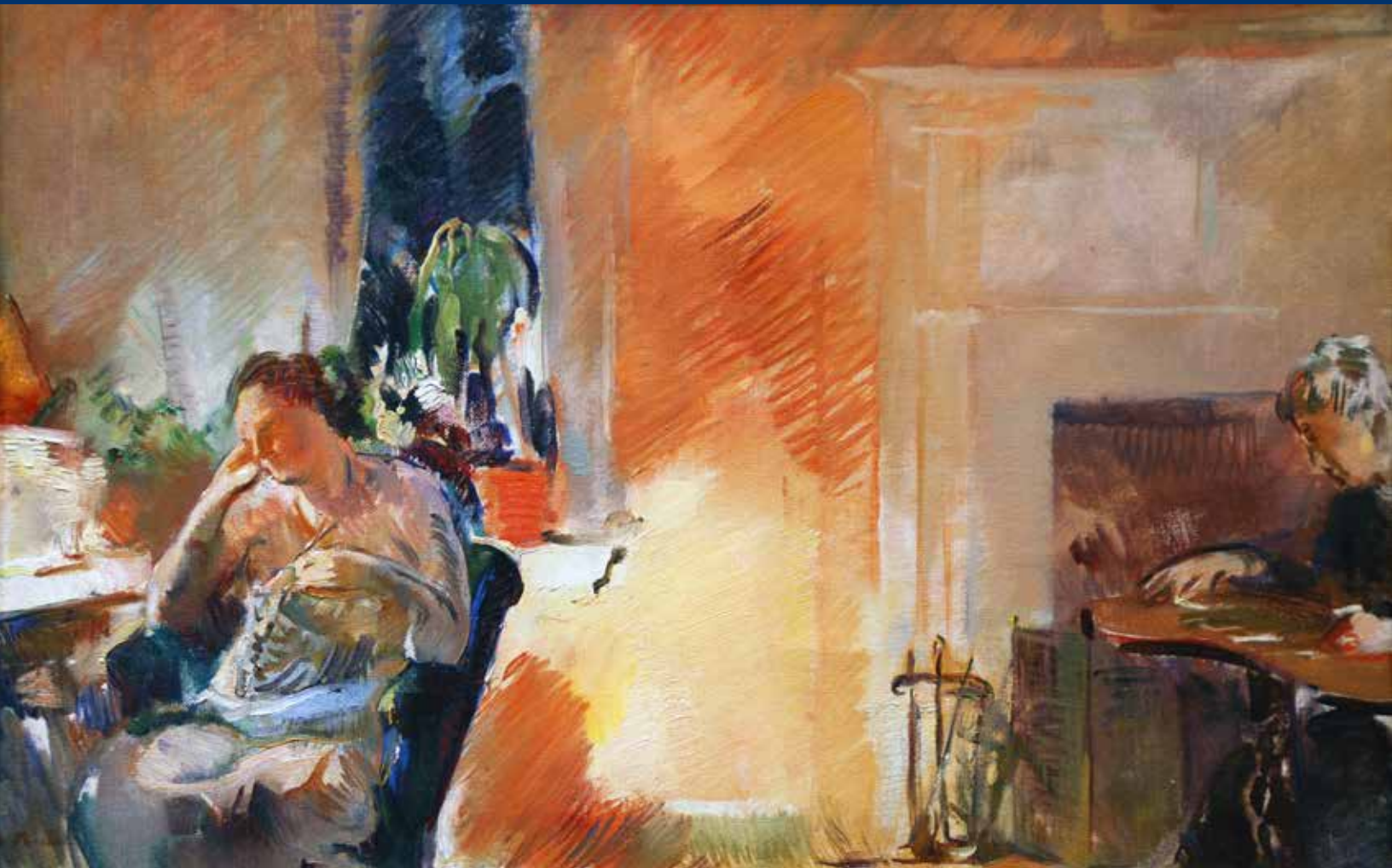


# WOMEN AND BIOGRAPHY



WoodmereArtMuseum

TELLING THE STORY OF PHILADELPHIA'S ART AND ARTISTS



# Women and Biography

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February 8 - June 1, 2014

**WoodmereArtMuseum**  
TELLING THE STORY OF **PHILADELPHIA'S** ART AND ARTISTS

## FOREWORD

### **WILLIAM R. VALERIO, PHD**

The Patricia Van Burgh Allison  
Director and CEO

Woodmere has a distinguished history of acquiring and exhibiting the work of women artists. In large part, this is the legacy of Edith Emerson, an artist herself and the director of Woodmere from the early 1940s through 1978. Woodmere is also indebted to Emerson, the life-partner of Violet Oakley, for much of its important collection of works by Oakley and her circle. We are thrilled that with *Women and Biography* we are able to show Emerson and Oakley's portraits of each other, as well as works by their close friends Elizabeth Shippen Green and Alice Kent Stoddard.

The exhibition also brings together works by artists from the generations before and after Emerson and Oakley, reaching back to the nineteenth century with Ida Waugh, Mary Cassatt, and Helen Corson Hovenden (who lived a short distance up Germantown Avenue and may well have

been friendly with Woodmere's founder, Charles Knox Smith). Paintings by Edith Neff and Mitzi Melnicoff, influential teachers at the Philadelphia College of Art (now the University of the Arts) who made their mark as artists in the 1960s and 1970s, join those by recent graduates of the Pennsylvania Academy of the Fine Arts, including Catherine Mulligan, Aubrey Levinthal, and Mickayel Thurin. Works by Martha Armstrong, Betty W. Hubbard, Gertrude Fisher-Fishman, and Millicent Krouse, appear alongside two recent acquisitions, *Her Father's Daughter* (2013) by Anne Minich and *Trayvon - Most Precious Blood* (2014) by Barbara Bullock, which are on view for the first time.

