CURRICULUM VITAE

J. Susan Isaacs Ph.D.; M.F.A.

Professor Emerita
Department of Art + Design, Art History,
Art Education, Towson University:
Towson, MD 21252
sisaacs@towson.edu
susanisaacsart.com

EDUCATION:

- Towson University, Maryland, MFA (2024) Studio Art.
- University of Delaware, Newark, Delaware. Ph.D. (1991) Art History.
- University of Delaware, M.A. (1984) Art History.
- University of Delaware, B.A. (1980) Art History.
- The Pennsylvania Academy of the Fine Arts, Philadelphia, PA. Certificate of Fine Arts (four-year program) (1975).
- Boston University School of Fine and Applied Arts, Boston, Massachusetts (1971-1973).

TEACHING:

- Full Professor, Towson University, 2005 to 2023.
- Coordinator of Art History, 1993—2001; 2005 to 2018.
- https://www.towson.edu/cofac/departments/art/undergrad/arthistory/
- Director of the M.A. in Professional Studies/Art History (Museum Studies), 2008—2018. https://www.towson.edu/cla/departments/interdisciplinary/grad/professional/arthistory/
- Associate Professor (tenured), Towson University, 1999 to 2005.
- Assistant Professor, Towson University, 1993-1999.

•Co-developed the major in art history; co-developed the minors in art history and museum studies; co-developed the M.A. in Professional Studies/Art History. Graduate Faculty, Department of Art + Design, Art History, Art Education.
•Taught graduate and advanced undergraduate courses in Museum Studies and Modern and Contemporary Art.
•Experienced in online and hybrid online teaching.
•Interviewed and hired (in consultation with ARTH faculty) all adjunct faculty for Art History, Departmental Advanced Writing course, and Museum Studies through to 2018.
•Mentored adjunct faculty and new faculty in Art History and Museum Studies.
•Oversaw the budget for Art History and Museum Studies until 2018.
•Oversee the exhibition budget for the TU Galleries, working with Gallery Director.
• As Coordinator of Art History scheduled classes for 10-15 faculty members each semester (5 full-time and10 part-time) through 2018.
•Served or chaired many search committees for tenure-track faculty and staff.
•Served on departmental and college curriculum and departmental, college, and university. Promotion and Tenure committees; served on the Honors Board for ten years; continue to serve on a variety of committees and boards at all levels.

•Advised all students in the M.A. program; advised 25 undergrad students.
•Wrote grants for exhibitions and raised private funds as well. Awarded numerous Maryland State Arts Council Grants for support of the Center for the Arts Gallery, one Maryland Humanities Grant for support of an exhibition, and one National Endowment for the Arts Grant for support of an exhibition.

MUSEUM AND RELATED EXPERIENCE:

- Member of the Acquisitions Committee, Delaware Art Museum, June 2024 to present.
- Towson University Holtzman and Center for the Arts Galleries
  http://www.towson.edu/campus/artsculture/galleries.html
  Curator, 2006—to December 2023
  Planned and managed specific exhibitions, including budget, internal and external grant writing, other fundraising, registrar paperwork, exhibition design, installation, educational programming (working with the director of the Community Arts Center and Director of the Galleries), and publications (working with the Director of the Galleries).

  - The Delaware Contemporary (formerly the Delaware Center for the Contemporary Arts)—a non-collecting museum https://www.decontemporary.org/staff
  - *Curator of Special Projects; 2009—2016*
    - *Create and manage specific exhibitions*
  - *Adjunct Curator, 2001—2009*
    - *Oversaw programing 2001—2005;*
    - *Supervised the curatorial and education areas (2001—2005).*
    - *Scheduling of exhibitions and all related programming.*
    - *Interviewed and hired programming staff.*
    - *Determined budgets and helped to find funding for exhibitions.*
    - *Oversaw publications for exhibitions.*
    - *Collaborated with marketing, events, and development.*
  - *Member of the DCCA board 1993—2001.*

  - Co-host/host of weekly radio show, "Delaware State of the Arts" on WILM, 1991 to 1998.
  - Owner/Director of Susan Isaacs Gallery (Contemporary Art), 1986-1992.
  - Member of the Executive Committee, Delaware Women's Conference, 1990-1993.
  - Member of the Wilmington Arts Commission. 1989-1993. Chair of the public art committee.
  - Member of the Mayor's task force for development of the Wilmington Cultural Center (1992).

HONORS AND FELLOWSHIPS:

- The Distinguished Faculty Service Award, Towson University, 2018.
- Paul Aiken Encore Award, South Jersey Cultural Alliance, for contributions to Rutgers-Camden Center for the Arts' exhibitions program, Spring 2016.
- *College of Fine Arts and Communication Fellow*, Towson University, 2014-16.
- College of Fine Arts and Communication, Towson University, Research Travel Grant, 2012 and 2013.

- Faculty Development Research Award for Sabbatical Research, Fall 2009.
- Philadelphia/Tri State Artist Equity Association Award for Contributions to the Arts, 2007.
- Dean's Merit Award, Towson University, 2004.
- Governor's Award for Volunteerism, State of Delaware, 2003.
- Faculty Development Research Award for Sabbatical Research, Fall 2001.
- Merit Award, Betty Park Critical Writing Competition, *Surface Design*. Juror: Janet Koplos, Senior Editor, *Art in America*, 1999.
- Member of President's Leadership Class, Towson University, 1998.
- Faculty Excellence Awards, Towson University, 1997; 1998.
- Faculty Summer Research Grant, Towson University, Summer 1997.
- Nominated by Towson University for NEH summer fellowship, Fall, 1996.
- Renwick Fellow, Smithsonian Institution, Summer, 1996.
- Luce Foundation Fellowship, 1987.
- University of Delaware Fellowships, 1980-1981; 1981-1982; 1982-1983; and 1985-1986.
- Graduation, Degree with Distinction, University of Delaware, 1980.
- Phi Kappa Phi Honor Society.
- Summer Scholarship, The Pennsylvania Academy of the Fine Arts, 1975.

PUBLICATIONS:

- "A Federal Job in the Arts – CETA and Philadelphia in the 1970s: an in-depth discussion with Blaise Tobia and Virginia Maksymowicz, in *Art and Image/InLiquid*, September 14, 2026, https://www.inliquid.org/magazine/a-federal-job-in-the-arts---ceta-and-philadelphia-in-the-1970s
- "Seeing the Essential: The Sigmund M. and Mary B. Hyman Collection of American Art," review in *BmoreArt*, https://bmoreart.com/2026/07/seeing-the-essential-the-sigmund-m-and-mary-b-hyman-collection-of-american-art.html
- "Susan Isaacs Reviews Citizen Artist," *Art and Image/InLiquid*, May 22, 2026, https://www.inliquid.org/magazine/susan-isaacs-reviews-citizen-artist
- "Peter Scholleck in Context," web publication. 2026 https://www.peterscholleckart.com/essay
- "Tawny Chatmon & Rozeal. Expand Art's Canon in Two DC Museums," review in *BmoreArt*, https://bmoreart.com/2026/02/tawny-chatmon-rozeal-expand-arts-canon-in-two-dc-museums.html
- "Maryland Jewish Artists Respond to Modernism," essay in 60-page catalog *Modernisms*, for exhibition, *Modernisms* at the Jewish Museum of Maryland, 2025.
- "Joan Cox: Side by Side," review in *BmoreArt* https://bmoreart.com/2025/07/joan-cox-side-by-side.html
- "Black Earth Rising: Ekow Eshun's Stunning Exhibit at the BMA," review in *BmoreArt* https://bmoreart.com/2025/06/black-earth-rising-ekow-eshuns-stunning-exhibit-at-the-bma.html
- "Goya Contemporary's 'Thread Lines' – fiber works with personal as well as social commentary," article in *Artblog*, February 18, 2025.
- "Rozeal.-Cross disciplinary and cross-cultural beauty and power, at the Biggs Museum," *Artblog*, February 11, 2025.
- "Jester Artspace puts art and historic preservation together in a win for the community," *Artblog*, September 5, 2024.

