

## IDA KOHLMeyer (1912–1997)

Represented in important museum collections across the country, Ida Kohlmeyer had a remarkable Abstract Expressionist pedigree that superseded her renown in her native New Orleans.<sup>1</sup> Kohlmeyer received her Bachelor of Arts in English in 1933 from Tulane University's Newcomb College. She subsequently studied art, enrolling in John McGrady's art classes in the French Quarter. She then returned to Newcomb under the influence of abstractionist Patrick Trevino. At the time, Muriel Bultman Francis, the storied generous patroness of the arts in New Orleans, was inviting Abstract Expressionist masters to come to New Orleans to teach. Among them, Clyfford Still took an interest in Kohlmeyer's work and recommended that she continue her training under Hans Hofmann in Provincetown. Kohlmeyer completed her master's degree in Fine Arts in 1954. In 1956, she arrived in Provincetown, where she participated in the last two years that Hofmann was active there as a teacher. His lessons were an awakening for Kohlmeyer. She cast aside the carefully constructed figural compositions she had been creating and adopted an Abstract Expressionist vocabulary of gestural marks and surface tensions in the manner of her teacher. Later, when Mark Rothko moved his family to New Orleans to teach at Newcomb, Kohlmeyer was already a professor, and she arranged for him to rent her family's house and use her garage as his studio. The two got to know each other, and he became an important mentor to her.

Kohlmeyer began showing her work in 1959, and in 1961, she was included in an exhibition curated by the noted art critic Clement Greenberg that was held at the Oklahoma Art Center in Oklahoma City. In 1960, her work was featured in solo shows at the Ruth White Gallery in New York and the Henri Gallery in Washington, D.C. In the following years, she had solo shows at many museums, including the Columbus Museum, Georgia; the Fort Wayne Museum, Indiana; the Greenville County Museum, South Carolina; the High Museum, Atlanta; the Montgomery Museum of Fine Arts, Alabama; the Mississippi Museum of Art, Jackson, Mississippi; the New Orleans Museum of Art; the Sheldon Memorial Art Gallery, Lincoln, Nebraska; and the Turman Gallery, Indiana State University. In October of 1983, Kohlmeyer won a \$1,000 purchase prize in the *Eighteenth Southeastern Annual Exhibition* at the High Museum. From 1983 to 1985, an exhibition organized by the Mint Museum in Charlotte, North Carolina, entitled *Ida Kohlmeyer: Thirty Years*, traveled to museums throughout the South. In 2004, the Newcomb Art Gallery at Tulane, organized a large retrospective of her work, entitled *Systems of Color*. In 2016, she was included in the catalogue for the landmark exhibition, *Women of Abstract Expressionism*, published by the Denver Art Museum.

In the mid-1960s, Kohlmeyer developed a style strongly influenced by the art of Rothko, consisting of large, floating elliptical shapes with softened edges. Gradually she allowed gestural movement to emerge, enabling her to go beyond "classical placidity" to achieve a freer mood.<sup>2</sup> In the late 1960s, she developed a new mode in which organic forms are contained within geometric frameworks. These works from 1968 to 1969 have titles relating to their undulating geometric forms like "Arrowed" and "Cloistered." They are suggestive of works by Agnes Pelton and Georgia O'Keeffe, but their depth and movement reflect Hofmann's continued inspiration. The geometric shapes are reminiscent of Hilma af Klint. In addition to the two-dimensional paintings, Kohlmeyer created shaped sculptures made out of wood or Plexiglas with painted patterns on the surface.

Kohlmeyer explored the nude in several works of 1970 and 1971. Subsequently returning to abstraction, she moved away from a gestural approach, creating works consisting of stacked and striated lines of vivid color in geometric but not rigid arrangements. These works evolved into her *Clusters* series, featuring

rectangular shapes in consistent sizes that float against a grid comprised of their surrounding space. She introduced into them an element of Surrealist automatism, derived from her long-held admiration for the work of Joan Miró. The series culminated in works with checkerboard-like formats, in which each square contains an inventively and freely rendered shape with symbolic associations.

