



Winter 2010

## Maren Hassinger: Lives

Shannon Egan  
*Gettysburg College*

Follow this and additional works at: <https://cupola.gettysburg.edu/artcatalogs>



Part of the [Art and Design Commons](#)

**Share feedback** about the accessibility of this item.

---

### Recommended Citation

Egan, Shannon, "Maren Hassinger: Lives" (2010). *Schmucker Art Catalogs*. 6.  
<https://cupola.gettysburg.edu/artcatalogs/6>

This open access art catalog is brought to you by The Cupola: Scholarship at Gettysburg College. It has been accepted for inclusion by an authorized administrator of The Cupola. For more information, please contact [cupola@gettysburg.edu](mailto:cupola@gettysburg.edu).

---

## Maren Hassinger: Lives

### Description

Gettysburg College's Schmucker Art Gallery is pleased to present Maren Hassinger: Lives, an exhibition of the artist's films, sculptures, and installations held in conjunction with the Central Pennsylvania Consortium Africana Studies Conference, "Public Health, Human Prosperity, and Justice: Public Policy in the African Diaspora," and co-sponsored by the Eisenhower Institute in Gettysburg, Pennsylvania February 26 and 27, 2010. Hassinger's work provides a contemplative perspective on complicated issues of nature, culture and identity in relation to broader themes of race, gender, as well as politics, and social policy. Ethereal and evocative installations of branches, plastic bags, and twisted newspapers powerfully reveal the tenuous intersection of the mass-produced and the organic. Complimenting the coiled strands, circular forms, and ascending paths of Hassinger's sculptures are projections and films that similarly examine notions of circularity and biological (or natural) connectivity, in addition to linearity and lineage. These installations compellingly address the various complexities of lives: personal and public identities, Hassinger's autobiographical lineage, and the legacies of broader African-American experiences. [excerpt]

### Keywords

Maren Hassinger, Central Pennsylvania Consortium Africana Studies Conference, African American experience

### Disciplines

Art and Design

### Publisher

Schmucker Art Gallery, Gettysburg College

### Comments

*Maren Hassinger: Lives* was on exhibition at Schmucker Art Gallery at Gettysburg College January 22 - March 5, 2010.



**MAREN HASSINGER: LIVES**

**MAREN HASSINGER: LIVES**

Gettysburg College's Schmucker Art Gallery is pleased to present *Maren Hassinger: Lives*, an exhibition of the artist's films, sculptures, and installations held in conjunction with the Central Pennsylvania Consortium Africana Studies Conference, "Public Health, Human Prosperity, and Justice: Public Policy in the African Diaspora," and co-sponsored by the Eisenhower Institute in Gettysburg, Pennsylvania February 26 and 27, 2010. Hassinger's work provides a contemplative perspective on complicated issues of nature, culture and identity in relation to broader themes of race, gender, as well as politics, and social policy. Ethereal and evocative installations of branches, plastic bags, and twisted newspapers powerfully reveal the tenuous intersection of the mass-produced and the organic. Complimenting the coiled strands, circular forms, and ascending paths of Hassinger's sculptures are projections and films that similarly examine notions of circularity and biological (or natural) connectivity, in addition to linearity and lineage. These installations compellingly address the various complexities of lives: personal and public identities, Hassinger's autobiographical lineage, and the legacies of broader African-American experiences.

Born in 1947 in Los Angeles, Hassinger witnessed great change in the art world and profound challenges to prevailing socio-cultural power structures. Hassinger's particular biography and individual experiences are woven throughout her oeuvre with great nuance and variability. She does not hide or diminish her own racial and gendered identity, but presents her life in the work as both humanistic and holistic:

*When I make a work, all of me is contained within it. I make things that are extensions of myself that will express a basic humanness and so allow viewers their own point of entry into the work. ... Of course I embrace the feminist struggle; of course I acknowledge the horrors of racism. But my work to this point has been more about timelessness and issues of eternity. I want my work to offer an experience to look and to see, to contemplate (1996).*

The direct invitation to the viewer to see, to enter into the work, is pedagogical and challenging. Hassinger directly addresses issues of feminism, racism, history, but her approach is neither obstinate nor doctrinaire. Instead, the works call upon her viewer to reflect upon how these larger human issues are defined, perceived and represented among races, genders, and moments in the past and the present.

In *Legacy* (2006), a thirteen-minute video projection of various words and phrases which relate to the African-American experience, Hassinger collapses present-day perceptions with a critical eye on the past history. Accompanied by a twenty-six minute musical cycle of music ranging from spirituals to hip-hop, the installation charts a provocative view of the tensions, issues, social problems, perceptions, realities, stereotypes that reflect perceived divides among races and classes. Juxtaposed with these jarring words is a nineteenth-century photograph of African-American farmworkers tending and harvesting sweet potatoes. The photograph is a pastoral, almost idyllic and pictorialist representation of men and women working serenely without any apparent strain or hardship under a large shade tree in a field. It recalls the nineteenth-century paintings of French peasants gleaning wheat and sowing fields by Jean-Francois Millet as well as the hazy, romantic views of British farmers and fishermen in P.H. Emerson's photographs. While the picture unequivocally confronts the legacy of slavery and the realities of the black experience in America, the work alludes to the influence of European pictorial tradition and the wistful nostalgia for such representations of farmers. Hassinger interrupts this imagined idealism with a stream of various labels, descriptors, and loaded terms that appear on and fade away from the photograph. By forcefully overlaying the present onto the past, Hassinger puts depicted figures into dialogue with vehemently contemporary, shockingly cruel, disparagingly mundane, and historically significant terms, such as "welfare mothers," "uncle tom," "jim crow laws," "aftermath of Katrina (treatment of inner city poor)" and "domestic violence." Other words such as "fear," "lovelessness," and "anger" punctuate the scene and invite fraught racialized interpretations. The music, at times celebratory, hopeful, melancholy, reflective, and familiar, provides another mode of representing and understanding the complexity of African-American history. At once, Hassinger confronts shifting perceptions of race, gender, and class with astute criticism and acute compassion.

In *Daily Mask* (2004), a sixteen-mm film, Hassinger continues the investigation into the issue of African-American identity. The film, at about three minutes long, depicts Hassinger looking into a mirror and methodically painting her skin with thick, greasy theatrical make-up. Interestingly, the manufacturing company bluntly calls this product "minstrel black," and the film provides a subtle examination of the history of black minstrelsy. Additionally, the work considers how the concept of a "mask," as a cover or a masquerade of one's real self, correlates to race and gender and to the expectations and misperceptions of identity. The act of painting one's face black implicitly alludes to the history of theatrical "blackface" and minstrelsy, performances begun in the nineteenth century which parodied



*Legacy*, 2006  
26-minute video, archival photograph



*Daily Mask*, 2004  
16mm film, 3 min. 22 sec.

African-American characters in conformity with white audience's desires and perceptions of race. Typically, white men would don blackface makeup and costume for white audiences' entertainment. After the popularity of this performance took hold, black men would also perform in similar garb for these same viewers. In contrast to these public precedents, Hassinger performs her "blackface" in *Daily Mask* alone in the mirror before her. Hassinger's eyes close, and the contours of her face recede into darkness. She denies the display of grotesque contrasts characteristic of historical blackface (bulbous eyes and exaggerated lips), and instead, her face appears as a solemn, almost abstracted mask. This formal gesture intentionally acknowledges the art-historical interest in "modernist primitivism," specifically the influence of non-western, "primitive" objects on European and American artists in the beginning of the twentieth century. Her "mask" evokes the wild visages of the fearsome prostitutes in Pablo Picasso's *Demoiselles d'Avignon* (1907), faces modeled on the design of African objects. Moreover, Hassinger's almost ritualistic application of her make-up recalls a similarly voyeuristic interest in war-painted Native Americans.

In recalling an historical fascination with the "primitive other," Hassinger disrupts the historical exploitation of the non-western subject for aesthetic ends. After her brief moment of nearly sculptural stillness, Hassinger opens her eyes wide, and a knowing smile or sneer suddenly breaks the formality of the performance. Her peculiar grin paradoxically refers to the offensively comic tradition of minstrelsy, yet allows Hassinger to reclaim the power over this historical representation of African-Americans. As both the artist and the object, she addresses the complicated role of self-portraiture in this work and in her oeuvre more generally and questions whose life (or lives) she represents. In *Daily Mask*, Hassinger seemingly reveals very little about herself, but the performance is nonetheless disarmingly vulnerable and personal. Her superficial transformation from light to dark (or seen racially, from black to blacker) reflects a profound engagement with larger concerns with racial classification, stereotypes, and larger societal perceptions of the notion of an African-American "mask."

The effect of *Daily Mask* is comic and serious, dramatic and extraordinary, yet the title "daily" implies an ordinariness that considers how commonplace attitudes toward racial identity persist. Other African-American artists, such as Kara Walker and Michael Ray Charles, have also recently and critically examined the minstrelsy tradition and its impact on contemporary African-American identity by presenting caricatured, stereotyped figures of the past two centuries in their works. The inclusion of Hassinger's own face in *Daily Mask* works against such stereotypical buffoonery of historical blackface and, her performance appears more serious, more immediate, and more forcefully contemporary than her counterparts' works. *Daily Mask* disparages, revises, and re-genders the historical atrocities of the theatrical and deplorable nineteenth-century practice to respond to persistently complicated twenty-first century racial identities.