This installation was conceived by Hildy Tow, Woodmere's Robert L. McNeil, Jr. Curator of Education. The idea was to select works from the collection that would shed light on the diverse voices of women artists featured in three concurrent exhibitions: *Quita Brodhead: Bold Strokes* (February 8–June 1, 2014), *Just In: Martha Mayer Erlebacher*

*Erlebacher* (January 11–March 2, 2014), and *Jessie Drew-Bear: Stories and Dreams* (March 22–July 13, 2014). *Women and Biography* does not “frame” women artists within the domestic sphere of family, but instead attempts to show how women artists have explored, embraced, and sometimes turned upside down the traditional notions of women as nurturers of family.

Thank you to Hildy and every member of Woodmere’s staff. As always, you have come together as a team to execute the exhibition with grace and professionalism, making a great deal of hard work look easy.



*Little Cosette*(detail) by  
Ida Waugh (Woodmere Art  
Museum: Gift of Mrs. John S.  
Haug)



Schnader Gallery, Woodmere Art Museum

# SCHNADER GALLERY

As a complement to several current exhibitions dedicated to women artists, Woodmere offers this exhibition of art from the permanent collection that explores the many different ways in which women artists investigate the idea of biography.

The works on view in the Schnader Gallery and in the nearby Stairwell Gallery pose questions about identity and self-representation. How do women represent familial relationships with a spouse, parents, siblings, or children? To what degree are family relationships personal and intimate or public and social? What are the contextual elements that have an impact on relationships and on the idea of family?

Dating from 1870 through 2013, the assembled paintings and drawings demonstrate a great variety of emotions and a broad array of creative strategies.



*The Sycamore*

*Cassel.*



Elizabeth Shippen Green  
American, 1871-1954  
**The Sycamore**  
1910  
Charcoal on paper

Gift of the artist, 1951

Members of Elizabeth Shippen Green's family often posed for the figures in her illustrations, as in this 1910 charcoal drawing for a story called *The Sycamore*, which appeared that year in *Harper's Weekly*. Here the artist's husband, architect Huger Elliot, serves as her model. He calmly meets the viewer's gaze while leaning against the tree trunk, framed on either side by gently rolling hills.

Shippen Green was raised in a creative environment; her father, Jasper Green, was a graduate of the Pennsylvania Academy of the Fine Arts (PAFA) who worked as an illustrator and encouraged his daughter's aspiration to be an illustrator as well. After some success with illustrations published in Philadelphia newspapers when she was seventeen, Shippen Green studied at PAFA and, later, at Drexel University.



Violet Oakley  
American, 1874–1961  
**Portrait of Edith Emerson  
Lecturing**  
Date unknown  
Oil on canvas

Gift of the Pennsylvania Academy of the  
Fine Arts, 2012

This portrait depicts Violet Oakley's life partner, Edith Emerson, giving a lecture on Greek art. Confident and composed, Emerson boldly faces forward as her head turns to the side, as if just interrupted or deep in thought. A mysterious, theatrical light pervades the scene, highlighting the figure's shadowed

profile and the contrast of the white, toga-like dress with the dark cloak.

Oakley was the second woman ever hired to teach at the Pennsylvania Academy of the Fine Arts (PAFA), and the first American woman to receive a public mural commission for the Pennsylvania State Capitol. Emerson met the artist as a student in Oakley's mural decoration class at PAFA, and she became Oakley's assistant in 1916, working on the State Capitol murals and later helping to document the beginning of the League of Nations in Geneva. Around the late 1930s, they organized a program of art lessons and lectures for amateurs that was held at their home in Mount Airy most of the year, and at Elizabeth Island on Lake George during the summer.

Oakley was an advocate for local artists, a civic leader, an internationally known pacifist, and a cofounder of arts organizations including the Plastic Club, the Philadelphia Art Alliance, and the Plays and Players Theatre. She was also a driving force in the life of Woodmere Art Museum and a support to Emerson, its director from 1940 through 1978.



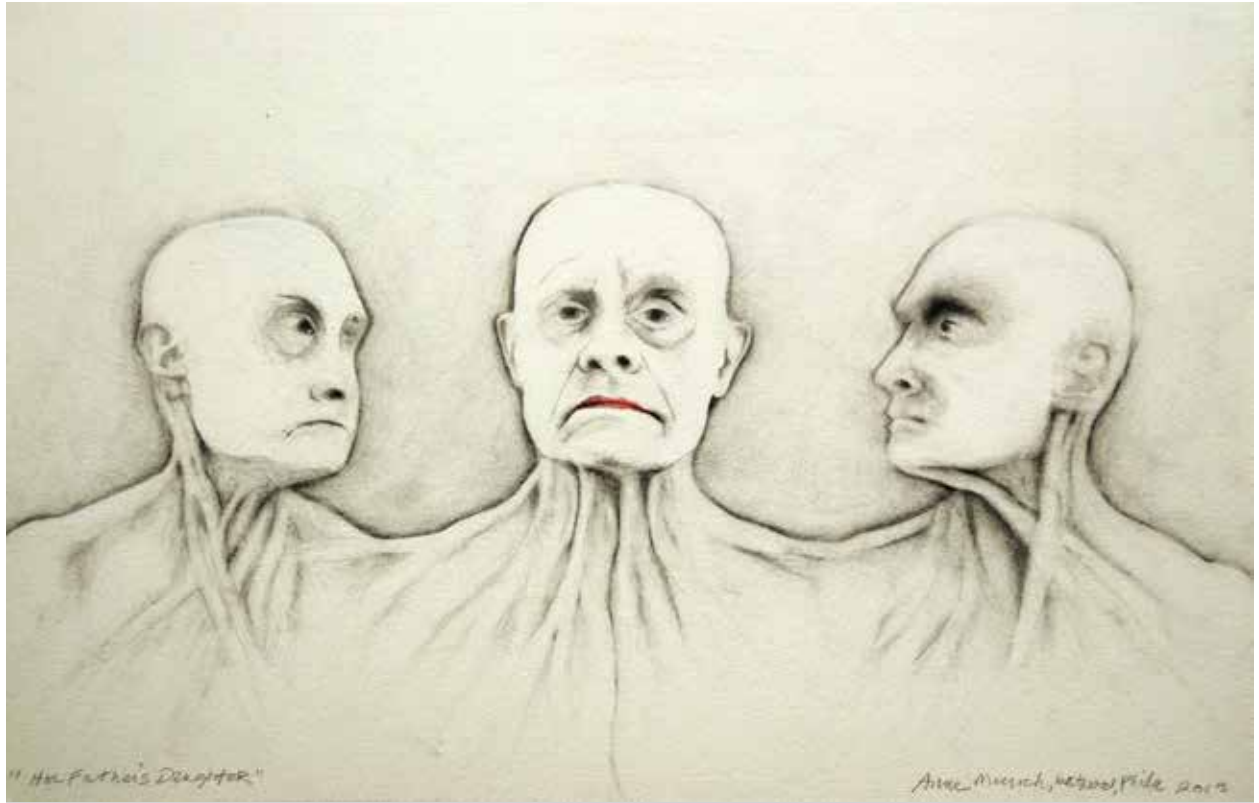
Edith Emerson  
American, 1888–1981  
**Portrait of Violet Oakley**  
Date unknown  
Oil on canvas