Kohlmeyer also drew on non-Western art. By the late 1970s, she had amassed a large collection of pre-Columbian, Mexican, and African sculpture. However, she did not copy from her sources, but instead incorporated their “honesty and directness” into her work as a means of seeking a mode of expression free of the lessons of her formal training.<sup>3</sup> Ann-Sargent Wooster commented in *Art News* in 1976: “All of the paintings have a kind of Abstract Expressionist freedom, but the shapes and semi-automatic brushwork are set into a sure and complex matrix. It is a pleasant surprise to find someone who can bring so much vitality and originality to this style of painting.”<sup>4</sup> The *Clusters* included a *Circus* series variation, wherein the shapes verge on recognizable imagery, but need also to be read in the context of their formal relationships. While critics began to refer to these works as pictographs—in the mode of works by Adolph Gottlieb and Mark Rothko from the mid-1940s—they continued to reflect Kohlmeyer’s desire to rein in her natural tendency toward an unfettered sense of movement.

The *Clusters* series was followed by the *Synthesis* paintings of the early 1980s, in which she abandoned the grid and allowed geometric shapes to float in watery, atmospheric spaces, again evoking Hofmann’s legacy. In a variation termed the *Mythic* series, she introduced a new symbolic element in forms suggestive of balls, arrows, and architectural and landscape motifs. She brought together strands of her earlier art in her late paintings of 1990 through 1997, depicting her distinctive semi-abstract hieroglyphic symbols and signs in complex spatial relationships. By the late 1990s, she had adopted a new flatness arranging bolder, brighter more clearly defined forms in arrangements that are either open or gridded. She enlarged the scale of her paintings to incorporate the larger size of her glyphs and symbols. Stronger in their patterns and more decorative, in their relation to the pictorial space, these works have been related to the New York-based Pattern and Decoration movement begun by a group of artists in the early 1970s, including Valerie Jaudon, Joyce Kozloff, Miriam Schapiro, and Kohlmeyer’s friend, Kendall Shaw.<sup>5</sup>

Kohlmeyer’s inventive and colorful sculptures also brought her acclaim. She first experimented with sculpture in the late 1960s, rendering works related to her geometric paintings of the time, in which physical forms continue the energies of their painted surfaces. In 1977 she created a large installation entitled *Louisiana Prop Piece*, with her former student, Lynda Benglis, for an exhibition at the New Orleans Museum of Art entitled *Five from Louisiana*. She subsequently rendered soft sculptures, made from silkscreen fabrics that were bundled or loose and set in plexiglass boxes. Her sculptural work progressed significantly in the early 1980s. Inspired by the work of George Rickey, she began working with professionals who helped her execute her ideas in three-dimensional form. She turned emblematic shapes—similar to those in her paintings—into asymmetrical, playful forms with strong lines and decorative properties that suggest the influence of Miró’s biomorphic Surrealism, the movement of Abstract Expressionism, and the spatial complexities in her paintings.

During the 1990s, Kohlmeyer was represented in several exhibitions that acknowledge her place in the art of her time. In 1990–91, she was included in *Four Centuries of Women’s Art*, organized by the National Museum of Women in the Arts, which traveled throughout Japan. In 1992, she was featured in a three-person show entitled *The Feminine Perspective*, with Benglis and Clyde Connell, that was held at the Masur Museum, Monroe, Louisiana. In the same year, she was included in *The Feminine Perspective*, at

the Montgomery Museum of Fine Arts, Alabama. Over the course of her long career, Kohlmeyer sought to channel her innate proclivity toward spontaneity, even exuberance, with her need for a sense of structured containment that was yet not overly confining. She continued to work with zest and devotion until the end of her life.

Lisa N. Peters, Ph.D.

<sup>1</sup> Of the many sources on Kohlmeyer, the most significant and comprehensive is Michael Plante, *Ida Kohlmeyer: Systems of Color* (New York: Hudson Hills Press in association with Newcomb Art Gallery, Tulane, University.)

