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THE NEW YORK TIMES, FRIDAY, NOVEMBER 5, 1976

Art People Grace Glueck

COWBOYS AND INDIANS, not exactly native to Corning, N. Y., will be a major attraction there when the Rockwell Corning Museum, devoted primarily to Western American art, opens next week in the small upstate town (pop. 17,000) that already boasts one museum, the Corning Glass Center.

The new institution, named for its founder, Robert F. Rockwell, will be housed temporarily in what was once the Baron Steuben Hotel, until its final home, an abandoned Victorian city hall, is ready. The collection of 250 works by Frederic Remington, Albert Bierstadt, Charles M. Russell, Thomas Moran and company was assembled by Mr. Rockwell, a Corning settler from Colorado, over the last 15 years, a period of peak interest (and escalating prices) for Western Americana.

Why an Eastern museum of Western art?

"Because I live here," says Mr. Rockwell, forthrightly, "and also because people in the East are interested in Western art. There are only a handful of museums in the country that deal specifically with it, and the nearest thing to this is in Tulsa, Okla." (Note: There is a Frederic Remington Museum in Ogdensburg, N. Y., but it deals only with the work of one artist.) And Paul Rivard, the new museum's young director, points out that, after all, "Western art was really begun in the East, by Easterners who went West to paint the romantic Indian and Cowboy and their majestic landscape."

The collector, born 65 years ago in Paoni, Colo., where his father was in cattle, came to Corning in 1936 on a visit to his grandfather, owner of Rockwell's Department Store (known today as "the Bloomingdale's of Corning") and stayed on, winding up as owner of the store. His collecting drive was spurred in 1960 by purchase of a Remington that turned out to be a fake. Undaunted, he gradually filled the walls of his home and of the store with works that were the real McCoy.

The museum, actually an arm of the Corning Glass Center, will show 55 works at its opening, including Bierstadt's monumental "Mt. Whitney." Along with the paintings and sculptures, its four galleries will be stocked with Zuni pottery, firearms, saddles, spurs and cowboy paraphernalia, with one area recreating a turn-of-the-century room of Cowboy and Indian-inspired commercial products that dudes assumed were authentically Western.

What's billed as a new and different kind of religious art show opens Nov. 17 at that bustling sanctum, the Cathedral Church of St. John the Divine (Amsterdam Avenue at 112th Street). Called the Cartwright Exhibition (for reasons which will soon become clear), it's the first of a series of annuals intended to demonstrate (a) that much contemporary art expresses "religious" values even though not created for houses of worship and (b) that the church need not commission artists to do "church art" because much of what they create is "religious" anyway and should be exhibited in a religious environment.

"For example," says the Rev. Richard Mann, head of the cathedral's Ministry of the Arts, and director of the Cathedral Museum, "Chaim Soutine's 'Fish' in the show is as religious as any contemporary crucifix because of the passion that went into it. When I look at it, in fact, I think of the Holocaust. Whenever an artist shows us a reality we don't see with our ordinary tired eyes, that's a religious experience. Too often in the past churches have used art as propaganda."



May Stevens's "Artemisia Gentileschi" at Lerner-Heller Gallery

show is art that's about art, that's geared primarily to explaining formal values of fascination to other artists," says Father Mann. "That we weren't eager to put in."

And now, 450-odd years after the Sistine Chapel, comes the Sisters Chapel, a feminist nod to Michelangelo's celebrated extravaganza in the Vatican. The work, currently in progress, is a traveling pavilion about 25 feet in diameter, with a collapsible aluminum frame that will be hung—it is planned—with 11 canvas panels, each a woman artist's homage to a woman hero (either real or mythic). The chapel's "dome," by Ilise Greenstein (who conceived of the project) is a circular abstract painting with a mirror in its center to reflect the image of women viewers.

Among the canvases are a couple of contemporary legends: Bella Abzug by Alice Neel, and Betty Friedan by June Blum; a pair of woman artists, the 17th-century Italian painter Artemisia Gentileschi by May Stevens and the 20th-century Mexican, Frida Kahlo, by Shirley Gorelick, plus such archetypal figures as Joan of Arc by Elsa Goldsmith and Lilith, the female demon of Jewish lore, done as a male-female by Sylvia Sleigh. Two not unduly modest images are Sharon Wybrants's "Self-Portrait as Superwoman," and Cynthia Mailman's "God as Female," a self-portrait done in the nude.

About half of the works for the chapel, designed by Maureen Connor, an environmental artist, are completed, according to Miss Sleigh, the project's manager. Sponsored by the artists involved (who also include Betty Holiday and Martha Edelheit), the project will embark on a nationwide tour when financing is found. Meanwhile, one of the works, May Stevens's "Artemisia," is on view in her show at the Lerner-Heller Gallery, 956 Madison Avenue (at 75th Street).

Miss Stevens is paying homage to Gentileschi, whose work hangs in such respectable establishments as the Metropolitan Museum, "because" it upset me that until recently she was so overshadowed by male painters that I'd never heard of her."

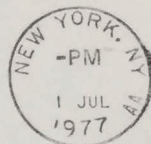
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June 29 1977

Dear Alanna

SYLVIA SLEIGH
330 WEST 20TH STREET
NEW YORK, N. Y. 10011



Alanna Heiss
The Institute for Art & Urban Resources Inc
The Clock Tower, 108, Leonard St.
New York, N.Y. 10013.

materials: 200.00.

Although an architectural framework is projected for the show when it travels, this first show, timed for the CAA meeting in New York, will be contained by a simulated structure, hence the low cost.

I'll be in New York through July if you need me, as I hope you will.

Sincerely

Sylvia Sleigh

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June 29 1977

Dear Alanna

I am sorry not to have written before but your letter of May 31 was mailed just after I went to Greece.

I am pleased that you are interested in The Sister Chapel and here are the answers to your four questions.

1. Here is a full list of the artists. June Blum, Ronni Bogave, Martha Edelheit, Elsa Goldsmith, Shirley Gorelick, Betty Holiday, Cynthia Mialman, Alice Neel, SS, May Stevens, Sharon Wybrants.

Three of the artists are not represented by slides, but I have asked them to send them to you themselves (Ronni Bogave, Martha Edelheit, Betty Holiday). Yes, do keep the slides you have already.

2. The structure that contains the paintings measures 12 feet high with a diameter of 26 feet.

3. The exhibition will be erected on site.

4. Installation: maximum five days. Cost of materials: 200.00.

Although an architectural framework is projected for the show when it travels, this first show, timed for the CAA meeting in New York, will be contained by a simulated structure, hence the low cost.

I'll be in New York through July if you need me, as I hope you will.

Sincerely

Sylvia Sleigh

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*Linda please make
note of this*

THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

PRESIDENT AND EXECUTIVE DIRECTOR

September 29, 1977

Sylvia Sleight
330 West 20th St.
New York, N.Y.
10011

Dear Sylvia:

Thank you for your letter expressing more precise requirements for the Sister Chapel. As you know, I think January would be perfect. The exact dates will be given to you as soon as Linda Blumberg decides the allocation of space and time at P.S. 1.

I am giving her your letter and I'm sure she will try to arrange Room #206 as you requested. I'm glad that the arrangements are satisfactory to you and am delighted that Lawrence Alloway will assist and plan the installation as he has so marvelously done with us for the 10 DOWNTOWN show.

May I remind you again that the mailing in question comes in the form of inclusion in our spring calendar; you presumably already have the fall one.

I look forward to seeing you.

Regards,

Alanna Heiss

AH:lc

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Ilise Greenstein

SUITE 1409

20100 W. Country Club Drive

NORTH MIAMI BEACH, FLA.

TELEPHONE (305) 344-1111

2/2/78

Dear Alanna

February 7, 1978

Ilise Greenstein
Suite 1409
20100 W. Country Club Drive
North Miami Beach, Fla.
33160

Dear Ilise:

Thank you for your letter regarding the great success of the installation of the Sister Chapel at P.S. 1.

Your suggestion that the Chapel be extended is a good one, but as you know we schedule use of the rooms far in advance, and the next artist will require the room as scheduled.

Congratulations again from all of our staff on the success of the project.

Your truly,

Alanna Heiss
Executive Director

AH:lc
cc: Sylwia Sleigh

Thank you for providing

Some good people to help. You know it took
time to have the ceiling of the Sister Chapel
topic last it? So you said

Ilise Greenstein

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Ilse Greenstein

SUITE 1409
20100 W. COUNTRY CLUB DRIVE
NORTH MIAMI BEACH, FLA. 33411
TELEPHONE (305) 931-2528

2/2/78

Dear Anna

I hope you are as pleased as we are with the reception of the art community to The Sister Chapel. Sharon Drexler has invited us to CCA's new facility next year when it opens, and several California groups are interested in exhibiting The Chapel provided we agree.

In lieu of the excellent publicity the experience of The Sister Chapel at P.S.#1 has brought to all of us I was wondering if you would like to extend the exhibition so that more people could see it now at P.S.#1. Do let me know as soon as possible so that I may notify our group of the extension of our event.

Thank you for providing some good people to help. You know it took 9 men to hoist the ceiling of The Sister Chapel - ironic isn't it? See you soon

Ilse Greenstein

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The Sister Chapel
Linda Blumberg
108 Leonard Street
New York City 10013



Woman's Summer 1976

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meeting of the *Woman's Salon* in New York. The salon, a literary forum for women writers, co-founded by writers Marilyn Coffey, Erika Duncan, Karen Malpede, Gloria Orenstein and Carole Rosenthal, celebrated the successful conclusion of its first season's events on May 8th with readings and talks by poet Adrienne Rich, critics Catharine Stimpson and Gloria Orenstein, and writer Barbara Deming. This gathering together of women in the visual and literary arts in a concerted effort to mobilize their talents towards the launching of a new image of womankind past, present, and future, lends additional momentum to the ongoing manifestation of the strength of the women's movement in the contemporary arts.

—Gloria Feman Orenstein

"Mary Ann Moore"
"Bella Abzug"

non-hierarchical, non-doctrinaire iconographic framework.

Artists participating in the creation of the *Sister Chapel* will make a presentation of their ideas and plans at the May

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Womanart Summer 1976

reports

Sister Chapel

The *Sister Chapel*, a traveling exhibition in celebration of the emergence of a new womanspirit in art, is now being elaborated by eleven feminist painters and one environmental sculptor. The chapel, composed of eleven panels and a ceiling, will be a collapsible, transportable pavilion intended to tour the country. It was Ilise Greenstein's vision of a female response to the Sistine Chapel. The artists involved in the project, June Blum, Maureen Connor, Martha Edelheit, Elsa Goldsmith, Ilise Greenstein, Shirley Gorelick, Betty Holiday, Cynthia Mailman, Alice Neel, Sylvia Sleigh, May Stevens, and Sharon Wybrants, will each contribute a 5'x9' painting that will float against a panel backdrop, suspended by a thin metal frame. The architectural form of the chapel, whose eleven panels will compose a space of twenty-five feet in diameter, is now being designed by Maureen Connor, the group's environmental artist. The chapel will be constructed of aluminum tubing covered with canvas and will have a lighting system incorporated into its basic structural components. The ceiling by Ilise Greenstein will be a large, round abstract painting with a mirror embedded in the center so that women visiting the exhibit will find their images reflected in the chapel's dome.

Each of the eleven panels will portray a female heroine, either real or archetypal, conveying a spiritual rather than religious conception of woman's identity and a sense of her unique creative destiny. Projected panels of historical and artistic heroines include June Blum's portrait of *Betty Friedan*, Elsa Goldsmith's *Joan of Arc*, May Steven's *Artemesia Gentileschi*, and Shirley Gorelick's *Frida Kahlo*. A variety of new images created specifically to reenergize the positive aspects of the Archetypal Feminine are Sylvia Sleigh's *Lilith as a Male/Female Figure*, Cynthia Mailman's *God as Female*, Sharon Wybrants' *Self-Portrait as Superwoman*, Betty Holiday's *Middle-Aged Nurse* and Alice Neel's *Pregnant Woman with Child*.

With International Woman's Year and the American Bicentennial marking its conception, the spirit of the *Sister Chapel* is dedicated to the realization of the heroic female principle in art and life. Each portrayal of woman included in the show is an individual tribute to an enlarged collective ideal that embraces a multiplicity of aesthetic and visionary definitions of womanhood within a non-hierarchical, non-doctrinaire iconographic framework.

Artists participating in the creation of the *Sister Chapel* will make a presentation of their ideas and plans at the May

meeting of the *Woman's Salon* in New York. The salon, a literary forum for women writers, co-founded by writers Marilyn Coffey, Erika Duncan, Karen Malpede, Gloria Orenstein and Carole Rosenthal, celebrated the successful conclusion of its first season's events on May 8th with readings and talks by poet Adrienne Rich, critics Catharine Stimpson and Gloria Orenstein, and writer Barbara Deming. This gathering together of women in the visual and literary arts in a concerted effort to mobilize their talents towards the launching of a new image of womankind past, present, and future, lends additional momentum to the ongoing manifestation of the strength of the women's movement in the contemporary arts.

—Gloria Feman Orenstein

Sister Chapel for P.S.