Gift of Jane and Noble Hall, 1998

An accomplished painter who also designed murals, stained glass, illustrations, and bookplates, Edith Emerson was the director of Woodmere Art Museum from the early 1940s through 1978. Here, she places her

life partner, the eminent Philadelphia artist Violet Oakley, at the center of the couple's vibrantly colored home. Everything in this symmetrical composition directs the viewer's eyes to Oakley: the blue dishes and vases, the fruit-filled bowl, the candlesticks, the flowered curtains, and the painting in the background. Vivid colors and painterly brushstrokes fill the room's rich interior.

Emerson and Oakley met at the Pennsylvania Academy of the Fine Arts, where Emerson was a student in Oakley's mural-painting class. To Emerson, Oakley was the "most stimulating . . . electrifying teacher, opening up undreamed of possibilities and encouraging every effort. It was exciting, especially to women students as it abolished any sense of inferiority." The twenty-two-year-old Emerson was highly educated and had traveled widely. She became Oakley's studio assistant in 1916 and two years later moved into Oakley's home in Mount Airy. After Oakley's death in 1961, Emerson established the Violet Oakley Memorial Foundation, which was dedicated to keeping alive her memory and ideals.



Anne Minich  
American, born 1934  
**Her Father's Daughter**  
2013  
Graphite and watercolor  
on paper

Gift of the artist, 2014

Delicate lines and sensitive rendering of forms describe the three faces of this provocative image: Anne Minich portrays herself three times, but blends her own likeness with that of her father. The three composite faces connect, forming a single image that gives the appearance of a landscape. The dramatic expression together with bulging veins, tendons, and sinew create an unsettling urgency. The two outer portraits look intently at the center portrait, with its frowning mouth and blood-red lips.

Minich has lived and worked in Philadelphia for more than thirty years. She studied at the University of Miami and the Pennsylvania Academy of the Fine Arts (PAFA). She is known for her abstract, mixed-media works that incorporate “intentionally ordinary and mundane” found objects. She has exhibited widely at venues including the Speer Gallery at the Shipley School in Bryn Mawr (where Minich is an alumna), PAFA, Bowdoin College Museum of Art, and the Philadelphia Episcopal Cathedral.





Catherine Mulligan  
American, born 1987  
**Self-Portrait with Tiara**  
2011  
Oil with pencil on Mylar  
board