The video enclosed within the larger installation *The River* (2005) also explores the multi-farious African-American legacy and identity through the lives of Hassinger's own family. Her research into her father's lineage reveals an intricate story of miscegenation, incest, lynching, and suicide. Hassinger's video focuses on her uncle in his current home in St. Louis, who animatedly divulges the passion, tension, and scandal of their past. Hassinger films herself sharing this information with her own son and daughter. She traces not just the connections of and between her family, but the realities of African-American lives and relations in general. Hassinger's family story stands in for a larger, more challenging view of American history, one marked by a tangled and difficult intersection of races and cultures, rather than neat divisions of black and white.

The installation of bare tree branches, newspapers, and plastic bags surrounding the video in *The River* encloses the viewer in a particular geography of a floodplain. Hassinger explains, "Ancestry comes down to the present like a flood leaving in its wake debris for future generations to endure and attempt to heal." Debris that might be washed ashore hangs in the thicket lining the walls and hanging like a canopy from the gallery ceiling. Hassinger's installation examines how remnants of the past leave both physical and emotional traces in the present. In *Legacy*, mentioned above, Hassinger included "aftermath of Katrina" as one of the divisive issues facing African-American experience, and this installation calls to mind the larger natural and cultural issues exposed in the wake of this storm, specifically the suffering of poor black communities. Hurricane Katrina was an unbelievable natural disaster, which revealed tremendous failures in public policy. The accounts of the government's delayed reaction to the catastrophe in the news, here signified by the newspapers ensnarled in the branches, reflect how policies and politics are disseminated among the public, filtered by organizations, and perhaps more importantly, how power, resources, and information are distributed. *The River* does not intentionally illustrate this singular relatively recent event (and was made shortly before the storm), but the work nonetheless exposes both subtly and broadly the persistence of inequality among the races, the realities of extreme poverty, and the dire consequences that result from class and racial divisions.

The aftermath of Katrina was overwhelmingly distressing, and Hassinger's sculpture *Wrenching News* (2008) responds almost physically to the atrocities, despondency, and profundity of such current events. Hassinger considers how newspapers, as a relatively democratic and inclusive medium, represent the fact that everyone has wrenching news, and that grief, tragedy, and misfortune is part of the human experience, regardless of race, gender or class. In *The River*, the viewer sees Hassinger hypnotically twisting, literally wrenching, the news, as she speaks to the camera. She wrings the strips of newspapers around her hands (much like the repetitive process of knitting) until the words are illegible and the material itself is transformed from mass media to something more private.



TOP  
*The River*, 2005  
 12 minute 10 second video,  
 branches, debris, *New York Times*  
 newspapers, dimensions variable,

This is the story of my Father's  
 family. All the past washes  
 downriver, leaving debris as  
 in the wake of a terrible flood.

BOTTOM  
*Wrenching News*, 2008  
*New York Times* newspapers,  
 12" high, dimensions variable





Hassinger takes the tragedy of her family, the bad news among communities, and the complications of politics more broadly and provides an encouragingly positive alternative. Through physical alteration of this loaded material, one that is at once quotidian and monumental, Hassinger communicates the possibility for larger social transformations. “The change I want in the world is King’s ‘Dream,’” Hassinger asserts. “I want to communicate my presence as a human being and the poignancy of that presence not the things that have happened because of my blackness and femininity.” Hassinger’s art supersedes her particular biography or one singular life to offer a collective approach to history, policy, and equality.

Juxtaposed with *Wrenching News* is *Love* (2008), an installation of buoyant pink plastic shopping bags filled with love notes and inflated with human breath. Hassinger explains that *Love* is to be “seen as an antidote to the mean darkness” of works such as *The River*. The love notes, an intimate kind of contact, provide a striking contrast with the more public communication of newspapers seen in *Wrenching News* and *The River*. Hassinger literally elevates what typically is trash and now is considered a scourge on the environment—mass-produced and mass-consumed shopping bags—into the realm of art, and perhaps more significantly, of love. The work beautifully, weightlessly reflects feelings of interconnectedness and universal sociability that transcends racial, geographical, and cultural divisions.

The theme of elevation and ascension continues in Hassinger’s *Stairway to Heaven* (2009). Here, blue matte board is arranged carefully in twelve ascending steps along the wall, with intervals between them at nine inches high by eleven inches long. Hassinger explains that “the work began as a meditation on twelve-step programs. The numerical specificity of the spaces between the steps just happened and can directly refer to the tragic events of September 11, 2001.” Hassinger was consciously thinking about twelve-step programs when she made the piece, and the intervals unconsciously became nine by eleven. The gravity of these two points of reference may seem at first to be at odds with the quietly minimal composition of *Stairway to Heaven*. Hassinger, however, employs this seeming simplicity to examine how behaviors are “fixed,” atonement is felt, and private suffering is shared publicly. Beyond these allusions to an unprecedented national tragedy and a course of action for recovery, the work, in its minimalism and elegance, is reminiscent of Martin Puryear’s *Ladder for Booker T. Washington* (1996). Both Hassinger and Puryear provide visual possibilities of positive change, aspirations, ascension, and racial progress.

*Love*, 2010

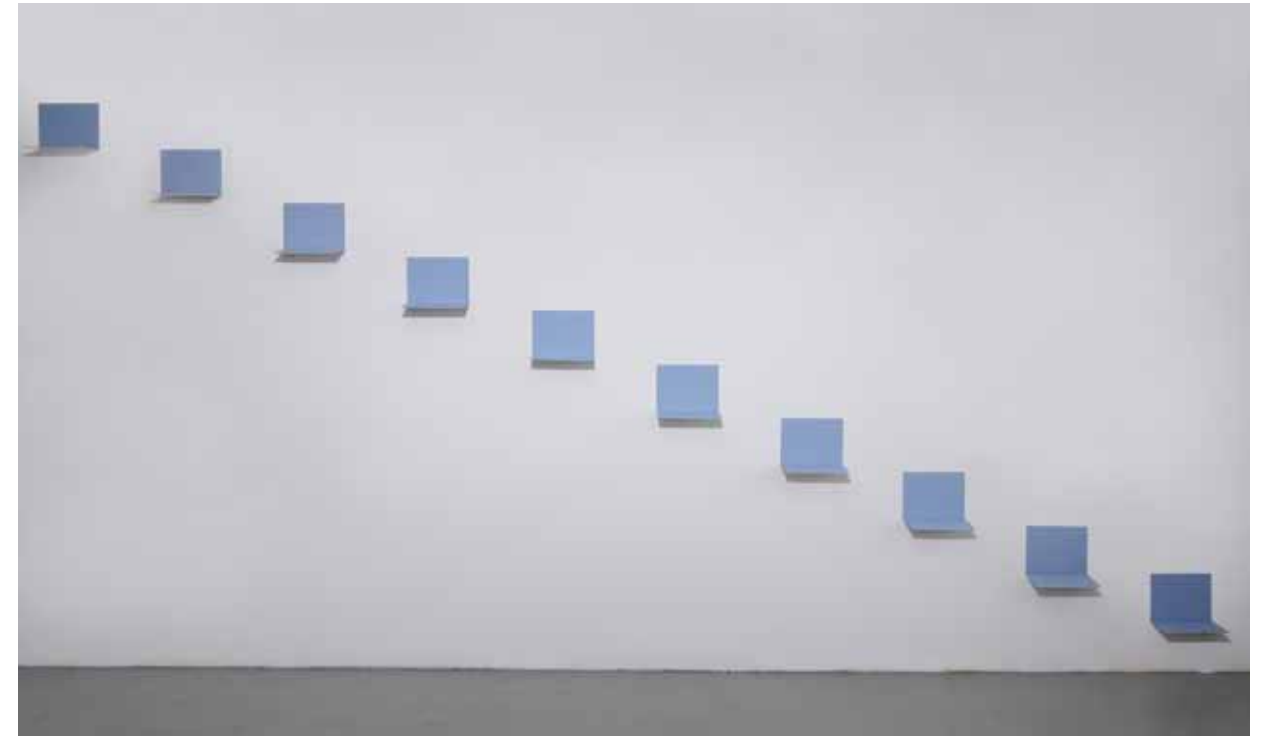
Pink plastic shopping bags filled with breath and love notes

The acknowledgment of an African-American past together with a tangible pathway—a ladder for Puryear and steps for Hassinger—suggests that movement forward and ascension upward is not merely an option, but a positive reality. This optimism combined with a keen awareness of the complications of legacy and lineage in Hassinger’s work suggest that a drive toward improvement, regardless of race, culture, or economic class, should be the objective of larger social policy.