- Penland School of Craft revealed, and revered," article in *Artblog* 2024
- "Stacy Levy in Context" 3500-word essay in *Stacy Levy Waterways*., Towson University, 2024.
- "Women, Nature, and the Environment," 925-word essay in *DISordered Systems*, Towson University, 2024.
- "Alexis Granwell "Weather Watching," Philadelphia, Fleisher Art Memorial exhibition review, July 19, 2024 https://sculpturemagazine.art/alexis-granwell/
- "Alexis Granwell talks paper, pigment, poetry and her Wind Challenge exhibit," Interview in *Artblog,* July 8, 2024.
- "Margery Amdur: Imaginator," 2000-word essay in exhibition catalog, *Seams to be Constructed*, Stedman Art Gallery, Rutgers-Camden, Rutgers University, June, 2024.
- "EX-tend EX-cess in Context," 2200-word essay, *EX-tend EX-cess: Metamorphosis in Clay*, Towson University, December 2023.
- "Robert Straight: Abstraction and the Universe" 972 word essay in exhibition catalog, *Fragments, Layers, Combinations: Nanette Carter and Robert Straight*, Center for the Arts Gallery, Towson University Spring 2023.
- "Joyce Scott, self-confessed 'visual artist and a trickster,' shows dark beauty at the Baltimore Museum of Art," *Artblog*, April 29, 2024.
- "Michael C. Thorpe on starting conversations and practicing freedom within rules, in 'Practice Makes Perfect' at the Delaware Contemporary," interview in *Artblog*, March 5, 2024.
- "From painting to fabric accumulations in abstract wall works, an interview with Margery Amdur," *Artblog*, October 9, 2023.
- "Talking with Diane Burko and Judy Brodsky about FOCUS (1974) and (re)FOCUS (2024), two major women's art festivals," interview in *Artblog*, January 24, 2024.
- "Nourish, a deep dive into the nuances of sustenance and all its forms at the Delaware Contemporary," *Artblog*, April 12, 2023.
- "Craft exhibits shine at the Renwick Gallery, Delaware Contemporary and Towson University Center for the Arts," *Artblog*, November 21, 2022.
- "Expressive color and the materiality of paint make Joan Mitchell's exhibit at Baltimore Museum of Art a must-see,"*Artblog*, June 29, 2022.
- "'Afro-American Images 1971' exhibit is restaged by Delaware Art Museum in a museum mea culpa" article in *Artblog* January 6, 2022.
- "Powerful show of art by women and non-binary artists working in the region today, at the Delaware Contemporary," *Artblog*, December 15, 2021.
- "'Seeing Climate Change' with artist-activist Diane Burko at American University Museum," *Artblog,* November 23, 2021.
- "Recollections of Peter Williams (1952-2021), Prolific Painter and Activist," *Artblog*, October 7, 2021.
- Smithsonian American Art Museum's laudator shows of Chicanx art and naturalist Alexander von Humbolt's Legacy," *Artblog*, July 21, 2021
- "Outstand exhibitions at Taubman Museum, and more, in Roanoke, Virginia," *Artblog* , July 16, 2021.
- "Sonya Clark disentangles America's racist history at the National Museum of Women in the Arts," *Artblog*, June 2, 2021.
- "Baltimore artist Jackie Milad on work-life balance, cultural symbolism, and making art unapologetically," *Artblog*, April 28, 2021.
- "Diane Burko talks about flying with James Turrell, becoming a climate activist, and current work *Artblog*, March 12, 2021.
- "Contemporary art mingles with vintage party dresses at Towson University's 'All Night Party,'" Co-authored with Erin Lehman, *Artblog*, January 12, 2021.

- "Interview with Dan Keplinger," *Artblog*. Sep 30, 2020.
- "Margo Allman: Painting and Sculpture," 2,000-word essay in *Layered Abstraction Margo Allman and Helen Mason,* Exhibition catalog. Delaware Art Museum, March 2020.
- "Wading into water quality, Stacy Levy's Collected Watershed at Towson University," *Artblog*, March 2023.
- "A review in two cities, Betye Saar at MoMA and Melvin Edwards at BMA," *Artblog*, January 2020
- "Flanders Fields…" 4,500-word essay in *Constance Cone: Flanders Fields: 25 years of Depicting British Trench Poetry*, exhibition catalog, The Delaware Contemporary, January 2020.
- "Black abstract art takes center stage in 'Generations' at Baltimore Museum of Art," *Artblog*, December 2019.
- "Transcendence: Dorit Feldman and Rachel Rotenberg," essay in Jerusalem Biennale catalog, 2019. Publisher: Jerusalem Biennale.
- "A tale of two biennales, witnessing global art in Venice and Jerusalem," *Artblog*, November 2019
- "Activist and ceramicist Roberto Lugo's striking political installation at The Walters Museum," review in *Artblog*, July 2019.
- "Twentieth annual '5 into 1' exhibit highlights grads of five local art colleges and universities," *Artblog*, June 2019.
- "Surrealist anxiety about war, dictators and refugees in 'Monsters and Myths' at Baltimore Museum of Art is topical today," *Artblog*, April, 2019.
- "Works by (mostly) Women, Sensual, Whimsical, Powerful, in Intimate Intensity at Pennsylvania Academy of Fine Arts," *Artblog*, March 2019.
- "Rachel Rotenberg: Muscular Movements," feature article in *Sculpture Magazine* March/April, 2019. https://sculpturemagazine.art/rachel-rotenberg-muscular-movements/
- "Nourish," review of Laura Amussen exhibition at Schmucker Gallery, Gettysburg College. *Sculpture Magazine*, January/February 2018.
- "Painting in Three Dimensions," review of Jim Condron exhibition at Loyola College. *BMoreArt*, November 27, 2017. http://www.bmoreart.com/2017/11/painting-in-three-dimensions.html
- "From the Ridiculous to the Sublime: Joyce J. Scott and Peter Williams," essay in *Dark Humor: Joyce J. Scott and Peter Williams*. Exhibition Catalog. Towson University, 2017. 60 page catalog.
- "George Segal, The Great Depression, and the Franklin D. Roosevelt Memorial," essay in *George Segal in Black and White*, Stedman Art Gallery, Rutgers-Camden Center for the Arts, Rutgers University, Fall 2016. Exhibition catalog.
- "In Context," essay in *Naomi Safran-Hon: House Without Home*, Silber Art Gallery, Goucher College publication, January 2016. 25 page catalog.
- Two essays in *Visions of Place*, Rutgers Camden Center for the Arts, Rutgers University and Center for the Arts Gallery, Towson University publication (130 page exhibition catalog). Fall, 2015. Co-authored with Martin Rosenberg, PhD
- "Layers in Context," essay in exhibition catalog, *Layering Constructs* published for two related exhibitions at the Delaware Art Museum and the Delaware Center for the Contemporary Arts, Spring, 2015.
- "Barbara Lee Smith" profile article (800 words) for *Fiber Arts Now*, Fall 2014.
- *And the Word Is* (25 page exhibition catalog, Towson University), Fall 2014.
- *Encountering Nature*. (45-page exhibition catalogue, Towson University), Spring, 2013.
- "Collecting Trends Today," *Surface Design Journal* (Fall 2012): 32-37.
- "Erin Endicott's Embroidered Histories," *Surface Design Journal* (Summer, 2012): 34-7

- *iona rozeal brown: afro-asiatic allegory*. (38 page exhibition catalogue Asian Arts and Culture Center, Towson University) February 2012.
- Two book chapters (151 pages) in *Amalie Rothschild*. Angelo Pontecorboli Editori, Florence, Italy and Maryland Institute College of Art, Baltimore, 2012.
- "Sonya Clark," 900 word exhibition review, *Surface Design Journal*, Spring 2012.
- "Musings of an East Coast Middle-Class, Middle-Aged, Jewish Woman on Images of the West or How the Idea of the Protestant Sublime Came to Dominate the New World," 795 word essay in *Young Country* (exhibition catalogue, The Delaware Center for the Contemporary Arts and the University of the Arts, Philadelphia, PA) 2011.
- *The Book: A Contemporary View* (48- page exhibition catalogue) Delaware Center for the Contemporary Arts and Towson University, Fall 2011.
- *FLUID: A 75th American Abstract Artists Anniversary Exhibition* (exhibition brochure with 500 word essay for Towson University and Delaware Center for the Contemporary Arts) 2010.
- "April Wood: Consuming Desires," 1000 word feature article. *Surface Design Journal*. Fall 2009.
- *A Complex Weave: Women and Identity in Contemporary*, 80 page exhibition catalogue with essays by co-curators Martin Rosenberg and J. Susan Isaacs (Towson University and Rutgers University), September, 2009.
- "The American Scene" 575 word essay. Exhibition brochure, Delaware Center for the Contemporary Arts, April, 2009.
- "Fantastical Imaginings," 2400 word essay. Exhibition brochure, Delaware Center for the Contemporary Arts, Maryland Art Place, Loyola College, 2009.
- "Nancy Jurs: The Message is the Message," 1800 word essay in *50/50 Nancy Jurs*, exhibition catalogue, (Everson Museum of Art, Syracuse, NY), Spring, 2009.
- "6th Fiber Biennial, Snyderman Gallery, Philadelphia." Exhibition Review. 500 words. *Surface Design Journal*. Winter, 2009. pp. 60-61.
- "Tom Huang: In a Collective Spirit: Sculpture Works and Furniture" 500 word Essay. Exhibition brochure, Delaware Center for the Contemporary Arts, June, 2008.
- "Ben Whitehouse: Revolution" 2260 word essay. Exhibition brochure, Delaware Center for the Contemporary Arts, January 2008.
- "Charles Burwell: Paintings" 480 word essay. Exhibition catalog. Delaware Center for the Contemporary Arts and the Bridgette Meyer Gallery, Fall, 2007.
- "Stan Smokler: Celestial Mapmaker" 800 word essay. Exhibition catalogue, Kim Foster Gallery, New York. Fall, 2007.
- "Duped: Prints by Alison Saar," 1800 word essay. Exhibition catalogue, The Delaware Center for the Contemporary Arts, May 2007.
- "Phillia Yi: Contemporary Woodcuts," 700 word essay. Exhibition catalogue, Delaware Center for the Contemporary Arts, May, 2007.
- "Creighton Michael: SquiggleLinear," 2000 word essay. Exhibition Brochure, Towson University and DCCA, February 2007.
- "LightShowers," 1300 word essay. Exhibition Brochure, DCCA, October, 2006.
- "Teresa Barkley: A Life in Quilts." 2400 word essay. Exhibition brochure. Stamford Museum and Nature Center, Stamford, Connecticut, November, 2006.
- *Eric Fischl: Prints and Drawings*, 2900 word essay and exhibition catalog, DCCA, May 2006.
- "Piper Shephard," 1000 word essay, *Surface Design Journal*, Spring 2006.
- "Chris Romer: Songbirds in the Rafters: Timber on the Floor," 1200 word essay, exhibition brochure, DCCA, December, 2005.
- "Ron Klein: Inside Out" 1000 word essay, exhibition brochure, DCCA, December, 2005.
- "Gretchen Hupfel: Time Spent," 4,000 word essay, exhibition catalogue, Delaware Center for the Contemporary Arts, 2005.

