

CONTEMPORARY  
AMERICAN  
WOMEN  
SCULPTORS

ORYX PRESS



# CONTEMPORARY AMERICAN WOMEN SCULPTORS

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Paul Harvey Library, Notre Dame College



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# Introduction

## Design of Study

This book is a study of living American women sculptors and provides a visual and written record of their achievements. It serves both art and history by identifying established and emerging artists and their works and by offering previously unpublished information for those who wish to gain insight into the careers of women who pursue art through sculpture.

Since more complete documentation can be acquired during an artist's lifetime for the enrichment of future generations, contemporary women sculptors were chosen for inclusion in this study. The selected documentation reflects the artists' public recognition and their contributions to sculpture on regional, national and international levels during the past fifty years. (A few of the artists began exhibiting as early as the 1930s.)

The word "American" in the context of this study refers to individuals who were born in the United States or who are American by citizenship or reputation. The term "sculptor" refers to artists who describe themselves as professional sculptors or their work as sculpture. Traditional categories of sculpture have been supplemented in recent years and the word "sculpture" as used in this study refers to multiple styles of work usually, but not always, in the round.

To begin this study, artists' names were compiled from questionnaires sent to art historians, museums, galleries, associations of sculptors, professional art societies, critics, art librarians, college and university art departments, and state arts organizations across the nation. Responses to the questionnaires provided names of living women sculptors whose work was represented in local, state and national exhibitions and public and private collections. Names also were provided by respondents to inquiries placed in art newsletters, as well as by some women sculptors themselves. The resulting preliminary lists contained the names of nine hundred sculptors who were requested to submit photographs of work and biographical information. Names were continually added as the study progressed.

Of some fifteen hundred artists eventually contacted, over one thousand responded. Portfolios—resumes, photographs, slides, and biographical materials—were reviewed on an individual basis. Artists were selected from all fifty states. In addition, a small number of American artists were added from abroad. The number of artists chosen was in proportion to the number of known women sculptors who reside in each state. The greatest number of artists are concentrated in the major metropolitan centers of California and New York.

The artists responding included individuals who have established distinguished records of production and exhibition as well as many who are relatively unknown. The overall presentation was designed to survey artists of varying ages and backgrounds, of different professional training and experience, of diverse sculptural attitudes and media, and from different geographical regions. Inclusion, finally, was on the basis of the quality of the works of art themselves, without promoting any one style or school of contemporary sculpture.

The information provided by the responding artists was varied and sometimes fragmentary. In the process of creative activity, many artists do not preserve sufficient documentation of their careers. Extended correspondence and intensive study of published material often supplied information not initially furnished.

Exhibition titles of the artists' work in this volume are as accurate as possible. Brochures, catalogs and other records frequently listed several titles to the same exhibit and omitted the dates. Published catalogs were not always listed in standard bibliographical sources. For the purposes of this book, exhibition titles and their corresponding dates have been made consistent. Titles of exhibitions outside the United States are given first in the language of the country of exhibition.

As can often be noted within a single artist's entry, the names of museums, galleries and universities have sometimes changed during the years. Here, the name of each gallery, museum or university is given as it was at the time of the exhibition. Many museums and galleries are affiliated with universities, although this affiliation may or may not be acknowledged in the name; for example, "Henry Art Gallery, University of Washington, Seattle, Washington" is shortened by the Gallery to "Henry Art Gallery." Titles of foreign galleries and museums are given in the language of the country.

## Arrangement of Text

The entries are arranged alphabetically by last names. The biographical information (based on material provided by the artist) is outlined as follows:

*Artist's Name* is her professional name.

*Née* is the artist's maiden or family name if different from her professional name. The first and middle name may also be found here.

*Husband's Name* may or may not appear.

*Born* includes month, day, and year of birth (when provided); city, state, and country of birth; and citizenship (when other than American).

