

Nancy Azara

Consciousness-Raising, Visual Diaries, Art-Making Workshop

March 1 – March 31

Goodwyn Hall Gallery,
8 a.m. – 4:30 p.m., Monday – Friday

Friday, March 4

1 – 5 p.m., Goodwyn Hall 102
Visual Journaling Workshop by Nancy Azara

Thursday, March 3

3 p.m., Goodwyn Hall 109
Artists lecture by Nancy Azara

please contact Andrew Hairstans at
ahairsta@aum.edu or extension 3719
(Registration requested due to limited space)



Sponsored in part by AUM Lectures and Programs and the School of Liberal Arts



VISUAL DIARIES

The New York Feminist Art Institute, NYFAI, (1979-1990)

“Consciousness-Raising, Visual Diaries, Art-Making Workshop”

Developed and Facilitated by Nancy Azara

THESE BOOKS ARE ON EXHIBIT IN THE UNIVERSITY COLLEGE ART GALLERY

FAIRLEIGH DICKINSON UNIVERSITY, UNIVERSITY HALL, ROOM 11 ~ 1000 RIVER ROAD, TEANECK, N J

RECEPTION FOR THE ARTISTS: NOVEMBER 16 from 2:30 – 4:30

WORKSHOP WITH NANCY AZARA 5:30 – 8:00

Jenny Ross
Margaret Weber
Lynne Peters
Gail Addis
Penne Franklin
Gail Sasson
Carol Anshien
Naomi Schechter

Phyllis Rosser
Darla Bjork
Michaelann Tostanoski
Catherine Allen
Irene Gennaro
Rhonda Schaller
Sandra Branch
Nancy Blair

Elyse Taylor
Leila Daw
Nancy Azara
Joan Arbeiter
Pam Reilly
Rosemary Starace
Marian Le Conte
Mari-Claire Charba

Kay Towns
Lynn Northrup
Susan Brownell
Linda Ferguson
Illith Rosenblum
Helen Stockton
Sarah Greer Mecklem

GALLERY HOURS; 9:30 – 4:30 M – F
<http://view.fdu.edu/default.aspx?id=5884>

Info: 201-692-2801

Gail Price Addiss • Catherine Allen • Carol Anshien • Joan Arbeiter
Nancy Azara • Darla Bjork • Nancy Blair • Sandra Branch
Susan Brownell • Mari-Claire Charba • Leila Daw • Linda Ferguson
Penelope Franklin • Irene Gennaro • Marian Le Conte • Sarah Greer Mecklem



Lynn Northrup • Lynn Peters • Pam Reilly • Illith Rosenblum
Jenny Ross • Phyllis Rosser • Gale Sasson • Rhonda Schaller
Naomi Schechter • Rosemary Starace • Helen Bilyeu Stockton
Elyse Taylor • Michaelann Tostanoski • Kay Towns • Margaret Weber

Visual Diaries

March 17- April 14, 2010

Opening Reception:
Wednesday, March 17, 11:00 AM
(Light refreshments will be served.)