<sup>2</sup> Cited in Plante, p. 10.

<sup>3</sup> Plante, p. 22.

<sup>4</sup> Ann-Sargent Wooster, "Exhibition at David Findlay Galleries," *Art News* 75 (Summer 1976), p. 178. Cited in Plante, pp. 18–19.

<sup>5</sup> Plante, p 34.

## CV

1956: Studied with Hans Hofmann, Provincetown, Massachusetts

1956: M.F.A., Newcomb Art School, Tulane University, New Orleans, Louisiana

1933: B.A., English Literature, Newcomb College, New Orleans, Louisiana

## SOLO EXHIBITIONS

Isaac Delgado Museum of Art, 1957.

Ruth White Gallery, New York, 1959.

Ruth White Gallery, New York, 1961.

Henri Gallery, Washington, D.C., 1961.

Columbus Museum, Columbus, Georgia, 1962.

Henri Gallery, Washington, D.C., 1963.

Montgomery Museum of Art, Alabama, 1964.

Henri Gallery, Washington, D.C., 1964.

Municipal Art Gallery, Jackson, Mississippi, 1965.

Ruth White Gallery, New York, 1965.

Glade Gallery, New Orleans, 1965.

Henri Gallery, Washington, D.C., 1966.

New Orleans Museum of Art, Louisiana, 1966.

New Orleans Museum of Art, Louisiana, 1967.

Glade Gallery, New Orleans, 1967.

Montgomery Museum of Art, Alabama, 1967.

The Greenville County Museum, South Carolina, 1967.

Heath Gallery, Atlanta, Georgia, 1967.

Henri Gallery, Washington, D.C., 1968.

Fort Wayne Museum of Art, Indiana, 1968.

The Sheldon Memorial Art Gallery, Lincoln, Nebraska, 1968.

Marion Koogler McNay Art Institute, San Antonio, Texas, 1968.

Wofford Gallery, Spartanburg, South Carolina, 1968.

Glade Gallery, New Orleans, 1969.

Heath Gallery, Atlanta, Georgia, 1969.

Heath Gallery, Atlanta, Georgia, 1971.

Galerie Simonne Stern, New Orleans, Louisiana, 1971.

Galerie Simonne Stern, New Orleans, Louisiana, 1972.