- “Ragouzeous,” 500 word essay. artist brochure, 2005.
- “East Meets West: The Landscape Sculptures of Komelia Honga Okim,” 500 word essay. exhibition brochure, Asia Society, Washington, D.C., 2005.
- “Telling Tales: Narrative Threads in Contemporary African-American Art,” 2,000 word essay. exhibition brochure, DCCA, December, 2004.
- “Mildred Zindler: Retrospective” exhibition brochure, Towson University, February, 2004.
- “Contemporary Russian Jewelry in Baltimore” exhibition review in *Metalsmith* 26 (Fall 2003)
- “Serenna Bocchino: A Balancing Act“ in Serena Bocchino: The Romance Series. Exhibition catalogue. New York: Gallery A and The Delaware Center for the Contemporary Arts, 2003.
- “Lisa Williamson: The Painterly Garden,” exhibition brochure, Florida Craftsmen Gallery, St. Petersburg, Florida, April/May 2003.
- “Handwork and Technology: Where the Twain Meet,” *Surface Design Journal*, (Winter 2003): 30-35.
- “In Review: Survey Fiber Art 2002,” exhibition review, *Surface Design Journal*, (Winter 2003): 52-54.
- Fiber Dimensions Intersections,” exhibition review, *FiberArts* 29 (Nov/Dec 2002): 58-59.
- “Liv Blavarp: Jewelry 1984-2001,” exhibition review *Metalsmith* 22 (Fall 2002): 48.
- *Judith Godwin: Paintings*, exhibition catalogue, The DCCA, Wilmington, DE, 2002.
- “Women in Art: A Continuing Controversy,” chapter in JoAnn DiGeorgio-Lutz, ed. *Women in Higher Education: Empowering Change*, Westport, CT: Greenwood Publishing Group, Inc. 2002.
- “The Creative Process: A Workshop,” *FiberArts* 29 (Summer 2002):23.
- “Eleanor Schimmel: Paradise and the Search for Identity in a Post-Modern World.” Exhibition brochure, The DCCA, Wilmington, DE 2002.
- “Introspective: Georgia Deal; Twenty Years of Prints and Paperworks, exhibition brochure, George Mason University Fine Arts and Johnson Center Galleries, February 2002.
- Invented Objects/Imagined Spaces exhibition catalogue. Baltimore, MD: Maryland Art Place, June 9-July 7, 2001.
- “Sculpture, Fiber, and Feminist Identities in Art: Annet Couwenberg; Emblems of Containment," *Surface Design Journal* (Fall, 2000) 29-35.
- "Fiber Education: The State of the Art," *Surface Design Journal* 24 (Winter, 2000): 15-21.
- "Jefferson David Chalfont," "Philip Evergood," "Eva Hesse," "Joshua Johnston,"
- and "Horace Pippin," in John A. Garraty and Mark C. Carnes, eds. *Dictionary of American Biography*, vol. 10. (New York: Oxford University Press, 1999).
- "Wearing Down Thin: Reconfigurations by Annet Couwenberg," catalog essay, University of Delaware, March, 1999.
- "Shana Kroiz: Jewelry," exhibition review in *Metalsmith* 18 (Summer 1998): 46- 47.
- "Expressions in Glass on Metal," exhibition review in *Metalsmith* 18 (Spring 1998): 48-9.
- "A/K/A: 92, Jewelry," exhibition review in *Metalsmith* 17 (Fall 1997): 50-1.
- "Olga Moore" essay for gallery catalogue, Galleria D'Arte Lucia Burgassi, Florence, Italy, March--April 1997.
- *Internal Voices/External Forces* exhibition catalog. Delaware Center for the Contemporary Arts: December, 1996. translated into Spanish and reprinted in *Generacion XX*, May, 1997.
- "Wendell Castle and Nancy Jurs: A Marriage of Art and Life," essay for Delaware Center for the Contemporary Arts brochure on Castle/Jurs exhibition, June, 1996.
- "The Role and Future of Craft Programs at the University Level," feature article, *The Crafts Report* (March, 1996).
- "Allegory and Symbol--Icons and Iconology in the sculpture of Peter Ivanoff," special supplement, *Washington Review* (January, 1996).

- "The Art Quilts of Theresa Barkley: Buffalo Plaids and other Tales," *Art/Quilt Magazine* 3 (Summer, 1995): 14-16, 33.
- "Full Deck Art Quilts," exhibition review in *Art/ Quilt Magazine* 3 (Summer, 1995).
- Regular contributor of book reviews for *The Crafts Report*, 1994-95. ("Artists as Real Estate Developers," "Collecting Craft in the 1980s," "Good-looking Collection Breaks No New Territory," "A Noteworthy Documentary Effort."
- "Art is--but not without a struggle," *Out and About Magazine* (October, 1994).
- "Hallwalls and New York State: Art in Context," Hallwalls 1994 Critics Residency (Spring 1994).
- "Komelia Hongja Okim," exhibition review in *Metalsmith Magazine* (Spring 1994).
- An Animated Appetite: The World of Henry Loustau, exhibition brochure, The Noyes Museum, Oceanview, N.J., December, 1993.
- "Cosmic Landscapes: The Abstract Paintings of Augustus Vincent Tack," *American Art Review* (Spring 1993): 140-149.
- "Imperial Austria: Treasures of Art from the State of Styria," exhibition review in Metalsmith Magazine (Spring 1993): 47.
- "Objects of Contemplation: The Sculpture of Helen Mason," Metalsmith Magazine 13 (Winter 1993): 14-20.
- Editor and author of *Perception*, an arts magazine published by the Susan Isaacs Gallery.
- Contemporary Russian Art. exhibition catalog, Wilmington, DE: Susan Isaacs Gallery, October 3-31, 1991.
- Commercial Photography in Delaware. exhibition catalog, Wilmington, DE: Susan Isaacs Gallery and Gallery 913, University of Delaware, September, 1989.
- Contributor to *Pictorial Photography in Philadelphia: The Pennsylvania Academy's Salons 1898-1901*. exhibition catalog, Philadelphia: The Pennsylvania Academy of the Fine Arts, 1984.
- "Past and Future: The Victorian Dilemma." In *Ut Pictura Poesis: Victorian Art and Literature*. exhibition catalog, Newark: University of Delaware Gallery, 1981, pp.1-3.

GUEST LECTURES:

- "Modernisms," Panel Discussion with George Cisle, Jewish Museum of Maryland, September 2025.
- "Visons of Place: Complex Geographies in Contemporary Israeli Art," Online Lecture for the Taubman Museum, April 2021.
- "Visons of Place: Complex Geographies in Contemporary Israeli Art," Online Lecture for the University of Northern Iowa, Cedar Rapids, September 2020.
- "Adi Nes and Israeli Photography," Fotografiska, New York City, March 2020
- "Visons of Place: Complex Geographies in Contemporary Israeli Art," Susquehanna Museum of Contemporary Art, Harrisburg, PA. February 2019.
- "Visons of Place: Complex Geographies in Contemporary Israeli Art," Plattsburgh State Art Museum, Plattsburgh, NY. September 2019.
- "Visons of Place: Complex Geographies in Contemporary Israeli Art," July 2019, Lowes Museum, Coral Gables, Florida2016
- Southeastern College Art Association Conference, Roanoke, Virginia, "Complex Subjects in the University Gallery: Planning, Presenting, and Engaging."
- Gershman Y, Philadelphia. Curatorial Talk for *Visions of Place: Complex Geographies in Contemporary Israeli Art* and *Dorit Feldman: Reflective Geophilosophy,* October 2015.
- Museum for African Art, NYC. Symposium: *Beyond Bandung: Legacies of African & Asian Cultural Unity,* "The Afro-Asiatic Images of iona rozeal brown," June, 2013.