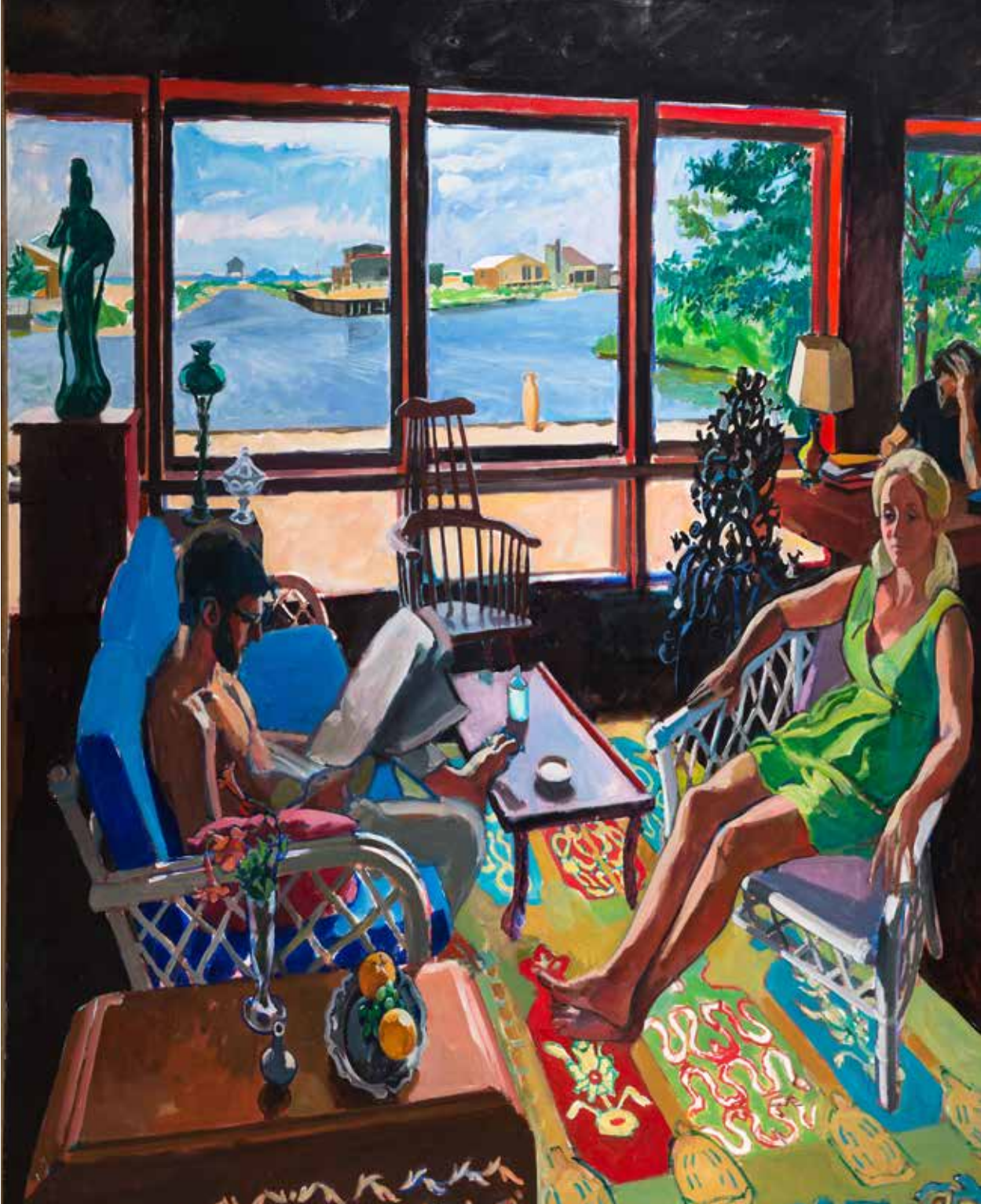
Museum purchase, 2011

*Uncertainties, insecurities, unmet hopes, or desires [are what] I aim to contain and resolve through a painterly language that is as often elegant and precise as it is awkward, sprawling, chaotic, and clumsy.*

**Catherine Mulligan**

Catherine Mulligan's self-portrait suggests an enigmatic perception of selfhood. The visceral discomfort in her facial expression feels both troubling and sad. She holds her arms closely at her sides, conveying a feeling of physical tension. The tiara adds to the enigma: generally worn by princesses, society women, or little girls playing make-believe, it suggests, in this context, an inability to adhere to stereotyped roles of femininity. The atmospheric surface, almost hazy with its layers of paint, accentuates the emotional ambiguity of the image.

Born in Nutley, New Jersey, and now a resident of West Philadelphia, Mulligan studied at the Pennsylvania Academy of the Fine Arts (PAFA) and the University of Pennsylvania. Her paintings have been exhibited at the Philadelphia Sketch Club, PAFA, and the State Museum of Pennsylvania in Harrisburg.



Mitzi Melnicoff  
American, 1922–1972  
**Figures in Beach House**  
1971  
Oil on canvas

Promised gift of Bill Scott

This work shows a scene in Mitzi Melnicoff's house in Loveladies, Long Beach Island, New Jersey. A window onto the bay fills the room with brilliant light and color. Amid the vibrant illumination and lively patterns of the room's décor, everyone sits separately, involved in their

own activities. Melnicoff's son John reads the newspaper while his girlfriend looks off into space, lost in thought. The artist's husband, Dr. Albert Kligman, appears in the background. Her thoughtful approach captures the hidden intricacies of human relationships.

Melnicoff was born Miriam Goldman in Philadelphia, where she studied at the Graphic Sketch Club (now Fleisher Art Memorial), Settlement Music School, and Temple University's Tyler School of Art. She was an illustrator for N.W. Ayers and Son, Inc., and in the 1950s she worked as a freelance illustrator for the Columbia Broadcasting Company System, Columbia Records, and magazines including *Sports Illustrated*, *Fortune*, *Cosmopolitan*, and *Glamour*. Melnicoff's work was first exhibited at Woodmere in 1961, and she was later represented alongside Romare Bearden, Sidney Goodman, and Alex Katz in the Pennsylvania Academy of the Fine Arts (PAFA) exhibition *Return to the Figure*. In 1968 Melnicoff was awarded PAFA's Mary Smith Prize for a distinguished woman painter. She was an instructor at the Philadelphia College of Art (now the University of the Arts) until her death.



Alice Kent Stoddard  
American, 1883–1976  
**Mother and V. in Sitting  
Room**  
c. 1934  
Oil on canvas

Promised gift of Dorothy J. del Bueno

Alice Kent Stoddard was well known among prominent Philadelphians, many of whom commissioned her to paint portraits of their families. She painted portraits of her own family members as well. Here she masterfully conveys the intimacy of family life, capturing

her mother and sister, Virginia, in the sitting room of their home on Crefeld Street in Chestnut Hill. Seated in an antique nursing chair, Virginia pauses while knitting, seemingly lost in thought. Across the room, Stoddard's mother focuses on a game of solitaire. The large, rectangular space between the two women emphasizes the psychological distance between them in their respective moments of quiet contemplation.

Born in Watertown, Connecticut, Stoddard was a first cousin of renowned artist Rockwell Kent, who greatly admired her work. She studied at the Philadelphia School of Design for Women (now Moore College of Art and Design), and then at the Pennsylvania Academy of the Fine Arts (PAFA). During World War II, she worked as a combat artist and was sent to Europe as a mechanical draftsman to design airplanes for the Budd Company. Stoddard regularly showed her work in PAFA's annual exhibitions and received numerous awards. She volunteered and exhibited at Woodmere for many years. Her paintings are well represented in the Museum's permanent collection.



Aubrey Levinthal  
American, born 1986  
**Fall Afternoon at Rosedale**  
2011  
Oil on panel

Promised gift of Dorothy J. del Bueno

*I begin with figure and still life motifs and gradually turn away, forcing myself to look into the painting (color, form and composition) and whatever else it may need. I find this creates a good tension to work in, right between observing, remembering, and inventing.*

Aubrey Levinthal

In this work, Aubrey Levinthal portrays herself (in orange) and her mother (in blue and white stripes) at her childhood home on Rosedale Road in Wynnewood, Pennsylvania. Mother and daughter appear to be lost in thought, sharing a pensive moment over coffee. The atmosphere of the painting is mysterious; the table between the figures seems to dissolve in the light that comes in from the window and objects seem weightless and indistinct.