Gallery West

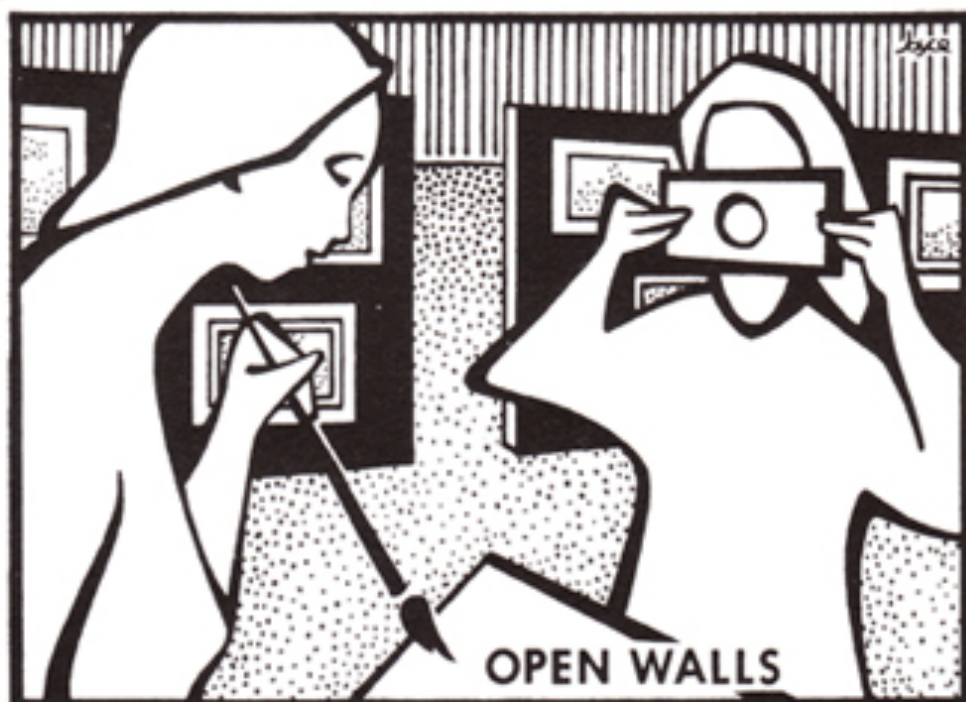
Michael J. Grant Campus - Captree Commons
For Directions, Call (631) 851-6702
Gallery Hours: Mon. - Thurs. 10 am - 7 pm
Friday 10 am - 2 pm

Suffolk
COUNTY COMMUNITY COLLEGE
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Grant Campus, Crooked Hill Road
Brentwood, N.Y. 11717

Special Collections and University Archives presents

AN EXHIBITION OPENING

Bridging Generations



Invitation, 4th Annual Open Walls Art Exhibit
Artemisia Gallery, June 20, 1980, Women's Art Registry Collection

Women Artists and Organizations from Rutgers' Collection

Keynote speaker:

Hilary Robinson

Dean, School of Visual Arts
Carnegie-Mellon University

Monday, October 5, 2009 • 4:00 p.m.

Scholarly Communication Center • 4th Floor

Archibald S. Alexander Library

*The exhibition will be on display
through January 30, 2010.*



AUTOBIOGRAPHY OF INTERIOR SPACES

Artist Books Made in the “Consciousness-Raising, Visual Diaries, Art-Making Workshop”

developed and facilitated by Nancy Azara at NYFAI, The New York Feminist Art Institute

<http://nyfai.org/visualdiaries/index.html>

Curated by Nancy Azara with Emily Harris

The artists books were made in NYC as visual diaries beginning in 1979 at the New York Feminist Art Institute (NYFAI, www.nyfai.org) or later by participants who continued the process in their studios. They range from accordion and handmade books to more conventional bound ones (that range in size from 3” x 5” to 12” x 17.5”), and use materials such as paper, paint, oil pastel and collage. Participants, professional artists as well as beginners, were instructed to make a visual diary in the same manner as a written diary but without the use of words (in spite of this, there are many words used to flush out ideas and questions on the page with images). One of the rules of the workshop was that each participant was to treat her drawings as if they were personal diary entries of her inner life, not originally intended for publication or display. They are both works of art as well as part of the history of the Women’s Art Movement.

The Visual Diary Consciousness Raising Workshop was facilitated by Nancy Azara who co-founded NYFAI with Lucille Lessane, Irene Peslikis, Miriam Schapiro, Carol Stronghilus, and Selina Whitefeather in 1979. It was their intent at the time to examine issues relating to gender, self and identity in art. As such, the diaries are a testimony to this endeavor.

The diaries were displayed on shelves and stands throughout the exhibition space.

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WHAT DID WE DO? by Joan Arbeiter

To begin with, there was the image making aspect. We talked, listened and kept drawing no matter what, and over time, when we looked back, we were surprised to discover that we were each uncovering our own kind of personal – more or less consistent – visual vocabulary which was sort of summoned up from our pre-consciousness. This discovery gave me confidence to experiment and move forward in the studio.

Introduction to NYFAI by Nancy Azara

It was a very exciting time in the 1970s. The idea that “the personal is political” was a revelation. I began to incorporate this idea into my life and my art. It was a whole new way of thinking for me. Before then, the personal was belittled, as something that only women were engaged in and, therefore, not important. My everyday experience developed a relevance that I no longer ignored or dismissed but included in relationship to my artwork.

