patterns,” with “little papier-mâché balls on platforms” planted within them, exemplified the “quirky, anti-formalist, anti ‘tasteful’ styles” of the work on view.<sup>5</sup>

Barbara Rose included Chase in *American Painting, The Eighties: A Critical Interpretation* (1979), an exhibition held at New York’s Grey Art Gallery.<sup>6</sup> In the catalogue, Rose observed that young artists were turning away from the formalist criteria and reductionist simplifications in the art of the day. They found inspiration instead in old masters and modernists, spurred by exhibitions of the late works of Cézanne, Monet’s Giverny canvases, a Jasper Johns retrospective, and paintings from the formative years of Abstract Expressionism. Rose remarked that she had begun to see “in studio after studio, bold and affirmative images executed with a new degree of complexity, density, assurance, and ambition,” in which the artists had broken through “not to some radical technique or bizarre material—but to their own personal images.”<sup>7</sup> She anticipated the revival of “maximal” painting, in which artists committed themselves to sensuous, tactile, imagistic, metaphorical, and subjective art.

In 1980, Chase traveled to Italy, where she studied the work of early Siennese and Florentine painters. That year, she showed a series of paintings of saints at the New Museum, New York, in which she dispersed pictorial forms—landscape and floral motifs and synecdoche for the human body (torsos, feet, hands, arms)—across the picture plane. She explained to a Pennsylvania newspaper reporter that the works “helped me to clarify things. St. John the Baptist was used to deal with the question of rebirth, Saint Francis symbolized a knitting back together of natures torn asunder.”<sup>8</sup>

In the period that followed, Chase developed a distinctive abstract gestural style while incorporating a vocabulary of schematized landscape references such as mountains, cliffs, and waterfalls into her work along with disembodied body parts. Through this imagery, she expressed elemental forces in nature while using pictorial metaphors for her own state of mind. She began to be included in exhibitions of emerging art and was selected for the Whitney Biennial in 1981.

That year, a solo show of her work at Robert Miller Gallery, New York, brought her to the forefront of the art world. In *Art in America*, Barry Yourgrau described Chase’s thickly underpainted surfaces and stylized figurative forms as “essentially mood-charged

landscapes,” expressive of space and particular places. Associating her paintings with those of Elizabeth Murray, Philip Guston, Marsden Hartley, and Arthur Dove, he wrote, “one senses their integrity and earnestness, even vulnerability.”<sup>9</sup> Chase’s *Tide* (1980) was illustrated in a review in *Artforum* by Richard Flood, while in *Artnews*, Gerrit Henry observed: “each painting has the appearance of some two-dimensional relief map charting the layout of some faraway but very palpable realm of the psyche. . . . In her work, landscape takes on a new meaning as pictures from the unconscious.”<sup>10</sup>

Chase continued nature-based iconography in a second show at Robert Miller in 1982. In *Artforum*, Ronny Cohen posited that rather than any question of technique or color, Chase’s focus was on “the power of the image to persuade as sentiment and provoke as emotion.” She wrote that Chase’s interpretation of “‘Nature’—traditionally the most loaded category in the romantic repertory—is varied and personal. It brings to mind the heady Northern-European line of Caspar David Friedrich, Philipp Otto Runge, and Ferdinand Hodler.”<sup>11</sup> *Artnews* observed that Chase’s “large-scale situations” took hold of “particular moments and feelings. Meteorological events—a snow flurry, sea squall or thunderstorm—are the artist’s vehicles for recapturing past experiences.”<sup>12</sup> In 1984, the Institute of Contemporary Art in Boston organized a traveling exhibition of Chase’s work.