Levinthal received her BA from Pennsylvania State University in 2008 and her MFA from the Pennsylvania Academy of the Fine Arts (PAFA) in 2011. Her work has been exhibited at PAFA, Woodmere Art Museum, Rebekah Templeton Contemporary Art, University City Arts League, Abington Art Center, and Main Line Art Center. She has taught at Rowan University, Main Line Art Center, Penn State–Abington, and University City Arts League.



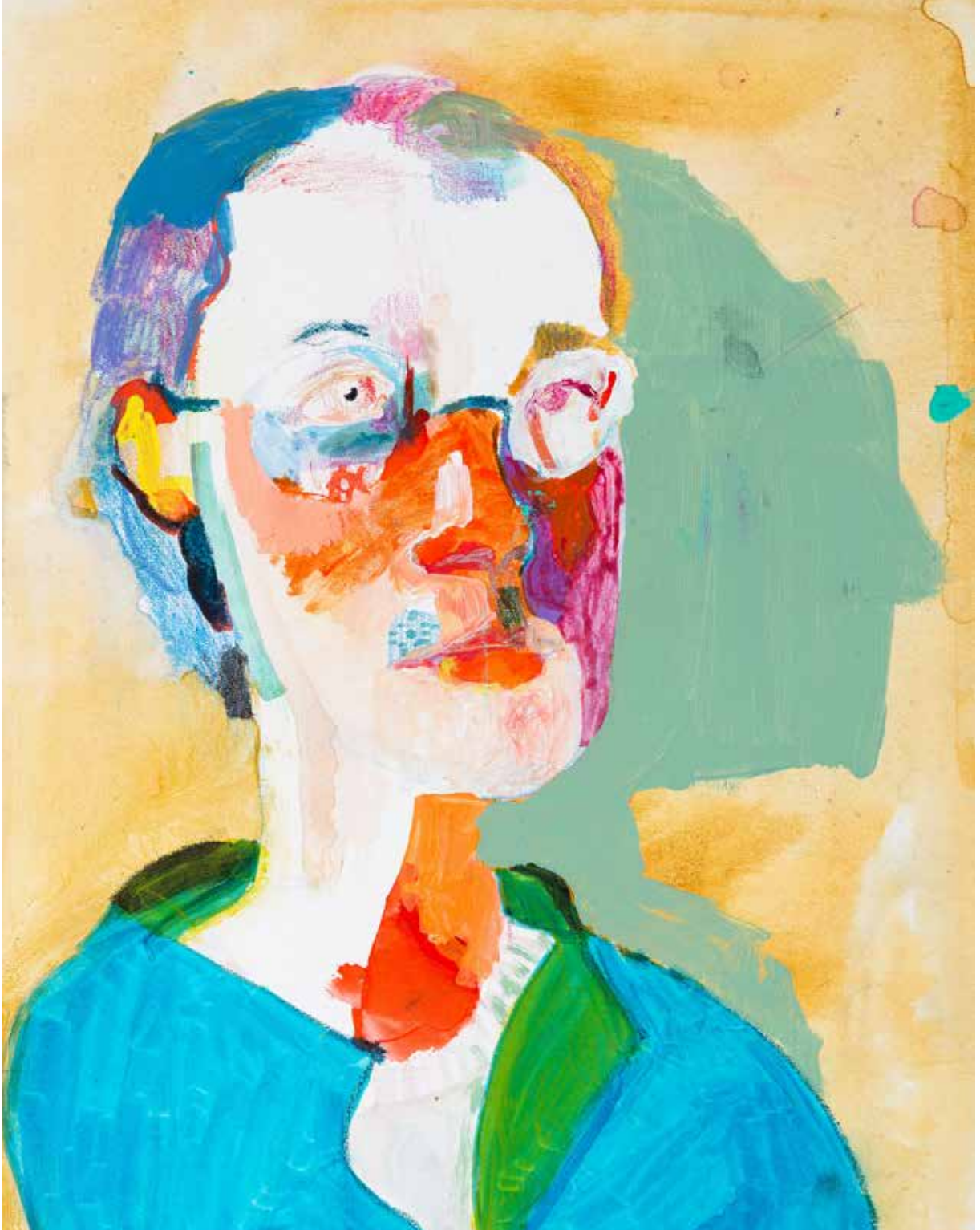


Martha Armstrong  
American, born 1940  
**Man Walking**  
1998  
Oil on canvas

Promised gift of Bill Scott

Martha Armstrong portrays her husband as if looking down at him from a distance; his features are hazy and loosely defined by strokes of peach, blue, and gray paint. He is mid-stride, eyes downcast and fingers outstretched. Armstrong builds the figure out of smooth diagonals that suggest motion and transitional presence. Well-known for her richly colored landscape and cityscape paintings, the artist seems to approach her husband's figure architecturally, as if the light reflecting off his ear, arm, and legs is like the sunlight gleaming off the windows of a tall building.

Armstrong is a Senior Visiting Critic at the Pennsylvania Academy of the Fine Arts and has been featured in over forty solo exhibitions in the United States and Italy. She studied at the Art Academy of Cincinnati, Smith College, and the Rhode Island School of Design.



Mickayel Thurin  
American, born 1987  
**Portrait of Ben**  
2009  
Acrylic and mixed media  
on board

Promised gift of Bill Scott

Mickayel Thurin used color, form, gesture, and light to create a dynamic portrait of her partner, abstract painter Benjamin Passione. Balancing concentrated color, such as the large green shadow behind the figure, with loose brushwork—the forehead, chin, and neck are largely left open—*Portrait of Ben* feels light and gently playful despite its bright, intense hues.

Thurin is a painter and writer who studied at the Pennsylvania Academy of the Fine Arts and the University of Pennsylvania. She has shown her work in recent exhibitions at the Main Line Art Center and the Philadelphia Sketch Club.