"May Ann Moore"
"Bela Abzug"

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July 4, 1977

Dear Ms. Heiss,

Sylvia Sleep has asked
me to send you slide of
my contribution to the 50th
Chapel - "Marianne Moore".

I am including a detail of
the finished painting as well
as studies for it just in
case they can be of help to
you.

Sorry if I'm a bit late
in getting these to you -

Best regards,
Betty Holliday

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April 25 1977

Dear Alanna

September 29, 1977

Sylvia Sleigh
330 West 29th St.
New York, N.Y.
10011

Dear Sylvia:

Thank you for your letter expressing more precise requirements for the Sister Chapel. As you know, I think January would be perfect. The exact dates will be given to you as soon as Linda Blumberg decides the allocation of space and time at P.S. 1.

I am giving her your letter and I'm sure she will try to arrange Room #206 as you requested. I'm glad that the arrangements are satisfactory to you and am delighted that Lawrence Alloway will assist and plan the installation as he has so marvelously has done with us for the 10 DOWNTOWN show.

May I remind you again ~~this~~ the mailing in question comes in the form of inclusion in our spring calendar; you presumably already have the fall one.

I look forward to seeing you.

Regards,

Alanna Heiss

AH:lc

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April 25 1977

Dear Alanna

During the last two years a group of women artists has been working on paintings of single figures on canvases 9 by 5 feet. The common subject is symbolic or heroic women. The exhibition is conceived as a travelling show, called by Ilise Greenstein who first had the idea, the Sister Chapel.

I enclose a page of slides of the panels, structure, and ceiling, as well as a copy of an article by Gloria Orenstein.

The structure is designed by Maureen Connor like a pavilion, with a light strong frame covered with white and red nylon. There is an abstract ceiling painting by Ilise Greenstein.

We hope to show the Sister Chapel in New York during January-February 1978 to coincide with the next Collage Art Association meeting. Would you be interested in exhibiting it. I would be happy to give you further details.

Sincerely

Sylvia Sleight

Sylvia Sleight

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The Sister Chapel —A TRAVELING HOMAGE TO HEROINES

Maureen Connor, Model for Sister Chapel Structure, 1976. Velvet, nylon, 6x18" diameter.

by Gloria Feman Orenstein

At a point in history where the death of God has been taken for granted by most philosophers and intellectuals, and at a moment in time when enlightened feminists are universally denouncing the deleterious effects of a dominant patriarchal religion, a group of East Coast women artists are at work on the creation of a Sister Chapel, a traveling exhibition in celebration of the emergence of a new womanspirit in art. The chapel, as Ilise Greenstein originally conceived it, was to stand as a record of woman's contribution to civilization. It was designed to house a Hall of Fame, a Museum, a Library, and an Archive for women in the Arts, Sciences, Sports and Humanities. It was to be a space in which portraits of female heroines and archetypal figures would be displayed as a tribute to the reality of women's accomplishments throughout history and as an inspiration for the actualization of women's potential, power, and capacity for future achievement.

It is intriguing to note that this apparently secular idea has never been entitled a Woman's Hall of Fame nor even a Woman's Pavilion. It is and remains the concept of the "chapel" as a sacred space of spiritual activity that continues to mobilize the creative energy of the 12 women artists involved in the project, who, coming from varying Catholic, Jewish, Protestant and Atheistic backgrounds, do not even necessarily admit to

a deeper affinity with the religious connotations of the word "chapel." Yet, as paradoxical as this might seem, the Sister Chapel is actually becoming the metaphor for a larger spiritual renaissance, heralded by the woman artist, who, like the prophet and visionary of old, is pointing the way for the next, perhaps the most revolutionary, transformation of women's lives. It is not only because the Sister Chapel directly challenges the Sistine Chapel for its patriarchal version of creation that the name "Sister Chapel" has survived, but because it strikes a chord that resonates deeply within women, one which activates their long-denied desire to give vision to the concept of creation and to give form to the experience of transcendence.

If the Sistine Chapel has omitted woman's relationship to God, the Sister Chapel will give space to women to explore the meaning of that omission and of its constant repetition throughout history. It will give women a space in which to affirm their own mythology and to invest it with a new symbology and iconology. Today's women artists are inventing a new definition of the self as woman. They are defining woman according to what she might become. They are taking the highest common denominator as a sign of the mean, and looking to the future for the manifestation of this new woman, one who will emerge through the historical process of female evolution.

In contrast to the ceiling of the Sistine

Chapel, which depicts the male God bestowing life upon the first man in creation, the ceiling of the Sister Chapel will not present any pre-conceived image of the deity, nor any version of the myth of creation. Instead, according to Ilise Greenstein "the circular dome will be a mirror" and "the 18 foot round ceiling collage covers the seasons in a woman's life from birth to death; sunrise to sunset expressed metaphorically. The purpose of this ceiling work, which I consider a paradigm and metaphor of the human experience as lived by a woman painter, is to elevate the contribution of women in our society to a point of equality." Because the collage traces the life-cycle of woman, the Sister Chapel ceiling is about rebirth rather than original creation. In this sense the women artists of the Sister Chapel have proposed a new myth, one that does not deal with the origin of humanity, but with its evolution. Women artists are saying that if indeed there is a divine power that intervenes in history, it is none other than the power of their own consciousness, which has the ability to transform the meaning of the past and to create the future. This chapel, then, is not about the creation of man, but about the rebirth of woman.

Andre Malraux in *The Voices of Silence* has said that it is difficult for art to suffer the disappearance of the absolute. He observed that "Everyday we see more clearly modern civilization's inability to give forms to spiritual values."⁽¹⁾

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Discussing the traditional styles of sacred art, he stressed that wherever they may be, these forms "refuse to imitate life, and require its metamorphosis, its transcendence. Imposing upon all that they depict an invincible legendary universe, they are to the arts that follow them what Prophets are to novelists." (2) In the sense in which the Sister Chapel imposes upon the accepted reality of women another aspect, one that catalyzes the metamorphosis and transcendence of even the highest forms of that life, the Sister Chapel may be said to be a new form of "sacred art," for, according to Malraux "There is no religion, but there is a faith. There is no 'sacred' but there is a negation of the impure world." (3) The Sister Chapel represents the negation of a world in which the female principle was relegated to an inferior position.

In this light the portraits of women heroines that will be hung in the Sister Chapel are no longer merely portraits; they are icons. Yet, it is not surprising that many of the artists involved in this project are realists (June Blum, Ronni Bogaev, Martha Edelheit, Elsa Goldsmith, Shirley Gorelick, Betty Holliday, Alice Neel, Cynthia Mailman, Sylvia Sleigh, May Stevens, Sharon Wybrants), for even traditionally, it was through the realistic depiction of earthly forms that transcendent principles were evoked. Mother, Father, and Child—these, deformed as they were by patriarchy's interpretation of their roles (i.e. a virgin mother), are the forms through which the sacred has been most frequently rendered. It is also the realist who will give us the least distorted and truest picture of woman's authentic reality—one that will be both recognizable and convincing. Yet this stately and exalted mode of art must not be mistakenly apprehended as propaganda for feminism. It has, in fact, a completely different function. As opposed to an art like Socialist Realism which acts as mere illustration, creating the illusion of a heroic reality that does not exist, this art is rather a primary revelation, a first unveiling of a reality that has been suppressed and denied to women throughout the ages. This heroic art marks the uncovering of a truth that the patriarchy has long subverted and concealed. It is both the discovery and exploration of that reality, and a celebration of its hidden grandeur. In the way that classical art strives to imitate and exemplify both physical and moral beauty, the art of the Sister Chapel proposes images and models as aspects of a vision of the ideal.

If several hundred years from now an archeologist or art historian were to come upon the Sister Chapel as an artifact of our predominantly materialistic culture in which the popular image of the spiritual guru was that of a male figure, often in oriental garb, a chapel composed exclusively of western heroic female icons would definitely seem heretical and

would obviously be interpreted as iconoclastic. This hypothetical art historian would have to turn to an incongruous collage of the most traditional historical records of image-making and the most radical revision of philosophical inquiry in order to interpret the motivation for this unique example of chapel-making activity by women of the 20th century.

In a revolutionary revalorization of woman's experience, Mary Daly's invaluable work *Beyond God the Father* redefines God as a verb and says: "Why indeed must 'God' be a noun? Why not a verb—the most active and dynamic of all." (4) If God is no longer anthropomorphized and conceived of as a Being, but rather, according to Daly, as a deep "participation in Being," then the creation of the Sister Chapel is a manifestation of the sacred in art. Daly suggests that "Women's participatory vocational self-awareness involves...a leap, bridging the gap between being and history." (5) According to her redefinition of sacred activity, it would seem that the vocation of inspiring women to participate in the creation of their own history is a sacred vocation. The images of women both real and archetypal which will be displayed in the Sister Chapel reflect the two poles of Mary Daly's definition—that of the participation in Being and that of the participation in History. Icons of historically real women—politicians, artists, writers and heroines (*Bella Abzug, Betty Friedan, Marianne Moore, Frida Kahlo, Artemisia Gentileschi, Joan of Arc*) will be contrasted with archetypal images of *God as Female, Lilith as Male/Female Figure, Superwoman, and Woman as the Biblical David*, all evocations of the female manifestation of Being. The Sister Chapel is the exact objective correlative of the new space that Mary Daly describes as the unfolding of God as verb. "The process involves the creation of a new space, in which women are free to become who we are, in which there are real and significant alternatives to the prefabricated identities provided within enclosed spaces of patriarchal institutions. As opposed to the foreclosed identity allotted to us within those spaces, there is a diffused identity—an open road to discovery of the self and of each other." (6) The Sister Chapel is thus an expression of a movement towards the reconciliation to be established between the noblest accomplishments of real women in historical time understood as role-models, and the metaphysical striving for a comprehension of the transcendent meaning of the experience of Being as a female. This space set apart, which is the sacred space of the Sister Chapel, corresponds to a new psychic space which Daly feels is not "set apart" from reality, but from the contrived nonreality of alienation. "Discovered in the deep confrontation between being and nonbeing, the space of liberation is sacred." (7) If there is any unique contemporary innova-



Elsa M. Goldsmith, *Joan of Arc*, 1976. 9x5'.



Shirley Gorelick, *Frida Kahlo*, 1976. Acrylic on canvas, 9x5'.

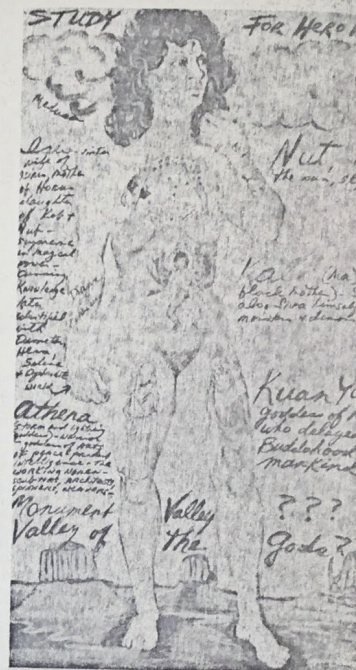
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Sharon Wybrants, Self-Portrait as Superwoman, 1975. Pastel on paper, 10 1/2 x 5 1/2". Photo by Suzanne Kaufman.



Alice Neel, Bella Abzug—The Candidate, 1976. Oil on canvas, 9 x 5".



Martha Edelheit, Study of Woman Hero, 1977. Acrylic and design markette on watercolor paper. Study, 23 x 14".

tion that is being made in both the iconography and style of the work by today's feminist artists, it is the turning away from the esthetic of alienation and the absurd, towards an esthetic of commitment, communality and reintegration.

In her original statement about the Sister Chapel, Ilise Greenstein wrote "The circular central hall will contain portraits 9"x5" of heroines chosen and painted by women artists as role models. The circular dome will be a mirror to reflect each person entering as a potential candidate for a Hall of Fame. The central theme is aspirational." In the Sister Chapel women are being called upon to energize these archetypes and models in their own lives, to give form to those images of largeness and greatness that they are capable of imagining, and to become role-models of the future for generations yet to come.

The function of the work of art that participates in this particular relationship to Being is non-secular, and must be examined from a traditional perspective rather than from the point of view of contemporary art theory. In an interview with Cynthia Mailman this reversal of the modern creative process in the visual arts became apparent to me. Cynthia related that whereas ordinarily her work had been a purely visual inspiration, in the creation of her piece for the Sister Chapel, *God as Female*, the idea had preceded the visualization. Her desire to depict God as Female, then led her to an intellectual meditation upon questions such as What

is God? What is a female God? What would God look like? Who was the Goddess? etc.. Later she had to translate her intellectual or ideal conception into a visual image. This process was the exact opposite of her usual pattern of creation whereby a visual image would take form first, and only after it was painted would an intellectualization of its meaning become evident.