- Maryland Art Place. *Amalie Rothschild, Artist and Philanthropist*, Spring, 2012.
- Goucher College and Towson University. *Amalie Rothschild: The Development of a Modern Aesthetic*, Spring, 2012.
- The Athenaeum of Philadelphia, Symposium on The Decorated Book. *The Contemporary Book* Spring, 2012.
- Delaware Center for the Contemporary Arts. Series of four lectures on the topic of artist-made books, Spring, 2011.
- Moore College of Art and Design. *Teaching Art History Online*, Spring, 2010.
- Delaware Center for the Contemporary Arts. *Love and Desire in Contemporary Art*, February 2010.
- Delaware County Community College. *Contemporary Mid-Atlantic Ceramic Sculptors*, January, 2010.
- Maryland Art Place. *Fantastical Imaginings*, Spring 2009.
- Everson Museum of Art. *The Art of Nancy Jurs*, Spring 2009.
- Delaware Center for the Contemporary Arts. Series of four lectures on the definition of "American" art. Related to exhibition *The American Scene*. Spring, 2009.
- Delaware Center for the Contemporary Arts. Series of lectures on the development of landscape painting from the 17th century to the present day. Related to exhibition on Nature and Landscape. Winter, Spring, 2008.
- Katonah Museum of Art. *More is More: Obsessive Imagery in Contemporary Art*, November, 2005.
- Mid-Atlantic Museum Association Conference. *Design for the Mid-Sized Museum: The DCCA*, February, 2005.
- School for Visual Arts, Annual Conference on Liberal Arts and the Education of Artists. *Telling Tales: Narrative Threads in Contemporary African-American Art*, October, 2004.
- Pennsylvania Academy of the Fine Arts Lecture Series. *The Curatorial Process*, Spring, 2004.
- College Art Association Annual Conference. *An Institutional View: The Community-Based Artist Residency*, February, 2004.
- Towson University Art Department Guest Lecture Series, *The Curatorial Process*, February 2003.
- Towson University Annual January Conference (by invitation). *Teaching Outside the Classroom*, January, 2003.
- Evergreen House, Johns Hopkins University. *Randy Bolton's Prints: Nostalgia, Irony, and Post-Modernism*, July, 2002.
- University of California, Berkeley, International Conference: Designing Modern Childhoods: Landscapes, Buildings, and Material Culture. *The In-Appropriated Image: Nostalgia and the Possibility of Safety*, May, 2002.
- School for Visual Arts, Annual Conference on Liberal Arts and the Education of Artists. *The Development of Abstraction in American Painting and the Belief in the Divine Spirit Found in Nature*. October, 2001.
- Towson University: "Celebrate Towson: The Carnegie Lectures," (by invitation) *Fiber, Conceptualism and the New Millennium*. November, 1999.
- Towson University, National Lilly Conference: *Team Teaching in the Arts*, and *Defining an Honors Course*. April, 1999.
- Delaware College of Art and Design: "Professionalism in Art Careers: Galleries, Grants, and Exhibitions" March, 1999.
- University of Delaware: Women's Studies Film and Guest Moderator Series. "Maya Lin." March 1998.
- Ann Arundel Community College: "Issues in Contemporary Art." July, 1997.

- Delaware Center for the Contemporary Arts: Member of Panel (with Mary Giehl, Kevin Hluch, Jon Meyer, Roberta Tarbell) "Correctness or Correctiveness? Political Issues in the Arts." November 15, 1996.
- College Art Association National Conference, Boston: "Recognizing the Past/Anticipating the Future: Critical Language and Western Craft." February, 1996.
- Towson State University National Multidisciplinary Conference: "African- American Quilts," April, 1995.
- Towson State University Spring Lecture Series, Department of Continuing Studies: "Family Dynasties: Charles Wilson Peale and Family." May, 1995.
- First annual Crafts Report Conference, Wilmington, Delaware: Member of Panel (with Curt Bengle, Rick Snyderman, Jon Ellenbogen, and Steve Lanier) "The Future of the Craft Industry," March, 1995.
- The University of Delaware, Winter Lecture Series, Master of Liberal Arts Program: "Women Artists in Delaware and the problem of Generating Arts Criticism for Women Artists." January, 1995.
- Johns Hopkins University, Division of Continuing Education, Baltimore, Maryland: "Paul Gauguin and Symbolism." November, 1994.
- The Walters Art Gallery, Education Department, Baltimore, Maryland: "Gauguin, Symbolism, and the Nabis." October, 1994.
- Telfair Academy of Arts and Sciences, Savannah, Georgia: "Cosmic Landscapes: The Abstract Paintings of Augustus Vincent Tack." June, 1994.
- The Muse Foundation, Philadelphia, Pennsylvania: "Women, Creativity, and the Myth of Genius" May, 1994.
- University of Delaware, Women's Studies Film and Guest Moderator Series: “Guerilla Girls: Women in Art Today." March, 1994.
- Delaware Humanities Forum, Yorklyn Center for the Creative Arts, Yorklyn Delaware: "Women in Craft," Lecture and Panel Discussion. November, 1993.
- The Phillips Collection, Washington D.C.: "Cosmic Landscapes: The Abstract Paintings of Augustus Vincent Tack." June, 1993.
- The Dimock Gallery, George Washington University: "Augustus Vincent Tack and the George Washington University: Theory and Form in the Painting The Spirit of Creation." (June 1993).
- University of Delaware: Moderator for Panel Discussion on Art by Contemporary Women Artists. March, 1993.
- University of Delaware, Women's Studies Film and Guest Moderator Series: "The Role of Women in the Arts" March, 1991.
- University of Delaware, Women's Studies: "The Image of Women in Pop Art" 1990.
- Rutgers University, Camden Campus, Honors Program Guest Lectures: "The Image of Women in Pop Art" Spring, 1989.

JUDGING:

- Juror for TU Hillel Maryland Student Jewish Art Competition, April 2021 and 2022.
- Exhibition Juror for DaVinci Art Alliance, Philadelphia, PA, August, 2016.
- Exhibition Juror for Oxford Art Alliance exhibition, Oxford, PA, September 2015.
- Exhibition Juror for *Fiber Options: Material Explorations*, national exhibition at Maryland Federation of the Arts, Summer, 2012.
- Juror for *The Decorated Book: Continuing a Tradition* (The Athenaeum of Philadelphia) Spring 2012.
- Juror for Adams County Arts Council 2009 exhibition, held at Gettysburg College.

- Juror for the SECAC members 2007 exhibition.
- Juror for the 2006 City of Scranton, PA Biennial Exhibition.
- Juror for Samuel S. Fleisher Art Memorial Challenge Exhibitions, March, 2006.
- Juror for University of Delaware Spring, 2005 Annual Student Show. Lecture on views in contemporary curatorship given as well.
- "State of the Art: A Mid-Atlantic Overview" One of five curators (Symmes Gardner, Carole Garmon, Cindi Morrison, Stephen Bennett Phillips) for opening exhibition of the new Arlington Art Center, January-March, 2005.
- April 2004. Portfolio Reviewer for The Society of Photographic Education National Conference, Newport, R.I..
- October, 2003. Portfolio Reviewer for The Society of Photographic Education Mid-Atlantic Conference.
- February, 2003. Juror for the Maryland Federation of Arts Annual Emerging Artists exhibition. June, 2003.
- Juror of Awards, Lancaster Summer Arts Festival., Lancaster Museum of Art.
- Juror, 1997 Biennial Exhibition, West Virginia Museum of Art, Charleston, West Virginia.
- Juror, 1997 Central Pennsylvania Arts Festival, State College, Pennsylvania.
- Prize Juror, "Caribbean Color," St. John, St. Thomas (Virgin Islands) 1997 Art Council Exhibition.
- Co-Juror with George Ciscle, Julie Courtney, and Nancy Miller Batty the Delaware Art Museum Biennial Exhibition, April, 1996.
- Juror/Curator, exhibition "Sculpture at the Liriodendron," contemporary outdoor sculpture by members of Sculpture Inc., Harford County, Maryland. July, 1995.
- Prize Juror, Annual members exhibition, Sussex County Division of the Arts, Georgetown, DE. October, 1994.
- Visiting Critic (Mid-Atlantic Arts Foundation), Hallwalls Contemporary Arts Center, Buffalo, New York. March, 1994.

A SAMPLING OF EXHIBITIONS CURATED BY J. SUSAN ISAACS:

- *MODERNISMS,* August 10, 2024-February 15, 2025, The Jewish Museum of Maryland, Baltimore, MD. Catalogue essay: *"*Maryland's Jewish Artists Engage with Modernism.*"* 77 works by artists who came to prominence in Baltimore between 1930-1970. Artists included: Florence H. Austrian, Jacob Glushakow, Gladys Goldstein Mervin Jules, Reubin Kramer, Perna Krick, Herman Maril, Karl Metzler, Selma L. Oppenheimer, Bennard B. Perlman, Edward Rosenfeld, Amalie Rothschild, Peter Scholleck, and Aaron Sopher.