In the mid-1980s, Chase eliminated explicit figurative form, emphasizing gesture. She began to cut into thick surfaces with blades and trowels for varied surface textures and cryptic notations—reminiscent of the free scrawls of Cy Twombly and the automatist methods of the Surrealists. She exhibited these works at Robert Miller in 1984. In journal entries printed in the catalogue, she stated: “The physicality of the work, of the gesture, is so much closer to the uncontrollability of the feeling than a symbolic depiction.”<sup>13</sup> She returned to ecclesiastical themes, such as *The Fall* and *St. Joan*, but expressed these subjects less with figural form than with hue and paint fluidity. In another journal entry, she wrote: “In *St. Joan* the flames, smoke, branches, figure are all in the midst of being consumed/ball of fire/completely plastic, breathing—letting air in—not solid but moving, changing—alive.”<sup>14</sup>

Solo exhibitions of Chase’s work were held at the Institute of Contemporary Art in Boston (1984), Robert Miller (1986), and Texas Gallery in Houston (1987).

When Chase’s works were on view in 1989 at Brooke Alexander Gallery, a reviewer for *Artnews* commented that her “gestural marks” suggested a search while geometry thwarted the “implications of memory and mystery.”<sup>15</sup> When Chase had a second show at Brooke Alexander in 1991, Ann Lauterbach stressed the development of her work, positing that the changes she made over time were not due to creating a new style for its own sake but to seeking new self-understandings. Lauterbach stated that by reinventing her pictorial language with a syntax of marks, colors, modules, and layers, Chase explored the self as relational—comprised of discrete, embodied responses to experience. Her aim, Lauterbach suggested, was to register how perception becomes being and being coalesces into identity. Lauterbach commented that in “an age of glib appropriations,” Chase enlisted “a pantheon of enabling guides, including Sassetta’s distilled narratives, Emily Dickinson’s

prismatic psyche, Philip Guston’s empathic scale, Elizabeth Murray’s deconstructive wit, Jackson Pollock’s unmediated, layered space, Brice Marden’s calligraphic voice, John Ashbery’s modulating pronouns, and Joel Shapiro’s infusion of a precarious humanism into the language of geometry.”<sup>16</sup>

In the exhibition, Chase reintroduced the human figure, but only as a geometric stick figure rendered in different versions in the many strata of gouging and painting. In a review of the show, Nancy Princenthal acknowledged Chase’s indebtedness to Twombly and Abstract Expressionism as well as to classical sources (as demonstrated in works titled *Icarus*, *The Dying Slave*, and *Oedipus*). To Princenthal, these works were consistent with Chase’s earlier art in their interaction between manual form, its antecedents, and form logically deduced.<sup>17</sup> Also in 1991, a show of Chase’s art was held at the Foundation Kajikawa in Kyoto, Japan. In a catalogue essay, Alexandra Anderson-Spivy emphasized Chase’s integrity as she moved on from her earlier fame as a New Image painter to reevaluate her preconceived ideas, developing new systems of gesture and geometry.<sup>18</sup>

Chase continued to show her work in solo and group exhibitions through the end of her life, exhibiting in her later years at the Halsey McKay Gallery in East Hampton. Subsequently her work has continued to receive attention in solo exhibitions at the Parrish Art Museum (2018), the Palitz Art Gallery at Syracuse University’s Lubin House, New York (2019), St. Petersburg College in Tarpon Springs, Florida (2020), and a retrospective at Dickinson College in Harrisburg, Pennsylvania (2024).

Lisa N. Peters, PhD

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<sup>1</sup> The Louisa Chase Papers are in the Special Collections Research Center, Syracuse University Libraries.

<sup>2</sup> Quoted in Lisa N. Peters, “Louisa Chase at Robert Miller Gallery,” *Arts Magazine* 57 (November 1982): 54.

<sup>3</sup> Quoted in *Block Prints*, exh. cat. (New York: Whitney Museum of American Art, 1982).

<sup>4</sup> Allan Moore, “Louisa Chase, Artists Space,” *Artforum* 13 (March 1975): 70–71.

<sup>5</sup> Peter Frank, “Louisa Chase,” *Artnews* 75 (November 1976): 150.

<sup>6</sup> Barbara Rose, *American Painting, The Eighties: A Critical Interpretation* (New York: Barbara Rose, 1979).

<sup>7</sup> Rose, *American Painting*, 5.