During the 1970s as an experiment, I began drawing during these consciousness-raising sessions to try to record visually what was being said. It was an unsuccessful project because

the conversations could not be translated visually. However, I found that by doing original “primitive” drawings, forms belonging only to me would surface. In fact, I noticed that the same forms – those long lines, circles,. And angular shapes similar to the kind of images that I had been taught to erase in art school – kept returning. Even then I found myself erasing them. But I came to treasure them, realizing they had emotional import as an expression in shapes and colors of the *emotional* dialogue taking place. A new presence beyond words kept emerging through these forms. When I finally allowed them to come through completely, my work began to flower. Eventually, I accepted my obsession with these lines and shapes as natural and normal. Later, I wondered if the experience of drawing during a discussion might be as liberating and stimulating for others as it was for me.

In 1979, I co-founded a feminist art school, The New York Feminist Art Institute (NYFAI) with Miriam Schapiro, Carol Stronghilus, Irene Peslikis, Lucille Lessane, and Selina Whitefeather. It was our intent to examine issues relating to gender, self, and identity.

STATEMENTS

Nancy Azara, For my first workshop, I devised a way to share my experience in a class called **“Consciousness-Raising, Visual Diaries, Art-Making Workshop.”** As we did consciousness-raising that first year in a classroom setting, we chose a topic, and each woman drew in a blank book while the others spoke in turn, making a visual record of what was said. The drawings that came out of the workshop confirmed what I had found, that the shapes and forms unique to each of the participants were repeatedly found in her work.

One of the rules of the class was that each participant was to treat her drawings as if they were personal diary entries of her inner life, not for publication or display. As the women became startled with the freshness and newness of their visual pieces, I reminded them that these images hadn't come from another world to visit them. Rather they were part of the interior landscape with which the women lived all the time and had not noticed, or just barely noticed, or had erased as I had done.

It was thrilling to be part of their discovery. I watched women change their processes, many returning to art after years of being stuck. Others shifted gears and made more authentic images. We drew and made collages, built up pages in our books, and made substantial and powerful diaries. We showed only sections of them if we chose to in exhibitions at NYFAI, tying off the other pages with ribbon or clipping them together to keep private what was not ready to be revealed. In those books were new visions, ideas, ways of seeing – shadows from the past.

Gail Addis, It was a time of empowerment, reflection and experimentation. Who knew what to expect from this new class in this new school? We got a heady mix - the introspective nature of making a drawing syncopated with the simultaneously challenging feminist discussions – going around the room everyone had to talk. Classes always ended in a directed meditation – something for the dreams to work on later in the night. Drawings came to the pages, the books filled, sometimes with repetitions of an image or theme, a room, a landscape, or shadows (lots of shadows.) Other times startling images appeared – a giraffe's neck with its spots and voice coming out through its skin. The years past, the richness and beauty of all our drawings remain accurate reflections of a time I am truly grateful to have lived through and of a group of women it was a privilege to have loved.

Catherine Allen, My diary was conjured up a lot in the Visual Diaries, consciousness raising groups, books we were all reading and discussing at the time, other artists' works, and feminist art criticism. I did (and still use) direct body prints on paper and wood panels that were incorporated into the paintings and drawings. I included a breast print from a visual diary I did in 1980 while at NYFAI. If I can find more from then I will send them along.

Carol Anshien, The Visual Diary class showed me how to explore living (and allowed me to exist) on a plane of reality that I'd previously considered “unreal” – that is, Art. Rather than a “how to” objective exercise, art was a process of creative thought, of visualizing the emotional moment, as well as the physical, intellectual, and spiritual mind. This creative “consciousness raising” process of thinking and talking about a variety of aspects of myself (oneself) and my

(one's) life (psychological, biographical, work choices, political activism, religious/spiritual, etc.) while making art work in many mediums (collage, pastels, watercolors, colored pencil) fused the emotional, creative, and feminist turbulences of the time surging in me through the prism of artistic expression. I saw thoughts and feelings emerge on the page in surprising ways. I still do.