*Education and Training* describes the artist's general educational background and in certain instances specific training, apprenticeships and instructors in sculpture.

*Selected Individual and Group Exhibitions* includes regional, national and international exhibitions arranged chronologically. Exhibition sequence within a given year may or may not be chronological because the months and days of exhibitions generally are not recorded. Whenever the list is large, the individual and group exhibitions are selective rather than comprehensive, and are in proportion to the exhibition record of the artist. The selections represent on-site installations as well as conventional gallery presentations. In order to include a comprehensive listing within the limitations of space, individual and group exhibitions of different years but at the same location are listed together. Also, the numerical designations which are sometimes part of the titles of those group exhibitions are all omitted.

Individual exhibitions are listed separately without titles. Catalogs accompanying exhibitions and retrospective exhibitions have been cited wherever possible.

*Selected Public Collections* includes a listing of commissioned and purchased work and permanent, on-site installations for regional, national and international collections, colleges and universities, corporations, museums and galleries, and libraries and art centers.

*Selected Private Collections* lists up to five collectors of the artist's work.

*Selected Awards* is a listing of up to three significant prizes and honors.

*Preferred Sculpture Media* gives the artist's preferred media in up to three categories.

*Additional Art Field(s)* gives the artist's other studio interests.

*Related Profession(s)* includes professional interests other than sculpture.

*Teaching Position* lists the artist's present teaching position as stated by the artist. All positions are in art unless otherwise designated.

*Selected Bibliography* lists up to five items of additional information available about the artist. References include only commentary published in books, periodicals and selected newspapers. The arrangement is alphabetical by author or, if the author is not identified, by title. Most regional published sources are excluded because they are largely inaccessible to a national audience. Artist's papers are noted when included in archival collections. Films or taped interviews are not included. Articles or books by the artist are listed only when they mention the artist's sculpture.



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Additional references about the artist may be available in catalogs or in standard reference guides such as *Art Index*. The artist's gallery often will provide resumes upon request. Local libraries sometimes can provide files on area artists. In general, the amount of bibliographical material about the artists varies widely. Extensive material is available on only a few artists, while most receive slight attention.

*Gallery Affiliation* lists galleries, representatives, and agents.

*Mailing Address* lists the address where the artist receives professional mail and also indicates the artist's geographical area.

*Artist's Statement* is a brief explanation of intent or philosophy of work written by the artist for this book. The artist's signature is shown beneath her statement. A few artists declined to give either a statement or signature.

*Indices* provide the geographical distribution of the artists and a list of their media. The book has no general bibliography, since the artists' bibliographies in themselves provide abundant sources of information.

Each photograph illustrates a major direction in the artist's work. Each is accompanied by the title and a description which includes the date, materials, and dimensions. Dimensions are given in feet and inches in order of height, width, and depth. The circumstances of exhibition or location are described wherever possible. All photographs are by courtesy of the artists when not otherwise credited.

### Notes on Research

The biographical and bibliographical details chart the growth of the artists' careers: the oldest artist listed is eighty-nine years old; the youngest, twenty-seven. The intimate connection between the events of the artists' development and the evolution of their ideas over the years is manifested in their sculpture. The written statements by the artists reveal their intentions or their perceptions of their work, and often show how personal experiences have had an influence on their imagery.

Many artists also have achieved excellence in painting, printmaking, drawing, video and film making. A biographical profile, a bibliography, and a single illustration of sculpture is a selective record of their professional attainments. Continued documentation not solely of the artists in this study but also of many others who are not represented can provide a broad base of information which might otherwise be lost.

A comparison of the profiles and photographs of work reveal the artists' initiative, determination, commitment and creativity, often without public acknowledgement or financial gain. More than a few artists are barely known outside their regions and have not received visibility or recognition in publications or collections. Most are making a special effort to exhibit their work on a broader geographical basis.