Hassinger’s reflection on her life provides an opportunity to consider how lives are shared and how notions of the self can be both remarkably inclusive and individual: “You see, when I think of myself I am neither an African American nor a woman, I am an artist. I am responsible for talking about what it’s like to be me in my work. What it’s like to be alive now—for me. How fortunate that this stance is at the root of the Women’s Movement. It makes my task easier. I am thoroughly of my times.” Hassinger’s sculptures, films, and installations are about her – her life– but her experiences invoke the collective and intersect interestingly with the larger themes introduced in the accompanying conference on Public Policy in the African Diaspora. The presenters and attendees come together on the campus of Gettysburg College to examine how public policy can best meet the needs of the people of the African Diaspora, to question how and why governments and societies have shaped racial, social, economic, and gender divides, and to consider how equality in healthcare, economic opportunities, social programs can be established. These concerns are ubiquitous subtexts in Hassinger’s work. Ultimately, what makes Hassinger’s oeuvre so powerful and evocative is its approach that is at once personal and universal. The exhibition *Maren Hassinger: Lives* reflects the lives of a complicated society, a rich cultural legacy, and the experiences of an individual who is thoroughly of her time.

— Shannon Egan, Ph.D.  
Director, Schmucker Art Gallery

*Stairway to Heaven*, 2009  
Matte board, Intervals between steps are 9” x 11”



## RESUME

### EDUCATION

#### 1973

M.F.A., University of California, Los Angeles, CA

#### 1969

B.A., Bennington College, Bennington, VT

### SOLO EXHIBITIONS

#### 2005

"The River," School 33, Baltimore, MD

#### 2004

"Rainforest," David Allen Gallery, Brooklyn, NY

#### 2004

"Diaries," Loyola College, Julio Art Gallery, Baltimore, MD

#### 2001

"My hand, this leaf," David Allen Gallery, Brooklyn, NY

#### 1996

"Treachery and Consolation," Trans-Hudson Gallery, Jersey City, NJ

1993 "Memory," Benton Gallery, Southampton, NY

#### 1992

"Bushes," Fine Arts Gallery, LIU/Southampton Campus, Southampton, NY

#### 1991

Gracie Mansion Gallery, New York, NY

#### 1989

"Field," Soho 20 Gallery, New York, NY

#### 1986

"Blanket of Branches" and "Dancing Branches," Contemporary Arts Forum and Alice Keck Park, Santa Barbara, CA

#### 1985

"Focus: Environment, Maren Hassinger," Art Gallery, California State University, Northridge, CA

#### 1985

"Maren Hassinger," Art Gallery, Los Angeles City College, Los Angeles, CA

#### 1981

"Gallery Six: Maren Hassinger," Los Angeles County Museum of Art, Los Angeles, CA

#### 1980

"Beach," Just Above Midtown/ Downtown Gallery, New York, NY

### SELECTED GROUP EXHIBITIONS

#### 2009

"30 Seconds Off an Inch," The Studio Museum in Harlem, New York City, New York

#### 2008

"Grimaldis @ Area 405" Area 405, Baltimore, MD

"The Sondheim Finalists," Baltimore Museum of Art, Baltimore, MD

#### 2007

"Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970," Spelman College Museum of Fine Art, Atlanta, GA

"Janet and Walter Sondheim Prize at MICA - Semi-Finalists Exhibition," Meyerhof Gallery, Maryland Institute College of Art, Baltimore, MD

"21st Annual Critics' Residency Program," Maryland Art Place, Baltimore, MD

"15th Annual Lotta Art Benefit" School 33 Art Center, Baltimore, MD

"Crossing the Line: African American Artists in the Jacqueline Bradley and Clarence Otis, Jr. Collection," The Cornell Fine Arts Museum, Rollins College, Winter Park, FL

"AGENTS of Change: Women, Art and Intellect," Ceres Gallery, New York, NY 2007

"At Freedom's Door: Challenging Slavery in Maryland," Maryland Historical Society, Baltimore, MD

#### 2006

"181st Annual: An Invitational Exhibition of Contemporary Art," National Academy Museum, New York, NY

"14th Annual Lotta Art Benefit" School 33 Art Center, Baltimore, MD

"Peace and Tranquility", Studio Magazine, a publication of the Studio Museum in Harlem. Spring 2006 Issue, p. 26-29.

"Riffs and Rhythms: Abstract Forms and Lived Realities," James E. Lewis Museum of Art, Morgan State University, Baltimore, MD

#### 2005

"Double Consciousness: Black Conceptual Art Since 1970," Contemporary Arts Museum, Houston, TX

#### 2004

"Sabbatical Exhibition," Decker Gallery, Maryland Institute College of Art, Baltimore, MD

"African-American Artists in Los Angeles, A Survey Exhibition: Fade (1990-2003)," California State University, Los Angeles

#### 2003

"Living With Art: Modern and Contemporary African-American Art from the Collection of Alitash Kebede," traveled nationally, venues in California, Colorado, and Texas

#### 2002

"Unforgettable," Chelsea Studio Gallery, New York, NY.

"Healing Arts/Art That Heals," Maryland General Hospital, Baltimore, MD

#### 2001

"Homecoming," Thomas Segal Gallery, Baltimore, MD

#### 2000

"Snapshot," Contemporary Museum, Baltimore, MD

"Artscape," Baltimore, MD

"Sculpture at Evergreen," Baltimore, MD

"Nature Trail," Villa Julie College, Baltimore, MD

#### 1999

"Passages," The Studio Museum in Harlem, New York, NY; Traveled to Chicago's Cultural Center and Miami Art Museum in 2000

"Through the Fire to the Limit: African-American Artists in Maryland," Government House, Annapolis, MD

#### 1998

"The Garden Path, Mediating Nature and Culture," Stone Quarry Hill Art Park, Cazenovia, NY

"Footfalls," The Village of Greenport, Greenport, NY

"Sculpture on Site, Sculpture Inside," Harford Community College, Chesapeake Gallery, Bel Air, MD

"Out of Actions: Between Performance and the Object, 1949-1979," Geffen Contemporary, Los Angeles Museum of Contemporary Art - traveled to Vienna and Tokyo

**1997**

“1997 New Faculty Exhibition,” Decker Gallery, Station Building, Maryland Institute College of Art, Baltimore, MD

“Eight by Eight,” Heckscher Museum of Art, Huntington, NY

“Neuberger Museum of Art 1997 Biennial Exhibition of Public Art,” on the campus of Purchase College, State University of New York

“Twentieth Century American Sculpture at the White House, Exhibition IV,” The First Lady’s Sculpture Garden, The White House, Washington, DC

**1996**

“4 Who Teach,” Omni Gallery, Uniondale, NY

“Whisper, Stomp, Shout! A Salute to African-American Performance Art,” Colorado Springs Fine Arts Center, Colorado Springs, CO

**1995**

“Required Nuance: Three Contemporary Sculptors,” The Studio Museum in Harlem, New York, NY

“Black Pearls: Treasures of African-American Women Artists,” Cinque Gallery, New York, NY

“Listening to the Earth: Artists and the Environment,” Emerson Art Gallery, Hamilton College, Clinton, NY

“Rainbow: Prints from Bob Blackburn’s Printmaking Workshop,” traveled to nine galleries in Sub-Saharan African cities

**1994**

“Robert Blackburn: Inspiration and Innovation in American Printmaking,” Kenkeleba Gallery, New York, NY

“Inspired by Nature,” Neuberger Museum of Art, Purchase, NY

“African-American Women Prints,” The Printed Image Galleries, Firehouse Art Center, Philadelphia, PA

“The Faculty Show ‘94,” University Art Gallery, Staller Center for the Arts, State University of New York at Stony Brook

“27th Annual Artists of the Springs Invitational Exhibition,” Ashawagh Hall, East Hampton, NY

“Light and Lightness,” Trans-Hudson Gallery, Jersey City, NJ

“Sightings,” The Parrish Art Museum, Southampton, NY

“Maren Hassinger and Cynthia Hawkins,” Peg Alston Fine Arts, New York, NY

“Black Prints,” Elsa Mott Ives Gallery, New York, NY

**1993**

“Travel,” Benton Gallery, Southampton, NY

“Forms of Life?,” Trans-Hudson Gallery, Jersey City, NJ

“Multiples,” Benton Gallery, Southampton, NY

“Wall to Wall,” Benton Gallery, Southampton, NY

**1992**

“The Printmaking Workshop: Bob Blackburn’s Collection,” The Cleveland Institute of Art, Cleveland, OH

“5 Artists at the Airport, Insights into Public Art,” Wood Street Galleries, Pittsburgh Cultural Trust, Pittsburgh, PA

“Volume: 6 Contemporary Sculptors,” Guild Hall, East Hampton, NY. Aycock, Benglis, Hassinger, Holt, Kendrick, Newman

“Environmental Terror,” Fine Arts Gallery, University of Maryland, Baltimore County – Touring Maryland and Virginia

**1991**

“5 From Bennington,” Krasdale Foods Art Gallery, Bronx, NY

“Three Installations: Renee Green, Maren Hassinger, Greg Henry,” Jamaica

Art Center, Jamaica, NY

**1990**

“Out/In Queens: A Sculpted View,” Queensborough Community College Art Gallery, Bayside, NY

“In the Public Eye: Beyond the Statue in the Park,” Euphrat Gallery, De Anza College, Cupertino, CA

“The Decade Show,” New Museum of Contemporary Art, New York, NY

“New History: Beverly Buchanan, Mel Edwards, Maren Hassinger,” The Atlanta College of Art, Atlanta, GA