Since portraits of historical and archetypal heroines in the Sister Chapel function as the revelation of a hidden potential grandeur, it is fruitful to turn our attention to the writings of Ananda Coomaraswamy, who in *Christian and Oriental Philosophy of Art*, discusses the function of traditional, sacred art, and defines these works as reminders and supports of contemplation. The creation of the image of *God as Female* is just such a work; it is a support for contemplation. Coomaraswamy describes the principle of causality involved in the metamorphosis of reality that is implicit in the creation of these images. It is a process which is directly applicable to those in the Sister Chapel in which "one comes to be of just such stuff as that on which the mind is set." (8) Coomaraswamy explains that traditional philosophy of art which shuns the mere imitation of appearances and of ordinary reality, for "The imitation of anything and everything is despicable: it is the actions of Gods and Heroes...that are the legitimate theme of art." (9) We need not accept Coomaraswamy's dictum as absolute in order to see its relevance to the

specific case of the Sister Chapel. He goes on to state a principle which, in fact, elucidates Cynthia Mailman's description of the creative process that took place in the imagining of God as Female. "In this sense art is the antithesis of what we mean by visual education for this has in view to tell us what things that we do not see, but might see, look like." (10)

In attempting to depict these heretofore invisible real and ideal images of woman-kind, creators of the Sister Chapel are ascribing to the transformative value of art which "serves as a support of contemplation tending towards a transformation of the worshipper [here substitute "viewer"] into the likeness of the archetypal form to which...the honour is paid." (11) In this kind of art there is more magic than propaganda, for this art promotes transformation, metamorphosis and rebirth rather than the reinforcement of an entrenched system of values that aims of the suppression of truth.

Thus the Sister Chapel is the module of a space-time continuum, a nexus where images from past, present and future, both real and virtual, converge to coalesce, catalyzing the imaging processes from which a new history will be born. These processes function both inductively and deductively—they permit the extrapolation of transcendent principles from historical role-models, and, at the same time, the imagining of historically viable alternatives and exemplary destinies from archetypal models.

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Sylvia Sleigh, *Lilith*, 1976. Acrylic on canvas, 9x5'.



Betty Holliday, Marianne Moore, *God*, 1976. Study, 9x5'.



Cynthia Mailman, *God*, 1976. Acrylic on canvas. Study, 14x8".

What then is the transcendent principle of woman that the Sister Chapel affirms and in what ways does it differ from the traditional depiction of woman in sacred iconography?

Mary Daly in *The Church and the Second Sex* has identified and criticized the myth of the Eternal Feminine. It is basically this myth that the Sister Chapel overthrows in its creation of the heroic aspect of womankind. According to Daly, "The characteristics of the Eternal Woman are opposed to those of a developing, authentic person, who will be unique, self-critical, self-creating, active and searching. By contrast to these authentic personal qualities the Eternal Woman is said to have a vocation to surrender and hiddenness; hence the symbol of the veil."¹² Thus, the Eternal Woman, whether virgin, bride, or mother, is a passive being, removed from the arena of action, non-assertive, asexual, and therefore sublimely mysterious. The image of the female in traditional western religious symbolism creates the myth of the pure, virginal woman in the image of Mary and the myth of woman as temptress in the image of Eve. The images of woman in the Sister Chapel challenge the biblical stereotypes of women as virgins, temptresses, harlots and wives, and posit the definition of woman as creator, pioneer, activist, poet, visionary, artist and supreme creatrix. Because throughout history the symbolism of the Great Goddess has been connected with fertility rites and with the image of

Mother Earth, the Sister Chapel does not replace the traditional sacred image of woman with a proposed female substitute. It does not posit the Goddess as a replacement for the patriarchal deity, even when it proposes the figure of God as Woman. On the contrary, woman artists of the Sister Chapel, have, if anything, depicted a female godhead with such overtly popular iconography (wonder woman, superwoman, and the amazon) that we are made all too aware of the impossibility of the anthropomorphism inherent in such a concept. If there is a female principle, they seem to be saying, it is an energy, a force, a power to create, to metamorphose and to transcend by participating intensely in existence. Moreover, the Sister Chapel does not espouse Androgyny as a necessary solution. In wresting woman's sexuality from the patriarchal stereotype of the Virgin Mary, the ideal woman is seen as one who affirms a liberating sexuality, but one that is not necessarily connected with maternity. In fact the power and sensuality of the female body is most specifically explored in just those images of the divine or the archetypal female that are presented such as *Superwoman*, *God as Female*, and *Lilith as Male/Female*. In images of historical models, creativity, revolutionary activism, the spiritual vocation and the courage of the pioneer are stressed. In the contemporary feminist redefinition of Being as a transcendent principle, female sexuality is affirmed as a primary source of energy and as a mani-

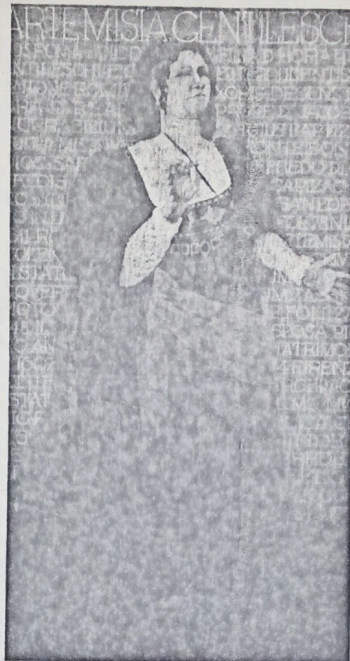
festation of forceful potency.

Sharon Wybrants' self-portrait as *Superwoman* invites women to experience this other aspect of themselves, the so-called "masculine" side of sexuality and physicality as it is exaggeratedly depicted by popular culture. Dressed in black, with high black boots, a black leather jacket, a tattoo on her arm and a star etched in rhinestones on her chest, Wybrants' *Superwoman* has moved beyond her earlier pop-heroine version of the "respectable" Superwoman, clothed in red tights, with star on chest, etc., into a more self-consciously "male" or "macho" iconography. Wybrants wants to experiment with a stronger, tougher sense of self, to move away from the "pretty," to enter other areas of inacceptability that defy convention. Since today women are experiencing the full potential of their sexuality and the aggressive physicality of desire, Wybrants has chosen to depict that new assertiveness in terms that have heretofore been taboo for women. Here the experiment in the exploration of gender polarity within one's own psyche, bringing out the maleness within one's femaleness, involves taking the risk of trespassing upon forbidden territory, of incorporating new emblems of power into one's own self-image, and also of transcending all previously established boundaries. The archetype that is proposed here of the self as Superwoman stresses the breakdown of all sex-role stereotyping, the disintegration of gender polarities, the forging of

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June Blum, Betty Friedan, 1976. Oil on canvas, 9x5'.



May Stevens, Artemisia Gentileschi, 1976. Acrylic on canvas, 9x5'.



Ronni Bogaev, Immigrant Mother, study for painting.

new frontiers in sexuality, the appropriation of new symbols, and the recognition that in terms of participation in Being, the traditional female image, whether that of the Eternal Feminine or that of the popular Superwoman, is both irrelevant and obsolete.

In a totally different style, but interested in the same type of investigation, Sylvia Sleight's depiction of *Lilith as a Male/Female Figure* is not simply a vision of androgyny. It is also an image of a being of unlimited gender identification, one in which the very concepts of male and female seem forced and constricting. Here is a vision of the First Woman, one who, made from dust, not from Adam's rib, defied the patriarch. This being is not restricted in its sexuality, but rather represents the expansion of multiple possibilities of experience. It is an image of becoming, of evolution beyond the confines of rigid definitions. Here Lilith is everything: black, white, woman, man and nature in constant metamorphosis and flux. In suggesting that the male figure appears through Lilith, Sleight conveys the distinct impression that men and women feel the same things and that there is a deeper unity beyond diversity, a oneness within the manifold. For her, maleness and femaleness are psychosensual attributes of all forms of life. In returning womankind to a lost heritage, that of Lilith, who defied Patriarchy, Sleight identifies the heroic aspect of woman as her most creative attribute. Yet in her lyrical depiction of this indepen-

dent, autonomous being, she implies that beyond all opposites there is a higher synthesis. The most freedom-loving, rebellious, liberated and subversive archetype of woman is here rendered in the softest, most sensual manner. In her poem "Song of Lilith" Sleight writes: *Freedom to live and love like a woman/Freedom to think and to be/Freedom to use all my gifts, nature given/Freedom to feel and to see./Created unique from water and earth/Not from the rib of another:/I am not yours: I am mine./I am not you: I am me.* Here once more autonomy coexists with sensuality.

In seeking to ascertain the exact degree of transformation of vision that the Sister Chapel project has brought about in the work of each of the artists, it is interesting to note that heretofore Sleight often effected a sex-role reversal in her imagery, such as that accomplished in *Philip Golub Reclining*, where the artist is female and the reclining nude, a male. However, in her depiction of a transcendent principle, the imagery had to become more complex and innovative, and her imagination had to expand to incorporate a reconciliation of opposites in a higher synthesis, one that inspired the intuition to make leaps into an extension beyond the ordinary senses, and that required consciousness to soar into new physical and psychic realms for men as well as for women.

Although *Superwoman* and *Lilith* are portrayals of an archetypal aspect of woman's participation in Being, and

although both explore the integration of the masculine principle into the total definition of the self, neither purport to be figures of God or of the Goddess.

Cynthia Mailman is actually the only artist of the group who has attempted to define the female God. She cites the *American Heritage Dictionary's* definition of God as 1.A being of supernatural powers or attributes believed in and worshipped by a people 2.One that is worshipped or idealized as a god 3.God. A being conceived as the perfect, omnipotent, omniscient originator and ruler of the universe, the principal object of faith and worship in monotheistic religions, and offers her own commentary as her statement for the Sister Chapel. "The question as to the true existence of God is moot. It is really the concept of God which affects our life. The idea of God being a male figure is an unprovable assumption. It would seem far easier both intellectually and emotionally to believe the concept of "Original Creator" as being female. Clearly it is through the female, and not the male that life is begun."

Mailman's speculations about the female God also take the form of a self-portrait, for she is depicting the god within herself as well as the idea of an externalized deity. Mailman has realized that gods always resemble their own people: African gods are black, Asian gods are oriental, Western gods are caucasian, and therefore it is natural that the god of women should be female, since,

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as is traditionally believed, we are made in God's image. Mailman, who is a confirmed atheist, discovered the Great Goddess while at work on her painting of *God as Female*. Her own female God is observed from below in a wide-angled view, revealing her resplendent flowing black hair and the Great Sun flaring behind her. She combines the religious idea of the sun as the absolute, its halo or aura of radiance, a source of energy and spiritual light, with a new religious iconography in which female sexuality is emphasized. The Woman-God's sexual organs are here envisioned as primary attributes of her essence and of her creative powers. Mailman does not call her God a Goddess because, as Mary Daly has noted "Women are inclined to speak and write of 'The Goddess,' whereas one seldom says 'The God.' In our own culture it has been assumed that 'goddesses' are many and trivial, whereas the 'real' divinity is 'God' who does not even require the definite article." (13) As an atheist, Mailman feels especially outraged at the idea of a white, male God. However, she is now fascinated with the idea of the Goddess, and is working on an illustrated book-*objet d'art*, which will document the history of all goddesses throughout history. Without the catalyzing forces and energies of the Sister Chapel project, Cynthia Mailman might never have taken the leap beyond atheism into a new meditation upon the nature of a transcendent female principle, and might never have gotten involved with the history of the Goddess.

Martha Edelheit's female *David* is a monumental image of a heroine, who, according to the artist, represents a universal aspect of womankind. Based upon Michelangelo's David, female sexuality is once more an aspect of woman that is stressed through the choice of pose and iconography. The heroine's nude body will be tattooed with images of the model in the form of various goddesses—Kali, Nut, Venus, Athena, Diana, and the male Indian God Avilokitsevara, who later became the female Goddess of Mercy Gwannon in Japanese Buddhism, and the Chinese Goddess Kwan Yin. Edelheit reminds us that the skin was the first surface to be painted. Tattoos and make-up, indeed all forms of body decoration were the first, primitive attempts at the transformation of the self. In decorating the surface of the female body in the pose of the Biblical David, who, by slaying the giant Goliath discovered his own might, Edelheit implies that in overthrowing the patriarchy, women will discover their own hidden powers, and that they are the rightful heirs to the illustrious heritage of the great goddesses whose legendary images, tattooed upon the skin, function like the masks of Deities worn by actors in Oriental and classical plays; they are images inhabited by the daemon, which if properly worn,

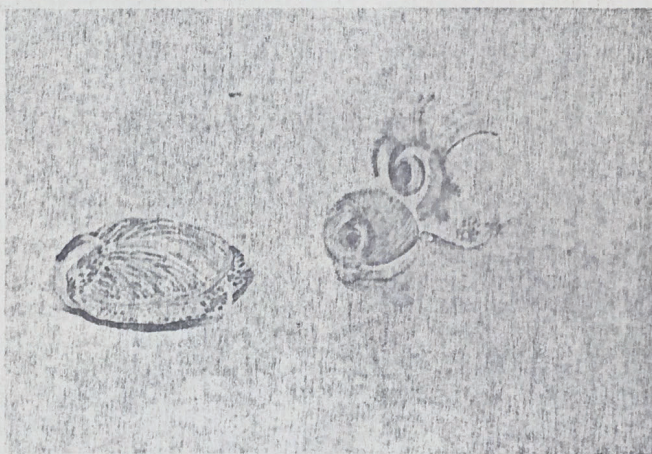
magically transfer their energies and powers to the actor (or wearer), who then becomes possessed by the spirit of the god the mask (here tattoo) represents. Edelheit's portrait of woman is thus a magical image with the goddesses functioning almost like votive offerings that promote a healing and invoke a blessing for a particular aspect of the being. Edelheit has represented the heroine's slingshot in the image of the cloak that the Virgin Mary wears, marking the progress from cloak to weapon of self-defense. It is in this sense an image of the disrobing and unveiling of female strength.