Of the artists whose work is represented in national and international collections and museums, many have played decisive roles in the development of contemporary art. Most artists, however, must struggle to obtain alternative exhibition opportunities, either by self-promotion or through a network of supportive patrons.

By serving as a reference guide and a survey of the artists' accomplishments, this book offers an opportunity to introduce one artist to another and to introduce the public to artists whose work may not be familiar. The photographs can give only an insufficient idea of the sculpture which, of course, should be viewed directly.

This book is about artists whose work is strong, vital, and often innovative. In addition to my gratitude to the artists, I extend my warmest thanks to the many individuals, librarians, museums, galleries and personal friends who have given me assistance and information during the preparation of this book. In particular, I would like to mention Elizabeth Snapp, Director of Libraries of the Texas Woman's University, for her generous encouragement of my efforts.



# Luise Kaish

née Luise Clayborn Meyers  
(Husband Morton Kaish)  
Born September 8, 1925 Atlanta, Georgia

## Education and Training

- 1946 B.F.A., Visual Arts, Syracuse University, Syracuse, New York  
1946-47 Escuela de Pintura y Escultura, México, D.F., México  
1951 M.F.A., Sculpture, Syracuse University, Syracuse, New York; study with Ivan Meštrović  
1951-52 Instituto d'Arte, Florence, Italy; independent study in bronze casting and stone carving

## Selected Individual Exhibitions

- 1954 Memorial Art Gallery of the University of Rochester, Rochester, New York  
1968, 81, 84, 85 Staempfli Gallery, New York, New York  
1969 Minnesota Museum of Art, St. Paul, Minnesota, catalog  
1972 American Academy in Rome, Rome, Italy, catalog  
1973 Jewish Museum, New York, New York, retrospective and catalog  
1974 Hopkins Center, Dartmouth College, Hanover, New Hampshire, catalog  
1985 University of Haifa, Haifa, Israel

## Selected Group Exhibitions

- 1951 "American Sculpture 1951," Metropolitan Museum of Art, New York, New York  
1952, 53, 61, 64 "Annual Exhibition of Painting and Sculpture," Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, catalog  
1955 "The New Decade: Thirty-Five American Painters and Sculptors," Whitney Museum of American Art, New York, New York, catalog  
1955 "Paintings by Morton Kaish; Sculpture by Luise Kaish," Manhattanville College, Purchase, New York  
1957, 59, 61, 63, 69 "Contemporary American Painting and Sculpture," Krannert Art Museum, Champaign, Illinois  
1958 "Bronzes by Luise Kaish; Etchings and Lithographs by Morton Kaish," Memorial Art Gallery of the University of Rochester, Rochester, New York  
1959 "Recent Sculpture U.S.A.," Traveling Exhibition, Museum of Modern Art, New York, New York, catalog  
1960, 73 "Contemporary Painting and Sculpture," American Academy of Arts and Letters, New York, New York

- 1960-79 "Sculptors Guild Annual Exhibition," Lever House, New York, New York, catalog  
1962 "Women Artists in America Today," Mount Holyoke College, South Hadley, Massachusetts, catalog  
1962, 66 "Annual Exhibition: Contemporary Sculpture and Drawings," Whitney Museum of American Art, New York, New York, catalog  
1964 "Annual Exhibition: Contemporary American Sculpture," Whitney Museum of American Art, New York, New York, catalog  
1965 "Women Artists of America 1707-1964," Newark Museum, Newark, New Jersey, catalog  
1965 "Religious Art from Byzantium to Chagall," Albright-Knox Art Gallery, Buffalo, New York  
1967 "Protest and Hope," New School Art Center, New York, New York  
1967 "Bryant Park Sculpture Exhibition," Bryant Park, New York, New York  
1967 "Recent Acquisitions," Whitney Museum of American Art, New York, New York  
1970 "American Sculpture," University of Nebraska Art Galleries, Sheldon Memorial Art Gallery, Lincoln, Nebraska, catalog  
1972 "American Women: 20th Century," Lakeview Center for the Arts and Sciences, Peoria, Illinois, catalog  
1973 "K x 2, Paintings by Morton Kaish; Sculpture by Luise Kaish," United States Information Service of the U.S. Embassy, Rome, Italy  
1975-76 "Jewish Experience in the Art of the Twentieth Century," Jewish Museum, New York, New York  
1979, 80 "West/Art and The Law National Competition," Traveling Exhibition, Minnesota Museum of Art, St. Paul, Minnesota  
1981 "Sculpture in the Garden 1981," Sculptors Guild at the Enid A. Haupt Conservatory, New York Botanical Garden, Bronx, New York, catalog