High Museum of Art, Atlanta, Georgia, *Retrospective*, 1972.  
The Turman Gallery, Indiana State University, Terre Haute, Indiana, *Retrospective*, 1972.  
Heath Gallery, Atlanta, Georgia, 1973.  
Municipal Art Gallery, Jackson, Mississippi, 1974.  
Galerie Simonne Stern, New Orleans, Louisiana, 1974.  
New Orleans Museum of Art, Louisiana, 1974.  
Henri Gallery, Washington, D.C., 1974.  
Birmingham Museum of Art, Alabama, *Ida Kohlmeyer- Painting & Sculpture*, 1975.  
Dick Jemison Gallery, Birmingham, Alabama, 1975.  
Galerie Simonne Stern, New Orleans, Louisiana, 1976.  
Dick Jemison Gallery, Birmingham, Alabama, 1976.  
David Findlay Galleries, New York, 1976.  
William Sawyer Gallery, San Francisco, California, 1977.  
Heath Gallery, Atlanta, Georgia, 1977.  
Dick Jemison Gallery, Birmingham, Alabama, 1978.  
Hunter Museum of American Art, Chattanooga, Tennessee, 1978.  
Auburn University, Alabama, 1978.  
Betty Moody Galleries, Houston, 1978.  
David Findlay Galleries, New York, 1978.  
Galerie Simonne Stern, New Orleans, Louisiana, 1979.  
David Findlay Galleries, New York, 1980.  
Heath Gallery, Atlanta, Georgia, 1981.  
Betty Moody Galleries, Houston, Texas, 1982.  
David Findlay Galleries, New York, 1982.  
William Sawyer Gallery, San Francisco, California, 1983-85.  
Arthur Roger Gallery, New Orleans, Louisiana, 1983.  
*Ida Kohlmeyer: Thirty Years*, 1983. Traveling Exhibition: 1983-1985.  
Mint Museum, Charlotte, North Carolina  
Montgomery Museum of Art, Alabama  
New Orleans Museum of Art, Louisiana  
Cheekwood Museum, Nashville, Tennessee  
Fort Wayne Museum of Art, Indiana  
McAllen International Museum, Texas  
Oklahoma Art Center, Oklahoma City, Oklahoma.  
Cumberland Gallery, Nashville, Tennessee, 1984.  
Heath Gallery, Atlanta, Georgia, 1984.  
Gimpel Fils, London, England, 1984.  
Gloria Luria gallery, Bay Harbor, Florida, 1984.  
Louisiana World Exposition, New Orleans, Louisiana, *Artworks '84*, 1984.  
Tulane University, New Orleans, Louisiana, *Ida Kohlmeyer Sculpture 1968-1985*, 1985.  
Jerald Melberg Gallery, Charlotte, North Carolina, 1985.  
Robert F. Kidd Gallery, Birmingham, Michigan, 1985.  
Arthur Roger Gallery, New Orleans, Louisiana, 1985.  
Betty Moody Gallery, Houston, Texas, 1986.  
Tucson Museum of Art, Tucson, Arizona, *Ida Kohlmeyer: New Dimensions, 1976-1986*, 1986.  
William Sawyer Gallery, San Francisco, California, 1986.  
Gimpel and Weitzenhoffer, New York, 1986.  
Tucson Museum of Art, Arizona, 1986.  
Heath Gallery, Atlanta, Georgia, 1987.  
Shidoni Gallery, Tesuque, New Mexico, 1987.  
Hokin/Kaufman Gallery, Chicago, Illinois, 1987.

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Gloria Luria Gallery, Bay Harbor, Florida, 1988.  
Cumberland Gallery, Nashville, Tennessee, 1988.  
Robert F. Kidd Gallery, Birmingham, Mississippi, 1988.  
Heath Gallery, Atlanta, Georgia, 1989.  
Allene Lapidés Gallery, Santa Fe, New Mexico, 1989.  
Arthur Roger Gallery, New Orleans, Louisiana, 1989.  
Hokin/Kaufman Gallery, Chicago, Illinois, 1990.  
Allene Lapidés Gallery, Santa Fe, New Mexico, 1990.  
Mary Ryan Gallery, New York, 1990.  
Gimpel Weitzenhoffer, New York, 1990.  
Robert F. Kidd Gallery, Birmingham, Alabama, 1991.  
Betty Moody Gallery, Houston, Texas, 1991.  
Arthur Roger Gallery, New Orleans, Louisiana, 1991.  
Heath Gallery, Atlanta, Georgia, 1992.  
Allene Lapidés Gallery, Santa Fe, New Mexico, 1992.  
Cumberland Gallery, Nashville, Tennessee, 1993.  
Mary Ryan Gallery, New York, 1993.  
Arthur Roger Gallery, New Orleans, Louisiana, 1993.  
Heath Gallery, Atlanta, Georgia, 1994.  
Betty Moody Gallery, Houston, Texas, 1994.  
Jerald Melberg Gallery, Charlotte, North Carolina, 1994.  
Heath Gallery, Atlanta, Georgia, 1994.  
Robert F. Kidd Gallery, Birmingham, Mississippi, 1994.  
Allene Lapidés Gallery, Santa Fe, New Mexico, 1994.  
Asheville Art Museum, Asheville, North Carolina, 1994.  
Betty Moody Gallery, Houston, Texas, 1995.  
Mary Ryan Gallery, New York, 1995.  
Arthur Roger Gallery, New Orleans, Louisiana, 1995.  
Springfield Museum of Art, Missouri, 1996.  
Allene Lapidés Gallery, Santa Fe, New Mexico, 1996.  
Jerald Melberg Gallery, Charlotte, North Carolina, 1996.  
Betty Moody Gallery, Houston, 1996.  
Morris Museum of Art, Augusta, Georgia, 1996.  
Galveston Arts Center, Galveston, Texas, *Ida Kohlmeyer: A Survey*, 1996.  
Lauren Rogers Museum, Laurel, Mississippi, 1997.  
Mary Ryan Gallery, New York, 1997.  
Mobile Museum, Alabama, 1997.  
Masur Museum, Monroe, Louisiana, 1997.  
Arthur Roger Gallery, New Orleans, Louisiana, 1997.  
Longue Vue House and Gardens, New Orleans, Louisiana, *Kohlmeyer at Longue Vue*, 1997.  
Arthur Roger Gallery on Tchoupitoulas, New Orleans, Louisiana, 2003.  
Newcomb Art Gallery, Tulane University, New Orleans, Louisiana, *Systems of Color*, 2004.  
Arthur Roger gallery, New Orleans, Louisiana, 2007.  
Louisiana Art and Science Museum, Baton Rouge, Louisiana, *Standing Among Giants*, 2008.  
Arthur Roger Gallery, New Orleans, Louisiana, *Works From the Estate: 1957-1996*, 2011.  
Arthur Roger Gallery, New Orleans, Louisiana, 2017.  
Berry Campbell, New York, *Ida Kohlmeyer: Cloistered*, 2020.

