

# PASSAGES 8 WOMEN PAINTERS



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February 1 – April 8, 2022

Lisa Bartolozzi  
Elisabeth Condon  
Peg Curtin  
Noreen Scott Garrity  
Diane Crossan Lawler  
Helen O'Leary  
Helen O'Toole  
Bibiana Suárez

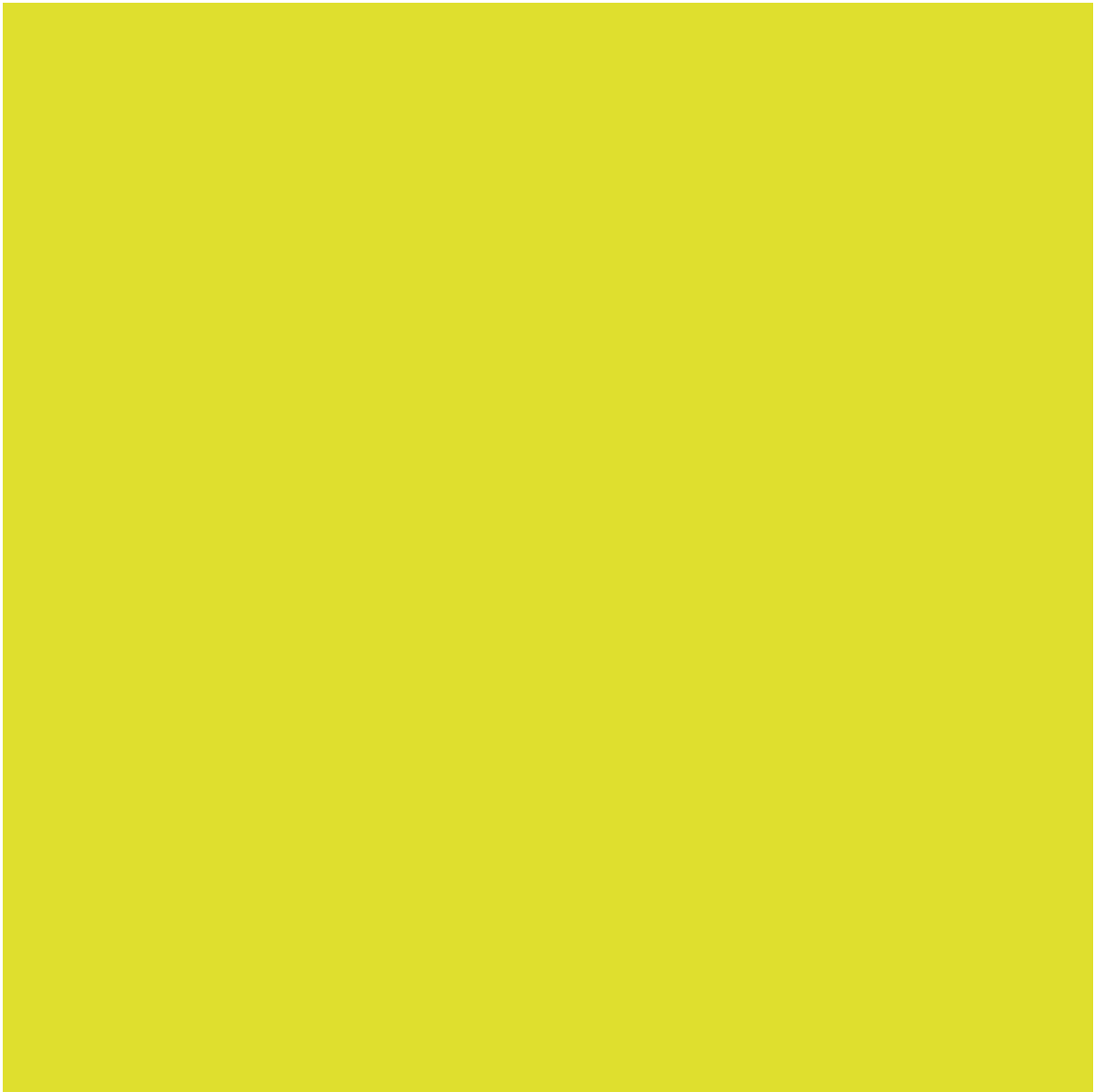
## FOREWORD

*Passages – 8 Women Painters* presents the work of contemporary artists: Lisa Bartolozzi, Elisabeth Condon, Peg Curtin, Noreen Scott Garrity, Diane Crossan Lawler, Helen O’Leary, Helen O’Toole, and Bibiana Suárez. The artists have generously contributed their time and energy to ensure the exhibition’s success and we deeply appreciate their efforts.

*Passages* has been curated by Noreen Scott Garrity, MFA, painter and Associate Director for Education, Rutgers-Camden Center for the Arts. The multifaceted meaning of the exhibition title, *Passages*, holds personal significance to Noreen – in her work and in her relationships with the other 7 artists. She brings her artistic vision, passion, and creativity as represented in her artwork, to her curatorial debut, presenting stimulating work by artists who attended University of Delaware (Bartolozzi, Curtin, Lawler) and The School of the Art Institute of Chicago (Condon, O’Leary, O’Toole and Suárez) both schools attended by Garrity. We hope that our public will appreciate and enjoy the pieces in the exhibition, and invite you to attend our public programming, where the curator and artists will present other aspects of their work.