<sup>8</sup> Irena Ruesnas, “Louisa Chase,” *Daily News* (Lebanon, Pennsylvania), March 12, 1981, 57.

<sup>9</sup> Barry Yourgrau, “Louisa Chase at Robert Miller,” *Art in America* 69 (April 1981): 143–44.

<sup>10</sup> Richard Flood, “Louisa Chase, Robert Miller Gallery,” *Artforum* 19 (April 1981): 66; Gerrit Henry, “Louisa Chase,” *Artnews* 80 (June 1981): 238.

<sup>11</sup> Ronny H. Cohen, “Louisa Chase,” *Artforum* 21 (December 1982): 74–75.

<sup>12</sup> “Louisa Chase at Robert Miller,” *Art News* 81 (December 1982): 157.

<sup>13</sup> Journal entry, January 17, 1984, in *Louisa Chase*, exh. cat. (New York: Robert Miller, 1984), [1].

<sup>14</sup> Journal entry, February 5, 1984, in *Louisa Chase*, [3].

<sup>15</sup> M.M., "Louisa Chase," *Artnews* 88 (Summer 1989): 164.

<sup>16</sup> Ann Lauterbach, *Louisa Chase* (New York: Brooke Alexander, 1991).

<sup>17</sup> Nancy Princenthal, "Louisa Chase at Brooke Alexander," *Art in America* 79 (November 1991): 158.

<sup>18</sup> Alexandra Anderson-Spivy, "Finding a New Language: Louisa Chase's Recent Paintings," in *Louisa Chase*, exh. cat. (Kyoto, Japan: Foundation Kajikawa, 1991).

## LOUISA CHASE (1951-2016)

### CV

1951 Born, Panama City, Panama

2016 Died, New York

### EDUCATION

BFA, Syracuse University, New York, 1973

MFA, Yale University School of Art, New Haven, 1975

### SELECTED SOLO EXHIBITIONS

Artists Space, New York, 1973.

Edward Thorp Gallery, New York, 1978.

Robert Miller Gallery, New York, 1981.

Robert Miller Gallery, New York, 1982.

Harcus-Krakow Gallery, Boston, 1983.

Galerie Inge Baecker, Bad Münstereifel, Germany, 1983.

Robert Miller Gallery, New York, 1984.

Mira Godard Gallery, Toronto, 1984.

Paul Cava Gallery, Philadelphia, 1984.

The Institute of Contemporary Art, Boston, 1984.

Alice Simsar Gallery, Ann Arbor, Michigan, 1985.

Margo Leavin Gallery, Los Angeles, 1985.

Robert Miller Gallery, New York, 1986.

Texas Gallery, Houston, 1987.

Brooke Alexander, New York, 1989.

Mira Godard Gallery, Toronto, 1989.

Ginza Art Hall, Tokyo, and Kyoto Art Center, 1991.

Brooke Alexander, New York, 1991.  
Betsy Rosenfield Gallery Inc., Chicago, 1991.  
Mira Godard Gallery, Toronto, 1992.  
Madison Art Center, Wisconsin, 1996.  
Foutouhi Cramer Gallery, East Hampton, New York, 1997.  
Goya Contemporary & Goya—Girl Press, Baltimore, *Louisa Chase*, 1998.  
Goya Contemporary, Baltimore, *Louisa Chase: Works on Paper*, 2003.  
The Contemporary Museum, Baltimore, 2003.  
Goya Contemporary, Baltimore, *Louisa Chase: Drawings + Paintings*, 2008.  
Halsey McKay Gallery, East Hampton, New York, *Louisa Chase & Sally Egbert*, 2011.  
Goya Contemporary, Baltimore, *Louisa Chase: Tribute*, 2018.  
The Parrish Art Museum, Water Mill, New York, *Louisa Chase: Below the Surface*, 2019.  
Louise and Bernard Palitz Gallery, Syracuse University, New York, 2019.  
Hirschl & Adler Modern, New York, *Louisa Chase: Force Field*, 2019.  
Leepa-Rattner Museum of Art, St. Petersburg College, Tarpon Springs, Florida, *Louisa Chase: What Lies Beneath*, 2020.  
Brattleboro Museum & Art Center, Vermont, *Louisa Chase: Fantasy Worlds*, 2022.