## GROUP EXHIBITIONS

Isaac Delgado Museum of Art, New York, *Fifty-fourth Annual Spring Exhibition*, 1955.  
Riverside Museum, New York, *Now—in New Orleans: 14 Contemporary Artists from New Orleans*, 1958.

Chautauqua Art Association, New York, *Annual National Exhibition of American Painting*, 1958.  
Birmingham Museum of Art, Alabama, *Painters in the New South*, 1958.  
The Butler Institute of American Art, Youngstown, Ohio, *National Midyear Show*, 1961.  
Oklahoma Art Center, Oklahoma City, Oklahoma, *Annual Exhibition of Southwest American Art*, 1961. (Curated by Clement Greenberg)  
Knoxville Art Center, Tennessee, *1<sup>st</sup> National Exhibition*, 1961. (Juried by Hilton Kramer)  
The Butler Institute of American Art, Youngstown, Ohio, *National Midyear Show*, 1962.  
Virginia Museum of Art, Richmond, Virginia, *Americans 1962*, 1962.  
Chautauqua Art Association, New York, *Annual National Exhibition of American Painting*, 1962.  
Birmingham Museum of Art, Alabama, *Painters in the New South*, 1962.  
High Museum of Art, Atlanta, Georgia, *Painting of the Year Exhibition*, 1962.  
John and Mable Ringling Museum of Art, Sarasota, Florida, *Painting and Sculpture*, 1962.  
Society of the Four Arts, Palm Beach, Florida, *Twenty-fifth Annual Exhibition of Contemporary American Painting*, 1952.  
Corcoran Gallery of Art, Washington, D.C., *Biennial of Contemporary American Painting*, 1963.  
Centro Artístico, Colombia, *Inter-American Annual Exhibition of American Painting*, 1963.  
High Museum of Art, Atlanta, Georgia, *18<sup>th</sup> Southwestern Annual Exhibition*, 1963.  
Corcoran Gallery of Art, Washington, D.C., *Biennial of Contemporary American Painting*, 1963.  
Denver Art Museum, Colorado, *69<sup>th</sup> Western Annual*, 1963.  
The High Museum of Art, Atlanta, Georgia, *7<sup>th</sup> Annual Painting of the Year Exhibition*, 1964.  
High Museum of Art, Atlanta, Georgia, *An Anthology of Modern American Painting*, 1964.  
Knoedler Galleries, New York, *Art Across America*, 1964.  
*26<sup>th</sup> Annual Exhibition of Contemporary American Painting*, Palm Beach, Florida, 1964. (Curated by Thomas M. Messer)  
The Butler Institute of American Art, Youngstown, Ohio, *National Midyear Show*, 1965.  
Birmingham Museum of Art, Alabama, *Painters in the New South*, 1965.  
Corcoran Gallery of Art, Washington, D.C., *Biennial of Contemporary American Painting*, 1965.  
Chautauqua Art Association, New York, *Annual National Exhibition of American Painting*, 1965.  
Whitney Museum of American Art, New York, *An Anthology of Modern American Painting* from collections of the High Museum of Art, Atlanta and the Whitney Museum, New York, 1966.  
High Museum of Art, Atlanta, Georgia, *21<sup>st</sup> Southeastern Annual Exhibition*, 1966.  
Corcoran Gallery of Art, Washington, D.C., *Biennial of Contemporary American Painting*, 1967.  
J.B. Speed Art Museum, Louisville, Kentucky, *4 Man Show*, 1967.  
Fine Arts Department, Yale University, New Haven, Connecticut, 1967.  
Fine Arts Department, Yale University, New Haven, Connecticut, 1968.  
The Toledo Museum of Art, Toledo, Ohio, 1968.  
Cleveland Institute of Art, Cleveland Ohio, 1968.  
La Jolla Museum of Contemporary Art, La Jolla, California, 1968.  
*Third Bienal de Arte Coltejer*, Medellin, Colombia, 1972.  
Davidson College Art Gallery, *Davidson Print and Drawing Competition*, Davidson, North Carolina, 1972.  
New Orleans Museum of Art, *Artists' Biennial Winners*, 1972.  
Women's Interart Center, New York, *Color, Light, and Image*, 1972.  
Moore College of Art, Philadelphia, Pennsylvania, *North, East, West, South, Middle Exhibition of Contemporary American Drawings*, 1972.  
Davidson College, Davidson, North Carolina, *Davidson National Print and Drawing Competition*, 1973. (Juried by Clement Greenberg).  
New Orleans Museum of Art, Louisiana, *Artists Biennial Winners*, 1973.  
La Jolla Museum of Contemporary Art, La Jolla, California, 1975.  
The Fort Worth Art Museum, Fort Worth, Texas, 1975.  
Corcoran Gallery of Art, Washington, D.C., 1975.  
Pratt Graphics Center, New York, 1975.