- *EX-tend EX-cess: Metamorphosis in Clay*, August 26 - December 10, 2023, Center for the Arts Gallery, Towson University. Co-curated with Sagi Refael. Artists: Ebitenyefa Baralaye; Cassils; Roxanne Jackson; Sara Parent-Ramos; Zemer Peled; Rotem Reshef; Martha Rieger; Brie Ruais; Anthony Sonnenberg; Gabriela Vainsencher; Michael Ware; Matt Wedel; and Shiyuan Xu. This exhibition of contemporary abstraction through the medium of clay explored the grasping of transformation through "Action Clay-ing" — additions, growth, combinations, excess, exits and entrances, and endings and beginnings — as extensions of the artists' bodily gestures and conceptual ideas. Chosen by *Bmoreart* as one the top 10 exhibitions in the Baltimore/Washington D.C. area for 2023.

- *Disordered Systems*, January 27—April 15, 2023, Cener for the Arts Gallery, Towson University. Co-curated with Erin Lehman. Artists: Diane Burko (Pennsylvania), Allison Janae Hamilton (New York), Basia Irland (New Mexico), and Mallory Zondag (New York). The artist-activists in this exhibition are intercessors and illuminators — whether the work is conceptual, allegorical or metaphorical, or representational and specific — who examine and address systemic environmental failure through remediation, confrontation, education, personal lived actions of the artist, or simply by drawing attention and asking the viewer to respond

- *Fragments, Layers, Combinations: Nanette Carter and Robert Straight*, Center for the Arts Gallery, Towson University, January 28 - April 23, 2022. Abstraction offers artists the opportunity to find an individual, specific visual language that can address conceptual issues. This exhibition presented two master artists who create abstract images with built up layers and combined parts, utilizing paint and other materials. They merge fragments that refer, in very different ways, to the world outside of the object, while maintaining the interiority of the work. Catalog with essays by Valerie Cassel Oliver and J. Susan Isaacs.

- *All Night Party*, Center for the Arts Gallery, Towson University. Fall 2020. Co-curator: Erin Lehman. The works in this exhibition explored both the historical juxtapositions that complicate and make fascinating our recent past, and the myriad of connections we can find between those events and our present era. Artists included: Dennis Beach, Bobby Coleman, Alex Ebstein, Tim McFarlanem Dominie Nash, and McKinley Wallace. Catalog

- *Transcendence: Dorit Feldman | Rachel Rotenberg,* The Van Leer Institute, Jerusalem, Israel, the Jerusalem Biennale, Fall 2019. Dorit Feldman and Rachel Rotenberg explore our spiritual existence in the modern world. In their works, they embrace a tension between balance and imbalance in both content and form, a paradox through which they each seek transcendence. https://jerusalembiennale.org/transcendence Catalog.

- *Constance Cone: Flanders Fields | 25 years of Depicting British Trench Poetry,* The Delaware Contemporary, Fall 2019. In 1994, artist Constance Cone heard the Philadelphia Orchestra perform Benjamin Britten's "War Requiem," a dramatic composition commissioned to celebrate the rebuilding of the Coventry Cathedral destroyed in WWII. Stunned by the music's power, a Latin Mass intermingled with Wilfred Owen's poems written while he was a soldier with the British troops, and living in the trenches in France during WWI, Cone began to read the verse of the "Trench Poets." This led to a 25-year response in a body of work that includes paintings, prints, and drawings. Catalog.

- *Printfest*, Center for the Arts and Holtzman MFA Galleries, Towson University, Fall 2017. Printfest was a collection of four interrelated exhibitions on prints and printmaking in the 20th and 21st centuries: *Modern Masters: Twentieth Century Prints from the Reading Public Museum; Modern Masters: Twentieth Century Prints by African American Artists in the Collection of Otis Robertson; Future Masters: Methods and Techniques;* and *Masters of the Contemporary Print*. Programming around the exhibition included guest lectures and panel discussions.

- *Dark Humor: Joyce J. Scott and Peter Williams* (Center for the Arts Gallery, Towson University, Spring 2017). This exhibition was inspired by a show at the Delaware Art Museum entitled *Dark Humor: African American Art from the University Museums, University of*

Delaware curated by Tiffany Barber. Barber explored the works of black artists who employ "satire, visual puns, farce, absurdity, kitsch, and the bizarre," to "upend social and aesthetic conventions." Works by both Scott and Williams were included in that exhibition. Scott is a Baltimore native and BFA graduate of the Maryland Institute College of Art (MFA from the Instituto Allende in San Miguel de Allende, Guanajuato, Mexico); Williams earned his MFA at MICA (BFA from the Minneapolis College of Art and Design). These artists address issues of racism, violence and stereotypes in their works. Scott is an interdisciplinary artist renowned especially for her free-form beaded sculptures. She is the recent awardee of both the John D. and Catherine T. MacArthur Foundation, Chicago, IL and the Mary Sawyers Imboden Baker Award, Baltimore, MD. Williams was a painter whose work was driven by narrative and informed by the history of art. He is the recipient of several Joan Mitchell fellowships. Both artists have works in major museum collections. Scott is represented by Goya Contemporary, Baltimore Maryland; Williams work can be found through David and Schweitzer Contemporary in New York City and Paul Kotula Projects in Detroit.

- *Visions of Place: Complex Geographies in Contemporary Israeli Art* (Stedman Gallery, Rutgers-Camden, NJ Fall 2015 and Center for the Arts Gallery, Towson University, Spring 2016) Travelled to 5 more sites through 2021. Co-Curated with Martin Rosenberg of Rutgers University. Geography, in its physical, personal, religious, intellectual, political, existential, historical, economic and other manifestations, is an inescapable part of Israeli life, its psyche and art, and issues in relation to geography in this broad sense are some of the most pressing ones in the contemporary world. This exhibition includes the work of contemporary artists, all Israeli citizens, who deal with this central aspect of Israeli art in ways that speak to these vital concerns from a variety of diverse perspectives. Although focused specifically on Israel, the issues raised by the exhibition have wide interest and applicability in the broader contemporary world, and many of the artists in the exhibition exhibit their work internationally. The exhibition demonstrates the richness, complexity and diversity of perspectives in contemporary Israeli art, and by extension, Israeli society. 120-page catalog. This exhibition and related programming was supported in part by Towson University; Rutgers University; Rutgers Center for the Arts/Camden; Artis Grant Program; Embassy of Israel, Washington D.C.; Maryland Humanities Council; and the Maryland State Arts Council. This exhibition was chosen by International Art and Artists for national and international travel to university galleries and museums. It travelled across the U.S. through the Fall of 2021.

- *Naomi Safran-Hon: House Without Home*, (Silber Art Gallery, Sandy J. Unger Athenaeum, Goucher College). Co-Curated with Laura Amussen, Exhibitions Director and Curator Goucher College, Silber and Rosenberg Art Galleries, January 26—April 3, 2016). Artist Naomi Safran-Hon, whose work is included in the *Visions of Place* exhibition at Towson University, grew up in Haifa, Israel, but resides in Brooklyn, NY. In this body of work, she investigates her relationship to Israel and its ongoing conflict, revealing the fragility of the human experience. *House Without Home* brings together 13 pieces that depict fragments of a house that don't create a home. The paintings combine fabric, cement, pigment, acrylic, and photographs to tell the stories of these structures and their former inhabitants. 25-page catalog.

- *Ariane Littman: Healing* (The Delaware Center for the Contemporary Arts, Fall 2015) Israeli artist Ariane Littman addresses the complex situation in Israel through a vocabulary of maps and related performance works. Her site-specific installation at the DCCA combines three major elements: an operating table with medical instruments; the "patient," a collaged map of the 'Holy Land' made of bandages stitched together with green thread; and a video trilogy. Through these pieces, Littman hopes to transcend what she views as the 'wound' resulting from a pathology of chronic violence.

- *Dorit Feldman: Reflective Geophilosophy* (Gershman Y Gallery, Philadelphia, Fall 2015; Jordan Faye Contemporary, Baltimore, Spring 2016) Feldman is a native and current resident of Tel Aviv. As a conceptual artist, her works emphasize the construction of unity from multiplicity. She photographs archaeological, historical, and geographical sites, viewing them as ordered geometric spaces or texts written on the earth. By deconstructing and reconstructing, Feldman blends these photographs with carefully selected quotes from ancient maps, constructing an innovative and original narrative.

- *Raida Adon: Woman without a Home* (Holtzman MFA Gallery, Towson University, September 10 –October 17, 2015) Adon is an artist of Palestinian and Israeli background who was born in Acre, and now lives in Tel Aviv-Yafo. She is both actor and designer of her videos. She is showing two works in this exhibition: *House*, which poetically depicts her carrying her house on her head through an Arab market and *Woman Without a Home*, where she asks what is the meaning of "Home?" Is it a country, a body, friends, or in this case, the artist's bed? Her works emerge from her complex biography and they address identity, conflicted nations, and the relationship between two interrelated societies.