Joan Arbeiter, My visual diaries were made from the “stuff of my ordinary daily life. Mundane notions such as shopping lists, appointments, and phone numbers were used along with philosophical commentary, overheard bits of dialogue, and other sayings that came my way. These words were often grouped into shapes that ‘read’ as images along with doodles, designs, and sketches. It was in fact soon after the workshop that I began to integrate these ideas into my own large format paintings and drawings.

Darla Bjork, In 1979, I was a practicing physician just beginning to consider becoming an artist. The Visual Diaries workshop was one of the first art classes that I took. It helped me explore color and form in a relaxed, non-threatening setting with other women. There was no pressure to perform with no concept of pass/fail. Looking back, it was the first time that I was able to explore my unconscious processes in a visual manner.

Nancy Blair, It was such a dynamic and exciting time for the women who participated. It seems we were all awakening from a trance and the Visual Diaries provided a vehicle and forum for women to explore the autobiography of interior "spaces."

Sandra Branch, [Excerpts from my Visual Diary]

“What does power mean to me, and how would I define it? When was the first time I felt powerful and how did I feel after expressing what happened?” 1983

“How would you define authority? How do you behave when you are in a position of authority? When you have someone in authority over you?” 1983

“What do you see in your future – 3 years and 20 years from now? What kind of life will you have, what kind of goals do you have for that time?” 1983

“How has being a woman affected my way of being, my life, my artwork?” 1983

Susan Brownell, My visual diary was a special place for me. A place where I could freely splash and mingle: paint, ink, crayon, and chalk. My self expression was let loose to spill over in the privacy of its pages – with no judgments, no audience, just me and my book's blank pages. Twenty years later it is still thrilling to turn its pages and watch my journey into the wildness of my spirit which I feel is expressed there. I treasure it as a record of my younger life and time in NYC, spent finding my creativity.

Mari-Claire Charba, During the various workshops taken at NYFAI I was able to access that portal of creativity that enabled me to fuse the various aspects of Self - Visual Artist, Actress, Daughter, Wife, Woman in a way that was not addressed in my previous male-centric academic studies. Through my creative inquiry at NYFAI I experienced the expanded parameters of Art.

Leila Daw, I attended just one Consciousness Raising and Visual Diaries class but was immediately immersed in hearing about other women's experiences and reflecting on my own, and noticing the similarities both personal and in the way this consciousness raising group related to my "regular" one at home. I found myself tearing & cutting up pieces of paper and fitting them back together differently. I wrote notes & drew diagrams on these bits of paper, and knew that if I could organize these thoughts, forms and pieces, I might have a map, or instruction book, for survival. When I got home, I set aside times for myself to reflect and assemble, in the spirit of the class, and this diary is the result.

Linda Ferguson, When I run into road blocks in my studio, I remember Nancy's suggestion to "make it up," which was like a revelation! Those three words are a tape that still plays in my mind when I am up against a wall. They are one of the gems I carry with me because they break through my illusionary blocks and return me to possibility again, accompanied by an enormous emotional relief leaving a tremendous sense of freedom and control and affording me the belief that I can do it.

Penelope Franklin, It's hard to remember the exact feelings that accompanied the process of making my visual diary. I was a very different person then. Looking at it now as an art critic would, I can see that portraits of the everyday - represented by quick line drawings of the women in the class, objects on a table, even my dog - vie with fantasy collages in bright colors. I was in my early 30s then, and embarking on a new life as a single woman. So I think I must have been toying with hopes for the future, trying to face my fears, and grounding myself in concrete reality as I sat with the other women in the class, all expressing their own hopes and struggles verbally and through art.

Irene Gennaro, The visual diaries group was a place and time of women empowering themselves to create freely, openly and without prejudice. I felt a communal spirit and atmosphere of sharing. We came together to explore using the technique of consciousness raising, but with one defining element, art. We were artists first. We talked and drew for three hours and if we chose to, we shared our work.

Marian LeConte, My experience with the Visual Diary class was for me a very personal and private experience of myself and of my art and at the same time a wonderful sharing with other women of my experiences and theirs. To have the time to talk equally divided, each person having a full chance to express herself was a wonderful thing, plus only focusing half of my attention on the talk and half on my art, so both could arise out of a deeper place. The diaries are private, to share or not and are also cryptic, interpretable by person who created it alone, unless willing to share their inspiration, but others can project their own ideas on it if they want.