Rutgers–Camden Center for the Arts’ exhibitions, education, and community artist programs are funded in part by the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts; The Geraldine R. Dodge Foundation, and Rutgers, The State University of New Jersey.

Nancy Maguire  
Associate Director for Exhibitions  
Rutgers–Camden Center for the Arts



## CURATOR'S NOTE

*Art School Girls of the 80s*, the working title for the exhibition, was organized to include painters that I attended art school with at the University of Delaware (UD), BFA 1986 and the School of the Art Institute of Chicago (SAIC), MFA 1988. After reconnecting with these artists, a more comprehensive title emerged. The title, *Passages – 8 Women Painters*, includes multiple layers of meaning: a nod to the passage of time, growth, the individual journeys represented, and an art school story. Typically used as a literary term, passage was used during UD critiques when there were promising sections, as in, "I particularly like this passage." Artist Lisa Bartolozzi said, "I always remember Steve [Tanis] saying, "handsome passage!" It still makes me proud when I secretly say it to myself..."

In preparing for this exhibition, I pondered:

- *What happens 30+ years after formal art schooling?*
- *How does a professional career impact artistic practice?*
- *Are there affinities among this grouping of artists who shared beginnings and faculty mentors?*
- *What survives from the 80s that is still relevant?*
- *Women over 50 are having a "moment". What does that mean, particularly for artists?*

So, I set about having informal conversations with exhibition artists and former faculty, talking about connections between the past and the present, or simply asking "What do you remember?" Launched from shared academic beginnings, *Passages* artists took different paths over the last three decades: arts education for all ages, college level teaching, graphic design, the film industry, and more, most centered around art. Some took a brief or extended hiatus from making art, while others never stopped. Career responsibilities, as well as family and personal demands, cannot help but impact the making of art. For me personally, while working full time, I continued to make art during the infant to school-age child stages of our first two children, but then stopped painting for a time after the birth of our 3rd child, which proved to be a tipping point.

When I was at SAIC in the mid to late 1980s, the Chicago Imagists were still predominant at SAIC, including Ray Yoshida, Karl Wirsum, Barbara Rossi, and Christina Ramberg. By the mid 1980s, a younger generation was already making its mark on the institution, including Susanna Coffey, Michiko Itatani, and Dan Gustin. My faculty mentors were a mix of old and new, diluting the Imagist influence. At SAIC, we were fortunate to have direct access to the Art Institute of Chicago collection within the same complex. The painting program at UD had a Cranbrook Academy of Art history; all three of the painting faculty were Cranbrook alumni – Larry Holmes, Steve Tanis, and Robert Straight. All had very different painting styles, but a respect for the craft of painting was a commonality. According to professors Larry Holmes and Steve Tanis, George Ortman, head of the painting department at

Cranbrook, had a major influence; they patterned the UD painting program after Cranbrook, students were given freedom to explore painting styles. It was noted by faculty that there was a real esprit de corps among the 1980s students.

I had several similar conversations about bus trips to New York City and visits to Chicago museums and galleries during the 80s. Most recalled the resounding impact of these exhibitions featuring painters Susan Rothenberg, Alice Neel, Anselm Kiefer, Julian Schnabel, Eric Fischl and countless more. All agreed that the 80s were an exciting time, especially for painting. Although it's periodically threatened, Steve Tanis (Art Faculty UD) said "there is always an audience for painting, it never really dies." Robert Straight (Art Faculty UD) named many influential women artists whose careers took off in the 1980s, such as Joan Snyder, Elizabeth Murray, Mary Heilmann, and more.

As a curator, I reflected on what it means to group women painters in an exhibition. When I thought about showing the work of fellow alums, it was the women that came to mind. *Passages – 8 Women Painters* is thematically in line with other recent exhibitions exploring and celebrating women artists' work and careers, such as *On the Basis of Art: 150 Years of Women at Yale*, Yale University Art Gallery; *Labyrinth of Forms: Women and Abstraction* at the Whitney Museum of American Art, and at the Barnes Foundation, *Suzanne Valadon: Model, Painter, Rebel*.

This exhibition is personal to me as the connector, but it's also universal – exhibition artworks evoke origins, childhood memories, a sense of place, and the phases of a woman's life.

I am grateful to the exhibition artists for their generosity in loaning work for the exhibition, as well as for their willingness to connect with the past, with me, and with each other. It has been extraordinarily meaningful to revisit my past through these phenomenal women and exceptional artists. I was gratified and touched by the response to my call for artworks. Every artist that I contacted agreed to participate in the exhibition. Special thanks to Peg Curtin, who helped me to think conceptually about the exhibition, and infused the catalog with a cool retro vibe; Bruce Garrity, for his expertise in transporting and installing the work; Nancy Maguire, who so easily commands exhibition logistics; and RCCA Director, Cyril Reade, for encouraging staff to explore curatorial ideas.