#### SELECTED GROUP EXHIBITIONS

Edward Thorp Gallery, New York, 1976.  
Grey Art Gallery, New York, *American Painting: The Eighties*, 1979.  
Max Protech Gallery, New York, 1979.  
New Museum of Contemporary Art, New York, *New Work/New York*, 1980.  
Grace Borgenicht Gallery, New York, *On Paper*, 1980.  
University of Colorado Art Gallery, Boulder, *Selections from a Colorado Collection*, 1980.  
Whitney Museum of American Art, New York, *Biennial*, 1981.  
Margo Leavin Gallery, Los Angeles, *Changing Visions: An Invitational Exhibition*, 1981.  
Robert Miller Gallery, New York, *Landscapes*, 1982.  
Whitney Museum of American Art, New York, *Block Prints*, 1982.  
Grace Borgenicht Gallery, New York, *On Paper*, 1983.  
Art Latitude Gallery, New York, *The Image Transformed*, 1983.  
Indianapolis Museum of Art, *Painting and Sculpture Today 1980*, 1983.  
University of Colorado Art Gallery, Boulder, *Selections from a Colorado Collection*, 1983.  
Aldrich Museum, Ridgefield, Connecticut, *New Visions*, 1983.  
Whitney Museum of American Art, New York, *Biennial*, 1983.  
Kestner-Gesellschaft e.V., Hanover, Germany, *New York Now*, 1983. (Traveled to Kunsthalle Düsseldorf)  
Stadt Nürnberg Kunsthalle, Nürnberg, *Zeichnung Heute*, 1983. (Traveled to Musée Cantonal des Beaux-Arts, Lausanne, Switzerland)

Fine Arts Gallery, College of Fine Arts, University of South Florida, Tampa, *Currents II: A New Mannerism*, 1983.

Robert Miller Gallery, New York, *Landscapes*, 1983.

Museum of Modern Art, New York, *Prints from Blocks: Gauguin to Now*, 1983.

John Berggruen Gallery, San Francisco, *Selected Works*, 1983.

Weatherspoon Art Gallery, University of North Carolina, Greensboro, *Art on Paper 1983*, 1983.

Robert Miller Gallery, New York, *Chase, Juarez, Zakanitch*, 1983.

Kalamazoo Institute of Arts, Kalamazoo, Michigan, *New Image/Pattern & Decoration from the Morton G. Neumann Family Collection*, 1983. (Traveled to: Madison Art Center, Wisconsin; David Alfred Smart Gallery of the University of Chicago; Flint Institute of Art, Michigan; Arkansas Art Center, Little Rock; Memorial Art Gallery of the University of Rochester, New York)

Robert Miller Gallery, New York, *Surreal*, 1983.

Fuller-Goldeen Gallery, San Francisco, *Perspectives of Landscape*, 1983.

Dawd Fine Arts Center Gallery, State University of New York at Cortland, New York, *The Figurative Mode; Recent Drawings from New York City Galleries*, 1983.

Artists Space, New York, *Hundreds of Drawings*, 1983.

Museum of Art, Rhode Island School of Design, Providence, *Art for Your Collection*, 1983.

Brooklyn Museum, New York, *The American Artist as Printmaker*, 1983.

University Gallery and Baring Wing, Northumbria University, Newcastle upon Tyne, United Kingdom, *New Work New York: Newcastle Salutes New York*, 1983.

Kunstmuseum, Lucerne, Switzerland, *Back to the USA*, 1983. (Traveled to Rheinisches Landesmuseum, Bonn, Germany; Württembergischer Kunstverein, Stuttgart, Germany)

Museum of Modern Art, New York, *International Survey of Recent Painting and Sculpture*, 1984.