Sarah Greer Mecklem, I participated in the Visual Diary group at NYFAI in (1985?). Looking back at this period, I now understand how deeply the experience affected my creative process, opening me to ways of working I had never considered much less experienced before. From the onset I had to respond to the moment. On the evening of the first meeting I had to scramble to get materials en route after work not having had time to prepare ahead of time. I did have

graphite, india ink and paint sticks but had no paper to work on and little money. The art stores in China Town were already closed so I stopped in a general store and found a roll of cheap rice paper. As I settled into the group and began responding on the paper to the subject of the first "conversation" I became acutely aware that my tools and the rice paper were not very compatible. The graphite and paint sticks being quite rugged wrinkling, even tearing the fragile paper. I was forced to relinquish a certain preciousness in my work. I had to accept what happened. In a sense, this challenge became a metaphor as well as a method for the work I did each week. I committed myself to working with the materials I had chosen by chance. I also grappled with the need to make "pretty" works of art. I discovered the vitality and satisfaction of making images that showed the conflict of extreme emotions, the contrast of grotesque thought and gentle feeling.

Lynn Northrup, I loved working with colored markers and crayons. With no specific intent in mind, I could choose whatever color I wanted and make any design or mark I wanted to on the page in front of me. There was to be no judgment from others on what I did, only a chance to share my doodlings if I wished. I loved using bright colors, making lines and all different shapes on the blank pages while I listened and spoke in my turn.

Lynn Peters, My experience with Visual Diaries began in the 1980's. The Visual Diaries group had a specific topic that would be addressed, a different one every week, which I now use in my teaching practice at various liberal arts colleges. I encourage my students' engagement to keep track of their lives in visual terms, thinking conceptually, and doing it intuitively. They start using Visual Diaries in their other classes too, cross-referencing into other media: making a painting/print from a page in their diary, images accumulate, patterns and repetitions occur. These diaries have caused enough interest with other professors that they have taken up this process too. I have had students get accepted at portfolio reviews on the basis of their Visual Diaries alone.

Pam Reilly, At some point in your young adult life, if you are very lucky, you find a group of like minded people with which to share your time and ideas. And if you are very, very lucky you find mentors to guide you. The Feminist Art Institute provided both for me as an artist. I was somewhat trained as an artist when I arrived, but not trained to think critically about being a female artist. Through both studio and art history classes, I received that training. As students and women, we were encouraged to feel our way to make the most honest art that we could.

I.Rose (Illith Rosenblum), In the early 1980s, a new comer to New York City, I was galvanized by the women's movements and thrilled to find a NY Feminist Art Institute. Coming from a more academic orientation involving environmental research I was seeking a broader 'language' to include feminist understandings and insight. The Visual Diaries class was a revolutionizing concept. It allowed me to attempt to bring together ideas and emotions, thoughts and feelings not only in words but in colors and shapes, and thereby remain true to more facets of myself. The class spurred me on into 'xerography', artist-books and painting.

Jenny Ross, I was in a visual diaries group for 10 years, starting in my early twenties. The group process gave me invaluable support for my artistic expression and personal

self development. I was able to express myself artistically without judgment and share my process with other women artists, focusing on the content of my art and its meaning in my life. I experimented with a range of mediums in a visual journal. As I look back at these visual images, I realize that the journal was a place which reflected a deep inner state, which enlivened and enriched my life. I included words in my journal to capture the threads of conversation of the women as we made our art in a consciousness raising process. There was not anything we did not discuss about our lives, our hopes and our dreams, as well as our struggles.

Phyllis Rosser, The first time I went to Nancy Azara's visual diaries class she asked us to talk about important questions that I'd never asked myself before: "Do you consider yourself an artist?" "What obstacles do you have to overcome to do that?" "What would you have to do with your life to become a serious artist?" While we talked we drew whatever came to mind or really, whatever came out of our hands. My drawings were of objects in the natural world – leaves, shells, bird's wings. Later there were waves, clouds and feathery patterns. I look through my diaries now and see angry thoughts interspersed with star bursts of color, patterns, joy. Something profound happened to me during these classes which I took two or three times.