Noreen Scott Garrity, Artist–Curator

## Lisa Bartolozzi

The artworks selected for this exhibition reflect the culmination of my education of a BFA and MFA and the direction which continues to propel me today — a dialogue with nature and the human presence.

Both naked and nude, beautiful and flawed, the male and female body is Narrator in and of itself, in its fascinating uniqueness as specimen, and as an empty vessel capable of the universal and sublime. My use for this imagery is for the reinterpretation of archetypal myths on the nature of human existence. The 'wise old man,' 'the fool,' the 'prophet' and the 'fallen' have been subjects for speculation. The 'first female' and her roles in creation myths, 'the three graces,' 'wisdom,' the 'whore' and 'mother' are subjects for expanding exclusionary conversations.

What knowledge is available for us to discern, we go beyond our collective reactions to skin, gender, sexuality, whether the image is male or female, young or old. . . ? Our bodies shelter our humanity. When we limit the visions of our very selves, we limit the philosophies under which we chose to live.

I choose Realism, the classical language of light on form, and the traditional painter's craft for the sake of sensuality, empathy, and engagement for myself and the viewer.

The drawings are self-portraits in a sporadic, yet ongoing series — an examination of my life caught between the illusions of customariness, and the extraordinary conflictions of Melancholia.

Lisa A. Bartolozzi received her BFA from the University of Delaware in Newark, DE in 1984. She received her MFA from Washington University in St. Louis, MO under a Jacob K. Javits Fellowship in 1989. One-person exhibitions of her work have been presented by Forum Gallery, New York, NY; the Biggs Museum of American Art in Dover, DE under a Masters Fellowship in the Arts Grant; the Delaware Art Museum in Wilmington, DE; the Delaware Division of the Arts under an Individual Artist Fellowship; and the Samuel S. Fleisher Art Memorial in Philadelphia, PA. She has also exhibited her work at the Aldrich Museum of Contemporary Art in Ridgefield, CT; the Arnot Art Museum in Elmira, NY; the Philadelphia Museum of Art in Philadelphia, PA; Spruill Center for the Arts in Atlanta, GA; The Arkansas Art Center in Little Rock, AR; and The Kitchen and Knoedler & Company in New York, NY. Her work has been included in group exhibitions abroad with the Gruppo Donatello in Florence, Italy; the Vonderau Museum in Fulda, Germany; and the Kalmar Lans Museum in Kalmar, Sweden. Her work is included in many private and museum collections.

Bartolozzi maintains a studio in Landenberg, PA. She has been an Instructor at Horizons, Williamsburg, MA, and the University of Delaware, and served as Adjunct Faculty at The Herron School of Art at Indiana University-Purdue University Indianapolis (I.U.P.U.I.) in Indianapolis, IN and The New York Academy of Art in New York, NY. She has completed numerous private and public portrait commissions. Bartolozzi has works with The Forum Gallery, Inc. in New York, NY.





Lisa Bartolozzi | Her Creation, 1997 | Beeswax and oil mounted on birch wood panel | 12" x 13" unframed  
Courtesy of Carl and Ellen Bartholomus | Photo Credit: Carson Zullinger

## Elisabeth Condon

My paintings translate landscape two dimensionally. They overlap scroll painting, vintage wallpaper, and textile patterns, using abstract and calligraphic applications that include brushing, pouring, smearing, and literally digging beneath the surface of paint.

The Asian-inspired wallpaper in my first childhood home preceded a profusion of Country French wallpapers and textiles in the second. Flowers, plant forms, and lattices grew on the walls, mediating version of landscape. While the motifs harmonized with the religious conservatism in the household, underlying anxiety about feminism, sexual liberation, and civil rights sweeping 1960s and 70s America leaked through the excessive repetitions, as if pattern could keep change at bay.

As a child, I experienced the repeated patterns as confining. Now, I set the imagery free to break the surface repetition open, magnifying scale or revealing layers beneath. Color and image interweave in free-floating associations that complicate the unfolding of time. Nature and décor come together in synthetic landscapes that are felt as much as seen.

Elisabeth Condon's paintings combine natural and built environments with references to scrolls, décor, calligraphy, and abstraction. Linking scroll painting to the decorative wallpapers of her childhood home, Condon incorporates bird and flower motifs in paintings and public art works such as Urban Idyll, commissioned by Metropolitan Transportation Authority (MTA) Art & Design Percent for Art for the New York City Transit (NYCT) Astoria-Ditmars Blvd. Station in Queens, NY.

Condon's paintings are held in the collections of Tampa Museum of Art, Tampa, FL; Perez Art Museum Miami, FL; United States Embassy Beijing, China; and numerous private collections throughout the United States, Europe, and Asia. She is the recipient of a Joan Mitchell Foundation Painters & Sculptors Grant; a Pollock-Krasner Foundation Grant; and a Florida Individual Artist Fellowship. Condon's fellowships include residencies at the Swatch Art Peace Hotel, Shanghai, China; Ucross Foundation, Sheridan County, WY; Yaddo in Saratoga Springs, NY; MacDowell in Peterborough, NH; Wave Hill, Bronx, NY; Montello Foundation, Montello, NV; and Carrizozo AIR, Carrizozo, NM.