- *Chakaia Booker: Are We There Yet?* (Holtzman Gallery, Towson University, Fall 2014 and Winter 2015, Drexel University, Philadelphia) Sculptor and printmaker, Booker fuses ecological concerns with explorations of racial and economic difference, globalization, and gender by recycling discarded tires into complex assemblages. Booker received a B.A. in sociology from Rutgers University in 1976, and an M.F.A. from the City College of New York in 1993. She gained international acclaim at the 2000 Whitney Biennial with *It's So Hard to Be Green* (2000), her 12.5 x 21 foot wall-hung tire sculpture. Booker received the Pollock-Krasner Grant in 2002 and a Guggenheim Fellowship in 2005. She has exhibited in group and solo exhibitions nationally and internationally, including in the WONDER exhibition at the Renwick Gallery, Smithsonian American Art Museum, 2015-2016.

- *The Natural, the Material, and the Physical: Landscape through the Photographic Eye (*Open Lens Gallery, The Gershman Y, Philadelphia, Spring 2015) This exhibition explores the natural environment through the eyes of various regional photographers. Each presents a unique view of our physical space and the world in which we live. Our relationship with nature is one that is of both historical and contemporary concern in Judaism. The images created by these photographers--from the observation of development's impact on the land to a romantic re-vision of classical gardens--offers viewers an opportunity to enter into dialog about the human presence in the land. The exhibition includes regional photographers Adam Davies (Washington, DC), Sandra Davis (Philadelphia), Alexander Heilner (Baltimore), Ben Marcin (Baltimore), Keith Sharp (Philadelphia), and Blaise Tobia (Philadelphia).

- *American Photography X2* (Center for the Arts Gallery, Towson University, Spring 2014) Two separate but related exhibitions that combine the *Masters of American Photography* from the Reading Public Museum, Reading, PA and the a TU curated exhibition of works by contemporary American photographers. The first exhibition features 25 works from the Museum's recently acquired collection of photographs. The works elegantly represent the history of American photography from the 1880s through the 1980s. The exhibition includes iconic images by Eadweard Muybridge, Alfred Stieglitz, Ansel Adams, Walker Evans, Bernice Abbott, Edward Weston, Dorothea Lange, Margaret Bourke-White, Paul Strand, and others. The second exhibition concentrates on works by contemporary American photographers including: Gabriela Bulisova, Donald Camp, Kelli Connell, Susan Fenton, Robert Gerhardt, Alexander Heilner, Connie Imboden, Edward McHugh, Nina Katchadourian, Nate Larson and

Marni Shindelman, William Larson, Ben Marcin, Amanda Means, Andrea Modica, Jeffrey Stockbridge, Blaise Tobia, Phillip Toledano, and Ion Zupcu. These photographs demonstrate a wide range of subjects and media, representing themes that overlap with the exhibition from the Reading Public Museum.

- *And the Word Is…* (Delaware Center of the Contemporary Arts, Fall 2012; Center for the Arts Gallery, Towson University, Fall 2013; Gershman Y, Philadelphia January—May, 2015). This exhibition explores the use of religious text in contemporary art, from the straightforward to the ironic and includes a broad range of media and contemporary conceptual approaches. This exhibition is not about religious art per se, but rather about explorations into our relationship with spirituality and religion in contemporary life as evidenced through text. While church attendance is down overall in developed countries, the issue of our relationship with the spiritual is one that occupies the public, and by extension, a number of artists working today; in some cases it is just one aspect of their artistic practice, but it demonstrates a renewed fascination with the way that religion and spirituality connect to contemporary life. Sandow Birk (CA), Johanna Bresnick (RI), Martin Brief (MO), Michael Cloud Hirschfeld (NY), Meg Hitchcock (NY), Stephanie Kirk (PA), Nicholas Kripal (PA), and David Stephens (PA). Carole Kunstardt (NY). Exhibition catalogue.

- *Blue Like Me: The Art of Siona Benjamin* Gershman Y Gallery, Philadelphia, Fall 2014). Siona Benjamin, a painter originally from Bombay, India, who now lives in the United States, combines her Jewish heritage with experiences growing up in a predominantly Hindu and Muslim India. In her paintings, she brings together the imagery of her past with the role she plays in America today, resulting in a mosaic inspired by Indian miniature paintings, Sephardic icons, and contemporary art.

- *Alexis Granwell: Traces of Remains*, (Holtzman Gallery, Fall 2013) Granwell, from Philadelphia, PA creates large-scale etchings that suggest structures within evocative atmospheres. She also constructs abstract sculptures out of word, fabric, cardboard, and other materials. While her background is in painting, she has been creating highly unorthodox prints for some time and connecting the forms in them to those in her three-dimensional works. Her subjects ranged from buildings and vernacular structures to building plans and maps. She is fascinated with these structures as well as with antique ruins. She has shown her works in many exhibitions across the US;

- *Encountering Nature* (Center for the Arts Gallery, Towson University, Spring 2013) This exhibition examined some of the ways artists respond to nature in their work, bringing together installation, video, photography, painting, and sculpture. Artists whose works were included: Anne Appleby, Vaughn Bell, Susan Benarcik, Randy Bolton, Ann Chahbandour, Caitlin Cunningham, Annette Davidek, Adam Davies, Elizabeth Demarey, Madeleine Dietz, Laurie Hogin, Dan Jackson, Guy Loraine, Rachel Rotenberg, Bill Scott, Kate Stewart, Ted Walsh and Ben Whitehouse. In conjunction with the exhibition, there was a symposium that brought together scientists from Towson University's Graduate Environmental Studies Program and the Department of Biology with artists of the exhibition, along with TU art history faculty members who publish on related topics as well as a performance work by Vaughn Bell (45 page exhibition catalogue);

- *Colette Fu: We Are Tiger Dragon People (*Center for the Arts Asian Arts Gallery, Towson University, Spring 2013) Colette Fu describes herself as a photographer and paper engineer. Her subjects are often buildings and people, images that she regularly turns into finely crafted pop-up books. Her connection to the proud tradition of photojournalism is particularly evident

in this project where she documents the lives of the Tiger-Dragon people in mainland China. Fu is especially well suited to this ongoing project, having both family connections to the region and having taught English in China for three years. In addition to her pop-up books, the exhibition includes a part of her collection of ethnographic textiles from her travels in China. Small exhibition brochure with 250 word essay;

- *Philemona Williamson New Works* (Holtzman Gallery, Towson University, Fall 2012) Williamson creates narrative images in which she makes a kind of visual poetry, investigating the lives of adolescents of all races and genders. Her work has been shown in many one-person and group exhibitions throughout the United States and abroad. She is represented by the June Kelly Gallery, New York;

- *Amalie Rothschild: A Retrospective View* (Center for the Arts Gallery, Towson University, Spring 2012) This exhibition honored the life and work of an imaginative and versatile artist, Amalie Rothschild (1916-2001). Rothschild produced over 1,700 works--350 of which are in private collections and museums--including the Corcoran Gallery of Art, the Phillips Collection, the Baltimore Museum of Art and the Walters Art Museum and others around the world. In 1957, she won the purchase prize at the Corcoran Gallery of Art Biennale. In December 2000, the University of Maryland University College presented her with a Maryland Lifetime Achievement Award. The exhibition is in conjunction with the publication of a 510 page book on the life and work of of Amalie Rothschild, with essays by Amalie R. Rothschild, Angelo Pontecorboli, Nancy G. Heller, J. Susan Isaacs, Fred Lazarus IV, Herbert L. Kessler, and Percy North;

- *iona rozeal brown: afro-asiatic allegory* (Center for the Arts Asian Arts Gallery, Towson University, Spring 2012) iona rozeal brown, one of the nation's most exciting artists, created a theme after traveling to Japan in 2001. Informed by Ukiyo-e (the fashionable genre painting, known as "pictures of the floating world" that first appeared in 17th century Japan), brown's Asian cultural investigations and interpretations offer profound commentaries about mimicry, gender, and constructions of culture. The large-scale installation featured a selection of paintings and prints as well as a new mural created in the gallery exclusively for this exhibition. 38 page catalogue with essays by J. Susan Isaacs and A.M. Weaver;

- *Under Construction I and II* (Delaware Center for the Contemporary Arts, Spring 2012) The intersection between construction, architecture, design, and sculpture engages a number of contemporary artists. Many utilize ordinary building materials like cement, electrical tape and wires, plywood, drywall, PVC tubes, insulation, and fastenings to create works that address issues related to the urban experience, rus in urbe, suburbia, consumption, liminality, memory and nostalgia, and states of reality. Others create works that address related themes such as the rural vs. the urban and the ethereality of structure. All comment on the significance of shelter in a world of shifting values, meanings, and social constructs. Artists: Leah Bailis, Antony Cervino, Rob Guevara, Alexis Granwell, Josh LaMonte, Ron Longsdorf, Michael Jones McKean, Yoonmi Nam, Joe Netta, and Adam Weir;

- *Susan Myers: More or Less* (Holtzman Gallery, Towson University, Fall 2011) Myers is a visual artist and metalsmith living and working in Philadelphia, PA. Her work has been exhibited throughout the United States. Myers explores the concept of "value" through transformation utilizing the language of metalsmithing. She often employs reclaimed sheet metal from manufactured silver-plated serving trays engraved and stamped with decorative motifs to create her artworks. Myers's works demonstrate a sophisticated wit, and their elegant forms contrast with their mundane subjects, presenting fascinating works of art that ask each of us to consider

the detritus of our daily lives—what we consume and what we throw away—and, what we hold of value.