Ronni Bogaev's *Immigrant Mother* eternalizes a universal aspect of the female archetype while immortalizing her own immigrant mother. Her statement can be read as a metaphor for contemporary women, who have also come away from oppression, away from the old country of their minds, and emigrated to a promised land, where all values are to be reinvented. This pioneering, messianic spirit is what permits women to explore the uncharted territory of the soul that the Sister Chapel exemplifies, and to experiment with new identities, new roles and new forms of life, while forging a different society for their progeny to inhabit. *Immigrant Mother* is the prototype of the pioneering female spirit that the five historical role-models exemplify in different ways. Ronni Bogaev has written of her offering to the chapel: "My

heroine cannot be the figure of other people's legends...a Florence Nightingale or Joan of Arc. Their portraits have been painted, their work illustrated. None of this is mine. I am an artist. I must paint what I know and feel. I have painted an ordinary woman, who like most women, has gone about the task of daily life unsung and unrewarded. I have given her the form of my own Eastern European mother whose personal struggle on a new continent with a new language and new customs symbolizes to me in a very personal way the courage and greatness of soul of all the women who pioneered America, whether in that first bleak lost colony at Roanoke or in oxcarts pushing west. For in truth, my mother, and millions of women like her who immigrated to America during the early 20th century, was a pioneer. She faced no "starving time" like Jamestown, no physical hardships as Indian wars like those who went west, no religious persecution like the Mormons. Instead she met the challenge of raising a civilized family in a going, new uncultured society whose primary values were based on a brawling, commercialist system that must have seemed as terrifying and destructive to her as any encounter with Indians on the Western Plains. What she set out to accomplish has never been written except in her heart...I cannot say it. I can only paint it, with love as it was given."

If Bogaev chose to celebrate her own

Shells from Southold, 1970, w/c on pencil, 4x6"



SYLVIA SLEIGH: Stones and Flowers

QUEENS COLLEGE ART CENTER
Paul Klapper Library
City University of New York
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February 14—March 12, 1977

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mother as a heroine, exemplifying the qualities of fortitude, courage and love, Alice Neel and June Blum have selected feminist mentor-figures to represent those ideals of moral integrity and political activism that are complementary qualities which enter into the new definition of the female archetype that is emerging with the creation of the Sister Chapel.

While most of the other portraits in the chapel occupy the entire nine feet of the canvas, Alice Neel's portrait of Bella Abzug only fills in about two-thirds of the allotted space. Yet the energy in her face and in her gesture towards us makes us aware of her presence as a vortex of forces that somehow energize activism and positive vision in the viewer, convincing us that it is through charisma not brute force that the revolutionary message will be spread. Although Alice Neel has captured the outrageous, outlandish quality of Bella's style, her "chutpah" and her wild daring through the large red hat and the sleeveless tank top that she wears, Neel has done it with great reverence, and has created an image of vitality and exuberance that is at once inspiring and exalting. Neel has chosen to emphasize Bella's power by highlighting the dynamism of energy centered in her breasts. In the circular, swirling movement of the breast we can read a statement about the transformation of energy from the sexual sphere to the political arena. Neel seems to be showing us how the woman who would seem to be the most "motherly" from the point of view of the physical stereotype, has transmuted that nurturing quality into a new kind of spiritual mothering, a vote cast in favor of the benefits to future generations of children yet unborn.

June Blum depicts Betty Friedan as the new American prophet. She is standing on a superhighway in the middle of America, and seems to have just descended from the mountain, where she, like Moses, has experienced the vision whose word is contained in the sacred book that she carries. Drawn in her most monumental, archetypal aspect, as an eternal visage of the prophet, Friedan becomes the symbol of modern women who have activated intellect in the service of humanity. Blum selected Betty Friedan as her subject in order to honor the strongest living woman of our time, one who alone was responsible for bringing about the biggest change in women's lives today by inspiring the founding of the current Women's Liberation Movement. Blum's larger-than-life portrait of Betty Friedan went through many stages of metamorphosis. However, the ultimate metamorphosis has been the personal effect that the work has had upon the artist's life and subsequent artistic development. When the sittings were terminated and there were only a few details left to be worked on in the painting, Friedan left her long red dress with June Blum so that the artist



Ilse Greenstein, *Sister Chapel Ceiling*, 1976. Collage with mirror, 18" diameter.

might paint herself in it as a model for those parts of the work that needed to be completed. As June Blum looked at herself in the mirror dressed in Betty's red gown, she began to notice the many resemblances in physiognomy between the artist and her model. June Blum began to see herself as the fair Betty Friedan, as the mild Betty Friedan, and Betty Friedan began to take on the symbolism of the darker aspect of June Blum. The metamorphosis of June Blum into Betty Friedan was then documented in photographs in which she was dressed as Friedan, and in others in which she posed with her own portraits of Betty. Finally June-June and June-Betty engage in an intimate inner dialogue, whose iconography reminds us of Frida Kahlo's *The Two Fridas*. Here then quite literally the act of contemplation has caused a metamorphosis of reality to take place, one whose effect is similar to the effect of oriental masks that was alluded to previously. By slipping into the skin of another, one acquires the other's vision and powers. It is clear that June Blum's depiction of Betty Friedan as prophet foretold something about the effect that her crusading spirit would have upon the artist's personal life, one that is similar in many ways to the effect she has had upon the lives of all women today. We have all come to resemble Betty Friedan in our thinking and in our struggle for liberation.

One artist whose choice of heroine was influenced directly by the spiritual nature of the chapel concept is Elsa Goldsmith. Her portrait of *Joan of Arc* does not depict Joan in male attire or in armor. Joan is, in this artist's vision, a humble girl of peasant origins, who resembles many young women of today who dress with a certain "medieval look." These women reminded Elsa Goldsmith of Joan

of Arc, and she saw them all as possible heroines. However, it was Joan's visionary nature that caused her to change her own interpretation of the role of woman. From her simple peasant background she went on to lead armies, to crown kings, and to be martyred for her steadfast adherence to her inner voice and to her own beliefs. The painting is constructed around a strong vertical and horizontal compositional axis. Based upon the formal and thematic elements of crucifixion, it honors the memory of a woman of prophecy and clairvoyance who never compromised in the face of adversity, who was a great leader, a healer, and who, accused of witchcraft, might even have been, according to the scholar Margaret Murray, a believer in the old matriarchal religion in which the Goddess was worshipped. In her statement, Elsa Goldsmith says: "I see her as having the same fears, confusion and doubts we all have as we strive to achieve the unknown and possibly unattainable goals. Faith sustained her. She is a child of nature; intuitive and untutored." This painting's healing aspect had a positive effect upon the health of the artist herself, who emerged from an illness in a deeply spiritual state while involved in the painting of Joan of Arc.

The three portraits of women in the arts that the Sister Chapel honors are in a special sense metaphors for women artists of today, and particularly for those whose energies have gone into the creation of this chapel.

Shirley Gorelick's painting of Frida Kahlo pays a great tribute to the Mexican artist whose entire body of work is concerned with the physical and psychic suffering of women. Frida Kahlo, who was the victim of an accident which injured her spinal column and made it

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impossible for her to have children, wanted desperately to bear the child of her husband, Diego Rivera. She suffered a series of miscarriages, Caesarian sections and abortions, and the pain of her existence is immortalized in her paintings, which were the first to bravely depict the full truth of women's biological crises in art. As a result of many operations, Frida became confined to a wheelchair and later to her bed. After the amputation of a leg, she was reduced to lying on her back and painting in bed with an easel fastened over her. Her spiritual courage in the face of such pain was undaunted. She continued to paint and even wrote in her diary "Legs, why should I need them when I have wings with which to fly?"(14) Frida painted in order to perform miracles, to heal the spirit. Is this not the inspiration behind the very creation of the Sister Chapel? Shirley Gorelick has painted Frida in the costume she used for her own self-portrait. She is carrying a small, doll-like Frida, which is an image of herself as the Victorian Frida, taken from her painting *Las Dos Fridas*. Thus, she is here depicted as the nurturant mother of herself. Floating above her in the sky are two balloons which are attached to the miniature Frida. One bears the face of Diego Rivera and the other the body of a fetus. It is the small self that is haunted by these two apparitions, for Frida the artist and nurturant mother has transcended the particular details of her life, and is presented in an image that looms as large as that of a mother goddess. She wears the symbols of her suffering like bracelets (braces and skeletal forms), for they are merely talismans for transformation.

While at work on the painting of Frida, Shirley Gorelick by some strange coincidence of destiny suffered a back injury, and had to paint the portrait sideways, for she could not spend long hours standing up. Gorelick thus had to relive, in a karmic sense, the artistic struggle that Frida Kahlo so poignantly expressed in her own work. This revisitation of the fate of one artist upon another illustrates the depth of psychic merging that occurs in all portrait painting—that slipping into the skin of another to relive their life story, to take on their spiritual strength in order to resurrect the spirit of their existence through art.

May Stevens' selection of the 17th century painter *Artemisia Gentileschi* as her heroic role-model illustrates once more the kinds of deep affinities between women artists which are timeless and boundless. Stevens, who is well-known for her series of *Big Daddy* paintings in which a virulent critique of male power is overtly expressed, has chosen to celebrate the work of a woman artist whose themes are strikingly similar to her own.

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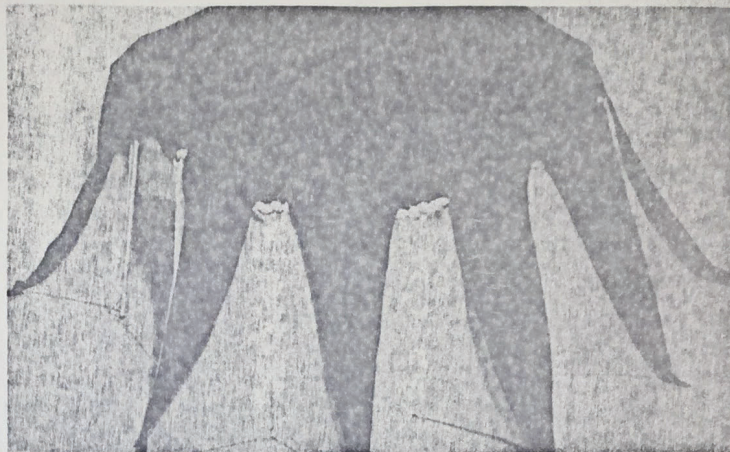
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Artemisia, who had been the victim of rape as a teenager, chose as the subject of several of her major paintings the image of Judith's decapitation of Holofernes. Both the American Stevens and the Italian Gentileschi, though separated by three centuries, focus upon a similar image of male oppression in their work. If Artemisia chose Old Testament heroines as subjects for her art, is not May Stevens, too, choosing a heroine of similar dimensions as the model for her own work? Stevens' portrait of Gentileschi resembles a scroll or an illuminated manuscript. The artist stands poised in front of an unfurled, gilded narrative statement of her life that is embossed upon a sort of tapestry. The words 'Filia d Horatii Gentileschi,' 'Sposa,' 'Matrimoni' and 'Pittori' can be easily deciphered, and stand out as representative of the unique life history of an artist whose extraordinary talent made her a member of the Academy in Florence by the age of 23. Later she was estranged from her husband, and devoted herself to her father just before his death, for he had been her art teacher and chief mentor figure. Stevens' choice of royal blue and gold for the painting lends to Artemisia a regal, heroic, legendary aura, that immortalizes her for us as one of our own "biblical" heroines.

Betty Holliday has written that the poet Marianne Moore "deserves a place in the Sister Chapel as one of the wonderful band of women whose contributions have been at such an intellectual peak as to defy patronization by male critics. Her answer to why she had not married was that she was not prepared to assume the "60% responsibility" that she felt would be required in a successful marriage. She does not elaborate to point out (as seems obvious) that she cared enough about her work and was protective enough of it to make a choice that a male counterpart would not have to make...Her personal bestiary gives me an opportunity to cast my own characters in their image...my purple grackle rides her arm and my siamese kitten snarls from the carpet covered with "household lions as symbols of sovereignty," "over-serious reindeer," "snobbish camels" and a single chameleon prepared to "snap up the spectrum for food." "

In 1967 Betty Holliday photographed Marianne Moore at a poetry reading at Loeb Center. She then made a photo-sculpture entitled *Marianne Moore: Model for an Improbable Billboard*. For her painting of Moore she used the photo-portrait of the poet by Rollie McKenna, and took the rest of her clues from William Carlos Williams' description of her in his *Autobiography*. Holliday writes that she has chosen to paint her in a mood that is meant to be both playful and



Maureen Connor, Model for Sister Chapel Structure, 1976. Velvet, nylon, 6x18" diameter. The structure for the Sister Chapel is awaiting adequate funding for its realization.

enigmatic as was her work. "She is surrounded by creatures based upon works of art in tribute to her passion for all Art. Early on she had wanted to be a painter, and references to paintings are constant in her poems. Behind her, two birds of prey based upon the 'falcon of Kings' said to have surmounted the staff of Fredrick II stand guard, perched on a lion-headed chair (sled? throne?). She carries a rolled copy of the *New York Times* because the *Times* was a continual source of subject matter for her poetry. Louise Bogan has said of her: 'She takes the museum piece out of its glass case and sets it against the living flower.' It has been my intention to set Marianne Moore among the lively images of her fastidious imagination."