La Biennale di Venezia, Venice, *41. Esposizione Internazionale d'Arte*, 1984.

Archer M. Huntington Art Gallery, The University of Texas at Austin, *New American Painting: A Tribute to James and Mari Michener*, 1984.

The New Museum of Contemporary Art, New York, *Art & Ideology*, 1984.

Stephen Wirtz Gallery, San Francisco, *Paintings*, 1984.

Sidney Janis Gallery, New York, *A Celebration of American Women Artists, Part II: The Recent Generation*, 1984.

Muhlenberg College, Allentown, Pennsylvania, *Contemporary Prints*, 1984.

Metropolitan Museum of Art, New York, *New Narrative Painting, Selection from the Metropolitan Museum of Art*, 1984.

Margo Leavin Gallery, Los Angeles, *Eccentric Images*, 1984.

San Francisco Museum of Modern Art, California, *The Human Condition: Biennial III*, 1984.

Artists Space, New York, *A Decade of New Art*, 1984.

Holly Solomon Gallery, New York, *The Innovative Landscape: New Approaches to an Old Tradition*, 1984.

Walker Art Center, Minneapolis, *Images & Impressions*, 1984. (Traveled to Institute of Contemporary Art, University of Pennsylvania, Philadelphia)

The Hudson River Museum, Yonkers, New York, *New Vistas: Contemporary American Landscape*, 1984. (Traveled to Tucson Museum of Art, Arizona)

Freedman Gallery, Albright College, Reading, Pennsylvania, *A Painting Show: Selections from a Private Collection*, 1984.

Dart Gallery, Chicago, *Night Lights*, 1984.

Shizuoka Prefectural Museum of Art, Japan, *Landscape Painting in the East and West*, 1984. (Traveled to Kobe City Museum, Japan)

Hirshhorn Museum and Sculpture Garden, Washington, D.C., *Content: A Contemporary Focus 1974-1984*, 1984.

Venice Biennale, Giardini di Castello, U.S. Pavillion, Italy, *Paradise Lost/Paradise Regained: American Visions of the New Decade*, 1984. (Traveled to Calouste Gulbenkian Foundation, Lisbon; Circulo des Belles Artes, Madrid; The National Gallery, Athens; The King Stephens Museum, Szelsfehervar, Budapest; State Painting and Sculpture Gallery, Ankara, Turkey)

Brooklyn Museum, New York, *Contemporary American Prints: Recent Acquisitions, Louis Comfort Tiffany Foundation Purchases*, 1985.

Parrish Art Museum, Water Mill, New York, *Painting a Landscape: View of American Modernism, 1920-1984*, 1985.

Whitney Museum of American Art, New York, *Drawing Acquisitions: 1981-1985*, 1985.

Mira Godard Gallery, Toronto, *A Summer of International Prints*, 1986.

The New York Academy of Art with the Contemporary Arts Center, New Orleans, *Landscape, Seascape, Cityscape*, 1986.

Phoenix Art Museum, Arizona, *Focus on the Image: Selections from the Rivendell Collection*, 1986. (Traveled to Museum of Art, University of Oklahoma, Norman; Munson-Williams-Proctor Institute, Utica, New York; The Fine Arts Museum of the South, Mobile, Alabama; Lakeview Museum of Arts and Science, Peoria, Illinois; University Art Museum, California State University, Long Beach; Jacksonville Museum of Art, Florida; Art Museum, University of South Florida, Tampa; Jacksonville Museum of Art, Florida; Art Museum, University of South Florida, Tampa)

Brooklyn Museum, New York, *Contemporary American Prints: Recent Acquisitions*, 1987.

Colby Art Museum, Waterville, Maine, *Skowhegan School's Faculty and Visiting Artist Exhibition*, 1987.

Whitney Museum of American Art, New York, *Drawing Acquisitions: 1981-1985*, 1987.

Parrish Art Museum, Water Mill, New York, *Painting a Landscape: View of American Modernism, 1920-1984*, 1987.