“Artists for Amnesty,” Blum Helman Gallery, New York, NY

“Nature & Humanity,” Borough of Manhattan Community College, New York, NY

“Hunt’s Point Sculptors: Gallery Works,” Krasdale Foods Art Gallery, Bronx, NY

“Hassinger, McCarthy, Rodgers, Ziegler,” The Sculpture Center, New York, NY

**1989**

“Artists at Hunter,” Voorhees Gallery, Hunter College, New York, NY

“Tropical Rain Forest,” Sundered Ground Gallery, New York, NY

“Hassinger, McKeown, Mancini,” Cyrus Gallery, New York, NY

“American Resources: Selected Works of African-American Artists,” Bernice Steinbaum Gallery, New York, NY – traveled to Nashville

“Outside the Clock: Beyond Good & Elvis,” Scott Hansen Gallery, New York, NY – curated by Robert Longo

“Lines of Vision: Drawings by Contemporary Women,” Blum Helman Warehouse, New York, NY – toured

“A Debate on Abstraction,” Hunter College, New York, NY – curated by Maurice Berger

“Transformations and Traditions: Contemporary Afro-American Sculpture,” The Bronx Museum, Bronx, NY

“Airlines,” Hillwood Art Gallery, Long Island University, C. W. Post Campus, Brookville, NY

“The Appropriate Object,” Albright-Knox Art Gallery, Buffalo, NY

**1988**

“Coast to Coast: A Woman of Color National Artist’s Book Project,” Center for Book Arts, New York, NY – in collaboration with Senga Nengudi – toured

“Art as a Verb,” Maryland Institute, College of Art, Baltimore, MD – traveled to the Studio Museum in Harlem and Metropolitan Life Insurance, New York, NY

“Workspace ‘88,” Jamaica Arts Center, Jamaica, NY

“Unity: A Collaborative Process,” Goddard Riverside Community Center, New York, NY

“Lava,” onetwentyeight, New York, NY

“Who’s Uptown: Harlem ‘87,” Schomburg Gallery, New York, NY

**1987**

“Blue Angel: The Decline of Sexual Stereotypes in Post-Feminist Sculpture,” Long-wood Art Gallery, Bronx, NY – traveled to Space 111, Birmingham, AL and A.I.R. Gallery, New York, NY

“Los Angeles Collects,” The Museum of African-American Art, Los Angeles, CA

“Art in Public Places,” The Museum of African-American Art, Los Angeles, CA

“P.S. 1, The Clocktower National & International Studio Artists’ Exhibition,” The Clocktower Gallery, New York, NY

**1986**

“Choosing: An Exhibition of Changing Perspectives in Modern Art and Art Criticism by Black Americans, 1925-1985,” The Chicago Museum of Science and Industry, Chicago, IL

“Visions of the World,” Women’s Center for Education and Career Advancement, New York, NY

“Artists Select: Contemporary Perspectives by Afro-American Artists,” Arizona State University Art Collections, Tempe, AZ

“Progressions: A Cultural Legacy,” The Clocktower, New York, NY

**1985**

“From the Studio: Artists-in-Residence, 1984-1985,” The Studio Museum in Harlem, New York, NY

“Beyond 1984: Contemporary Perspectives on American Art,” Ohio University, Athens, OH – traveled to the University of Palermo, Palermo, Sicily in 1990

“The Mattress Factory Show,” The Scripto Pen Factory, Atlanta, GA

“Artists and the Landscape,” Guggenheim Gallery, Chapman College, Orange, CA

“To the Astonishing Horizon,” Design Center of Los Angeles, The Theater Art Gallery, New York, NY – a collaborative project with Candida Alvarez

**1984**

“4th Holiday Invitational Exhibit,” A.I.R. Gallery, New York, NY

“Sticks and Stones: Modern/Post-Modern Sculpture,” Kenkeleba Gallery, New York, NY

“East/West: Contemporary American Art,” inaugural exhibition of the

California Afro-American Museum, Los Angeles, CA

“The Cotton Exchange Show,” Cotton Exchange Building, sponsored by the LACE Gallery, Los Angeles, CA

“Transformation of the Minimal Style: Craft and Meaning,” The Sculpture Center, New York, NY

**1983**

“Visual Conversations – East Coast/West Coast,” Social and Public Arts Resource Center, Venice, CA

“At Home,” Long Beach Museum of Art, Long Beach, CA

“Beasley, Hassinger, Honeyword, Saar,” Los Angeles Southwest College Art Gallery, Los Angeles, CA

“Exchange of Sources: Expanding Powers,” California State University, Stanislaus, CA

**1982**

“Magnus/Hassinger,” Art Space Gallery, Los Angeles, CA

“Four,” Art Gallery, Los Angeles City College, Los Angeles, CA

**1981**

“Forever Free – Art by African-American Women, 1862-1980,” national tour opening at Illinois State University

“Ten California Artists,” California Museum of Science and Industry, Los Angeles, CA

**1980**

“Project Grand Central,” Waiting Room, Grand Central Station, New York, NY

“Outlaw Aesthetics,” Just Above Midtown/Downtown Gallery, New York, NY

“In-Sites,” The Woman’s Building, Los Angeles, CA

“Afro-American Abstraction,” P.S. 1, L.I.C., NY, national tour 1982-1984

**1979**

“Transformation: UCLA Alumni in Fiber,” Wight Art Gallery, University of California, Los Angeles, CA

“Secrets & Revelations II,” William Grant Still Community Arts Center, Los Angeles, CA

**1978**

“New Talent Show,” Zabriskie Gallery, New York, NY

“Pocket Art,” Just Above Midtown Gallery, New York, NY

“Double X Plus,” LACE Gallery, Los Angeles, CA

“Art,” California Museum of Science & Industry, Los Angeles, CA

“Abstract Concerns,” Art Space Gallery, Los Angeles, CA

**1977**

“Festival in Black,” Otis Art Institute, Los Angeles, CA

“Tension/Line,” Libra Gallery of the Claremont Colleges, Claremont, CA

“Studio Z,” Long Beach Museum of Art, Long Beach, CA

**1976**

“Hassinger/Mahan,” Arco Center for Visual Art, Los Angeles, CA

**1975**

“Group Show,” Newspace Gallery, Los Angeles, CA

“Artists Choose Artists,” Art Rental Gallery, Los Angeles County Museum of Art, Los Angeles, CA

“Fiberworks,” Lang Art Gallery, Scripps College, Claremont, CA

**SELECTED PUBLIC SCULPTURE****2004-05**

“Art in the Garden,” Grant Park, Chicago Park District and the Department of Cultural Affairs, Chicago, IL

**2001-07**

“Message from Malcolm,” Arts for Transit, 110th Street IRT, New York, NY

**2002**

“Weeds and Nerves” for the exhibition “Healing Arts/Art That Heals,” Maryland General Hospital, Baltimore, MD

**1996**

“Ancestor Walk,” P.S. 176, Percent for Art Program, Department of Cultural Affairs, New York, NY

**1995**

“Fence of Leaves,” P.S. 8, Percent for Art Program, Department of Cultural Affairs, New York, NY

“The Forest People,” Set Design, Wendy Perron Dance Company, St. Mark’s Church, New York, NY

**1993**

“Evening Shadows,” University Art Museum, California State University, Long Beach, CA

“Window Boxes,” Whitney Museum at Philip Morris, New York, NY

**1992**

Commission for the Greater Pittsburgh International Airport, Pittsburgh, PA

**1991**

Installation of “Circle of Bushes” for C. W. Post, Long Island University, Brookville, NY

**1989-90**

“Hunt’s Point Sculptors,” Tall Grasses, Bronx, NY – moved to Roosevelt Island, New York, NY

**1989**

“Rend,” Set Design, Donald Byrd Dance Foundation, New York, NY

**1988**

“Bushes,” Socrates Sculpture Park, Astoria, Queens, NY

**1987**

“Oasis,” Artpark, Lewiston, NY

**1986-90**

Plaza Planters and Tree Grates, Commissions for Downtown Seattle Transit Project, Seattle, WA

**1986**

“Weeds,” The Houston Festival, Houston, TX

**1985-86**

“Necklace (of Trees),” Atlanta Festival for the Arts, Atlanta, GA

**1982**

“Pink Paths,” Foundation for Art Resources – Transitional Use, Lynwood, CA

“Pink Trash,” Art Across the Park, New York, NY

“Chorus,” Commission for Arco, elevator foyer of Anaconda Industries offices, Rolling Meadows, IL, relocated to California African American Museum, Los Angeles, CA

**1980**

“Forest,” Creative Time – Art on the Beach, Battery Park City, New York, NY

**1979**

“Twelve Trees #2,” Mulholland Drive off-ramp, San Diego Freeway, northbound, Los Angeles, CA

**1978**

“Twelve Trees,” Vermont Avenue on-ramp, Hollywood Freeway, southbound, Los Angeles, CA(destroyed)

**1977**

“Branches,” storefront facade, 1115 North La Brea Avenue, Inglewood, CA

**SELECTED PERFORMANCES****2009**

“Africa”, three 30-second performances at the opening of “30 seconds Off an Inch”, The Studio Museum, Harlem, NY

“Quiet as Kept: Change” A performance ritual written and directed by Ulysses Jenkins. California African American Museum, Los Angeles, CA

**2006**

“Side by Side,” mixed media performance with Senga Nengudi, “Les Soirées Nomades, cycle Nuits Noires,” Fondation Cartier pour l’art contemporain, Paris, France

**2004**

Film: “Daily Mask,” first shown at Loyola College, Julio Art Gallery, Baltimore, MD

**2002**

Participatory survey of 9/11 at MICA and Chelsea Studio Gallery, New York, NY called “Why Did This Happen?”