If I have let the artist Betty Holliday describe her own work, it is because the poetry of Marianne Moore seems to have inspired in her not only the visual image of the great poet, but also a verbal poetry of inspired fantasy that bespeaks a deep familiarity with Moore's work and a love of her imagination. Holliday has said that the painting of Marianne Moore has given her the opportunity to explore a new symbolic iconography that she had never worked with before. Women artists of the Sister Chapel have eloquently shown how the process of celebration can become a magical process of self-transformation. The evolution of their own work illustrates the way in which the artistic spirit travels through time and space in order to be reborn again in new form through art.

In order to bring these separate portraits into a harmonious unity, Maureen Connor, an environmental artist, has designed an architectural form which will hold the 11 paintings and support the ceiling. Each painting will float against a panel backdrop suspended by a metal frame, which will compose a

space of 25 feet in diameter. The material of which the chapel is to be constructed will be dark red velvet, which, when set into a series of modular units, will form soft arches and flowing red velvet flying buttresses. Designer Connor's inspiration comes directly from the traditional objects of women's crafts—quilts, sewn sculptures, and clothing, all simple, soft and lightweight, a perfect solution for easy packing and shipping. Connor has taken cloth and made it function like stone, whereas ancient temples have used stone to imitate cloth. Velvet was selected as the fabric in which to envelope this Byzantine space in order to honor the female imagination. By going back to the Byzantine model for a chapel, Connor has chosen to create a space that is more intimate than that of a temple and one that is specifically built to human scale.

If the historically celebrated process of creation of the Sistine Chapel is juxtaposed with the creation of the ceiling for the Sister Chapel, the full spiritual import of the meaning of this communal, non-hierarchical, feminist chapel-building project becomes clear. Ilise Greenstein writes that she held a paint-pouring ceremony at her studio in Florida. Eighteen people signed the canvas and poured three cups of white paint each into the ceiling—gold white, pearl white, unadorned white. For Ilise, 18 is a magical number. It is Chai, which means Life, and it is the Cabbalistic number for her name Ilise. Those present at the ceiling ceremony intoned a Hebrew prayer which gives thanks to the supreme creator for having lived to reach this time and place. The entire event was photographed. Ilise Greenstein's inspiration for the Sister Chapel comes of a deeply religious source, for she was raised in an orthodox, talmudic Jewish family, and it was not until she was 13 that she found

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out that learned women could not become Rabbis. Since Rabbi means teacher, and in the Cabbalistic tradition learning means "reception," a kind of total imbibing of the essence and the spirit of the teachings of a great master, one can say that in spite of the secular orientation of most of the artists who worked on the chapel, a real "learning" was imparted. In an interview with many of the Sister Chapel artists, it became evident that a group spirit had been born which transcended the individual egos of any of the members. In striving to accomplish a higher goal, each artist had to step slightly outside the limits of her normal work habits, style, techniques and thought processes. Most found that the realism of their work was undergoing a shift towards a more imaginative and inventive iconography. Every artist felt that it was important to have executed a nine foot canvas. Several of the artists have had unexpected off-shoots from the Sister Chapel influence the direction that their new work was to take. One strongly shared sentiment was that this was the first time a group of artists have worked harmoniously together without feeling competitive with each other. Everyone wanted the chapel to be as beautiful a collection of art works as possible, and each encouraged the other to do her finest work. Sylvia Sleigh has said that she wanted the chapel to glow like the Sainte Chapelle.

The Sister Chapel clearly marks a new point in feminist consciousness. The era of focusing upon woman's victimization seems to be behind us. Today women are busy resurrecting a lost tradition and elaborating a new culture. Through an inquiry into the meaning of transcendence women are creating history, and through an inquiry into the meaning of women's history, they are discovering the need for new spiritual values. The Sister Chapel will have completed the process of its transformatory magic when that sacred space of which Mary Daly spoke will have been created in the lives and in the minds of women everywhere.

FOOTNOTES

1. Andre Malraux, *Les Voix du Silence*. Galerie de la Pléiade, Paris, 1951. p. 493 (Translations by Gloria Orenstein).
2. Ibid. p. 593
3. Ibid. p. 599
4. Mary Daly, *Beyond God the Father: Towards a Theory of Women's Liberation*. Beacon Press, Boston, 1973. p. 33.
5. Ibid. p. 33.
6. Ibid. p. 40.
7. Ibid. p. 156.
8. Ananda Coomaraswamy, *Christian and Oriental Philosophy of Art*. Dover Publishers, New York, 1956.
9. Ibid. p. 11.
10. Ibid. p. 11.
11. Ibid. p. 81.
12. Mary Daly, *The Church and the Second Sex*. Harper & Row, N.Y., 1968. p. 107.
13. Mary Daly, "The Qualitative Leap Beyond Patriarchal Religion," *Quest. A Feminist Quarterly*. Vol. 1, No. 4, Spring 1975, p. 35.
14. All other quotations are taken from personal interviews with artists, from correspondence, personal statements and tapes.

FREIDA SAVITZ

PASTEL DRAWINGS

FEBRUARY 5 — MARCH 6



HANSEN GALLERIES

70-72 Wooster St., N.Y.C.

Tues. — Sat. 11 — 6, Sun. 1 — 6

(212) 431-5904

ORA LERMAN

March 11—30

SUSAN GRABEL

April 1—20

Prince Street Gallery

106 Prince Street
New York City 10012

CYNTHIA MOLLOD



Paintings

March 5—24

Viridian Gallery

24 West 57 Street
New York City 10019
Tues. — Sat. 10:30 — 5:30

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

PRESIDENT AND EXECUTIVE DIRECTOR

31 May 1977

Sylvia Sleigh
330 West 20th St.
New York, N.Y.
10011

Dear Sylvia:

Thank you muchly for your letter and for alerting me to the "Sister Chapel" project. Although the gallery exhibition spaces at P.S. 1 and the Clocktower are scheduled, I strongly agree with you that

- 1.) The "Sister Chapel" should be shown in New York.
- 2.) It should be shown during January--February 1978 during the time of the College Art Association meeting.

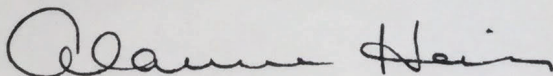
Furthermore, though I've never been particularly interested in this area of painting, the project as a whole intrigues me and the slides accompanying your letter are exciting. I am trying to think of a way to accommodate the project, so would you be kind enough to send me further documentation. I need:

1. A full list of artists to be included (the article lists 12, but there are slides of only 9).
2. Estimate of dimensions (circumferences).
3. Traveling from where and to where.
4. Estimate of time/money required for the installation.

If you don't know already you can find out quick enough from Lawrence Alloway, a reticent member of our advisory board, that we have no real exhibition budgets, and our shows emerge from artists working directly with the space.

Looking forward to hearing from you.

Regards,



Alanna Heiss

P.S. May I keep the slides?
AH:lc

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Ilse Greenstein

SUITE 1409
20100 W. COUNTRY CLUB DRIVE
NORTH MIAMI BEACH, FLA. 33160
TELEPHONE (305) 931-2528

Saturday Dec 17, 1977

Dear Joel

As requested by Jane Blum I'm
sending The enclosed Article from Woman
Art 1977 - A Statement Describing The
Thematic intent and a small sketch of
my own biography in The hopes That it'll
assist you in arranging for P.R.

Sincerely

Ilse Greenstein

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Ilise Greenstein

SUITE 1409
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Ilise Greenstein

Born in New York City, Ilise Greenstein has lived and worked in North Miami Beach, Florida since 1973. She has had recent solo shows at Central Hall Gallery, Port Washington, New York, and at the Gloria Loria Gallery, Miami. Among numerous major group shows of the nineteen-seventies are: "Unmanly Art," Suffolk Museum, Stony Brook, New York; "Women Choose Women," New York Cultural Center, New York City; "Contemporary Reflections," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; and "Contemporary Issues—Works on Paper by Women," Women's Caucus for Art, Los Angeles.

Ms. Greenstein's works are included in the collections of the New York Cultural Center, Stratford College Museum, Stratford, Virginia, the Bear Stearns Collection, New York City, Marine Midland Bank, New York City, and Southeast First National Banks of Miami and Orlando, Florida. Currently she is involved with a feminist project called the "Sister Chapel," a large circular structure which will contain eleven over-life-size paintings by women artists of heroic women, both contemporary and mythical. The concept for this "hall of fame" for women was Greenstein's, and she is creating the 18 foot circular ceiling which will cover it.

My work is a dialectic between the accidental colloidal properties of paint and a more formal structural linearism. I search for a fusion of contradictory elements, trying to combine the lyrical, poetic, feminine parts of my nature, which I dub the "anima," with the tough, strong, uncompromising, masculine elements, the "animus," into a cohesive union.

The Women's Movement in art has encouraged me to explore my own psyche in terms of painting as a spiritual human being, as well as a woman artist.

Ilise Greenstein
Ilise Greenstein
September, 1977



The Scroll
Mixed media: wood & canvas —
acrylic, gold & pearl powders, enamel
79" x 53"
1976

11
WOMEN
ARTISTS

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Hilse Greustein

SUITE 1409
20100 W. COUNTRY CLUB DRIVE
NORTH MIAMI BEACH, FLA. 33160
TELEPHONE (305) 931-2528

STATEMENT

Where was Eve in mans relationship to God? In retelling the myth from a womans point of view I conceived the idea of the Sister Chapel.

The Sister Chapel will record womens contribution to civilization. It is a Hall of Fame, a Museum, a Library and an Archive for women in the Arts, Sciences, Sports and Humanities.

The circular central hall will contain portraits 9' x 5' of heroines chosen and painted by women artists as role models. The circular dome will be a mirror to reflect each person entering as a potential candidate for a Hall of Fame. The central theme is aspirational.

Creative energy generated by thirteen women artists working as a group fertilized the idea of the Sister Chapel and made it possible. There is no ceiling on human potential. Sharing, caring, working together, provides the umbrella for the womens movement.

The 18' round ceiling collage covers the seasons in a woman's life from birth to death; sunrise to sunset expressed metaphorically.

The purpose of this ceiling work, which I consider a paradigm and metaphor of the human experience as lived by a woman painter, is to elevate the contribution of women in our society to a point of equality. The distaff side will be encouraged to a greater life effort and increased participation in converting the problems of our society into beneficial projects.

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The Sister Chapel —A TRAVELING HOMAGE TO HEROINES

by Gloria Feman Orenstein

Maureen Connor, Model for Sister Chapel Structure, 1976. Velvet, nylon, 6x18" diameter

At a point in history where the death of God has been taken for granted by most philosophers and intellectuals, and at a moment in time when enlightened feminists are universally denouncing the deleterious effects of a dominant patriarchal religion, a group of East Coast women artists are at work on the creation of a Sister Chapel, a traveling exhibition in celebration of the emergence of a new womanspirit in art. The chapel, as Ilise Greenstein originally conceived it, was to stand as a record of woman's contribution to civilization. It was designed to house a Hall of Fame, a Museum, a Library, and an Archive for women in the Arts, Sciences, Sports and Humanities. It was to be a space in which portraits of female heroines and archetypal figures would be displayed as a tribute to the reality of women's accomplishments throughout history and as an inspiration for the actualization of women's potential, power, and capacity for future achievement.

It is intriguing to note that this apparently secular idea has never been entitled a Woman's Hall of Fame nor even a Woman's Pavilion. It is and remains the concept of the "chapel" as a sacred space of spiritual activity that continues to mobilize the creative energy of the 12 women artists involved in the project, who, coming from varying Catholic, Jewish, Protestant and Atheistic backgrounds, do not even necessarily admit to

a deeper affinity with the religious connotations of the word "chapel." Yet, as paradoxical as this might seem, the Sister Chapel is actually becoming the metaphor for a larger spiritual renaissance, heralded by the woman artist, who, like the prophet and visionary of old, is pointing the way for the next, perhaps the most revolutionary, transformation of women's lives. It is not only because the Sister Chapel directly challenges the Sistine Chapel for its patriarchal version of creation that the name "Sister Chapel" has survived, but because it strikes a chord that resonates deeply within women, one which activates their long-denied desire to give vision to the concept of creation and to give form to the experience of transcendence.

If the Sistine Chapel has omitted woman's relationship to God, the Sister Chapel will give space to women to explore the meaning of that omission and of its constant repetition throughout history. It will give women a space in which to affirm their own mythology and to invest it with a new symbology and iconology. Today's women artists are inventing a new definition of the self as woman. They are defining woman according to what she might become. They are taking the highest common denominator as a sign of the mean, and looking to the future for the manifestation of this new woman, one who will emerge through the historical process of female evolution.