Aspen Art Museum, Colorado, *American Painting 1975-1985: Collection of Aaron and Phyllis Katz*, 1987.

Phoenix Art Museum, Arizona, *Since 1980: Narrative Painting*, 1987.

Mira Godard Gallery, Toronto, *A Summer of International Prints*, 1987.

The New York Academy of Art with the Contemporary Arts Center, New Orleans, *Landscape, Seascape, Cityscape*, 1987.

Phoenix Art Museum, Arizona, *Focus on the Image: Selections from the Rivendell Collection*, 1987. (Traveled to Museum of Art, University of Oklahoma, Norman; Munson-Williams-Proctor Institute, Utica, New York; The Fine Arts Museum of the South, Mobile, Alabama; Lakeview Museum of Arts and Science, Peoria, Illinois; University Art Museum, California State University, Long Beach; Jacksonville Museum of Art, Florida; Art Museum, University of South Florida, Tampa)

Nevada Institute for Contemporary Art, Las Vegas, *The Smorgon Family Collection of Contemporary American Art*, 1987. (Traveled to Crocker Art Museum, Sacramento, California; Boise Gallery of Art, Idaho; La Jolla Museum of Contemporary Art, California; Rockford Art Museum, Illinois; Fort Wayne Museum of Art, Indiana; Tucson Museum of Art, Arizona; Australian National Gallery, Canberra; National Gallery of Victoria, Melbourne, Australia; Art Gallery of New South Wales, Sydney, Australia; Queensland Art Gallery, Brisbane, Australia; Art Brisbane, Australia; Art Gallery of South Australia, Adelaide) Wellesley College Museum, Massachusetts, *Ten Years of Collecting American Art, Selections from the Edward R. Downe Jr. Collection*, 1987.

Baltimore Museum of Art, *Selections from the Frederick R. Weisman Collection*, 1987. (Traveled to Pennsylvania Academy of Fine Arts, Philadelphia; Birmingham Museum of Art, Michigan; Norton Gallery & School of Art, West Palm Beach, Florida; Colorado Springs Fine Art Center; New Orleans Museum of Art)

Mount Holyoke College Art Museum, South Hadley, Massachusetts, *A Graphic Muse, Prints by Contemporary American Women*, 1987. (Traveled to Yale University Art Gallery, New Haven; Santa Barbara Museum of Art, California; Virginia Museum of Fine Arts, Richmond; The Nelson-Atkins Museum of Art, Kansas City, Missouri)

The University of Iowa Museum of Art, Iowa City, *Reflection: Art of the Eighties, Selections from the Collection of the Eli Broad Family Foundation*, 1987.

Amherst Fine Arts Center, University of Massachusetts, *Points of View: Contemporary Landscapes*, 1988.

Ellen Sragow Gallery, New York, *Monotypes 1915-1988*, 1988.

University Art Museum, Santa Barbara, California, *Collaboration in Monotype*, 1988.

The Bridge Center for Contemporary Art, El Paso, Texas, *The Eclectic Eye, Selections from the Frederick R. Weisman Art Foundation*, 1988.

Metropolitan Museum of Art, New York, *The New Generation, the 80s American Painters and Sculptors*, 1988.

Moderna galerija Ljubljana, Slovenia, *18th International Biennial of Graphic Arts*, 1989.

Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York, *The Figure Speaks*, 1989.

Cincinnati Art Museum, *Making Their Mark, Women Artists Move into the Mainstream, 1979-1985*, 1989. (Traveled to New Orleans Museum of Art; Denver Art Museum; Pennsylvania Academy of Fine Arts, Philadelphia)

Brooke Alexander, New York, *Landscapes*, 1989.

Daimary Exhibition Hall, Osaka, Japan, *The Old and New Masters of the 20th Century*, 1990.

Rose Art Museum, Brandeis University, Waltham, Massachusetts, *The Contemporary Drawing: Existence, Passage and the Dream*, 1991.

Springs Art Gallery, East Hampton, New York, *Present Tense*, 1991.

Betsy Rosenfeld Gallery, Chicago, 1991.