Condon holds an MFA from The School of The Art Institute of Chicago and a BFA from Otis Art Institute of Parsons School of Design, Los Angeles, CA. Born in Los Angeles, CA Condon lives and works in New York, NY.



Elisabeth Condon | I thought the Sky Was a Building, 2021 | Ink and acrylic on canvas | 72" x 57"  
Courtesy the Artist and Emerson Dorsch Gallery, Miami

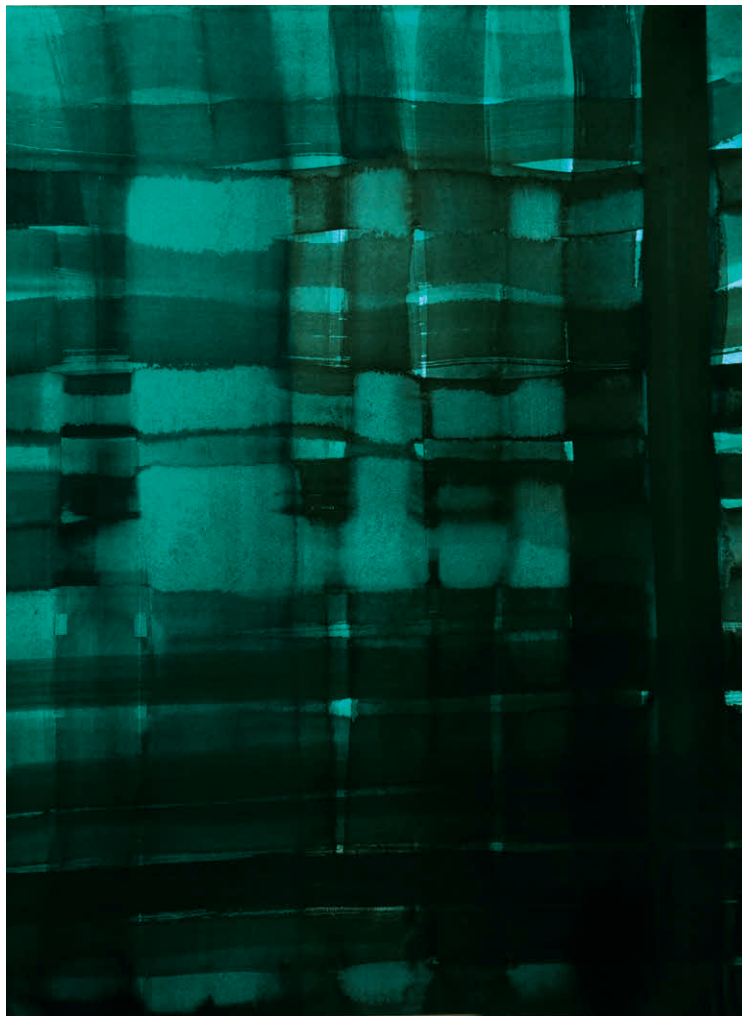
## Peg Curtin

"To gaze at the river made of time and water  
And recall that time itself is another river..." — Jorge Luis Borges, "*Arte Poetica*"

In my fundamental focus on abstraction, I have an ongoing thematic exploration of line and gesture. All of my work is based on observing the process of organic change found in nature. This most recent work is inspired by walks along the Schuylkill River and the Chesapeake Bay. During the 2020 lock down and period of civil unrest, I found myself vacillating between meditative states and — like everyone else — states of anxiety. The walks along the river and the bay — where I spent a significant part of my young adulthood — were calming. And then I reminded myself that the pollution levels are so high that activities involving direct contact are often off limits. Thus, this new series of paintings on paper began. This new work is a meditation on the fragility of the beauty that surrounds us.

Peg Curtin received her BFA from the University of Delaware, Newark, DE (1983) and in 1990 she participated in the Studio Program at Empire State College in New York City, NY. During the 90s she worked on independent and studio films in New York, NY and Los Angeles, CA as a producer, production manager and coordinator. The light, architecture and landscape of Southern California deeply influenced her, but roots do not grow deep in the desert and she returned home to the Mid Atlantic, to painting and started working as a graphic designer.

She has exhibited her work locally and nationally; curated and co-curated exhibitions, most notably *Seen/Unseen* at Nurture Art in Brooklyn, NY and *Surface as Signifier* with Bruce Garrity at the Crane Building in Philadelphia, PA. She maintains her studio practice in Manayunk, PA in a house situated along a ridge that overlooks Fairmount Park and the Schuylkill River.