In contrast to the ceiling of the Sistine

Chapel, which depicts the male God bestowing life upon the first man in creation, the ceiling of the Sister Chapel will not present any pre-conceived image of the deity, nor any version of the myth of creation. Instead, according to Ilise Greenstein "the circular dome will be a mirror" and "the 18 foot round ceiling collage covers the seasons in a woman's life from birth to death; sunrise to sunset expressed metaphorically. The purpose of this ceiling work, which I consider a paradigm and metaphor of the human experience as lived by a woman painter, is to elevate the contribution of women in our society to a point of equality." Because the collage traces the life-cycle of woman, the Sister Chapel ceiling is about rebirth rather than original creation. In this sense the women artists of the Sister Chapel have proposed a new myth, one that does not deal with the origin of humanity, but with its evolution. Women artists are saying that if indeed there is a divine power that intervenes in history, it is none other than the power of their own consciousness, which has the ability to transform the meaning of the past and to create the future. This chapel, then, is not about the creation of man, but about the rebirth of woman.

Andre Malraux in *The Voices of Silence* has said that it is difficult for art to suffer the disappearance of the absolute. He observed that "Everyday we see more clearly modern civilization's inability to give forms to spiritual values." (1)

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Discussing the traditional styles of sacred art, he stressed that wherever they may be, these forms "refuse to imitate life, and require its metamorphosis, its transcendence. Imposing upon all that they depict an invincible legendary universe, they are to the arts that follow them what Prophets are to novelists." (2) In the sense in which the Sister Chapel imposes upon the accepted reality of women another aspect, one that catalyzes the metamorphosis and transcendence of even the highest forms of that life, the Sister Chapel may be said to be a new form of "sacred art," for, according to Malraux "There is no religion, but there is a faith. There is no 'sacred' but there is a negation of the impure world." (3) The Sister Chapel represents the negation of a world in which the female principle was relegated to an inferior position.

In this light the portraits of women heroines that will be hung in the Sister Chapel are no longer merely portraits; they are icons. Yet, it is not surprising that many of the artists involved in this project are realists (June Blum, Ronni Bogaev, Martha Edelheit, Elsa Goldsmith, Shirley Gorelick, Betty Holliday, Alice Neel, Cynthia Mailman, Sylvia Sleight, May Stevens, Sharon Wybrants), for even traditionally, it was through the realistic depiction of earthly forms that transcendent principles were evoked. Mother, Father, and Child—these, deformed as they were by patriarchy's interpretation of their roles (i.e. a virgin mother), are the forms through which the sacred has been most frequently rendered. It is also the realist who will give us the least distorted and truest picture of woman's authentic reality—one that will be both recognizable and convincing. Yet this stately and exalted mode of art must not be mistakenly apprehended as propaganda for feminism. It has, in fact, a completely different function. As opposed to an art like Socialist Realism which acts as mere illustration, creating the illusion of a heroic reality that does not exist, this art is rather a primary revelation, a first unveiling of a reality that has been suppressed and denied to women throughout the ages. This heroic art marks the uncovering of a truth that the patriarchy has long subverted and concealed. It is both the discovery and exploration of that reality, and a celebration of its hidden grandeur. In the way that classical art strives to imitate and exemplify both physical and moral beauty, the art of the Sister Chapel proposes images and models as aspects of a vision of the ideal.

If several hundred years from now an archeologist or art historian were to come upon the Sister Chapel as an artifact of our predominantly materialistic culture in which the popular image of the spiritual guru was that of a male figure, often in oriental garb, a chapel composed exclusively of western heroic female icons would definitely seem heretical and

would obviously be interpreted as iconoclastic. This hypothetical art historian would have to turn to an incongruous collage of the most traditional historical records of image-making and the most radical revision of philosophical inquiry in order to interpret the motivation for this unique example of chapel-making activity by women of the 20th century.

In a revolutionary revalorization of woman's experience, Mary Daly's invaluable work *Beyond God the Father* redefines God as a verb and says: "Why indeed must 'God' be a noun? Why not a verb—the most active and dynamic of all." (4) If God is no longer anthropomorphized and conceived of as a Being, but rather, according to Daly, as a deep "participation in Being," then the creation of the Sister Chapel is a manifestation of the sacred in art. Daly suggests that "Women's participatory vocational self-awareness involves...a leap, bridging the gap between being and history." (5) According to her redefinition of sacred activity, it would seem that the vocation of inspiring women to participate in the creation of their own history is a sacred vocation. The images of women both real and archetypal which will be displayed in the Sister Chapel reflect the two poles of Mary Daly's definition—that of the participation in Being and that of the participation in History. Icons of historically real women—politicians, artists, writers and heroines (Bella Abzug, Betty Friedan, Marianne Moore, Frida Kahlo, Artemisia Gentileschi, Joan of Arc) will be contrasted with archetypal images of *God as Female*, *Lilith as Male/Female Figure*, *Superwoman*, and *Woman as the Biblical David*, all evocations of the female manifestation of Being. The Sister Chapel is the exact objective correlative of the new space that Mary Daly describes as the unfolding of God as verb. "The process involves the creation of a new space, in which women are free to become who we are, in which there are real and significant alternatives to the prefabricated identities provided within enclosed spaces of patriarchal institutions. As opposed to the foreclosed identity allotted to us within those spaces, there is a diffused identity—an open road to discovery of the self and of each other." (6) The Sister Chapel is thus an expression of a movement towards the reconciliation to be established between the noblest accomplishments of real women in historical time understood as role-models, and the metaphysical striving for a comprehension of the transcendent meaning of the experience of Being as a female. This space set apart, which is the sacred space of the Sister Chapel, corresponds to a new psychic space which Daly feels is not "set apart" from reality, but from the contrived nonreality of alienation. "Discovered in the deep confrontation between being and nonbeing, the space of liberation is sacred." (7) If there is any unique contemporary innova-



Elsa M. Goldsmith, *Joan of Arc*, 1976. 9x5'.



Shirley Gorelick, *Frida Kahlo*, 1976. Acrylic on canvas, 9x5'.

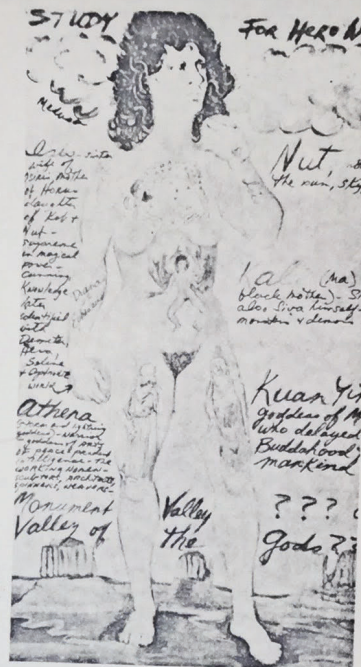
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Sharon Wybrants, Self-Portrait as Superwoman, 1975. Pastel on paper, 10 1/2 x 5'. Photo by Suzanne Kaufman.



Alice Neel, Bella Abzug—The Candidate, 1976. Oil on canvas, 9 x 5'.



Martha Edelheit, Study of Woman Hero, 1977. Acrylic and design markette on watercolor paper. Study, 23 x 14".

tion that is being made in both the iconography and style of the work by today's feminist artists, it is the turning away from the esthetic of alienation and the absurd, towards an esthetic of commitment, communality and reintegration.

In her original statement about the Sister Chapel, Ilise Greenstein wrote "The circular central hall will contain portraits 9'x5' of heroines chosen and painted by women artists as role models. The circular dome will be a mirror to reflect each person entering as a potential candidate for a Hall of Fame. The central theme is aspirational." In the Sister Chapel women are being called upon to energize these archetypes and models in their own lives, to give form to those images of largeness and greatness that they are capable of imagining, and to become role-models of the future for generations yet to come.

The function of the work of art that participates in this particular relationship to Being is non-secular, and must be examined from a traditional perspective rather than from the point of view of contemporary art theory. In an interview with Cynthia Mailman this reversal of the modern creative process in the visual arts became apparent to me. Cynthia related that whereas ordinarily her work had been a purely visual inspiration, in the creation of her piece for the Sister Chapel, *God as Female*, the idea had preceded the visualization. Her desire to depict God as Female, then led her to an intellectual meditation upon questions such as What

is God? What is a female God? What would God look like? Who was the Goddess? etc.. Later she had to translate her intellectual or ideal conception into a visual image. This process was the exact opposite of her usual pattern of creation whereby a visual image would take form first, and only after it was painted would an intellectualization of its meaning become evident.

Since portraits of historical and archetypal heroines in the Sister Chapel function as the revelation of a hidden potential grandeur, it is fruitful to turn our attention to the writings of Ananda Coomaraswamy, who in *Christian and Oriental Philosophy of Art*, discusses the function of traditional, sacred art, and defines these works as reminders and supports of contemplation. The creation of the image of *God as Female* is just such a work; it is a support for contemplation. Coomaraswamy describes the principle of causality involved in the metamorphosis of reality that is implicit in the creation of these images. It is a process which is directly applicable to those in the Sister Chapel in which "one comes to be of just such stuff as that on which the mind is set." (8) Coomaraswamy explains that traditional philosophy of art which shuns the mere imitation of appearances and of ordinary reality, for "The imitation of anything and everything is despicable: it is the actions of Gods and Heroes...that are the legitimate theme of art." (9) We need not accept Coomaraswamy's dictum as absolute in order to see its relevance to the

specific case of the Sister Chapel. He goes on to state a principle which, in fact, elucidates Cynthia Mailman's description of the creative process that took place in the imagining of God as Female. "In this sense art is the antithesis of what we mean by visual education for this has in view to tell us what things that we do not see, but might see, look like." (10)

In attempting to depict these heretofore invisible real and ideal images of woman-kind, creators of the Sister Chapel are ascribing to the transformative value of art which "serves as a support of contemplation tending towards a transformation of the worshipper [here substitute "viewer"] into the likeness of the archetypal form to which...the honour is paid." (11) In this kind of art there is more magic than propaganda, for this art promotes transformation, metamorphosis and rebirth rather than the reinforcement of an entrenched system of values that aims of the suppression of truth.

Thus the Sister Chapel is the module of a space-time continuum, a nexus where images from past, present and future, both real and virtual, converge to coalesce, catalyzing the imaging processes from which a new history will be born. These processes function both inductively and deductively—they permit the extrapolation of transcendent principles from historical role-models, and, at the same time, the imagining of historically viable alternatives and exemplary destinies from archetypal models.

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Sylvia Sligh, *Lilith*, 1976. Acrylic on canvas, 9x5'.



Betty Holliday, Marianne Moore, 1976. Study, 9x5'.



Cynthia Mailman, *God*, 1976. Acrylic on canvas. Study, 14x8''.

What then is the transcendent principle of woman that the Sister Chapel affirms and in what ways does it differ from the traditional depiction of woman in sacred iconography?

Mary Daly in *The Church and the Second Sex* has identified and criticized the myth of the Eternal Feminine. It is basically this myth that the Sister Chapel overthrows in its creation of the heroic aspect of womankind. According to Daly, "The characteristics of the Eternal Woman are opposed to those of a developing, authentic person, who will be unique, self-critical, self-creating, active and searching. By contrast to these authentic personal qualities the Eternal Woman is said to have a vocation to surrender and hiddenness; hence the symbol of the veil."¹² Thus, the Eternal Woman, whether virgin, bride, or mother, is a passive being, removed from the arena of action, non-assertive, asexual, and therefore sublimely mysterious. The image of the female in traditional western religious symbolism creates the myth of the pure, virginal woman in the image of Mary and the myth of woman as temptress in the image of Eve. The images of woman in the Sister Chapel challenge the biblical stereotypes of women as virgins, temptresses, harlots and wives, and posit the definition of woman as creator, pioneer, activist, poet, visionary, artist and supreme creatrix. Because throughout history the symbolism of the Great Goddess has been connected with fertility rites and with the image of

Mother Earth, the Sister Chapel does not replace the traditional sacred image of woman with a proposed female substitute. It does not posit the Goddess as a replacement for the patriarchal deity, even when it proposes the figure of God as Woman. On the contrary, woman artists of the Sister Chapel, have, if anything, depicted a female godhead with such overtly popular iconography (wonder woman, superwoman, and the amazon) that we are made all too aware of the impossibility of the anthropomorphism inherent in such a concept. If there is a female principle, they seem to be saying, it is an energy, a force, a power to create, to metamorphose and to transcend by participating intensely in existence. Moreover, the Sister Chapel does not espouse Androgyny as a necessary solution. In wresting woman's sexuality from the patriarchal stereotype of the Virgin Mary, the ideal woman is seen as one who affirms a liberating sexuality, but one that is not necessarily connected with maternity. In fact the power and sensuality of the female body is most specifically explored in just those images of the divine or the archetypal female that are presented such as *Superwoman*, *God as Female*, and *Lilith as Male/Female*. In images of historical models, creativity, revolutionary activism, the spiritual vocation and the courage of the pioneer are stressed. In the contemporary feminist redefinition of Being as a transcendent principle, female sexuality is affirmed as a primary source of energy and as a mani-

festation of forceful potency.