Galerie Lelong, New York, *Painting*, 1991.

Paula Cooper Gallery, New York, *A Bestiary*, 1991.

Metropolitan Museum of Art, New York, *The Landscape in Twentieth Century American Art: Selections from the Metropolitan Museum of Art*, 1991.

Jaffe Baker Gallery, Boca Raton, Florida, *Three From New York*, 1992.

Tower Fine Arts Center, State University of New York, Brockport, New York, *Monoprints by Painters*, 1992.

Brooke Alexander, New York, *Drawings*, 1992.

Pratt Institute, New York, *Abstraction per Se*, 1992.

Betsy Rosenfeld Gallery, Chicago, 1992.

Tony Shafrazi Gallery, New York, *A Passion for Art*, 1992.

Madison Art Center, Wisconsin, *Painters on Press: Recent Abstractions*, 1992.

Yale University Art Gallery, New Haven, *Yale Collects Yale*, 1994.

Jaffe Baker Gallery, Boca Raton, Florida, *Three from New York*, 1994.

University of Missouri, Kansas City, *Drawings: Reaffirming the Media*, 1994.

The Parrish Art Museum, Water Mill, New York, *Parrish Art Museum Design Biennial: Mirrors*, 1994.

Wako Works of Art, Tokyo, *American Contemporary Prints*, 1996.

Farnsworth Museum, Portland, Maine, 1997.

Museum of Modern Art, New York, *Thinking Print*, 1997.

School of Visual Arts, New York, *Master of Masters*, 1998.

Goya Contemporary, Baltimore, *New Prints*, 1998.

Trendje International Litografiska Symposi(et), Sweden, 1998.

Goya Contemporary, Baltimore, 1999.

Exit Art Gallery, New York, *The Stroke*, 1999.

Washington, D.C., *Gift to a Nation, Art in Embassies*, 2000.

Goya Contemporary, Baltimore, 2000.

Trussardi Foundation, Maino Alla Scala, Milan, *Collaborations*, 2000.

Portland Museum of Art, Maine, *Contemporary Prints, Selections from the Permanent Collection*, 2000.

Los Angeles County Museum of Art, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*, 2001.

Goya Contemporary, Baltimore, 2001.

International Print Center, New York, *New Prints 2002/Autumn*, 2002.

Goya Contemporary, Baltimore, *New Editions*, 2002.

Yale University School of Art Gallery, New Haven, *Alumni Choice*, 2003.

International Print Center, New York, *New Prints*, 2003.

Colby College Museum of Art, Waterville, Maine, *Contemporary Prints and Photographs from the Bruce Brown Collection*, 2003.

Goya Contemporary, Baltimore, 2003.

Portland, Maine, *Solar Plate Revolution*, 2003.