Peg Curtin | The Labyrinth, 2021 | Ink and acrylic on paper | 36" x 24" unframed

## Noreen Scott Garrity

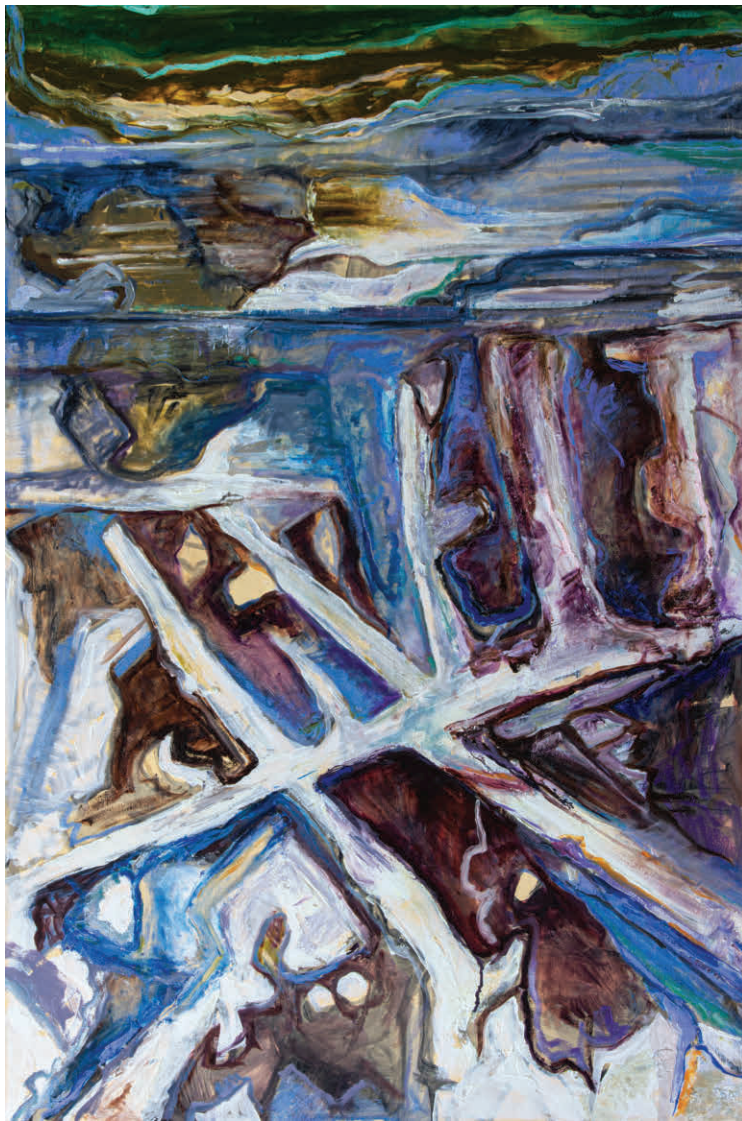
The series, *Salem County Romantic*, features the Delaware River landscape in southern New Jersey, and summons the strangeness and the wonder, as well as the beauty and the unloveliness of local sites. The repetition, continual reinterpretation, daily discovery and infatuation with Helms Cove's combinations of coastline, mudflats, sky, river, and light infuses the work with a contemporary Romantic sensibility. Daily practice has aided in the development of a personal landscape vocabulary made up of unequal parts memory, invention, and observation; in 2021, I adopted the practice of painting a small watercolor every day.

The oil paintings begin with a viscous ground of a warm paint tone which becomes the air, space and light of the paintings. The high horizon allows for the play between flatness and spatial depth, while the landfill anchors the space, providing a fixed focal point. The built surface is full of contrasts, setting up an open space with elements that are dense/luminous, thick/thin, dark/light, opaque/transparent, and linear/volumetric, a balance of texture and imagery; drawing has always informed the painting.

The painting, *Ice Sledge*, echoes *The Sea of Ice* by the German Romantic painter, Caspar David Friedrich. I often return to the composition of a pile of wreckage, rocks or tidewrack in the foreground, this time with the fire and ice palette of a brilliant winter sunset projected onto an icy cove. The mudflats provide for endless inventiveness of shape, color, and line, by the flattening of the picture plane to leave ample space for playing with surface shapes and drawn lines of paint, as in *Tracks and Sand Drawing*.

Noreen Scott Garrity has a BFA from the University of Delaware, Newark, DE (1986), and an MFA from The School of the Art Institute of Chicago, Chicago, IL (1988). After graduate school, Garrity's career took a turn to arts education with Program Coordinator positions at Expressways Children's Museum in Chicago, IL, and at Please Touch Museum, Philadelphia, PA. Garrity is Associate Director for Education at Rutgers-Camden Center for the Arts, Camden, NJ, where she has directed arts education and community arts programs since 1990. Garrity curates exhibitions of particular interest; she co-curated "Dark Eye Glances: Romantic Impulse In Landscape" with Bruce Garrity. She currently serves as Vice Chair of the Board of Trustees of ArtPride NJ and is on the board of the South Jersey Cultural Alliance. She has taught professional development workshops for teachers and served on the Art Faculty of Bucks County Community College, Newtown, PA. Awards received include an Applause Award for Accomplishment in Education from the Markeim Art Center, Haddonfield, NJ; the Hometown Hero Award from the Campbell Soup Foundation, in recognition of significant contributions in improving the lives of Camden's youth; a New Leaf/Marion Parry Travelling Fellowship and the Isobel MacKinnon Excellence in Drawing Award from the School of the Art Institute of Chicago; and the Alumni and Friends of the Art Department Award, for Outstanding Achievement in the Field of Art, University of Delaware. Garrity has exhibited regionally and nationally, and her work is included in private collections.