Edith Neff  
American, 1943–1995  
**The Dining Room**  
c. 1965  
Oil on canvas

Gift of Bill Scott, 2011

*I've always been a Philadelphia artist. These are the streets I grew up in, the people I knew, my own family. I am interested in exploring the ordinary and the familiar.*

**Edith Neff**

In this painting, Edith Neff expresses the subtle nuances of familial relationships.

The arrangement of family members, all staring forward, creates a psychological space that includes the viewer. The stillness of their poses and the neutrality of their facial expressions at first appear cool and distant. Each figure seems somewhat alone, yet they are gathered closely together, cooperating for the artist as she documents the scene.

Neff made this painting in her childhood home at 758 North 26th Street, near the Philadelphia Museum of Art. Depicted are Edith's mother, Ruth Rodman Smith; her sisters, Maria Smith and Dorothy Smith; Edith's husband, Albert Neff; and William Michael Waid, who was then Maria's boyfriend. Hanging on the wall above William is a black-and-white photograph of the artist's father, William Ernest Smith. The family cat sits under Michael's chair.

A lifelong resident of Philadelphia, Neff received her BFA from the Philadelphia College of Art (now the University of the Arts). In 1978, she joined the faculty at the Pennsylvania Academy of the Fine Arts, where she taught figure painting and drawing. Her work is in many public and corporate collections.



Barbara Bullock  
American, born 1938  
**Trayvon—Most Precious  
Blood**  
2013-14  
Acrylic, matte medium,  
and watercolor paper

Museum purchase, 2014

Barbara Bullock made this work while listening to media coverage of the trial of the Trayvon Martin case. Her direct experience having seen young black men killed on the streets of her own North Philadelphia neighborhood made her identify strongly with the grief and sense of injustice expressed by Martin's mother and many others, especially the parents of African American boys across the United States. Although Bullock has no children, in her social and political notion of family, "Trayvon is my child, just as he is yours."

Born in North Philadelphia, Bullock attended the Hussian School of Art and the Samuel S. Fleisher Art Memorial. She was named a New Jersey State Council on the Arts Distinguished Teaching Artist in 1997 and 2001, and is a member of the Greene Street Artists Cooperative. She is the recipient of a Pew Fellowship in the Arts, a Pennsylvania Council on the Arts Fellowship, and a City of Philadelphia Percent for Art commission at the Philadelphia International Airport. Her work is in the Pennsylvania Academy of the Fine Arts, the Zimmerli Art Museum, and numerous private collections across the country.

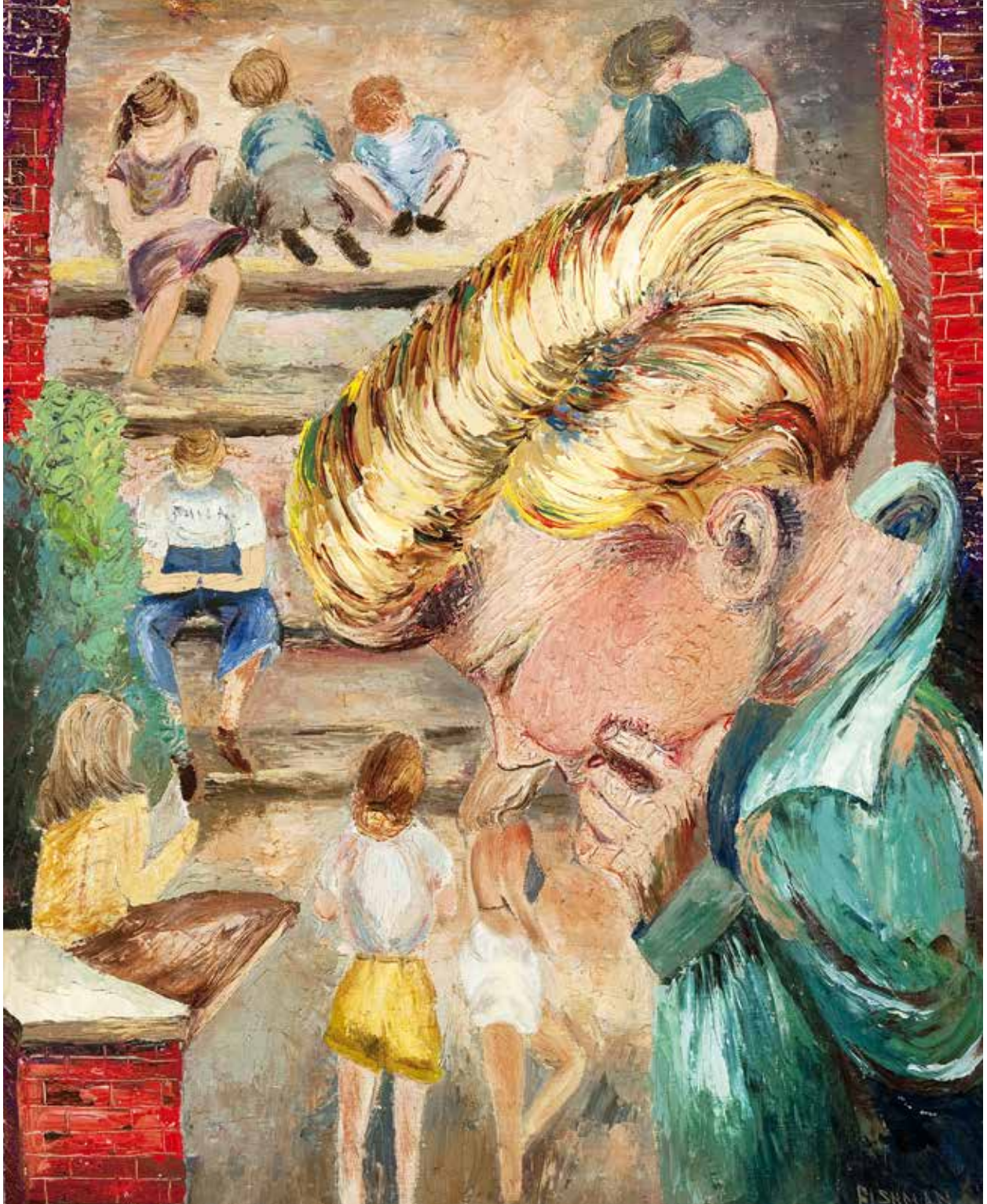


Stairway Gallery, Woodmere Art Museum



## STAIRWAY GALLERY

The works on view in the Stairway Gallery and in the nearby Schnader Gallery have been selected from Woodmere's permanent collection. Dating from 1870 through 1958, the assembled paintings and works on paper in this gallery explore the many different ways in which women artists investigate the idea of biography and represent familial relationships.