**1995**

“More Notes,” for The Studio Museum in Harlem, New York, NY

“A Day at the Beach,” for The Victor D’Amico Institute of Art, Amagansett, NY

“Where’s Mommy?” for opening of “Sightings” at the Parrish Art Museum, Southampton, NY

“Reir is to Laugh,” for the series “Conversation with Contemporary Artists, the Museum of Modern Art, New York, NY

**1993**

“Notes,” for the Whitney Museum at Philip Morris, New York, NY

**1986**

“Nature’s Way,” a piece by Senga Nengudi performed for the Contemporary Arts Forum, Santa Barbara, CA

**1985**

“Voices,” L.A. City College, and The Women’s Building, Los Angeles, CA in 1984

**1983**

“The Spooks Who Sat by the Door,” Long Beach Museum of Art, Long Beach, CA

“At Home,” videotape, Long Beach Museum of Art, Long Beach, CA

**1982**

“Flying,” Barnsdall Municipal Art Gallery, Los Angeles, CA

“Still Wind,” Just Above Midtown/ Downtown Gallery at Stilwende, New York, NY

**1980**

“Games,” I.D.E.A., Santa Monica, CA

**1979**

“Lives,” and “Vanities,” Vanguard Gallery, Los Angeles, CA

**1977**

“Diaries,” Vanguard Gallery, Los Angeles, CA

“Ten Minutes,” Studio Z, Los Angeles, CA

**1976**

“High Noon,” Arco Center for Visual Art, Los Angeles, CA

**SELECTED BIBLIOGRAPHY**

Roberta Smith, “A Beating Heart of Social Import.” *The New York Times*, December 10, 2009, page C29

Kate Noonan, “Grimaldis @ 405.” *The Baltimore City Paper*, July 23, 2008. p. 32. Reprinted online <http://classifieds.citypaper.com/arts/story.asp?id=16032>

Martin L. Johnson, “The Sondheim Prize.” *The Baltimore City Paper*, July 9, 2008

Edward Gunts, “Sondheim Finalists’ Work Reflect Changing World.” *The Baltimore Sun*, June 29, 2008

Jessica Novak, “Answer the \$25,000 question.” *The Baltimore Examiner*, June 21, 2008. Reprinted online <http://www.citypaper.com/arts/story.asp?id=15963>

Jessica Choi, “Natural Works of Art.” *The Baltimore Sun*, June 19, 2008

Hassinger, Maren and Leslie King-Hammond. “Arlene Raven: Critic, Advocate, Arts Activist, and Friend,” *Critical Matrix: The Princeton Journal of Women, Gender and Culture, Arlene Raven’s Legacy* (2008) Volume 17 Spring 2008, pages 132-135.

Bret McCabe, “Top 10: The Year in Art,” *The Baltimore City Paper*, December 12, 2007. Reprinted online <http://www.citypaper.com/special/story.asp?id=14961>

Rebecca Cochran, “Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970.” Artforum.com, October 17, 2007.

Max Weiss, et al, “Best of Baltimore 2007.” *Baltimore Magazine*, August 2007, p 222

Deborah McLeod, “MAP’s Annual Reidency Program Offers a Nuanced Chance to Look at The Thinking That Shapes Looking,” *The Baltimore City Paper*, May 30, 2007, reprinted online [www.citypaper.com/printStory.asp?id=13683](http://www.citypaper.com/printStory.asp?id=13683).

Jessica Novak, “We’ve come a long way baby... to get where?” *The Baltimore Examiner*, April 28, 2007. p. 33.

Deborah McLeod, “Never Forget,” *The Baltimore City Paper*, March 21, 2007, reprinted online [www.citypaper.com/printStory.asp?id=13407](http://www.citypaper.com/printStory.asp?id=13407).

Holland Cotter, “Remembrance of Downtown Past,” The New York Times, Weekend Arts, Friday, September 1, 2006, pages 21 and 26.

Ken Johnson, “For a Broad Landscape, an Equally Wide Survey,” *The New York Times*, May 31, 2006, page B5.

Violet Glaze. “The River, New Work, Ex Libris: Rethinking the Library,” *The City Paper*, July 27, 2005, page 34.

Glen McNatt, “River flows with heavy burdens of a family’s past.” *The Baltimore Sun*, July 17, 2005, page 3F.

Eleanor Heartney, City Art: New York’s Percent for Art Program, Merrell, May 30, 2005

Jonathan Goodman, “Maren Hassinger,” *Sculpture Magazine*, April 2005, Volume 24, Number 3, pages 73 and 74.

Jan Razauskas, “Maren Hassinger,” *Radar Review*, December 2004, Issue 12 (Inside/Outside), page 49.

John Dorsey, “Maren Hassinger, Artist,” *Roland Park News*, Summer 2002, Volume 6, pages 3 and 4.

Donna M. Owens, “An Artful Legacy,” *Baltimore Magazine*, June 2002, pages 78 and 79.

Judith Page, “New York Maren Hassinger,” *Sculpture Magazine*, May 2002, page 71.

Marty Stewart, *Launching the Imagination*, ed 1, 2, & 3. McGraw-Hill Higher Education Publishers, New York, NY.

Peter Plagens, “Harlem Goes ‘Freestyle,’” *Newsweek*, May 14, 2001, page 60.

National Endowment for the Arts, A Creative Legacy: A History of the National Endowment for the Arts Visual Artists’ Fellowship Program, Abrams, Inc., New York, 2001, page 176.

Gatto, Porter, and Selleck, *Exploring Visual Design, The Elements and Principles*, 3rd Edition, Davis Publications, Inc., Worcester, MA, 2000, page 31.

Vincent L. Wimbush, editor, *African-Americans and The Bible, Sacred Texts and Social Textures*, Continuum, New York, 2000, page 428, colorplate #13.

Elisa Turner, “Images in Transition,” *The Miami Herald*, Sunday, September 17, 2000, pages 5M and 12M.

Holly Selby, “Hide and Seek...,” *The Baltimore Sun*, Sunday, September 17, 2000, page 6F.

Karen Hayes, Freedom On Our Minds, An Educational Resource, The Education Department of the California African-American Museum, Los Angeles, CA, 1999, Lesson 10, pages 139-151.

John Dorsey, “Cutting Up With: Maren Hassinger, Chief of Sculpture at MICA,” *The Baltimore Sun*, Sunday, December 20, 1998, Section F, page 3F.

Sharon F. Patton, *African-American Art*, Oxford University Press, Oxford, New York, 1998, pages 250-254.

Sherry Chayat, “Is It Art or Nature?,” *Syracuse Herald American*, July 5, 1998, Stars Section, page 1, 14.

Arlene Raven, “New York Story,” *Sculpture Magazine*, January 1998, page 22.

Judith H. Dobrzynski, “Anonymous Gifts, So Women Artists Won’t Be,” *The New York Times*, Sunday, October 12, 1997, pages 1 and 24.

Rhonda Cooper, “Faculty Artists Exhibit New Works at the Staller Center Art Gallery,” *The Stony Brook Statesman*, Monday, September 22, 1997, page 8.

John Dorsey, “Sizing up New Faculty, Sizing up Their Art.” *The Baltimore Sun*, September 2, 1997, Section D, page 1.

Maureen Megerian, “Entwined with Nature—The Sculpture of Maren Hassinger,” *Woman’s Art Journal*, Fall 1996/Winter 1997, pages 21-25.

Eric Maisel Affirmations for Artists, G. P. Putnam’s Sons, 1996, page on “Identity.”

Patsy Southgate, “Maren Hassinger, Sculpting Life’s Fibers,” *The East Hampton Star*, August 29, 1996, pages III-1 and III-8.

Lilly Wei, “Maren Hassinger at Trans-Hudson,” *Art in America*, June 1996, pages 106-107.

Vivien Raynor, “Contradictions and Questions, Unresolved,” *The New York Times*, Sunday, February 11, 1996, N.J., page 12.

Daniel Goldman, “Whisper, Stomp, Shout! Black Performance Art at the Colorado Springs Fine Arts Center,” *The Independent*, January 10-16, 1996, page 26.

Abbeville Press, We Wear the Mask: The Ethos of Spirituality in African-American Art, 1994.

Dr. Leslie King-Hammond, *Gumbo Ya Ya: Anthology of Contemporary African-American Women Artists*, 1994.

Marjory Jacobson, Art for Work, Harvard Business School Press, 1994.

Paul Gardner, “Who Are the Most Underrated and Overrated Artists?,” *ARTNews*, February 1994, page 115.

Curtia James, “Interview with Maren Hassinger,” *Artpapers*, Atlanta, GA, January and February 1994, pages 6-8.

Vivien Raynor, “Galleries That Art Neighbors,” *The New York Times*, Sunday, November 21, 1993, N.J., page 17.

Phyllis Braff, “Four Artists,” *The New York Times*, Sunday, September 12, 1993, L.I., page 18.

Rose C. S. Slivka, “From the Studio,” *The East Hampton Star*, September 9, 1993, page II-8.