Moore College of Art, Philadelphia, Pennsylvania, 1975.  
Marion Koogler McNay Art Institute, San Antonio, Texas, *American Artists '76: A Celebration*, 1976.  
Memphis Brooks Museum of Art, Tennessee, *Art Today*, 1976.  
American Embassy, London, *American Art at Home*, 1977.  
Hunter Museum of Art, Chattanooga, Tennessee, 1977.  
New Orleans Museum of Art, Louisiana, *Five from Louisiana*, 1977.  
San Francisco Museum of Modern Art, San Francisco, California, *Aesthetics of Graffiti*, 1978.  
Spoleto Art Festival, Halsey Gallery, College of Charleston, South Carolina, *Five Plus Ten*, 1978.  
Contemporary Arts Center, New Orleans, *Louisiana Environments*, 1978.  
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, *Art Patron Art*, 1979.  
Contemporary Arts Center, New Orleans, Louisiana, *Louisiana Major Works*, 1980.  
First Women's Bank, New York, *Patterns and...*, 1980.  
Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, Virginia, *Abstract Art in the '80s*, 1981.  
Georgia State University Art Gallery, Atlanta, *A Fabric of Our Own Making*, 1981.  
University Museum, Southern Illinois University, Carbondale, *Louisiana Women in Contemporary Art*, 1982.  
Sherry French Gallery, New York, *Inaugural Exhibition*, 1982.  
*Painting in the South: 1564-1980*, Organized by Virginia Museum, Richmond, Virginia (Curated by Donald Kuspit)  
Traveling Exhibition: 1983-1985.  
    Birmingham Museum of Art, Alabama  
    National Academy of Design, New York  
    Jackson Museum, Jackson, Mississippi  
    J.B. Speed Museum, Louisville, Kentucky  
    New Orleans Museum of Art, New Orleans, Louisiana  
Columbus Museum of Arts and Sciences, Columbus, Georgia, *The Four Seasons: American landscape Paintings*, 1984.  
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, *The Art of New Orleans*, 1984.  
Pensacola Museum of Art, Florida, *Ida Kohlmeyer and Lynda Benglis: Teacher and Student in the 80s*, 1985.  
Arthur Roger Gallery, New Orleans, Louisiana, *The Exhibition: At 112 Greene St., NY, NY 10012*, 1985.  
Summit Art Center, Summit, New Jersey, *Interplay: An Exhibition of Painted Sculpture*, 1985.  
*American Women in Art: Works on Paper and an American Album*, Nairobi, Kenya, 1985.  
Bernice Steinbaum Gallery, New York, *Elders of the Tribe*, Traveling Exhibition: 1986-1988.  
Gimpel Fils, London, *A Cabinet of Drawings*, 1986.  
Rudolph E. Lee Gallery, Clemson University, South Carolina, *National Women Artists Invitational*, 1986.  
New Orleans Museum of Art, Louisiana, *Newcomb Centennial, 1886-1986: An Exhibition by the Art Faculty at the New Orleans Museum of Art*, 1986.  
Shidoni Gallery, Tesuque, New Mexico, *Twelfth Annual Outdoor Sculpture Show*, 1986.  
Contemporary Art Center, Cincinnati, Ohio, *Women's Sculpture Exhibition*, 1987.  
The City Gallery of Contemporary Art, Raleigh, North Carolina, *Southern Abstraction*, 1987.  
New Orleans Museum of Art, Louisiana, *Selected Works, Frederick R. Weisman Collection*, 1988.  
Atlanta College of Art, Atlanta, *American herstory: Women and the U.S. Constitution*, 1988.  
Arthur Roger Gallery, New Orleans, Louisiana, *10<sup>th</sup> Anniversary Exhibition*, 1988.  
Virginia Beach Center for the Arts, Virginia beach, Virginia, *Made in America*, 1989.  
Gimpel Fils, London, *Sculptures, Reliefs, and Drawings*, 1989.  
New Orleans Women's Caucus for Art, *New Orleans 1989, A View of Contemporary Women Artists*, 1989.  
Virginia Beach Center for the Arts, Virginia Beach, Virginia, *Made in America*, 1989. (Curated by Jane Kessler)  
The Meadow Museum of Art, Shreveport, Louisiana, *Fifty Master Drawing*, 1990.  
Gallery 44, Boulder, Colorado, *Women's Work—Hidden Treasures*, 1990.  
*Four Centuries of Women's Art*, The National Museum of Women in the Arts, traveling throughout Japan, 1990-1991). (Organized by Asahi Shibum).  
Ogden Collection in the Residence of the U.S. Ambassador, Brunei, *Art of the American South*, 1992.  
Montgomery Museum of Fine Arts, Montgomery, Alabama, *The Feminine Perspective*, 1992.  
Masur Museum, Monroe, Louisiana, 1992.