Noreen Scott Garrity | Tracks, 2022 | Oil on canvas | 54" x 36" | Photo Credit: Ken Hohing

## Diane Crossan Lawler

"Even the most captured woman guards the place of the wildish self, for she knows intuitively that someday there will be a loophole, an aperture, a chance, and she will hightail it to escape."

— *Women Who Run With Wolves*, Clarissa Pinkola Estes

As a painter, my canvas is a sacred space, a channel through which I engage with both subject and viewer. I consider my paintings to be aperture stories (Pinkola Estes, 1992), visual narratives that allow the viewer to experience aspects of themselves while also glimpsing deeper meaning.

Like the artists I admire, including Alice Neel, Marlene Dumas, Frida Kahlo and Lucien Freud, I involve the viewer emotionally, intellectually, and aesthetically. My current work seeks to embody the inherent and lived-in beauty of a woman's outward form through the candid — and sometimes uncomfortable — depiction of the female figure. I'm fascinated and often outraged by the phases and struggles experienced during the progression of a woman's life. My purpose is to portray the subjects honestly, exposing raw emotions and physical distinctions. The figures are strong, real, vulnerable and flawed. The paintings are not portraits in the individual sense, but visual apertures, soul dwellings, repositories for that which lies within all of us. Stylistically, I project a sense of whimsy and lyricism, but also curiosity, discomfort, and potential danger. I incorporate multiple layers of meaning into each painting, including personal, invented symbols and written language which is covered over by subsequent layers of paint or collage. Often there is evidence of the hidden mark-making revealed on the surface layer of the canvas. For me, painting is an intensely personal and often painful endeavor; ideally, at the end of my process, the work conveys a visual honesty, and potentially serves as an aperture to the wild truth that lies within.

Diane Crossan Lawler has over 25 years of experience providing rich and engaging visual art encounters to individuals and groups across the lifespan as a passionate and innovative teacher of visual arts. Currently an art therapist in private practice, she dedicates her career to teaching art: as a Master Teacher of Art at the University of Delaware Laboratory Preschool, The College School, as well as serving as adjunct faculty and an artist in residence at the Early Learning Center, all based at the University of Delaware, Newark, DE. Prior to that, she was an art instructor and kindergarten teacher at Tall Oaks Classical School, Bear, DE, and Gallery Director at Hardcastles Art Gallery, Wilmington, DE. Through these experiences, Lawler developed curriculum for students enrolled in two university laboratory schools, working with students and teachers to deepen their understanding of the power and importance of the arts in education, and initiated an ongoing teacher research project. Publications include *Early Experiences and Creativity: An Ecological Perspective*, Cambridge Companion to *Creativity and Reason in Cognitive Development*, with C. Paris. Lawler has a BFA from the University of Delaware, Newark, DE (1985). In addition to her profession as an arts educator, Lawler mounted a substantial one-person exhibition, *The New Normal* in 2018 at Cecil County Arts Council, Elkton, MD. She resides with her husband, dogs, and therapy rabbit in North East, MD.





Diane Crossan Lawler | My Mother, Myself, 2021 | Acrylic on canvas | 24" X 24"

## Helen O'Leary

I work from memoir, stories of growing up on the farm in Wexford, Ireland and my life now in the States, short stories that I then fashion from the archaeology of my studio. I work the studio as my father worked the farm, with invention out of need, using my own displacement as fodder for meaning. I take things apart, forgetting conventions and reapply my own story to the form. I revel in the history of painting, its rules, its beauty, its techniques, but fold them back into the agricultural language I grew up with. I'm interested in the personal, my own story, and the history of storytelling.

My new work delves into my own history as a painter, rooting in the ruins and failures of my own studio for both subject matter and raw material. I have disassembled the wooden structures of previous paintings — the stretchers, panels, and frames — and have cut them back to rudimentary hand-built slabs of wood, glued and patched together, their history of being stapled, splashed with bits of paint, and stapled again to linen clearly evident. The residual marks on the frames, coupled with their internal organization, begin to form a constellation of densities, implying an idiomatic syntax of organic fluctuation where compact spaces coexist with the appearance of gaping holes where the rickety bridges have given way. Formal and structural concerns become inseparable, the slippery organization of their fluctuating grids showing a transparency both literal and historical. With both serenity and abandon, these structures imagine the possibility that painting might take root and find a place to press forward into fertile new terrain.

Helen O'Leary was born in County Wexford, Ireland, and received a BFA and MFA at the School of the Art Institute of Chicago, IL. Since 1991 she has been a Professor at the School of Visual Arts at Penn State University, State College, PA. O'Leary was recently awarded a John Simon Guggenheim Memorial Foundation Fellowship in Fine Arts, as well as the 2018 – 19 Rome Prize and Italian Fellowship from The American Academy in Rome, Italy. Additional awards include two Pollock-Krasner Foundation Grant awards, and a Joan Mitchell Painters & Sculptors Grant. Exhibitions include the National Gallery of Art, Limerick, Ireland; Glasgow Museum of Art, Glasgow, Scotland; The Metropolitan Arts Centre (MAC), Belfast, Northern Ireland; Victorian College of the Arts, Melbourne, Australia; and the American Academy of Arts and Letters, New York, NY. Her work is represented in national and international collections. O'Leary lives and works in New Jersey and Ireland.