Marlena Donohue, “Spray Can Art...” *San Pedro News Pilot*, August 13, 1993.

Kate Hensler, “Pittsburgh International Airport,” *Sculpture*, July-August 1993, pages 18-19.

Becky Godwin, Interview, Quadrille, Spring, 1993, page 39.

Mary Jean Kenton, “Lines, Forms, Colors and Planes,” (Pittsburgh’s New Midfield Terminal) *New Art Examiner*, April 1993, pages 23-25.

“Happy Landings,” *ARTNews*, November 1992, page 46.

“Airport Art for Pittsburgh,” *Art in America*, October 1992, page 176.

Jennifer Cross, "Nature Coaxed Out of a Cable," *The Southampton Press*, October 8, 1992, pages B1 and B7.

Phyllis Braff, "6 East End Sculptors at Mid-career," *The New York Times*, Sunday, July 26, 1992, L.I., page 11.

Elizabeth Hess, "Say Good Night, Gracie," *The Village Voice*, May 21, 1991, page 40.

Kim Levin, "Choices," *The Village Voice*, April 9, 1991, page 96.

Elizabeth Hess, "Get Rid of 'Political Art'?" *The Village Voice*, April 9, 1991, page 16.

Michael Brenson, "Maren Hassinger," *The New York Times*, March 29, 1991, page C19.

Anna M. Bloomfield, "New History: Beverly Buchanan, Mel Edwards, Maren Hassinger," *Art Papers*, November/December 1990.

Eric Reyes, "Art in the Open," *Metro*, Santa Clara Valley's Weekly Newspaper, November 15-21, 1990, volume 6, number 37.

Curtia James, "New History," *ARTNews*, October 1990, page 203.

Esther Inverem, "Art in Unexpected Places," *Newsday*, October 30, 1990, Part II, pages 11, 14.

John Garcia, "Studios, Artists will be Accessible," *Daily News*, October 19, 1990, page 4XQ.

Judith Berdy, "Tall Grasses Installed at Garage," *The Main Street Wire*, October 12, 1990, volume XI, number 2, frontpage.

Maurice Berger, "Are Art Museums Racist," *Art in America*, September 1990, pages 69-77.

Michael Brenson, "Taking on the World from 125th Street," *The New York Times*, Sunday, September 23, 1990, pages 35, 40.

Catherine Fox, "Form, Materials Unit 'New History' Exhibition," *The Atlanta Journal and Constitution*, August 10, 1990, page E-2.

Vivien Raynor, "A Show of Shapes from 10 Sculptors," *The New York Times*, Sunday, July 8, 1990, Westchester ed., Art Section.

Lilly Wei, "Making Art, Making Money – 13 Artists Comment," *Art in America*, July 1990, pages 133-141.

Ann Butler, "Up in the Clouds," *The Pittsburgh Press*, June 29, 1990.

Donald Miller, "Models of Art Unveiled at Airport," *Pittsburgh Post-Gazette*, June 29, 1990.

Ken Johnson, "Maren Hassinger at Soho 20," *Art in America*, May 1990, pages 244-245.

Michael Kimmelman, "The Force of Conviction Stirred by the 80s," *The New York Times*, May 27, 1990, pages H25, 34.

Roberta Smith, "Three Museums Collaborate to Sum up a Decade," *The New York Times*, May 25, 1990.

Holland Cotter, "Black Artists: Three Shows," *Art in America*, March 1990, page 164.

Joanne Milani, "Artists' Work Reflects Black Life," *The Tampa Tribune*, Monday, February 12, 1990.

Gretchen Faust, "Review," *Arts Magazine*, February 1990, page 96.

Blanche Hubbert, "A Sculptress Molds Her Own Career," *New York Voice*, Inc., volume XXX, number 43, Saturday, January 20, 1990, page 26.

Michael Brenson, "Quiet Art Need Not Be Boring or Wimpish," *The New York Times*, November 26, 1989, pages 35, 43.

"Review," *The New York Times*, September 29, 1989, page C30.

"Choice," on "Outside the Clock: Beyond Good and Elvis," *The Village Voice*, July 25, 1985.

"Bold Sculpture for Wide Open Space," *The New York Times*, Friday, July 21, 1989, pages C1, C24.

Helen A. Harrison, "Drawing: A Term Rich in Meanings," *The New York Times*, Sunday, June 11, 1989, L.I., page 30.

Joy Hakanson Colby, "Object Lessons," *Accent*, June 5, 1989, pages 1B, 5B.

Marsha Miro, "Freedom Theme Unifies Show by Seven Black Artists," *Detroit Free Press*, Sunday, June 4, 1989, pages 1, 7C.

"Maren Hassinger in DIA's 'Appropriate Object' Exhibition," *The Michigan Chronicle*, June 3, 1989, page 6C.

Angela Wibking, "Color of Skin Over-shadows Color of Canvas," *Nashville Business Journal*, May 29-June 2, 1989.

Phyllis Braff, "Lines Redefining Space," *The New York Times*, Sunday, April 9, 1989, L.I., page 22.

Michael Brenson, "Split Show of Black Artists Using Nontraditional Media," *The New York Times*, April 7, 1989, page C23.

Patricia Failing, "Black Artists Today, A Case of Exclusion," *ARTNews*, March 1989, pages 124-131.

Arlene Raven, "Mojotech," *The Village Voice*, March 28, 1989, page 93.

"Goings on About Town," *The New Yorker*, March 27, 1989, page 14.

Vivien Raynor, "Modern Sculpture of 11 Black Artists at Bronx Museum," *The New York Times*, Sunday, March 26, 1989, Westchester Art Section.

Michael Brenson, "Black American Art: Overlooked Essential," *The International Herald Tribune*, March 17, 1989, page 9.

Kathie Beals, "Tradition and Beyond," *Gannett Westchester Newspapers*, March 16, 1989, E Section, page 3.

Michael Brenson, "Black Artists: A Place in the Sun," *The New York Times*, March 12, 1989, pages C1, C36.

Katie Seiden, "Air Lines' Exhibit at Hillwood Art Gallery," *Boulevard*, March 4, 1989.

Michael Brenson, "Going Beyond Slickness: Sculptors Get Back to the Basics," *The New York Times*, March 3, 1989.

Steve Purchase, "13 Artists Act Out Their Work," *The Sun*, Thursday, November 24, 1988.

John Dorsey, "Works Unfettered by Tradition Boldly Explore Experiences of Racism and Sexism," *The Sun*, November 21, 1988, pages 1D, 8D.

Arlene Raven, "Geography and Genealogy," *The Village Voice*, April 12, 1988, page 104.

Michael Brenson, "Blue Angel: The Decline of Sexual Stereotypes in Feminist Sculpture," *The New York Times*, April 1, 1988, page C32.

"Blue Angel Opens at Longwood," *Bronx Arts*, October 1987, volume 2, number 2, pages 1-2.

"Sculpture Tests its Muscles Outdoors," *The New York Times*, Sunday, September 6, 1987, pages H25, H27.

Richard Huntington, "Artpark Sculpture Needs Direction," *The Buffalo News*, Sunday, August 16, 1987, pages G1, G3.

Josine Ianco-Starrels, "Art News," *Los Angeles Times*, calendar, Sunday, July 13, 1986, page 99.

Josef Woodward, "Aura of Audacity in Installations 'Blanket of Branches'," *Santa Barbara*, California, News-Press, Saturday, July 12, 1986.

Carrie Radio, "Contemporary Arts Forum: Hanging Around," *The Weekly*, June 25, 1986, page 2.

Bill Anderson, "A Poem as Lovely as a Tree," *Santa Barbara News & Review*, June 25, 1986.

"Sculpture, Performance at Arts Forum," *Santa Barbara*, California, News-Press, Saturday, June 14, 1986, page D4.

"CAF Announces Sculptural Installations," *Santa Barbara Arts*, June 1986.

"Wire Rope Trees Grow in Houston," *Wire Rope News & Sling Technology*, June 1986, pages 16-17, cover.

Maren Hassinger, "Preserving Rose Leaves," Issue, *A Journal for Artists*, Spring 1986, volume 6, pages 36-37

Photo of "Weeds" with lengthy caption, *Quadrille*, Winter 1986, volume 19, number 2, page 12.

Howard Pousner, "Artist Hopes Tree Sculpture to Leave a Lasting Imprint at Piedmont Park," *The Atlanta Constitution*, April 5, 1985, page 14A.

"Arizona State University: Other Exhibits Explore Blacks' Artistic Past Present," *The Phoenix Gazette*, Saturday, February 15, 1986, page 21.

Marge Bulmer, "The Gardens of Winter," *Artweek*, February 11, 1985.

Halemon Z. Anderson and Linda McLaughlin, "Nature's Design Inspires Artist," *Los Angeles City College Collegian*, February 8, 1985, volume CXII, number 2, page 5.

Brent Novick, "Environment Becomes Art Medium," *Daily Sundial*, February 7, 1985.

"Maren Hassinger," *The International Review of African-American Art*, volume 6, number 1, 1984, pages 34-41.

Amy Slaton, "Sticks & Stones at Ken-keleba," *East Village Eye*, November 1984, page 35.

Suzanne Muchnic, "California Afro-American Museum Striving to Show High Profile," *Los Angeles Times*, calendar section, November 10, 1984, pages 1, 7.