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Masur Museum of Art, Monroe, Louisiana, *The Big Picture*, 1995.  
Arthur Roger Gallery, New Orleans, Louisiana, *Grid Coordinates*, 2002.  
Arthur Roger Gallery, New Orleans, Louisiana, *Various Artists*, 2002.  
Arthur Roger Gallery, New Orleans, Louisiana, *25<sup>th</sup> Anniversary Exhibition*, 2003.  
Arthur Roger Gallery, New Orleans, Louisiana, *Various Artists*, 2004.  
Arthur Roger Gallery, New Orleans, Louisiana, *30<sup>th</sup> Anniversary Exhibition*, 2008.  
Arthur Roger Gallery, New Orleans, Louisiana, *Various Artists*, 2016.  
New Orleans Museum of Art, Louisiana, *Pride of Place: The Making of Contemporary Art in New Orleans*, 2017.  
Longue Vue House & Gardens, New Orleans, Louisiana, *l'dor v'dor exhibit*, 2018.  
Ogden Museum of Southern Art, New Orleans, Louisiana, *The Whole Drum Will Sound: Women in Southern Abstraction*, 2018.  
Taubman Museum of Art, Virginia, *Central to Their Lives: Southern Women Artists from the Johnson Collection*, 2021.  
Berry Campbell, New York, *Perseverance*, 2024.  
Masur Museum, Monroe, Louisiana, *Ida Kohlmeyer | Invocations: Selections from the Permanent Collection*, 2025 – 2026.  
Eric Firestone Gallery, New York, *Women Across America, 1945-1979*, 2026.