Helen O'Leary | Cost 1, 2018-22  
Crushed eggshell and chalk on linen on constructed wood | 18" x 24" x 6"

## Helen O'Toole

I am a painter whose recent body of work explores how a historically oppressed people, and its culture are influenced and molded by the land. The landscape of my birth and its history continues to inform my studio work. In recent years I have been working on a series of monumental paintings that question and illuminate the socio-mythical expressions of my ancestors caught between the violence and exploitation of the colonizer and the meager limestone bog landscape of the west of Ireland. Land disputes and grudges carried on over generations, families and homes wiped away during the famine in the 1840s, and children mistreated and abused by the brutal religious and civil institutions of that time. The landscape surrounding the area I grew up in is extraordinarily suggestive in subject matter, yet its sublime beauty is deceptive. Economic and social progress is omnipresent today, but an invisible and persistent connection to a darker past lingers. It is evident in the stone walls that were constructed often with the rubble of abandoned limestone famine dwellings, as well as the marks and erasures that cover and demarcate the land, concealing its history.

Helen O'Toole is a painter. She was born in County Mayo, Ireland, on a small farm and grew up with ten siblings. She worked on the farm and played music as a child. She later studied art at the Institute of Technology, Sligo, Ireland and the National College of Art and Design, Dublin, Ireland. She moved to the USA in the eighties to escape unemployment. She pursued her graduate studies at the School of the Art Institute of Chicago, Chicago, IL and later spent a summer at the Skowhegan School of Painting and Sculpture, Skowhegan, ME.

O'Toole is the recipient of a John Simon Guggenheim Memorial Foundation Fellowship; a Contemporary Northwest Art Award; a Pollock-Krasner Foundation grant; a Jack and Grace Pruzan Endowed Faculty Fellowship; and numerous other awards and research grants. Over the past 25 years, she has exhibited in national and international exhibitions. She has participated in residencies including The Fine Arts Work Center in Provincetown, MA; the Bemis Center for Contemporary Arts, Omaha, NE; and The Tyrone Guthrie Centre Residency Programme, Annaghmakerrig, Ireland. Her work is in the collection of the Portland Museum, OR. She lives in Seattle, WA and she is currently Professor of Art and Chair of the Division of Art at the University of Washington.



Helen O'Toole | Battleground | 2021 | Oil on linen / panel | 10" x 14"



## Bibiana Suárez

*Una Cuestión de Honor* (A Matter of Honor) is the print version of a large drawing of the same title that was the conclusion of a series titled *De Pico a Pico* (Beak to Beak/Face to Face), which I completed and exhibited in 1993. In these drawings I used cockfighting as a metaphor to speak about my resistance to cultural assimilation. The image of the rooster's skeleton that repeats throughout the composition, is a symbolic metaphor for the core and foundation of the Puerto Rican culture in me. Likewise, multiple fighting cocks, groomed, conditioned, and trained to fight, represent the assimilated self. In this image, the core confronts the assimilated self and vice versa. The fighting cock's opponent is himself. He is simultaneously vanquished and triumphant, engaged in an unceasing struggle to maintain and evolve one's own cultural identity. The title refers to how the gallereros refer to the contest. It is an image where, like the discussion of cultural identity, the fighting cock occupies a limitless and timeless space, a kind of cultural limbo with alternating states of victory and defeat.

Bibiana Suárez was born and raised in Puerto Rico but has resided in Chicago since 1980. She has a BFA (1984) and an MFA (1989) in painting and drawing from the School of the Art Institute of Chicago, Chicago, IL and is currently a professor of art in The Art School at DePaul University, also in Chicago, IL. Suárez has exhibited in the United States as well as in Puerto Rico and Mexico. Her most recent work, *De:Lata* (To Give Us Away) will be shown at The National Museum of Puerto Rican Art and Culture in March-August 2022 in Chicago, IL. Previous works include her installation project *Memoria* (Memory), which was exhibited at the Hyde Park Art Center, Chicago, IL (2011) Space Gallery, Pittsburgh, PA (2018), and at the Museo de Arte de Puerto Rico, San Juan, PR (2019). Suárez has also participated in numerous group exhibitions and has been the recipient of several awards.