Gale Sasson, Looking through my diaries again was so exciting and stimulating for me. So many of these images became larger works in sculpture, printmaking and my large drawn scrolls. In the group I was able often to reach into my subconscious, and feeling safe in the environment and unconcerned about 'making art', bring forth images that were authentic and deeply significant for me.

Rhonda Schaller, Making these diaries were a life saver for me. A creative process that helped me connect directly to my feelings, and express myself artistically. The workshop Nancy taught was so life enhancing, to create visual diaries so healing - that during my pregnancy when I could not make art - felt blocked - I at least had my visual diaries.

Naomi Schechter, I took the Visual Diaries class with Nancy Azara 25 years ago. It had a powerful effect on my art practice. Up until that time I had taken a number of drawing classes and was preoccupied with basic skills of drawing and rendering. While this is an important and lifelong pursuit, I needed to open into more expressive and intuitive modes of art-making. The class provided a safe and stimulating "hold" for that process. By setting up a basic structure of seeding a series of questions on important psychological and spiritual issues and allowing freedom of expression in answering them, new and surprising possibilities of expression opened up. Each participant would share her thoughts and feelings about the questions while the class and speaker worked on their diaries.

Rosemary Starace, Visual diaries were my introduction to an art-making that didn't have to be "good." They allowed one to be tentative, exploratory, personal, silly, boring, daring--to make discoveries rather than strive for a particular outcome. Intimate and intended for no eyes but one's own, the diaries provided a space where the act of making marks and being present with oneself counted more than the result. Whatever happened between those covers was fine: Process! Freedom! I didn't know what to make of it at first, but through visual diaries and the rest of the NYFAI curriculum, I learned the bedrock skills of art-making, starting with the basic

trust that art will happen if you let it.

Helen Bilyeu Stockton, (1913-2005)

"If you can't distinguish between validation by others and your own identity-you have a problem. Separate Work, Career, Identity." 10/16/80

"How do you make space to make art (confidence?) How do you make the decision to work? How do you work/ or not work without having to worry about results?" 2/12/81

"Why make art unless making art for myself? Can make ugly- Can make mediocre. Permission to be mediocre." 2/12/81

"Drawing with the right brain- bring in a piece of art work and describe how the piece relates to content and experience of your own life. What are you saying? Why did you choose this way of saying it? Verbalize your art work. How did you feel while you were doing it? Did you understand what you were doing when you were doing it ? " 3/12/81

"How do I connect what I really am with what I say in my art work? How do I juggle my practical life and my art work? " 10/15/81

Elyse Taylor, I attended a Visual Diaries class in the early 80s. We were encouraged to do art pieces as we were discussing pertinent subjects in our lives. I decided to make enjoyable art pieces without restraint. The feeling of freedom I discovered in these classes has empowered my "Growing" project which I began in 1993 and am still working on today. Currently I have completed 607 16" x 16" canvas squares which have been strongly influenced by "Visual Diaries."

Michaelann Tostanoski, The work is simply about my fear of singing in public, and I am sad to report that nothing cathartic, or magical happened to lessen my performance anxiety after having physically created it. But the conversations with Nancy Azara at the Visual Diaries workshop about art-making had a much more profound and valuable effect. Those conversations about intuitive vision, the creation of symbols and the power of personal iconography gave me my first conscious glimpse that mark-making, materials and techniques are all elements of a valid visual language with which to speak ideas that can be read and understood by others. My understanding of semiotics, my personal philosophy of art-making and my approach to teaching art have emerged out of those conversations and continue to inform my work to this day.

Kay Towns, I was seeking insight to my creative self and signed up for a Visual Diary class in 1984. Looking back now I realize how this class was a key in helping me to open the doors to my creative self and to awaken the artist within. I would review my diaries and they would help me to break through the timidity I felt when I would refer to myself as an artist. They have been a quiet refuge. Over the years I have realized their value and appreciate the strength of purpose. Today I refer to them as "seed books" which are a source I return to whenever I need to rejuvenate my artistic path. Their pages are a guide to see how I have progressed artistically.

Margaret Weber,

It was a heady time.

We agonized over perceived inner and outer impediments to fully evolving as women and artists.

We rejoiced in our insights, resilience and accomplishments.

We feasted on our language, images and community.