## PUBLIC AND PRIVATE COLLECTIONS

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts  
Alexandria Museum of Art, Louisiana  
Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio  
Altria Collection, New York  
American Express, New York  
Art Museum of South Texas, Corpus Christi  
Birmingham Museum of Art, Birmingham, Alabama  
Brooklyn Museum of Art, New York  
Centro Artistico Barranquilla, Barranquilla, Colombia  
Charles B. Goddard Center for Visual and Performing Arts, Ardmore, Oklahoma  
Cheekwood Estate & Gardens, Nashville, Tennessee  
Coca-Cola, Atlanta, Georgia  
Columbia Museum of Art, South Carolina  
Columbus Museum of Art, Georgia  
Columbus Museum of Art, Ohio  
Exxon-Mobil Collection, Fairfax, Virginia  
Femmes Artistes Musée Mougins, France  
Greenville County Museum of Art, South Carolina  
High Museum of Art, Atlanta, Georgia  
Hunter Museum of American Art, Chattanooga, Tennessee  
Indiana State University Library, Terre Haute, Indiana  
The Jewish Museum, New York  
The Johnson Collection, Spartanburg, South Carolina  
JPMorgan Chase Art Collection, New York  
American University Museum at the Katzen Arts Center, Washington, D.C.  
Lauren Rogers Museum of Art, Laurel, Mississippi  
Masur Museum of Art, Monroe, Louisiana  
McNay Art Museum, San Antonio, Texas  
Meadows Museum of Art, Centenary College of Louisiana, Shreveport  
Memorial Art Gallery, University of Rochester, New York  
Metropolitan Museum of Art, New York  
Milwaukee Art Museum, Milwaukee, Wisconsin  
Mint Museum, Charlotte, North Carolina

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Mississippi Museum of Art, Jackson  
Mobile Museum of Art, Alabama  
Montgomery Museum of Fine Arts, Alabama  
Morris Museum of Art, Augusta, Georgia  
The Museum of Fine Arts, Houston  
Newcomb Art Gallery, Woldenberg Art Center, Tulane University, New Orleans, Louisiana  
National Museum of Women in the Arts, Washington, D.C.  
New Orleans Museum of Art, Louisiana  
Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio  
Ogden Museum of Southern Art, University of New Orleans  
Oklahoma City Museum of Art, Oklahoma  
Palm Springs Art Museum, California  
Pan-American Life Insurance Company, New Orleans  
Philip Morris, Incorporated, New York  
R.J. Reynolds Collection, Wake Forest University, Winston-Salem, North Carolina  
San Francisco Museum of Modern Art, California  
Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln  
Smith College Museum of Art, Northampton, Massachusetts  
Smithsonian American Art Museum, Washington, D.C.  
Turman Art Gallery, Indiana State University, Terre Haute  
Frederick R Weisman Foundation, Los Angeles, California  
Whitney Museum of American Art, New York  
University Galleries, Wonsook Kim College of Fine Arts, Illinois State University, Illinois  
Utah Museum of Fine Arts, University of Utah, Salt Lake City  
Virlane Foundation, New Orleans  
Xerox Corporation, Stamford, Connecticut

## AWARDS

Achievement Award, National Society of Literature & The Arts, New Orleans, Louisiana, 1974.  
Annual Award for Outstanding Achievement in the Visual Arts, presented by the National Women's Caucus for Art, 1980.

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