- *The Book: A Contemporary View* (DCCA Spring 2011; Towson University Fall 2011): In an age when the printed book may soon be an anachronism, artists remain fascinated by the subject and materials of the book. There are graduate programs devoted to the art of making books, bookmaking guilds and organizations, both national and regional, that support the activities of small presses, artist-made books, and collectors of limited edition and one-of-a-kind books. Additionally, there are increasing numbers of artists who use books as a medium. They carve books into sculptures or deconstruct them, turning their spines and pages into works of art. Still others produce installations and works that suggest book forms. Finally, there are books produced by painters and printmakers—boxed collections of paintings—a tradition used by artists for making books with removable pages, and compilations of prints. *The Book: A Contemporary View* addressed the themes of the book as object, subject, and concept—stretching the definition of "book." The exhibition contained the work of 48 artists from across the United States and around the world including Blanka Amezkua, Siona Benjamin, Doug Beube, Melissa Jay Craig, Collette Fu, Tobi Kahn, Buzz Spector, Susan Weinz, among others. 48 page catalogue with essays by J. Susan Isaacs, Maiza Hixson, and Chris Bartlett. Chosen by the *Baltimore Metropolitan Magazine* as one of the top ten shows in Baltimore for 2011; reviewed by Nancy Mattoon http://www.booktryst.com/2011/01/delaware-book-art-show-is-bomb.html

- *Arts in a Global Age: Visits to the East* (Center for the Arts Asian Arts Gallery, Towson University, Fall, 2011) This exhibition features contemporary Western artists who are responding to the East through their artwork. Trade between the West and the East provided tremendous impetuous for artistic innovations in the West. Featured artist are Jane Irish and Katie Baldiwn. Other artists include Alicia Bailey, Patty Bruce, Carolee Campbell, Juanl Carrión, Diane Fine, Ann Lindbeck, Paula Jull, K. Kuster, Mario Laplante, Aimee Lee, Ann Lindbeck, Kent Manske, Elizabeth McKee, Franc Palaia, Tate Shaw, Robbin Ami Silverberg, Peter Thomas, Donna Thomas, Angie Waller and Nanette Wylde;

- *FLUID: A 75th American Abstract Artists Anniversary Exhibition* (Towson University, Spring 2011; DCCA, Fall 2011): 2011 was the 75th anniversary of the American Abstract Artists , an artist-run organization founded in 1936 with the goals of expanding ideas and promoting the exposure and understanding of abstract and non-objective art. Many important artists have been members of the organization since its beginning, including such founders as Joseph Albers, Ibram Lassaw, and Mercedes Matter. Past members form a who's who list of major artists such as Fernand Leger, Lazlo Maholy Nagy, Lee Krasner, Piet Mondrian, and Sol LeWitt, to name just a few. Although an American organization, AAA has garnered international support. Towson University and the Delaware Center for the Contemporary Arts joined together to celebrate the anniversary of this historic organization through displaying installations by three of its current members: Lynne Harlow, Rossana Martínez, and Marthe Keller. Each artist created works utilizing textiles, and the exhibition was designed as a dance space; performances were held in both galleries (DCCA and TU). The title of the exhibition refers to the movement and flow of abstract forms in an open space and makes reference to dance movement;

- *A Complex Weave: Women and Identity in Contemporary* (Rutgers University, Fall 2009; Towson University Spring, 2010; three-year national tour to university galleries and museums through Curatorial Assistance 2010-2013) co-curated by Martin Rosenberg of Rutgers University, Camden and J. Susan Isaacs of Towson University. This exhibition has toured across the US and opens at the Selena Center for Contemporary Art in Selena Kansas in February, 2013. In the 21st century, issues of identity seem increasingly complex and

problematic, but also of fundamental and growing importance. In this way, the contemporary art world is a microcosm reflecting significant aspects of the larger world in which we live. As women have become more a part of the contemporary art world, they have found myriad ways of expressing the many facets of their identity, as well as their gender, through their work. *A Complex Weave: Women and Identity in Contemporary Art* provides a sampling of how a number of first and second-generation contemporary women artists (sculptors, videographers, painters, fiber artists) of diverse backgrounds in terms of ethnicity, religion, sexual orientation and other aspects of identity, have woven the threads of their identity into their work. Helène Aylon , Blanka Amezkua, Sarah Amos, Siona Benjamin, Annet Cowenberg, Zoë Charlton, Sonya Clark, Lalla A. Essaydi, Judy Gelles, Sharon Harper, Julie Harris, Fujiko Isomura, Tatiana Parcero, Flo Oy Wong, Philemona Williamson, April Wood. 80 page exhibition catalogue with essays by Martin Rosenberg and J. Susan Isaacs;

- *Exuberant Pattern* (Center for the Arts Gallery Oct. 9 -- Nov. 7, 2009) featured the work of five artists who in some way explore pattern in their works: Astrid Bowlby, Huguette Caland, Piper Shepard, Caroline Lathan-Stiefel, and Merle Temkin. Two-sided take away with 250 word essay. Chosen by *City Paper,* Baltimore as one of the top ten exhibitions of contemporary art in the city for 2009;

- *The American Scene* (Delaware Center for the Contemporary Arts, April 17 – August 2, 2009) Globalization has affected the art world as much as it has the financial markets. The global economy has definitely emphasized big international art fairs and international biennials. *The American Scene* stepped back from that approach and instead offered a much smaller view, one that addressed the concerns of a nation that has been going through difficult times and that was trying to redefine itself in light of a new administration with a changed global and domestic outlook. The exhibition asked the question: How do we see ourselves? Robert Anderson, Chris Ballantyne, Willie Birch, Tom Birkner, Amy Casey, Amze Emmons, Edgar Jerins, Todd Keyser, Whitfield Lovell, Meagan Shein, Scott Sherk, Rober Shimomura, and Tony Shore. Exhibition brochure with 575-word essay;

- *50/50: Nancy Jurs* (Everson Museum of Art, Syracuse, New York, February 7—April 26, 2009) Nancy Jurs had been working in clay for fifty years at the time of this exhibition, which included ceramics, mixed-media sculptures, and found object installations from her entire career. For Jurs, art demands a straightforward message that is not only positive, but uplifting. Jurs represents a modernist viewpoint that is neither ironic nor negative. However, her art can be humorous while addressing serious subjects. Exhibition catalogue with 1800 word essay;

- Tobi Kahn, *New Views: Nature Captured*, Delaware Center for the Contemporary Arts (now the Delaware Contemporary), (January 18, 2008—May 11, 2008). An American painter and sculptor residing in NYC, Kahn's abstract images emerge from an American landscape painting tradition as well as post WWII abstraction. He examines nature through both the macro and the micro, producing elegant images with attention to surface and color.

- *Fantastical Imaginings* (Delaware Center for the Contemporary Arts, November 7, 008—February 12, 2009; Maryland Art Place and Julio Fine Arts Gallery, Loyola College in Maryland, February 17, 2009—March 28, 2009) There are a number of artists working today who are oriented toward fantasy, creating imagined worlds full of intrigue, excitement, and discovery. These artists work across styles and media, influenced to varying degrees by outsider art, Surrealism, graphic novels, and cartoons and animation. Historically, the works of Giorgio de Chirico, Marc Chagall, Max Ernst, Salvador Dali, and Rene Magritte provide a foundation. But equally important are graphic novels and cartoon and animation to today's generation of artists

who have grown up with the popularity and impact of comic books, the increasing awareness of— and value placed— on graphic novels, and the command of newer forms of film animation as well as Japanese anime. Laylah Ali, Roberley Bell, Paul Chidester, Amy Cutler, Marilyn Holsing, Mark Hosford, John Karpinsky, A.D. Loveday, Claire Owen, Serena Perrone, Hiro Sakaguchi, John Shipman, Ann Siems, and Lee Wilkinson. Exhibition tri-fold with 2,480 word essay;

- *Margo Allman and Judith Ingram: Staying the Course* (Towson University: March 14, 2008- April 19, 2008) Women who began their professional careers as artists in the 1950s did so at a time when society placed tremendous emphasis on their roles as wives and mothers. The art world did not make room for very many women artists to exhibit their work professionally or to make the "big" career. And of those who did find a niche at the top, most discovered it was difficult to maintain families and make work while simultaneously achieving gallery and institutional support. Yet, there were many creative women who continued to make art despite these obstacles. Most went into the studio every day while simultaneously founding, joining, and leading local and regional arts organizations and raising families. Margo Allman and Judith Ingram represent these artists. Small brochure with 265 word essay. Judith Ingram has since deceased;