Sharon Wybrants' self-portrait as *Superwoman* invites women to experience this other aspect of themselves, the so-called "masculine" side of sexuality and physicality as it is exaggeratedly depicted by popular culture. Dressed in black, with high black boots, a black leather jacket, a tattoo on her arm and a star etched in rhinestones on her chest, Wybrants' *Superwoman* has moved beyond her earlier pop-heroine version of the "respectable" Superwoman, clothed in red tights, with star on chest, etc., into a more self-consciously "male" or "macho" iconography. Wybrants wants to experiment with a stronger, tougher sense of self, to move away from the "pretty," to enter other areas of inacceptability that defy convention. Since today women are experiencing the full potential of their sexuality and the aggressive physicality of desire, Wybrants has chosen to depict that new assertiveness in terms that have heretofore been taboo for women. Here the experiment in the exploration of gender polarity within one's own psyche, bringing out the maleness within one's femaleness, involves taking the risk of trespassing upon forbidden territory, of incorporating new emblems of power into one's own self-image, and also of transcending all previously established boundaries. The archetype that is proposed here of the self as Superwoman stresses the breakdown of all sex-role stereotyping, the disintegration of gender polarities, the forging of

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June Blum, Betty Friedan, 1976. Oil on canvas, 9x5'.



May Stevens, Artemisia Gentileschi, 1976. Acrylic on canvas, 9x5'.



Ronni Bogaev, Immigrant Mother, study for painting.

new frontiers in sexuality, the appropriation of new symbols, and the recognition that in terms of participation in Being, the traditional female image, whether that of the Eternal Feminine or that of the popular Superwoman, is both irrelevant and obsolete.

In a totally different style, but interested in the same type of investigation, Sylvia Sleight's depiction of *Lilith as a Male/Female Figure* is not simply a vision of androgyny. It is also an image of a being of unlimited gender identification, one in which the very concepts of male and female seem forced and constricting. Here is a vision of the First Woman, one who, made from dust, not from Adam's rib, defied the patriarch. This being is not restricted in its sexuality, but rather represents the expansion of multiple possibilities of experience. It is an image of becoming, of evolution beyond the confines of rigid definitions. Here Lilith is everything: black, white, woman, man and nature in constant metamorphosis and flux. In suggesting that the male figure appears through Lilith, Sleight conveys the distinct impression that men and women feel the same things and that there is a deeper unity beyond diversity, a oneness within the manifold. For her, maleness and femaleness are psychosensual attributes of all forms of life. In returning womankind to a lost heritage, that of Lilith, who defied Patriarchy, Sleight identifies the heroic aspect of woman as her most creative attribute. Yet in her lyrical depiction of this indepen-

dent, autonomous being, she implies that beyond all opposites there is a higher synthesis. The most freedom-loving, rebellious, liberated and subversive archetype of woman is here rendered in the softest, most sensual manner. In her poem "Song 'of Lilith'" Sleight writes: *Freedom to live and love like a woman/Freedom to think and to be/Freedom to use all my gifts, nature given/Freedom to feel and to see./Created unique from water and earth/Not from the rib of another:/I am not yours: I am mine./I am not you: I am me.* Here once more autonomy coexists with sensuality.

In seeking to ascertain the exact degree of transformation of vision that the Sister Chapel project has brought about in the work of each of the artists, it is interesting to note that heretofore Sleight often effected a sex-role reversal in her imagery, such as that accomplished in *Philip Golub Reclining*, where the artist is female and the reclining nude, a male. However, in her depiction of a transcendent principle, the imagery had to become more complex and innovative, and her imagination had to expand to incorporate a reconciliation of opposites in a higher synthesis, one that inspired the intuition to make leaps into an extension beyond the ordinary senses, and that required consciousness to soar into new physical and psychic realms for men as well as for women.

Although *Superwoman* and *Lilith* are portrayals of an archetypal aspect of woman's participation in Being, and

although both explore the integration of the masculine principle into the total definition of the self, neither purport to be figures of God or of the Goddess.

Cynthia Mailman is actually the only artist of the group who has attempted to define the female God. She cites the *American Heritage Dictionary's* definition of God as 1. A being of supernatural powers or attributes believed in and worshipped by a people 2. One that is worshipped or idealized as a god 3. God. A being conceived as the perfect, omnipotent, omniscient originator and ruler of the universe, the principal object of faith and worship in monotheistic religions, and offers her own commentary as her statement for the Sister Chapel. "The question as to the true existence of God is moot. It is really the concept of God which affects our life. The idea of God being a male figure is an unprovable assumption. It would seem far easier both intellectually and emotionally to believe the concept of "Original Creator" as being female. Clearly it is through the female, and not the male that life is begun."

Mailman's speculations about the female God also take the form of a self-portrait, for she is depicting the god within herself as well as the idea of an externalized deity. Mailman has realized that gods always resemble their own people: African gods are black, Asian gods are oriental, Western gods are caucasian, and therefore it is natural that the god of women should be female, since,

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as is traditionally believed, we are made in God's image. Mailman, who is a confirmed atheist, discovered the Great Goddess while at work on her painting of *God as Female*. Her own female God is observed from below in a wide-angled view, revealing her resplendent flowing black hair and the Great Sun flaring behind her. She combines the religious idea of the sun as the absolute, its halo or aura of radiance, a source of energy and spiritual light, with a new religious iconography in which female sexuality is emphasized. The Woman-God's sexual organs are here envisioned as primary attributes of her essence and of her creative powers. Mailman does not call her God a Goddess because, as Mary Daly has noted "Women are inclined to speak and write of 'The Goddess,' whereas one seldom says 'The God.'" (13) As an atheist, Mailman feels especially outraged at the idea of a white, male God. However, she is now fascinated with the idea of the Goddess, and is working on an illustrated book-*objet d'art*, which will document the history of all goddesses throughout history. Without the catalyzing forces and energies of the Sister Chapel project, Cynthia Mailman might never have taken the leap beyond atheism into a new meditation upon the nature of a transcendent female principle, and might never have gotten involved with the history of the Goddess.

Martha Edelheit's female *David* is a monumental image of a heroine, who, according to the artist, represents a universal aspect of womankind. Based upon Michelangelo's David, female sexuality is once more an aspect of woman that is stressed through the choice of pose and iconography. The heroine's nude body will be tattooed with images of the model in the form of various goddesses—Kali, Nut, Venus, Athena, Diana, and the male Indian God Avilokitsevara, who later became the female Goddess of Mercy Gwannon in Japanese Buddhism, and the Chinese Goddess Kwan Yin. Edelheit reminds us that the skin was the first surface to be painted. Tattoos and make-up, indeed all forms of body decoration were the first, primitive attempts at the transformation of the self. In decorating the surface of the female body in the pose of the Biblical David, who, by slaying the giant Goliath discovered his own might, Edelheit implies that in overthrowing the patriarchy, women will discover their own hidden powers, and that they are the rightful heirs to the illustrious heritage of the great goddesses whose legendary images, tattooed upon the skin, function like the masks of Deities worn by actors in Oriental and classical plays; they are images inhabited by the daemon, which if properly worn,

magically transfer their energies and powers to the actor (or wearer), who then becomes possessed by the spirit of the god the mask (here tattoo) represents. Edelheit's portrait of woman is thus a magical image with the goddesses functioning almost like votive offerings that promote a healing and invoke a blessing for a particular aspect of the being. Edelheit has represented the heroine's slingshot in the image of the cloak that the Virgin Mary wears, marking the progress from cloak to weapon of self-defense. It is in this sense an image of the disrobing and unveiling of female strength.

Ronni Bogaev's *Immigrant Mother* eternalizes a universal aspect of the female archetype while immortalizing her own immigrant mother. Her statement can be read as a metaphor for contemporary women, who have also come away from oppression, away from the old country of their minds, and emigrated to a promised land, where all values are to be reinvented. This pioneering, messianic spirit is what permits women to explore the uncharted territory of the soul that the Sister Chapel exemplifies, and to experiment with new identities, new roles and new forms of life, while forging a different society for their progeny to inhabit. *Immigrant Mother* is the prototype of the pioneering female spirit that the five historical role-models exemplify in different ways. Ronni Bogaev has written of her offering to the chapel: "My

heroine cannot be the figure of other people's legends...a Florence Nightingale or Joan of Arc. Their portraits have been painted, their work illustrated. None of this is mine. I am an artist. I must paint what I know and feel. I have painted an ordinary woman, who like most women, has gone about the task of daily life unsung and unrewarded. I have given her the form of my own Eastern European mother whose personal struggle on a new continent with a new language and new customs symbolizes to me in a very personal way the courage and greatness of soul of all the women who pioneered America, whether in that first bleak lost colony at Roanoke or in oxcarts pushing west. For in truth, my mother, and millions of women like her who immigrated to America during the early 20th century, was a pioneer. She faced no "starving time" like Jamestown, no physical hardships as Indian wars like those who went west, no religious persecution like the Mormons. Instead she met the challenge of raising a civilized family in a going, new uncultured society whose primary values were based on a brawling, commercialist system that must have seemed as terrifying and destructive to her as any encounter with Indians on the Western Plains. What she set out to accomplish has never been written except in her heart...I cannot say it. I can only paint it, with love as it was given."

If Bogaev chose to celebrate her own

Shells from Southold, 1970, w/c on pencil, 4x6"



SYLVIA SLEIGH: Stones and Flowers

QUEENS COLLEGE ART CENTER
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qualities as a heroine exemplifying the qualities of fortitude, courage and love. Alice Neel and June Blum have selected feminist mentor-figures to represent those ideals of moral integrity and political activism that are complementary qualities which enter into the new definition of the female archetype that is emerging with the creation of the Sister Chapel.

While most of the other portraits in the chapel occupy the entire nine feet of the canvas, Alice Neel's portrait of Bella Abzug only fills in about two-thirds of the allotted space. Yet the energy in her face and in her gesture towards us makes us aware of her presence as a vortex of forces that somehow energize activism and positive vision in the viewer, convincing us that it is through charisma not brute force that the revolutionary message will be spread. Although Alice Neel has captured the outrageous, outlandish quality of Bella's style, her "chutzpah" and her wild daring through the large red hat and the sleeveless tank top that she wears, Neel has done it with great reverence, and has created an image of vitality and exuberance that is at once inspiring and exalting. Neel has chosen to emphasize Bella's power by highlighting the dynamism of energy centered in her breasts. In the circular, swirling movement of the breast we can read a statement about the transformation of energy from the sexual sphere to the political arena. Neel seems to be showing us how the woman who would seem to be the most "motherly" from the point of view of the physical stereotype, has transmuted that nurturing quality into a new kind of spiritual mothering, a vote cast in favor of the benefits to future generations of children yet unborn.

June Blum depicts Betty Friedan as the new American prophet. She is standing on a superhighway in the middle of America, and seems to have just descended from the mountain, where she, like Moses, has experienced the vision whose word is contained in the sacred book that she carries. Drawn in her most monumental, archetypal aspect, as an eternal visage of the prophet, Friedan becomes the symbol of modern women who have activated intellect in the service of humanity. Blum selected Betty Friedan as her subject in order to honor the strongest living woman of our time, one who alone was responsible for bringing about the biggest change in women's lives today by inspiring the founding of the current Women's Liberation Movement. Blum's larger-than-life portrait of Betty Friedan went through many stages of metamorphosis. However, the ultimate metamorphosis has been the personal effect that the work has had upon the artist's life and subsequent artistic development. When the sittings were terminated and there were only a few details left to be worked on in the painting, Friedan left her long red dress with June Blum so that the artist



Ilise Greenstein, Sister Chapel Ceiling, 1976. Collage with mirror, 18' diameter.

might paint herself in it as a model for those parts of the work that needed to be completed. As June Blum looked at herself in the mirror dressed in Betty's red gown, she began to notice the many resemblances in physiognomy between the artist and her model. June Blum began to see herself as the fair Betty Friedan, as the mild Betty Friedan, and Betty Friedan began to take on the symbolism of the darker aspect of June Blum. The metamorphosis of June Blum into Betty Friedan was then documented in photographs in which she was dressed as Friedan, and in others in which she posed with her own portraits of Betty. Finally June-June and June-Betty engage in an intimate inner dialogue, whose iconography reminds us of Frida Kahlo's *The Two Fridas*. Here then quite literally the act of contemplation has caused a metamorphosis of reality to take place, one whose effect is similar to the effect of oriental masks that was alluded to previously. By slipping into the skin of another, one acquires the other's vision and powers. It is clear that June Blum's depiction of Betty Friedan as prophet foretold something about the effect that her crusading spirit would have upon the artist's personal life, one that is similar in many ways to the effect she has had upon the lives of all women today. We have all come to resemble Betty Friedan in our thinking and in our struggle for liberation.