Brooke Alexander Editions, New York, *Under \$2,000 Albers*, 2004.  
J. Johnson Gallery, Jacksonville Beach, Florida, *Contemporary New York*, 2004.  
Mount Holyoke College Art Museum, South Hadley, Massachusetts, *Eye on Water*, 2005.  
Carnegie Art Museum, Oxnard, California, *Art and Illusion: Selections from the Frederick R. Weisman Art Foundation*, 2005.  
Silas Marder Gallery, Bridgehampton, New York, *The Big Show*, 2006.  
Goya Contemporary, Baltimore, 2006.  
Contemporary Arts Center New Orleans, *The Eclectic Eye: Selections of Fantasy and Illusion*, 2007.  
Goya Contemporary, Baltimore, 2007.  
Spanierman Modern, New York, *Gallery Selections*, 2008.  
Spanierman Modern, New York, *Hot and Cool Abstractions, 1940s to the Present*, 2009.  
Koss Gallery of the Milwaukee Art Museum, Wisconsin, *Figurative Prints: 1980s Rewind*, 2009.  
Eric Firestone Gallery, Tucson, Arizona, *Domestic Goods*, 2011.  
Parrish Art Museum, Water Mill, New York, *Building a Collection*, 2012.  
Halsey McKay Gallery, East Hampton, New York, *Aura & Angst*, 2012.  
Parrish Art Museum, Water Mill, New York, *The Permanent Collection: Connections and Context*, 2015–16.  
Goya Contemporary, Baltimore, *human·NATURE*, 2017.  
Whitney Museum of American Art, New York, *Fast Forward: PAINTING FROM THE 1980s*, 2017.  
Hirschl & Adler, New York, *Bread & Salt*, 2018.  
Hirschl & Adler, New York, *Vis-à-Vis*, 2018.  
Hirschl & Adler, New York, *Good Things Come in Small Packages*, 2019.  
Hirschl & Adler, New York, *Reinventing the Real*, 2019.  
Tamarind Institute, Albuquerque, New Mexico, *Final Impressions*, 2020.  
Hirschl & Adler, New York, *Bringing the Gallery to You: Women Artists*, 2020.  
Hirschl & Adler, New York, *I Like To Be Here When I Can*, 2020.  
Hirschl & Adler, New York, *The Printed Image—Modern to Contemporary*, 2020.  
Hirschl & Adler, New York, *Ain't Nothing Like the Real Thing*, 2020.  
Hirschl & Adler, New York, *You Can't Do That to a Modern Woman*, 2021.  
Sager Reeves Gallery, Columbia, Michigan, *Women on Paper: Drawings and Editions by 20th Century Women*, 2021.  
Hirschl & Adler, New York, *Our Secret Fire—Contemporary Artists and the Alchemical Tradition*, 2021.  
Hirschl & Adler, New York, *Holiday Selections 2021*, 2021.  
Hirschl & Adler, New York, *Grasp of Relations. Abstraction & Seriality*, 2022.  
Rachel Uffner Gallery, New York, *Encounter*, 2022.  
Hirschl & Adler, New York, *Summer Selections*, 2023.  
Water Ways, Ruby City, San Antonio, Texas, 2023.  
Nohra Haime Gallery, New York, *Fire & Earth*, 2024.

**COLLECTIONS**

American University Museum at the Katzen Arts Center, Washington, D.C.

Baltimore Museum of Art  
Bowdoin College Museum of Art, Brunswick, Maine  
Buffalo AKG Art Museum, New York  
Brooklyn Museum, New York  
Butler Institute of American Art, Youngstown, Ohio  
Chazen Museum of Art, Madison, Wisconsin  
Cincinnati Art Museum  
Colby College Museum of Art, Waterville, Maine  
Columbia Museum of Art, South Carolina  
Denver Art Museum, Colorado  
Guilford College Art Gallery, Greensboro, North Carolina.  
Guild Hall, East Hampton, New York  
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York  
Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York  
Library of Congress, Washington, D.C.  
Madison Museum of Contemporary Art, Wisconsin  
Metropolitan Museum of Art, New York  
Milwaukee Art Museum, Wisconsin  
Minneapolis Institute of Art  
Mount Holyoke College Art Museum, South Hadley, Massachusetts  
Museum of Modern Art, New York  
National Gallery of Art, Washington, D.C.  
National Museum of Women in the Arts, Washington, D.C.  
Nelson-Atkins Museum of Art, Kansas City, Missouri  
Neuberger Museum of Art, Purchase College, State University of New York, Purchase  
New York Public Library  
Parrish Art Museum, Water Mill, New York  
Portland Museum of Art, Maine  
Sheppard & Enoch Pratt Foundation, Towson, Maryland  
Smart Museum of Art, Chicago  
Syracuse University Art Collection, New York  
Tamarind Institute, Albuquerque, New Mexico  
University of Chicago  
University of Massachusetts, Amherst  
University of Missouri, Kansas City  
Walker Art Center, Minneapolis  
Whitney Museum of American Art, New York  
Yale University Art Gallery, New Haven

**AWARDS**

1978–79, National Endowment for the Arts  
1979–80, New York Council on the Arts, Creative Artists Public Service  
1982–83, National Endowment for the Arts