Gertrude Fisher-Fishman  
American, 1916–2014

## Head of Joe

1947

Oil on Masonite

Courtesy of the Louise Fishman  
Foundation

In this moving portrait, Gertrude Fisher-Fishman portrays her son, Joseph, in the foreground, isolated from the other children who are relaxing and sitting outside on the stairs. He looks down, his eyes closed, his small hand poignantly holding his chin. With vivid color and thick impasto, Fisher-Fishman focuses on Joseph with a mother's astute understanding.

Gertrude Fisher-Fishman lived and painted in Philadelphia throughout her life. As a young mother, she often made portraits of her two children. Largely self-taught, she studied with Violette de Mazia at the Barnes Foundation, where she learned the language of modern painting. Her great inspiration was Chaim Soutine. Her daughter, Louise Fishman, is an abstract artist who lives and works in New York City.



Mary Cassatt  
American, 1844–1926  
**The Pink Sash (Ellen Mary  
Cassatt)**  
c. 1898  
Pastel on paper

Long-term loan from a private collection

Mary Cassatt demonstrates her mastery of pastel in this portrait of her niece.

Bold, rapid strokes of vivid color comprise the dress and chair, while blended passages softly describe the youthful roundness of Ellen Mary's face. A lovely tenderness is expressed in her small, delicate hands, and the way her dark eyes look off to the side. The artist manages to convey a sensitive appreciation of childhood innocence while also asserting the girl's individuality.

Born to a large, upper-middle-class family in Allegheny City, Pennsylvania, Cassatt studied at the Pennsylvania Academy of the Fine Arts, one of the few such schools open to female students. After graduation she went to Europe and, like many American artists of the day, received further training in Paris. She settled there for most of her life, becoming the only American to exhibit with the French Impressionists. It is likely that she created this work when her brother Gardner and his family visited Beaufresne, Cassatt's château outside the city. She became especially close with her niece, then around four years old; the artist made many portraits of Ellen Mary throughout the girl's childhood, and left Beaufresne to Ellen Mary when she died.



Millicent Krouse  
American, born 1933  
**Costume (Lorraine)**  
1957  
Woodcut

Gift of Lilyan Maitin, 2012

This portrait of Millicent Krouse's sister Lorraine demonstrates the sense of texture and immediacy possible in woodcuts. Woodcuts are relief prints in which the image is drawn on a surface of a wooden block. The areas intended to be blank are cut away, leaving the raised image that is to be printed. Here, rich, black lines form the decorative patterns of Lorraine's dress and hair, and contrast with the quiet, understated simplicity of her face, neck, and hands.

Krouse was awarded a full scholarship to study at the Pennsylvania Academy of the Fine Arts. After graduating, she attended a woodblock printing course offered by Morris Blackburn, where she "fell in love with printmaking" and went on to create woodblock prints exclusively for the next 25 years. She often worked on a large scale and depicted flowers, leaves, and animals. She later developed a desire to use more color and eventually returned to painting, primarily in watercolor.

Krouse's work is in many collections, including the National Gallery of Art, the Free Library of Philadelphia, Montclair Art Museum, the Reading Public Museum, and Woodmere Art Museum.





Betty W. Hubbard  
American, 1901–1967

## Moira (Seated)

c. 1938

Oil on canvas

Gift of the artist's daughter, Moira Hyle,  
2011

Betty W. Hubbard frequently made portraits of her family members. Here, the rich, warm red of her daughter Moira's coat, muff, and hat contrasts with touches of white and black, demonstrating the artist's wonderful sense of color. The trusting relationship

between parent and child is apparent in Moira's ease in posing for her mother.

Born Elizabeth Conrad Welsh in Chestnut Hill, Hubbard studied at the Pennsylvania Academy of the Fine Arts, where her instructors included Arthur B. Carles. When Carles was dismissed from the school, Hubbard and other students withdrew in protest and continued to study with him privately. Throughout her life, Hubbard remained Carles's strong supporter and he, in turn, advocated for her talent. Carles always kept one of her paintings in his studio.

After marrying her husband, Richard, in 1934, Hubbard moved to New York City and spent summers on Cape Cod, raising a family and continuing to paint. In the 1950s, she often visited Paris to see Julie Manet, the daughter of painters Eugene Manet (brother of Édouard) and Berthe Morisot. Hubbard is known for her translation of Morisot's letters, *The Correspondence of Berthe Morisot* (London: Lund Humphries, 1957). Though she enjoyed friendships with numerous artists and critics, Hubbard rarely showed her work publicly and, surprisingly, never had a solo exhibition.



Ida Waugh  
American, 1846–1919  
**Little Cosette**  
1870  
Oil on canvas

Gift of Mrs. John S. Haug, 1961

Ida Waugh captures a quiet moment between a child and her doll in a soft, warm light. The intimacy of the scene suggests a parent’s protective gaze as she watches her child sleep. The artist draws attention to Cosette’s hands, gently curved to cradle the doll.

Waugh was born in Philadelphia and trained at home by her father, the prominent artist Samuel B. Waugh. She subsequently studied at the Pennsylvania Academy of the Fine Arts and the Académie Julian in Paris. Her paintings are rare, but she was acclaimed for her religious subjects and allegorical works. She exhibited in the “Women’s Building” of the 1893 Chicago Columbian Exhibition and collaborated as illustrator of the children’s books written by her life partner, Amy Ella Blanchard. Waugh’s half-brother was the well-known marine painter Frederick Judd Waugh.