We continued, talking and drawing, at the Ear Inn.

We grouped and re-grouped.

We look back now with.....

Of course all testimony must be given in the first person.

VISUAL DIARY
CATALOGUE OF BOOKS (42)

Gail Price Addis (2 books),

1982 "Visual Diaries" 12" x 8.5" – pencil, watercolor

1997 "Lake Placid/Venice" 5" x 7" – watercolor

Catherine Allen,

2006-08 "Visual Diary" 5" x 7" – paint, pastel, pencil

Carol Anshein,

1985 "Visual Diary" 8" x 11" -- collage, paint

Joan Arbeiter, (2 books)

1980 "Visual Diary" 7" x 5" -- pen

1980 "Visual Diary" 8.5" x 5" – marker

Nancy Azara, (6 books)

1974 "Visual Diary" 8.5" x 5.5" – pencil and collage

1979 "Shadow Book" 9.75" x 7.5" -- paint and cutouts

1982 "Triangle and Circle Book w/ Blue Line" 6" x 11" - pen, oil pastel, cutouts

1984 "Orange Forms" 11" x 14" – marker and pastel

1985 "Blue Curve" 11" x 14" -- cutout, marker and pastel

1986 "Turquoise Sun" 9.5" x 12.5" -- oil pastel and paint

Darla Bjork (2 books),

1979 "Visual Diary" 14" x 11" -- pen, pencil and ink

1980 "Visual Diary" 14" x 11" – pen, pencil and ink

Nancy Blair (2 books),

2003 "Visual Diary" 10" x 10" -- collage and pen

2003 "Every Day" 11" x 9" – pen and marker

Susan Brownell,

1981 "Visual Diary" 9" x 6" -- collage, ink, oil pastel

Mari-Claire Charba,

1988-89 "Looking in the Figure" 11" x 8.5" – oil pastel and collage

Leila Daw,

1984 "It Had Not Been Clear" 11" x 8" -- collage

Linda Fergusson,

1998 "Visual Diary" 7" x 5" – mixed media

Irene Gennaro (2 books),

1980 "Visual Diary" 12" x 9" -- pen

1980 "Visual Diary" 8.5" x 5.5" -- pen

Marion LeConte,

1990-93 "Composing" 10" x 8" – pencil and marker

Sarah Greer Mecklem,

1986 "Visual Diary" 12" x 17.5" – ink and oil pastel

Lynn Peters,

2008 ""The Year Eight 21 C" 11" x 10.5" – collage, crayon, paint

Pam Reilly,

1982 "Visual Diary" 9.5" x 6.5" – paint with cutouts

Jenny Ross,

1981 "Visual Diary" 12.5" x 9.5" – paint, pencil, marker

Phyllis Rosser,

1981 "Visual Diary" 12.5" 9.5" – pencil, marker

Gale Sasson (2 books),

1987 "Visual Diary" 6" x 8" – colored pencil

1989 – 1993 "Visual Diary" 7" x 8.5" – colored pencil

Rhonda Schaller (2 accordion books),

1989 "Pregnancy Diaries I" 6.5" x 4.5" -- pastel

1990 "Pregnancy Diaries II" 9.75" x 7" – pastel

Naomi Schechter,

1986 (mid 80s) "Visual Diary" 8" x 11" -- collage and pastel

Helen Stockton (2 books),

1980/81 "Visual Diaries/NYFAI" 11" x 8" -- oil pastel and pen

1998 "Visual Diaries" 6" x 4" -- marker

Elyse Taylor (7 loose pages),

1982 "Visual Diary" 7.5" x 10" – marker

Kay Towns,

1983 – 1986 "Visual Diary" 11" x 9" – marker

Margaret Weber

1979 "Book one" 14" x 10.5" – mixed media

OWNED BY RUTGERS, NYFAI COLLECTION

Toby Schust Allan

Undated "Visual Diary" 8 ½" x 11" – colored pencil

Sandra S. Branch,

1984 "Visual Diary" 11" x 8.5" – watercolor, pen

Felicia George

1981 – 1982 "Visual Diary" 8" x 10 ¾" – mixed media

Nickola Miller

1982 - 1983 "Visual Diary" 13 ½" x 11" – watercolor & oil pastel