## Selected Public Collections

- Atlantic Richfield Corporation, Los Angeles, California  
Beth El Synagogue Center, New Rochelle, New York  
B'nai Abraham, Essex City, New Jersey  
Container Corporation of America, Chicago, Illinois  
Continental Grain Company, New York, New York  
Export Khleb, Moscow, Union of Soviet Socialist Republics  
First Bank System, Minneapolis, Minnesota  
General Mills Corporation, Minneapolis, Minnesota  
Hebrew Union College, Jerusalem, Israel  
High Museum of Art, Atlanta, Georgia  
Holy Trinity Mission Seminary, Silver Spring, Maryland  
Jewish Museum, New York, New York

- Lowe Art Museum, Coral Gables, Florida  
Metropolitan Museum of Art, New York, New York  
Minnesota Museum of Art, St. Paul, Minnesota  
Rochester Memorial Art Gallery, Rochester, New York  
Syracuse University, Syracuse, New York  
Temple Beth Shalom, Wilmington, Delaware  
Temple B'rith Kodesh, Rochester, New York  
Temple Israel, Westport, Connecticut  
Whitney Museum of American Art, New York, New York

## Selected Awards

- 1951 Louis Comfort Tiffany Foundation Grant  
1959 John Simon Guggenheim Memorial Foundation Fellowship  
1970 Rome Prize Fellowship, American Academy in Rome, Rome, Italy

## Preferred Sculpture Media

Metal (cast), Metal (welded) and Varied Media

## Additional Art Fields

Collage and Painting

## Teaching Position

Professor of Sculpture and Chair, Division of Painting and Sculpture, Columbia University, New York, New York

## Selected Bibliography

- Dash, Robert W. "In the Galleries: Luise Kaish." *Arts* vol. 32 no. 7 (April 1958) p. 63.  
Kampf, Avram. *Contemporary Synagogue Art: Developments In The United States, 1945-1965*. New York: Union of American Hebrew Congregations, 1966.  
Kampf, Avram. *Jewish Experience in the Art of the Twentieth Century*. South Hadley, Massachusetts: Bergin & Garvey, 1984.  
Lipsey, Roger. "Luise Kaish's Small Worlds." *Arts Magazine* vol. 56 no. 3 (November 1981) pp. 158-160, illus.  
Martin, Richard. "Luise Kaish." *Arts Magazine* vol. 59 no. 2 (October 1984) p. 11, illus.

## Gallery Affiliation

Staempfli Gallery  
47 East 77 Street  
New York, New York 10021

## Mailing Address

610 West End Avenue  
New York, New York 10024



### Artist's Statement

"We are like the whirlwind of which in the center is the place of quiet. We search for the realities of our visions, the edge of the universe within ourselves—knowledge, reason, passion, the soul. Everything we do is in us and we discover it.

"The sculptor speaks through idea and presence. I feel, perceive—masses, curves, planes meeting and intersecting—the body, the land, the flower, all molecules of energy, continually changing, reshaped, revealed to the senses by the mysteries of light."

*Luise Haisl*



*Holocaust*. 1974-1975. Bronze, 80"h x 61"w x 15"d.  
Collection Jewish Museum, New York, New York.  
Photograph by Bruce C. Jones.