Robert L. Pincus, "A Downtown Building's Last Hurrah," *Los Angeles Times*, May 10, 1984, Part VI, page 2.

Judith Hart-Stone, "An Artist Looking for Dangerous Ground," *The Museum of California*, November/December, 1982.

Black Curren, Volume 2, number 1, Published by Just Above Midtown, Inc., New York, NY, Fall, 1982.

Constance Mallinson, "Nature Gone Mad," *Images & Issues*, November/December, 1982, page 53.

D. Francine Farr, "Civilization and Nature," *Artweek*, September 4, 1982.

Suzanne Muchnic, "Creativity Transforms Century Freeway Ruins," *Los Angeles Times*, September 4, 1982, Part V, pages 1, 2.

Christopher Knight, "Afro-American Abstraction: More Abstract than African," *Los Angeles Herald Examiner*, July 14, 1982, page D6.

Katherine Hart, "Gallery Six – Maren Hassinger: On Dangerous Ground," *Los Angeles County Museum of Art*, brochure, May 1981.

William Wilson, "Of Cables & Collages in Artists' Wonderland," *Los Angeles Times*, May 27, 1981, Part VI, page 1.

Judith Wilson, "Advanced Placement Tests," *The Village Voice*, December 24, 1980, page 79.

William Zimmer, "Not So Grand Central," *The Soho News*, October 1, 1980, page 64.

Kay Larson, "Beached at Battery Park: Creative Time's Second Biennial Beach Art Show," *The Village Voice*, July 23-29, 1980, pages 3, 71.

Judith Wilson, "Afro-American Abstraction," *Art in America*, Summer 1980.

Lawrence Alloway, "Afro-American Abstraction," *The Nation*, April 12, 1980.

Carrie Rickey, "Singular Work, Double Bind, Triple Threat," *The Village Voice*, March 3, 1980, page 71.

"Sculptor's Trees Are Forged," *Independent Press-Telegram*, Combined News Services, December 3, 1979, page A2.

Mark Stein, "Steel Trees Grow Along Freeways," *Los Angeles Times*, November 22, 1979.

"I Think That I Shall Never See..." *Evening Outlook*, October 18, 1979, page B1, photo by Bob Smith.

Dinah Portner, "Evidence of Illusion," *Artweek*, November 11, 1978.

Peter Frank, "Prepositional Space," *The Village Voice*, October 2, 1978, page 12.

Ruth Askey, "Double X Curates Women's Show," *Artweek*, July 29, 1978, page 4.

Sandy Ballatore, "Hassinger and Mahan: Works in Transition," *Artweek*, September 4, 1976, page 4.

William Wilson, "Sculpture with a Poetic Fiber," *Los Angeles Times*, August 16, 1976, page IV, page 6.

## SELECTED CATALOGUES

Anne Swartz, editor, Women's Caucus for Art: Honor Awards for Lifetime Achievement in the Visual Arts. WCA publisher Karin Luner, 2009, pages 4-7

Dr. Andrea Barnwell Brownlee and Valerie Cassel Oliver, *Cinema Remixed & Reloaded: Black Women Artists and the Moving Image Since 1970*, Contemporary Arts Museum Houston, Spellman College Museum of Fine Arts, Atlanta, 2008.

Johanna Burton and Anne Swartz, *Arlene Raven's Legacy*, Critical Matrix, Princeton Journal of Women, Gender, and Culture, Volume 17, Spring 2008, pages 132-135

Heartney, Sandler, Miner, and Ren, *Art Today in Words and Images*, 21st Annual Critics' Residency Program, Maryland Art Place, Baltimore, MD, 2007.

Franklin Sirmans, *Crossing the Line: African American Artists in the Jacqueline and Clarence Otis, Jr. Collection*, Cornell Fine Arts Museum, Rollins College, Winter Park, FL, 2007.

Eleanor Heartney and Irving Sandler, *Maryland Art Place: Art Today in Words and Images*, Maryland Art Place, Baltimore, MD., April 2007, pages 10-12, 21, 37

Sandra Bloodworth and William Ayres, *Along the Way: MTA Arts for Transit*, Monacelli Press, New York, NY, 2006.

Marvin Heiferman, editor, *City Art: New York's Percent for Art Program*, Merrell, NY, 2005.

Chicago Park District, *Art in the Garden*, Chicago, IL, 2004.

Cindy Kelly, *Sculpture at Evergreen*, Evergreen House, The Johns Hopkins University, Baltimore, MD, 2000.

Valerie Cassel Oliver and Franklin Sirmans, *Double Consciousness: Black Conceptual Art Since 1970*, Contemporary Arts Museum, Houston, TX, 2005.

Mary E. Murray, *The Garden Path: Mediating Nature and Culture*, Stone Quarry Hill Art Park, Cazenovia, NY, 1998.

Paul Schimmel, Kristine Stiles, and Museum of Contemporary Art, *Out of Actions: Between Performance and the Object: 1949-1979*, The Museum of Contemporary Art, Los Angeles, CA and Thames and Hudson, NY, 1998.

Susana Torre, *Footballs, Site Specific Sculptures*, "Footfalls 98: Mapping the Walk," Greenport, NY, 1998.

Dr. Judy Collischan, Neuberger Museum of Art 1997 Biennial Exhibition of Public Art, Purchase College, State University of New York, 1997.

Ann Cohen De Pietro, *Eight by Eight*, Heckscher Museum of Art, Huntington, NY, 1997.

Marcia Tucker, *Twentieth Century American Sculpture at the White House*, Exhibition IV, The White House, Washington, D.C., 1996.

Carl E. Hazlewood, *Guest Curator, Required Nuance: Three Contemporary Sculptors*, The Studio Museum in Harlem, New York, NY, 1995.

Dr. Judy Collischan, Exhibition Director and Noah Jemisin, Exhibition Curator, *Rainbow: Prints from Bob Blackburn's Printmaking Workshop*, A Cultural Presentation of the United States of America, Printmaking Workshop, New York, NY, 1994, page 48.

Constance W. Glenn, ed., *Reconfiguring Boundaries/Defining Spaces*, "Insite/Centric," University Art Museum, California State University, Long Beach, CA, 1994, pages 6-9.

Hatch-Billops Collection, Artist and Influence, Lorraine O'Grady, interviewer, March 12, 1993, pages 20-32.

Elaine A. King, *Five Artists at the Airport*, Insights into Public Art from the show of the same name at the Wood Street Galleries of the Pittsburgh Cultural Trust, Pittsburgh, PA, 1992.

Christina M. Strassfield, "Volume: 6 Contemporary Sculptors," from the show of the same name at Guild Hall Museum, East Hampton, NY, 1992.

Maurice Berger, *Environmental Terror*, from show of the same name at the University of Maryland, Baltimore, MD, 1992.

Judy Collischan Van Wagner, Maren Hassinger, published by Long Island University, C. W. Post Campus, Hillwood Art Gallery, 1991, 48 pages.

Peraza, Tucker & Conwill, *The Decade Show*, from show of the same name at the Museum of Contemporary Art and The Studio Museum in Harlem, 1990, page XXXIII.

Robert L. Douglas, *African-American Contemporary Art*, from show of the same name at Universita di Palermo, Cibellina, Museo Civico d'Arte Contemporanea, 1990, pages 78-79.

Beryl Wright, *The Appropriate Object* from show of the same name, as seen at Albright-Knox Gallery, Buffalo, NY, Detroit Institute of the Arts, Detroit, MI, San Jose Museum of Art, San Jose, CA, and the J. B. Speed Museum, Louisville, KY, 1989, pages 1, 12-19.

Bernice Steinbaum, *American Resources: Selected Works of African-American Artists*, from show of the same name at Bernice Steinbaum Gallery, New York, NY, and Fisk University, Downtown Arts Gallery and Vanderbilt University, Nashville, TN, from June 18-August 18, 1989, Published in 1989.

John Yau, *Air Lines*, from show of the same name, Hillwood Art Gallery, Long Island University, C. W. Post Campus, Brookville, NY, March 1-April 16, 1989, pages 7, 9-10, 25.

Philip Verre, *Traditions and Transformations: Contemporary Afro-American Sculpture*, from show of the same name at The Bronx Museum of The Arts, February 21-May 27, 1989, pages 7, 9, 12, 30-33, 59, 62, 70.

Dierdre L. Bibby, *Who's Uptown: Harlem '87*, show of the same name, The Schomburg Center for Research in Black Culture, March 11-April 16, 1988, pages 17,52,54.

Edwards, Longo, Berger, Krauss, *A Debate on Abstractions*, 4-part abstraction exhibition at The Bertha and Karl Leubsdorf Art Gallery, Hunter College, NYC, published in 1988, pages 47-61 ("Anti-Simulation: Materialism and Abstraction").

Leslie King-Hammond and Lowery Stokes Sims, *Art As a Verb*, show of the same name, Maryland Institute College of Art, Baltimore, MD, November 21, 1988-January 8, 1989.

Enrico Martignoni, *Sculptors Working* Socrates Sculpture Park, ay 22, 1988-March 15, 1989.