- *Ron Klein: Spin Before* (Towson University: October 5- November 3, 2007) Ron Klein creates sculpture with objects found in nature and from the urban environment, which he combines with constructed forms inspired by these two sources. *Spin Before Time* refers to Klein's attempt to understand what the universe may have appeared like in its primordial past or perhaps in the future, after "time" as we measure it, has ended. It is also about time in terms of sleep, death, and the unconscious. Exhibition brochure with 500-word essay;

- *Ben Whitehouse: Revolution* (Delaware Center for the Contemporary Arts: August 17 - January 6, 2008); Ben Whitehouse is a well-known painter of contemporary landscapes. Originally from Great Britain, he now lives in Chicago. Whitehouse holds an MFA from the University of Chicago. Recently, he has begun investigating landscapes in a slightly different way, with an interest in how the landscape changes over a 24- hour period. Whitehouse's new project, *Revolution*, consists of a series of 24-hour, single shot, high-definition digital works that record from a fixed point for an entire 24-hour period, one revolution of the earth. The works are then viewed in real time on large-scale plasma screens. Exhibition brochure with 2,000 word essay;

- *Charles Burwell: Paintings* (Delaware Center for the Contemporary Arts: September 14 – October 28, 2007) 480-word essay. Exhibition brochure. Charles Burwell's paintings are dynamic and elegant abstractions which he builds laboriously by layering oil paint onto tightly stretched canvas supports. His work derives from a sophisticated understanding of picture making, and although Burwell is a tactile artist with formal design at the fore of his thinking, he is ultimately an intellectual artist. Burwell shows with the Bridgette Mayer Gallery in Philadelphia;

- *Duped: Prints by Alison Saar* (Towson University: March 16-April 14; Delaware Center for the Contemporary Arts: April 20 – August 5, 2007) Although Alison Saar is best known for her sculpture, she became interested in printmaking as a way of revisiting her sculptures; indeed, her prints are directly based on her sculptures. Saar works chiefly in relief, specifically in woodcut, but has also created etchings and monoprints. Saar bases her visual imagery on many sources including American folk art, classical mythology, African and Haitian folklore, and contemporary African-American culture. Exhibition Catalogue with 2,000-word essay;

- *Phillia Yi: Contemporary Woodcuts* (April 18 - August 5, 2007) Delaware Center for the Contemporary Arts. Phillia Changhi Yi, a Korean American, creates large-scale woodcut prints that meld the East and the West. She lives and works in New York State, but she has not left behind the subject of nature and landscape that informs much of the imagery of traditional Asian painting and printmaking. She creates completely abstract compositions replete with organic forms that allude to the powerful forces of nature, to the wind and the water. Her technical virtuosity is dazzling and the scale of her prints combined with their expressionist forms provides a dramatic and contemporary voice. Exhibition catalogue with 675 word essay;

- *LightShowers*, (September 21, 2006- January 7, 2007) one of three exhibitions with the theme of interiors. Delaware Center for the Contemporary Arts. This work was a meditative space in the form of a multimedia installation. Architects Michael Morris and Yoshiko Sato (now deceased) created a platform with seating for seven out of Corian from which visitors experienced video projections of water and activated a matrix of light-emitting diodes (LEDs) pulsing in an interval matching a human being's breath while resting. Video by Paul Ryan. Exhibition Brochure with 1300 word essay. DCCA and the architects worked with the Dupont Company for materials and fabrication of the installation. This exhibition also travelled to the Lucas Schoormans Gallery, New York and the Gwangju Design Biennale, Korea. It won several international design awards;

- *The Modern Seat: Selections from the Rymer Stakgold Collection* (September 21, 2006 - January 7, 2007) Delaware Center for the Contemporary Arts. The twenty-five chairs in this exhibition represent a small part of the collection of Jeanne S. Rymer and Ivar Stakgold, which were donated subsequently to the Philadelphia Museum of Art. This collection concentrates on seating that was intended for, or did end up in mass production. The individual chairs represent some of the most well-known designs from ca. 1930 to the 1990s. Many of the chairs in the collection, that now includes approximately seventy-five chairs, were designed by architects;

- *Teresa Barkley: A Life in Quilts* (Towson University: September 8- October 7, 2006) was a look at eighteen of the artist's works. Barkley has been making quilts, both functional and non-functional, for more than thirty-five years, and has now completed over 100 works. Her work is narrative and deals with social and political themes. The exhibition traveled from Towson University to the Stamford Museum and Nature Center. Exhibition brochure with 2100 word essay;

- *Oink, Moo, Baa: Animals in Art* (Delaware Center for the Contemporary Arts: June 30 – September 3, 2006) was a look at the way animals are portrayed in contemporary art. Animal images are used for political and social investigations into such topics as hunting, environmental damage, human encroachment on the land and reduction of wildlife space, environmental engineering, medical experimentation, and the spread of such diseases as Sars, West Nile Virus, and Mad Cow. This exhibition included both the humorous and the serious views of animals through a sampling of work by thirteen artists: Carrie Ann Baade, Tina Carroll and Joel Gaydos, Elaine M. Erne, Nancy Jurs, Laura Ledbetter, David Mach, Ashley Nason, Elisabeth Nickles, Paul Paddock, Faye A. Park), Adelaide Paul, Suzanne Proulx, and Leo Sewell;

- *Eric Fischl: Prints and Drawings* (May 5—September 10, 2006) was a survey of thirty-four prints and drawings and two artist books by Fischl, beginning with work created in 1986 and coming forward to 2003. Delaware Center for the Contemporary Arts. Fischl is best known for his images of the human figure, largely based on observation of contemporary culture and personal experience. He has explored most forms of printmaking, a medium of interest to him throughout his career. He usually creates a series of drawings, frequently in watercolor, as

studies for the prints and the paintings. The DCCA exhibition included a number of prints and drawings around particular themes, demonstrating the artist's thought processes for both content and form. It was a group of works chosen by the curator in consultation with the artist and gathered from Fischl's own collection. Exhibition catalog with 2,900 word essay;

- *Double Trouble: Sculpture by Wendell Castle and Nancy Jurs* (April 14, 2006—May 13, 2006) Towson University Department of Art Gallery. Living with another artist has both its positive and negative aspects, as indicated somewhat humorously by the title of the show. Wendell Castle and Nancy Jurs have been married for thirty-five years, during which time they have each maintained their own studios and sustained extremely productive careers making separate art, work that speaks a common language but that does not represent specific collaboration. This exhibition at Towson University was, in fact, only the second times in their careers that they have actually shown work together, an indication of their individuality. Exhibition brochure with 1600 word essay;

- *Gretchen Hupfel: Time Spent* (September 23, 2005-January 15, 2006) Gretchen Hupfel was a highly productive artist. Up until her untimely death in 2002 at the age of thirty-nine, she created a large body of work of photographs, drawings, paintings, and sculptures that are at once inventive and well-crafted. While they are conceptually based and often mischievous, they demonstrate her excellent training in design, composition, and drawing. Hupfel's work is included in a number of museum collections and was reviewed in most of the major contemporary arts publications during her lifetime. Exhibition Catalogue with 4,000 word essay;

- *The Dress Makes the Woman* (June 17—September 4, 2005) Each of the artists in this exhibition investigates the meaning of dress and its social, cultural or psychological implications. Some, like Lesley Dill of New York City, investigate the idea of gender identification, while others, such as Clarina Bezzola of New York City, are more interested in our inner psyche. In all cases, these artists use the subject of dress and garments as an integral part of their artmaking. Media for the exhibition ranges from the mixed fiber works of Marie-Laure Ilie of California to the found object installations of Erin Sotak of Arizona. Drawings, glass and ceramic sculptures, installations, and live and video performance also make up the exhibition. Other artists include Karen LaMonte, Kathleen Holmes and Christine Redfern;

- *Telling Tales: Narrative Threads in Contemporary African-American Art* (October-February 2005) examined the important role that storytelling plays in African-American visual expression with three large installations that poetically and evocatively told us stories, myths, and narratives. The three artists were: Amalia Amaki, Willie Cole, and Mildred Howard (with 2,000 word brochure essay). The show traveled to the Cedarhurst Center for the Arts in Mt. Vernon, Illinois. November 2005—January 2006;

- *Process and Design: Art by Delaware Architects* (March—June, 2003) celebrated the 70 years of service of the Delaware Chapter of the American Institute of Architects. Included in the exhibition were nearly one hundred architectural drawings, plans, digital images, videos, and models of designs for buildings by firms who practice in and around Delaware and the mid-Atlantic region. The work of eighteen regional firms was included (brochure essay);

- *Allegorical Expressions in Contemporary Painting* (January-April, 2002) looked at the work of several artists who concentrated on a more realistic approach to painting, one that emphasized the human figure in allegorical compositions. The show included work by Lisa Bartolozzi, Pahl

Hluchan, Stuart Stein, Nora Sturges, and Stephen Tanis and inspired a cover story on realism in contemporary art in *Art News* by Ann Landi in the summer of 2002.