Helen Corson Hovenden  
American, 1846–1935

## The Concert

c. 1890

Oil on canvas

Gift of Amy and David Dufour, 2013

In this intimate portrait, Helen Corson Hovenden's daughter, Martha, offers a song on the harmonica to her adoring pet in a moment of palpable tenderness and innocence. The artist's fluid handling of paint and balanced use of cool and warm hues create a dynamic interplay between the figures.

Corson traveled alone to Paris in 1875 to study painting at the Académie Julian. She lived there for five years with family friends, and during that time met her future husband, Thomas Hovenden. The couple returned to the United States in 1880, married a year later, and had two children, a daughter and a son. From 1881 to 1895, they used the Corson family barn as a studio; the barn still stands at the intersection of Germantown Pike and Butler Pike in Plymouth Meeting, Pennsylvania. Helen became known in Philadelphia as a painter who specialized in portraits of family pets, birds, and flowers. Her portrait appears in her husband's painting, *Faint Heart Never Won Fair Lady* (1880), on view in Woodmere's Founder's Gallery.

## WORKS IN THE EXHIBITION

### MARTHA ARMSTRONG

American, born 1940

**Man Walking**, 1998

Oil on canvas, 20 x 21 in.

Woodmere Art Museum:  
Promised gift of Bill Scott

### BARBARA BULLOCK

American, born 1938

**Trayvon—Most Precious  
Blood**, 2013-14

Acrylic, matte medium, and  
watercolor paper, 66 x 31 in.

Woodmere Art Museum:  
Museum purchase, 2014

### MARY CASSATT

American, 1844-1926

**The Pink Sash (Mary Ellen  
Cassatt)**, c. 1898

Pastel on paper, 24 x 19 <sup>3</sup>/<sub>4</sub> in.

Long-term loan from a  
private collection

### HELEN CORSON HOVENDEN

American, 1846-1935

**The Concert**, c. 1890

Oil on canvas, 14 x 20 in.

Gift of Amy and David  
Dufour, 2013

### EDITH EMERSON

American, 1888-1981

**Portrait of Violet Oakley**,  
date unknown

Oil on canvas, 24 <sup>3</sup>/<sub>4</sub> x 30 in.

Woodmere Art Museum: Gift  
of Jane and Nobel Hall, 1998

### GERTRUDE FISHER- FISHMAN

American, 1916-2014

**Head of Joe**, 1947

Oil on Masonite, 24 x  
20 in.

Courtesy of the Louise  
Fishman Foundation

### ELIZABETH SHIPPEN GREEN

American, 1871-1954

**The Sycamore**, 1910

Charcoal on paper, 24 x  
14 <sup>3</sup>/<sub>4</sub> in.

Woodmere Art Museum: Gift  
of the artist, 1951

### BETTY W. HUBBARD

American, 1901-1967

**Moira (Seated)**, c. 1938

Oil on canvas, 24 <sup>1</sup>/<sub>4</sub> x  
30 <sup>5</sup>/<sub>8</sub> in.

Woodmere Art Museum: Gift  
of the artist's daughter, Moira  
Hyle, 2011

### MILLICENT KROUSE

American, born 1933

**Costume (Lorraine)**, 1957

Woodcut, 31 <sup>1</sup>/<sub>2</sub> x 13 <sup>1</sup>/<sub>2</sub> in.

Woodmere Art Museum: Gift  
of Lilyan Maitin, 2012

### AUBREY LEVINTHAL

American, born 1986

**Fall Afternoon at Rosedale**,  
2011

Oil on panel, 40 x 50 in.

Promised Gift of Dorothy J.  
del Bueno

### MITZI MELNICOFF

American, 1922-1972

**Figures in Beach House**, 1971

Oil on canvas, 60 x 56 in.

Promised gift of Bill Scott

### ANNE MINICH

American, born 1934

**Her Father's Daughter**, 2013

Graphite and watercolor on  
paper, 8 <sup>1</sup>/<sub>4</sub> x 12 <sup>5</sup>/<sub>8</sub> in.

Woodmere Art Museum: Gift  
of the artist, 2014

### CATHERINE MULLIGAN

American, born 1987

**Self-Portrait with Tiara**, 2011

Oil and graphite on mylar,  
mounted on board, 19 x 12 in.

Woodmere Art Museum:  
Museum purchase, 2011

**EDITH NEFF**

American, 1943-1995

**The Dining Room**, c. 1965

Oil on canvas, 63 x 56 in.

Woodmere Art Museum: Gift  
of Bill Scott, 2011

**VIOLET OAKLEY**

American, 1874-1961

**Portrait of Edith Emerson**

**Lecturing**, date unknown

Oil on canvas, 35 x 45 in.

Woodmere Art Museum: Gift  
of the Pennsylvania  
Academy of the Fine Arts

**MICKAYEL THURIN**

American, born 1987

**Portrait of Ben**, 2009

Acrylic and mixed-media on  
board, 14 x 11 in.

Woodmere Art Museum:  
Promised gift of Bill Scott

**ALICE KENT STODDARD**

American, 1883-1976

**Mother and V. in Sitting  
Room**, c. 1934

Oil on canvas, 16 x 24 in.

Woodmere Art Museum:  
Promised gift of Dorothy J.  
del Bueno

**IDA WAUGH**

American, 1847-1919

**Little Cosette**, 1870

Oil on canvas, 20  $\frac{1}{8}$  x  
28  $\frac{1}{8}$  in.

Woodmere Art Museum: Gift  
of Mrs. John S. Haug, 1961



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Photography by Rick Echelmeyer unless otherwise noted. Front cover: *Mother and V. in Sitting Room*, 1934, by Alice Kent Stoddard (Woodmere Art Museum: Promised gift of Dorothy J. del Bueno)

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