Juli Carson, Howard McCalebb, *Blue Angel: The Decline of Sexual Stereotypes in Post-Feminist Sculpture*, show of the same name, October 10-November 14, 1987, Longwood Arts Gallery, Bronx, NY and January 2-31, 1988, Space 111, Birmingham AL, 1987, pages 11, 16-17.

Alanna Heiss, *National and International Studio Programs 1986-1987*, The Institute for Art and Urban Resources, Inc., P.S. 1 and The Clocktower, NYC, published 1987, pages 36, 37.

Museum of African-American Art, *Art in Public Places*, April 15-August 30, 1987.

Judd Tully, '87 Artpark Visual Arts Program, summer, 1987.

Lucinda H. Gedeon, *Artists Select: Contemporary Perspectives by Afro-American Artists*, Arizona State University Art Collections, Tempe, AZ, published 1986, page 16.

Ronald J. Onorato, 33rd Arts Festival of Atlanta 1986, summer 1986 (see chapter "NEA site works"), pages 5, 8, 9, 13.

Ethel Moore and William D. Paul, Jr., 32nd Arts Festival of Atlanta 1985, summer 1985 (see chapter "NEA site works"), pages 9, 16, 17, 27.

Robert L. Douglas and Jeff Donaldson, *Beyond 1984: Contemporary Perspectives on American Art*, show of the same name, Trisolini Gallery, Ohio University, Athens, OH, October 19-November 15, 1985.

Jacqueline Fonvielle-Bontemps, *Choosing: An Exhibit of Changing Perspectives in Modern Art and Art Criticism by Black Americans, 1925-1985*, show of the same name, published 1985, pages 42, 89.

Howard McCalebb, *Sticks & Stones, Modern/Post-Modern Sculpture*, show of the same name, October 14-November 25, 1984, Kenkeleba Gallery, New York City, published 1984.

Sharon F. Patton, *East/West: Contemporary American Art*, show of the same name, California Afro-American Museum, July 22, 1984-January 15, 1985, published 1984.

## AWARDS AND HONORS

### 2009

Lifetime Achievement Award, Women's Caucus for the Arts

Ten Best Baltimore Artists of 2008, Bmoreart.blogspot

Juror, Baltimore Sculpture Project, Office for Promotion and the Arts, Baltimore, MD

### 2008

"African American Avant-Gardes 1965-1990," panel and oral history project, Getty Research Institute, Los Angeles, CA

Lecture and slide presentation for the Joshua Johnson Council at the Baltimore Museum of Art, Baltimore, MD

Lecture and critique, Bennington College, Bennington, VT

### 2007

Pollock-Krasner Foundation, Artist's Grant

Panelist, "Modern Art in Los Angeles: Feminist Art in Southern California," Getty Research Institute, Los Angeles, CA

Presenter, "Education Panel," International Sculpture Center Conference, Cincinnati, Ohio

"Figure It Out: Interpreting Form in a Public Space," led tour of the Hirschhorn Museum Sculpture Garden, Washington, DC

### 2006

Lecture and critique, Otis Art Institute, Los Angeles, CA

Panelist, Arts Education Round Table, International Sculpture Center Conference, Cincinnati, OH

Panelist, 36th Annual Meeting of the Jean Piaget Society on "The Arts and Human Development," Baltimore, MD

### 2005

Residency ASAP (Arcadia Summer Art Program, Kippy's Kamp), Bar Harbor, ME Judge, "Images: A Festival of the Arts," for the Atlantic Center for the Arts, New Smyrna Beach, FL

### 2004

Co-Curator with Chezia Thompson, "Phenomenology," Artscape, Baltimore, MD

Panel lecture/discussion for the Art Seminar Group, "David Smith's Workstream: Integrating Art and Life," Suburban Club of Baltimore County, MD

Artist in Residence, Nature Conservancy/Andy Warhol Estate, East Hampton, NY

### 2003

Adolph and Esther Gottlieb Foundation Individual Support Grant

### 2002

Member External Review Team for the Art Department of the State University of New York at Stony Brook

### 2001

Panel discussion: "The Love/Hate Relationship of Art Schools and the Art World Blur," National Council of Arts Administrators, Virginia Commonwealth University, VA

MacDowell Colony Residency, Peterborough, NH Presentation of work to Art Department, University of Maryland, College Park, MD

Presentation of work to Art Department, University of Maryland, College Park, MD

### 1997

Artists' Grant, Anonymous Was A Woman, New York, NY

Panelist, "Abstraction or Essence: Three African-American Perspectives," The Museum of Modern Art, New York, NY

Visiting Artist, Randolph-Macon College, Lynchburg, VA

Visiting Artist, Mason Gross School of the Arts (Graduates), Rutgers University, New Brunswick, NJ

Inclusion in the National Endowment for the Arts permanent archive

### 1996

International Association of Art Critics Award, Best Show by an Emerging Artist (Second Place) for solo show at Trans-Hudson Gallery

Joan Mitchell Foundation, Grant for Artists

### 1995

Panel discussion: "Nature, Landscape, and Contemporary Sculpture" (Moderator Michael Brenson), The New School, New York, NY

Discussion: "Rubber Bob," video short film by filmmakers Peter and Maren Hassinger, The Southampton Cultural Center, Southampton, NY

Panel discussion: "Feminism and Art Production," The Parrish Art Museum, Southampton, NY

### 1994

Visiting Artist Fellowship, The Brandywine Workshop, Philadelphia, PA

Panel discussion: "Opportunities for the Future - Careers for Women Artists," State University of New York at Stony Brook

### 1991

Visiting Artist, University of Iowa, Iowa City

Visiting Artist, Southern Illinois University at Carbondale

### 1990

Lecture Panel, "Shifting the Mainstream: Multi-Cultural Identity in the Arts," San Jose Museum of Art, San Jose, CA

Artist-in-Residence, The Printmaking Workshop, New York, NY

### 1989-88

Artist's Fellowship, New York Foundation for the Arts

### 1988

Artist's Grant, Artist's Space, New York, NY

### 1987-86

Studio, P.S. 1, Long Island City, NY

### 1985

Slide Presentation, "Artists Who Work in Public Places," M.O.M.A., New York, NY - sponsored by City Arts Workshop, Inc.

### 1985-84

Artist-in-Residence, Studio Museum in Harlem, New York, NY

### 1984

Artist's Fellowship, National Endowment for the Arts

### 1983-84

Artist-in-Residence, Schools, California Arts Council

### 1983

Prize in Sculpture, Betty Brazil Memorial Fund

### 1980

Artist's Fellowship, National Endowment for the Arts

### 1977

Special Projects Grant, California Arts Council

Commission to build public sculpture for the City of Los Angeles, CETA, Title VI

## PROFESSIONAL ORGANIZATIONS

### 2009

Member, College Art Association, New York, NY

Member, Women's Caucus for the Arts

### 1993

Board of Directors, Hamptons International Film Festival

### 1980-82

Board of Directors, Los Angeles Contemporary Exhibitions (LACE Gallery)

## TEACHING EXPERIENCE

### 1997 - Present

Director, Rinehart School of Graduate Sculpture, Maryland Institute, College of Art, Baltimore, MD

### 1992-97

Part-time Lecturer, Art Department, State University of New York at Stony Brook

### 1988-91

Adjunct Professor of Art, Hunter College, New York, NY

### 1990

Adjunct Professor of Art, School of Visual Art, New York, NY

### 1985-88

"Mini Museum," Arts Partners, Studio in a School Association, New York, NY

### 1983-84

"Artist in Residence: Schools," Visual Arts Classes funded by the California Arts Council at the Community School, Los Angeles, CA

### 1977

"The Pharaoh Tutankhamen," Los Angeles County Museum of Art, Los Angeles, CA

### 1975-77

"Sculpture," "Art Experience" and "textiles," Barnsdall Junior Art Center, Los Angeles, CA

### 1974-76

"Introduction to Textiles and Weaving," California State University, Los Angeles, CA

### 1973-74

"Non-Loom Fiber Techniques," California State University, Long Beach, CA

## PUBLIC & CORPORATE COLLECTIONS

### AT&T

Brown Capital Management, Baltimore, MD

Caltrans, Los Angeles, CA

California African American Museum, Los Angeles, CA

University Gallery, California State University, Long Beach Campus

Greater Pittsburgh International Airport, Pittsburgh, PA

James E. Lewis Museum of Morgan State University, Baltimore, MD

Mobil Oil

Seattle Transit Authority, Seattle, WA

The Studio Museum in Harlem, New York, NY

Williams College Art Museum, Williamstown, MA

©2010, Schmucker Art Gallery, Gettysburg College, 300 North Washington Street, Gettysburg, PA 17325

[www.gettysburg.edu/gallery](http://www.gettysburg.edu/gallery)

All rights reserved. No part of this publication may be reproduced without written permission from the copyright holder.

Design by Ayumi Yasuda

FRONT COVER:

*Wrenching News*, 2008  
New York Times newspapers, 12" high  
dimensions variable



Gettysburg  
COLLEGE  

---

*Schmucker Art Gallery*

300 North Washington Street  
Schmucker Hall  
Gettysburg, Pennsylvania  
17325-1485

---

## **MAREN HASSINGER: LIVES**

**January 22 – March 5, 2010**

Artist's Talk: Friday, February 26, 2010, 4-5 pm

Reception: Friday, February 26, 2010, 5-7 pm