Bibiana Suárez | *Una Cuestión de Honor (A Matter of Honor)* from the series *De Pico a Pico*, 1994  
Lithograph and screenprint with hand-drawn additions on paper | 32.25" x 29.625"  
Collection of Zimmerli Art Museum at Rutgers University, Gift of the Brodsky Center

## EXHIBITION CHECKLIST

### Lisa Bartolozzi

*Her Creation*, 1997  
Beeswax and oil mounted  
on birch wood panel  
12" x 13" unframed  
Courtesy of  
Carl and Ellen Bartholomus

*How I Present Myself*, 2005  
Beeswax, india ink and paper  
mounted on panel  
8.125" x 7.125" unframed

*Not a Mother*, 1994  
Beeswax, india ink and paper  
mounted on panel  
8.125" x 7.125" unframed

*Pet*, 1996  
Beeswax, india ink and paper  
mounted on panel  
8.125" x 7.125" unframed

*She Will Not Rest*, 2008 – 2021  
Oil on panel  
89" x 64.5" framed

*Unipolar*, 1994  
Beeswax, india ink and paper  
mounted on panel  
8 1/8" x 7.125" unframed

### Elisabeth Condon

*Brick Wall*, 2020  
Ink and acrylic on linen  
30" x 21"  
Courtesy the Artist and  
Emerson Dorsch Gallery, Miami

*I thought the Sky  
Was a Building*, 2021  
Ink and acrylic on canvas  
72" x 57" inches  
Courtesy the Artist and  
Emerson Dorsch Gallery, Miami

*Sweep It Under Here*, 2021  
Ink and acrylic on canvas  
72" x 57"  
Courtesy the Artist and  
Emerson Dorsch Gallery,  
Miami

*Lattice Dreams*, 2020  
Ink and acrylic on paper  
55" x 252"  
Courtesy the Artist and  
Emerson Dorsch Gallery,  
Miami

### Peg Curtin

*The Labyrinth*, 2021  
Ink and acrylic on paper  
24" x 18" (unframed)

*Shifting*, 2021  
Ink and acrylic on paper  
24" x 18" (unframed)

*Last Night on the Distant Hill*,  
2021  
Ink and acrylic on paper  
24" x 18" (unframed)

*Blue Crescent Moon*, 2021  
Ink and acrylic on paper  
24" x 18" (unframed)

### Noreen Scott Garrity

*Sand Drawing*, 2020  
Oil on canvas  
54" x 36"

*Ice Sledge*, 2021  
Oil on canvas  
56" x 36"

*Rivulets*, 2021  
Oil on canvas  
54" x 36"

*Tracks*, 2022  
Oil on canvas  
54" x 36"

### From the Salem County Daily Watercolors series

*No 44*, February 13, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 103*, April 12, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 118*, April 27, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 134*, May 13, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 136*, May 15, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 139*, May 18, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 140*, May 19, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

*No 213*, July 31, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)



## PASSAGES — 8 WOMEN PAINTERS

No 249, September 5, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

No 265, September 21, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

No 302, October 28, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

No 364, December 29, 2021  
Watercolor  
on Strathmore paper  
8.5" x 5" (unframed)

### Diane Crossan Lawler

Annie, 2018  
Acrylic on canvas  
36" X 24"

Rabbit Head, 2020  
Acrylic on canvas  
40" X 16"

Katie, 2019  
Acrylic on canvas  
40" X 30"

Kid, 2019  
Acrylic on canvas  
30" X 15"

Dipped, 2021  
Acrylic on canvas  
30" x 15"

My Mother, Myself, 2021  
Acrylic on canvas  
24" X 24"

Canine 1, 2021  
Acrylic on canvas  
12" x 12"

Canine 2, 2021  
Acrylic on canvas  
12" X 12"

Canine 3, 2021  
Acrylic on canvas  
12" X 12"

Lewes, 2021  
Acrylic on canvas  
24" X 18"

Specials, 2022  
Acrylic on canvas  
20" X 10"

### Helen O'Leary

Collaboration with Kim Flick  
Stack, 2021  
Dye on cloth

Cost — Writing the  
Unwritable Novel  
2018-22

Cost, 2018-22  
Installation: Table,  
constructed wood with  
multiple parts,  
pigment, linen, chalk  
3' x 6' x 8'

Cost, 2018-22  
Crushed eggshell and  
chalk on linen on  
constructed wood.  
18" x 24" x 6"

Shelf, 2018-22  
Egg shell chalk on linen  
on constructed wood  
18" x 24"

### Helen O'Toole

Battleground, 2021  
Oil on linen/panel  
10" x 14"

Stumble again, 2021  
Oil on canvas  
8" x 11"

Glomin, 2016  
Oil on linen  
8" x 10"

Untitled, 2022  
Oil on canvas/board  
9" x 12"

Untitled (gouge), 2022  
Oil on paper/panel  
6" x 8"

Untitled (stain 1), 2022  
Oil on paper/panel  
6" x 8"

Untitled (stain 2), 2022  
Oil on paper/panel  
6" x 8"

### Bibiana Suárez

Una Cuestión de Honor  
(A Matter of Honor)  
from the series  
*De Pico a Pico*, 1994  
Lithograph and screenprint with  
hand-drawn additions  
on paper  
32.25" x 29.625"  
Collection of  
Zimmerli Art Museum at  
Rutgers University,  
Gift of the Brodsky Center

## RUTGERS UNIVERSITY-CAMDEN

Antonio D. Tillis  
Chancellor

Robert Atkins  
Interim Dean, Faculty of Arts and Sciences

### STEDMAN GALLERY

Rutgers-Camden Center for the Arts  
Cyril Reade  
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Noreen Scott Garrity  
Associate Director for Education

Nancy Maguire  
Associate Director for Exhibitions

Carmen Pendleton  
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### CATALOG DESIGN

Peg Curtin

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