One artist whose choice of heroine was influenced directly by the spiritual nature of the chapel concept is Elsa Goldsmith. Her portrait of *Joan of Arc* does not depict Joan in male attire or in armor. Joan is, in this artist's vision, a humble girl of peasant origins, who resembles many young women of today who dress with a certain "medieval look." These women reminded Elsa Goldsmith of Joan

of Arc, and she saw them all as possible heroines. However, it was Joan's visionary nature that caused her to change her own interpretation of the role of woman. From her simple peasant background she went on to lead armies, to crown kings, and to be martyred for her steadfast adherence to her inner voice and to her own beliefs. The painting is constructed around a strong vertical and horizontal compositional axis. Based upon the formal and thematic elements of crucifixion, it honors the memory of a woman of prophecy and clairvoyance who never compromised in the face of adversity, who was a great leader, a healer, and who, accused of witchcraft, might even have been, according to the scholar Margaret Murray, a believer in the old matriarchal religion in which the Goddess was worshipped. In her statement, Elsa Goldsmith says: "I see her as having the same fears, confusion and doubts we all have as we strive to achieve the unknown and possibly unattainable goals. Faith sustained her. She is a child of nature; intuitive and untutored." This painting's healing aspect had a positive effect upon the health of the artist herself, who emerged from an illness in a deeply spiritual state while involved in the painting of Joan of Arc.

The three portraits of women in the arts that the Sister Chapel honors are in a special sense metaphors for women artists of today, and particularly for those whose energies have gone into the creation of this chapel.

Shirley Gorelick's painting of Frida Kahlo pays a great tribute to the Mexican artist whose entire body of work is concerned with the physical and psychic suffering of women. Frida Kahlo, who was the victim of an accident which injured her spinal column and made it

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impossible for her to have children, wanted desperately to bear the child of her husband, Diego Rivera. She suffered a series of miscarriages, Caesarian sections and abortions, and the pain of her existence is immortalized in her paintings, which were the first to bravely depict the full truth of women's biological crises in art. As a result of many operations, Frida became confined to a wheelchair and later to her bed. After the amputation of a leg, she was reduced to lying on her back and painting in bed with an easel fastened over her. Her spiritual courage in the face of such pain was undaunted. She continued to paint and even wrote in her diary "Legs, why should I need them when I have wings with which to fly?" (14) Frida painted in order to perform miracles, to heal the spirit. Is this not the inspiration behind the very creation of the Sister Chapel? Shirley Gorelick has painted Frida in the costume she used for her own self-portrait. She is carrying a small, doll-like Frida, which is an image of herself as the Victorian Frida, taken from her painting *Las Dos Fridas*. Thus, she is here depicted as the nurturant mother of herself. Floating above her in the sky are two balloons which are attached to the miniature Frida. One bears the face of Diego Rivera and the other the body of a fetus. It is the small self that is haunted by these two apparitions, for Frida the artist and nurturant mother has transcended the particular details of her life, and is presented in an image that looms as large as that of a mother goddess. She wears the symbols of her suffering like bracelets (braces and skeletal forms), for they are merely talismans for transformation.

While at work on the painting of Frida, Shirley Gorelick by some strange coincidence of destiny suffered a back injury, and had to paint the portrait sideways, for she could not spend long hours standing up. Gorelick thus had to relive, in a karmic sense, the artistic struggle that Frida Kahlo so poignantly expressed in her own work. This revisitation of the fate of one artist upon another illustrates the depth of psychic merging that occurs in all portrait painting—that slipping into the skin of another to relive their life story, to take on their spiritual strength in order to resurrect the spirit of their existence through art.

May Stevens' selection of the 17th century painter *Artemisia Gentileschi* as her heroic role-model illustrates once more the kinds of deep affinities between women artists which are timeless and boundless. Stevens, who is well-known for her series of *Big Daddy* paintings in which a virulent critique of male power is overtly expressed, has chosen to celebrate the work of a woman artist whose themes are strikingly similar to her own.

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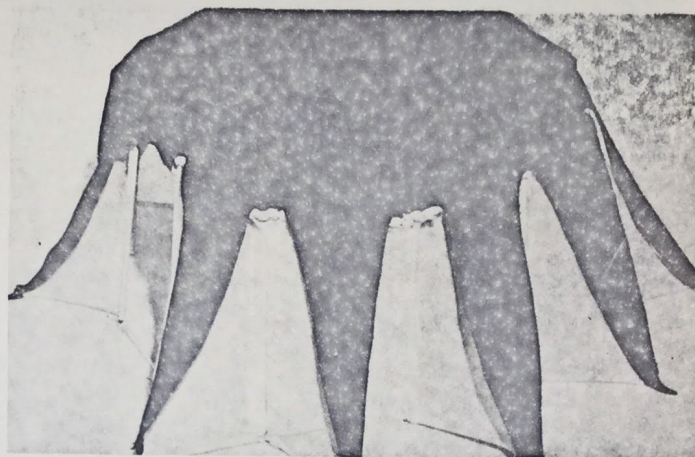
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Artemisia, who had been the victim of rape as a teenager, chose as the subject of several of her major paintings the image of Judith's decapitation of Holofernes. Both the American Stevens and the Italian Gentileschi, though separated by three centuries, focus upon a similar image of male oppression in their work. If Artemisia chose Old Testament heroines as subjects for her art, is not May Stevens, too, choosing a heroine of similar dimensions as the model for her own work? Stevens' portrait of Gentileschi resembles a scroll or an illuminated manuscript. The artist stands poised in front of an unfurled, gilded narrative statement of her life that is embossed upon a sort of tapestry. The words 'Filia d Horatii Gentileschi,' 'Sposa,' 'Matrimoni' and 'Pittori' can be easily deciphered, and stand out as representative of the unique life history of an artist whose extraordinary talent made her a member of the Academy in Florence by the age of 23. Later she was estranged from her husband, and devoted herself to her father just before his death, for he had been her art teacher and chief mentor figure. Stevens' choice of royal blue and gold for the painting lends to Artemisia a regal, heroic, legendary aura, that immortalizes her for us as one of our own "biblical" heroines.

Betty Holliday has written that the poet Marianne Moore "deserves a place in the Sister Chapel as one of the wonderful band of women whose contributions have been at such an intellectual peak as to defy patronization by male critics. Her answer to why she had not married was that she was not prepared to assume the "60% responsibility" that she felt would be required in a successful marriage. She does not elaborate to point out (as seems obvious) that she cared enough about her work and was protective enough of it to make a choice that a male counterpart would not have to make...Her personal bestiary gives me an opportunity to cast my own characters in their image...my purple grackle rides her arm and my siamese kitten snarls from the carpet covered with "household lions as symbols of sovereignty," "over-serious reindeer," "snobbish camels" and a single chameleon prepared to "snap up the spectrum for food." "

In 1967 Betty Holliday photographed Marianne Moore at a poetry reading at Loeb Center. She then made a photo-sculpture entitled *Marianne Moore: Model for an Improbable Billboard*. For her painting of Moore she used the photo-portrait of the poet by Rollie McKenna, and took the rest of her clues from William Carlos Williams' description of her in his *Autobiography*. Holliday writes that she has chosen to paint her in a mood that is meant to be both playful and



Maureen Connor, Model for Sister Chapel Structure, 1976. Velvet, nylon, 6x18" diameter. The structure for the Sister Chapel is awaiting adequate funding for its realization.

enigmatic as was her work. "She is surrounded by creatures based upon works of art in tribute to her passion for all Art. Early on she had wanted to be a painter, and references to paintings are constant in her poems. Behind her, two birds of prey based upon the 'falcon of Kings' said to have surmounted the staff of Fredrick II stand guard, perched on a lion-headed chair (sled? throne?). She carries a rolled copy of the *New York Times* because the *Times* was a continual source of subject matter for her poetry. Louise Bogan has said of her: 'She takes the museum piece out of its glass case and sets it against the living flower.' It has been my intention to set Marianne Moore among the lively images of her fastidious imagination."

If I have let the artist Betty Holliday describe her own work, it is because the poetry of Marianne Moore seems to have inspired in her not only the visual image of the great poet, but also a verbal poetry of inspired fantasy that bespeaks a deep familiarity with Moore's work and a love of her imagination. Holliday has said that the painting of Marianne Moore has given her the opportunity to explore a new symbolic iconography that she had never worked with before. Women artists of the Sister Chapel have eloquently shown how the process of celebration can become a magical process of self-transformation. The evolution of their own work illustrates the way in which the artistic spirit travels through time and space in order to be reborn again in new form through art.

In order to bring these separate portraits into a harmonious unity, Maureen Connor, an environmental artist, has designed an architectural form which will hold the 11 paintings and support the ceiling. Each painting will float against a panel backdrop suspended by a metal frame, which will compose a

space of 25 feet in diameter. The material of which the chapel is to be constructed will be dark red velvet, which, when set into a series of modular units, will form soft arches and flowing red velvet flying buttresses. Designer Connor's inspiration comes directly from the traditional objects of women's crafts—quilts, sewn sculptures, and clothing, all simple, soft and lightweight, a perfect solution for easy packing and shipping. Connor has taken cloth and made it function like stone, whereas ancient temples have used stone to imitate cloth. Velvet was selected as the fabric in which to envelope the Byzantine space in order to honor the female imagination. By going back to the Byzantine model for a chapel, Connor has chosen to create a space that is more intimate than that of a temple and one that is specifically built to human scale.

If the historically celebrated process of creation of the Sistine Chapel is juxtaposed with the creation of the ceiling for the Sister Chapel, the full spiritual import of the meaning of this communal, non-hierarchical, feminist chapel-building project becomes clear. Ilise Greenstein writes that she held a paint-pouring ceremony at her studio in Florida. Eighteen people signed the canvas and poured three cups of white paint each into the ceiling—gold white, pearl white, unadorned white. For Ilise, 18 is a magical number. It is Chai, which means Life, and it is the Cabbalistic number for her name Ilise. Those present at the ceiling ceremony intoned a Hebrew prayer which gives thanks to the supreme creator for having lived to reach this time and place. The entire event was photographed. Ilise Greenstein's inspiration for the Sister Chapel comes of a deeply religious source, for she was raised in an orthodox, talmudic Jewish family, and it was not until she was 13 that she found

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out that learned women could not become Rabbis. Since Rabbi means teacher, and in the Cabbalistic tradition learning means "reception," a kind of total imbibing of the essence and the spirit of the teachings of a great master, one can say that in spite of the secular orientation of most of the artists who worked on the chapel, a real "learning" was imparted. In an interview with many of the Sister Chapel artists, it became evident that a group spirit had been born which transcended the individual egos of any of the members. In striving to accomplish a higher goal, each artist had to step slightly outside the limits of her normal work habits, style, techniques and thought processes. Most found that the realism of their work was undergoing a shift towards a more imaginative and inventive iconography. Every artist felt that it was important to have executed a nine foot canvas. Several of the artists have had unexpected off-shoots from the Sister Chapel influence the direction that their new work was to take. One strongly shared sentiment was that this was the first time a group of artists have worked harmoniously together without feeling competitive with each other. Everyone wanted the chapel to be as beautiful a collection of art works as possible, and each encouraged the other to do her finest work. Sylvia Sleigh has said that she wanted the chapel to glow like the Sainte Chapelle.

The Sister Chapel clearly marks a new point in feminist consciousness. The era of focusing upon woman's victimization seems to be behind us. Today women are busy resurrecting a lost tradition and elaborating a new culture. Through an inquiry into the meaning of transcendence women are creating history, and through an inquiry into the meaning of women's history, they are discovering the need for new spiritual values. The Sister Chapel will have completed the process of its transformatory magic when that sacred space of which Mary Daly spoke will have been created in the lives and in the minds of women everywhere.

FOOTNOTES

1. Andre Malraux, *Les Voix du Silence*. Galerie de la Pleiade, Paris, 1951. p. 493 (Translations by Gloria Orenstein).
2. Ibid. p. 593.
3. Ibid. p. 599.
4. Mary Daly, *Beyond God the Father: Towards a Theory of Women's Liberation*. Beacon Press, Boston, 1973. p. 33.
5. Ibid. p. 33.
6. Ibid. p. 40.
7. Ibid. p. 156.
8. Ananda Coomaraswamy, *Christian and Oriental Philosophy of Art*. Dover Publishers, New York, 1956.
9. Ibid. p. 11.
10. Ibid. p. 11.
11. Ibid. p. 81.
12. Mary Daly, *The Church and the Second Sex*. Harper & Row, N.Y., 1968. p. 107.
13. Mary Daly, "The Qualitative Leap Beyond Patriarchal Religion," *Quest: A Feminist Quarterly*. Vol. 1, No. 4, Spring 1975, p. 35.
14. All other quotations are taken from personal interviews with artists, from correspondence, personal statements and tapes.

FREIDA SAVTZ

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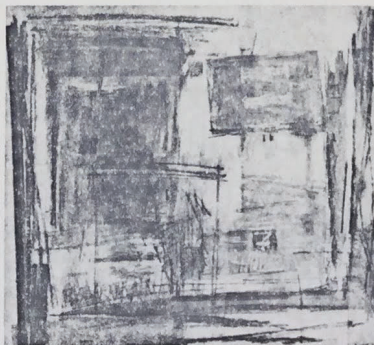
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1. June Blum
2. Maureen Connor
3. ~~Bo~~ Martha Edelheit
4. Elsa Goldsmith
5. Shirley Gorelick - (516) 487-5421
6. ~~Elise~~ Greenstein
7. Betty Holliday 8 Diana Kurz
9. Alice Neel
10. Cythia Mailman
- * 11. Sylvia Sligh ²¹² 691-5558
12. May Stevens
13. Sharon Wybrants

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* ~~Ronnie~~ no longer in show
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