



The Creative Life of Douglass

THE CREATIVE LIFE OF DOUGLASS

Selections from the University Archives celebrating the centennial anniversary of Douglass

January 16 – April 6, 2018

Curators

Kayo Denda, Erika Gorder, and Fernanda Perrone ▪ Rutgers University Libraries
Mary H. Dana Women Artists Series Galleries ▪ Douglass Library
8 Chapel Drive, New Brunswick, NJ 08901 ▪ Gallery Hours: M-F 9am-10pm

Public Event

RECEPTION and PANEL DISCUSSION

Wednesday, March 28, 2018 ▪ 5 - 6:30pm

Mabel Smith Douglass Room ▪ Douglass Library

Panelists

Jeffrey Friedman, Director, MFA Dance Program

Geoffrey Hendricks, Professor Emeritus

Susan Schwirck, DC '71, Actress

Cheryl Wilson, DC '89, Director Emerita, Africana House

Moderated by **Joan Marter**, Board of Governors Professor Emerita

#CreativeLife #Douglass100

Cover: *Modern Dance Scene*, 1956, Photo Credit: Bradbury, Sales, and O'Neill

The Creative Life of Douglass exhibition and event are sponsored by the Center for Women in the Arts and Humanities (CWAH), Douglass Residential College (DRC), the New Jersey State Council on the Arts, Rutgers University Libraries (RUL), and Special Collections and University Archives (RUL).

Co-sponsors include:

Art Library-RUL; Associate Alumnae of Douglass College (AADC); Department of Art History-School of Arts and Sciences (SAS); Department of Dance-Mason Gross School of the Arts (MGSA); Department of History-SAS; Department of Visual Arts-MGSA; Department of Women's and Gender Studies-SAS; Institute for Research on Women; Institute for Women's Leadership; Margery Somers Foster Center.



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Exhibition Statement

Mimi Smith, conceptual artist and Rutgers alumna, stated recently that Douglass in the 1960s was a place where “I could do anything I wanted.” This spirit seems to have pervaded the last ten decades. Throughout its history, Douglass has demonstrated an outstanding record in nurturing innovation by encouraging faculty and students to be creative in their curricular and co-curricular endeavors.

In Douglass’ creative arts departments, stellar artists taught college level courses at a time when this practice was not the generally-accepted norm. The Douglass curriculum was a hybrid with elements taken from the traditional liberal arts college combined with practical training. The visual arts program offered a full complement of studio courses in drawing, painting, sculpture, graphics, and ceramics. The artists explored interdisciplinary approaches and connections between performance and art objects, giving prominence to the radical use of materials, art-making processes, and their connections to everyday life. The performing arts followed a similar innovative path with a large number of students involved in many performances in theater, music, and dance.

Music was a key component of the curriculum from the college’s founding as New Jersey College for Women in 1918, while dramatic arts and the Little Theater performance space were integral parts of the English department. Dance took a different path, emerging from pioneering work in physical education in the 1920s.

Within this rich environment, outstanding student performances and projects surfaced in different manifestations on campus. The student-produced “Junior Show,” the *Quair* yearbook,

the Voorhees Choir, the Weepies singing group, and the Orchesis modern dance club are some examples of how students applied the knowledge and sensibilities acquired in the classroom. The language and cultural houses, now part of the Global Village, also contributed to the arts scene with vibrant student-led initiatives. The residents organized events showcasing their house theme and cultural components. These events demonstrated their engagement with social issues, and at the same time created a significant link with diverse communities outside the boundaries of the university.

This exhibition puts into perspective the creative life of Douglass. It celebrates students' contributions in shaping the college and defining communities, at the same time preserving Douglass as a place where every student feels "I can do everything I want."

** Douglass Residential College (DRC), formerly Douglass College (DC), was founded in 1918 as the New Jersey College for Women (NJC) by the New Jersey State Federation of Women's Clubs (NJSFWC). NJC was renamed Douglass College (DC) in April 1955 in honor of its first dean, Mabel Smith Douglass. Douglass Residential College (DRC) succeeded Douglass College when it was merged with the other undergraduate liberal arts colleges at Rutgers–New Brunswick to form the School of Arts and Sciences in 2007.*

Kayo Denda, Erika Gorder, and Fernanda Perrone
Rutgers University Libraries



Quality Street

1919

Photo credit: F.J. Higgins

Quality Street by J.M. Barrie, better known for *Peter Pan*, was the first theatrical production by the first class at the New Jersey College for Women (NJC). The Class of 1922 created the first yearbook, newspaper, and the Associate Alumnae of Douglass College (AADC).



Mother's Day Performance

ca. 1920

Photo credit: Schumann Photo

Spring brought the Mother's Day pageant, at which students, dressed in white, danced around a maypole. Bouquets tied to their wrists were presented to their mothers at the end of the festivities.

In later years, Mother's Day became known as Parents' Day.



Painting Class

1920s

Photo credit: F.J. Higgins

Beginning in the early 1920s, NJC offered a strong program in the visual arts, including classes in color, design, freehand drawing, and painting. Graduates found employment as art teachers and commercial artists.



Yule Log Ceremony in Voorhees Chapel
Undated

The Yule Log ceremony is rooted in a tradition that began in December 1918. Today, it embraces a diversity of seasonal celebrations from many cultures, religions, and traditions. The Voorhees Choir serves as the official college choir at Douglass events such as the Yule Log, Sacred Path and commencement ceremonies.



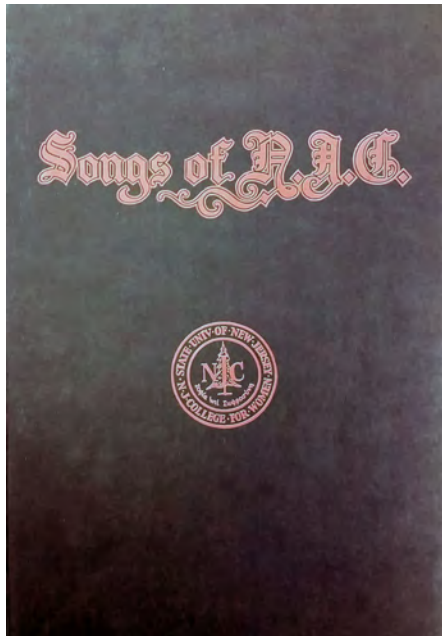
***Organizations title page from Quair
1923***

The *Quair* yearbook provided an opportunity for NJC writers and artists to show their talents: the 1929 *Quair* featured etchings of campus scenes by a student artist. The 1923 *Quair* included fourteen student organizations: 1. The Philalethean, an honorary society and a sister chapter to Rutgers Philoclean. ▪ 2. The Mimes, the dramatic club that performed frequently with the Queen's Players of Rutgers College. ▪ 3. The Cercle Français, a group of students interested in France and its culture. ▪ 4. The Pro and Con debate club. ▪ 5. The Glee Club and the Choir. ▪ 6. The Mandolin Club. ▪ 7. The Weeping Willows, ukulele performance and singing group. ▪ 8. The YWCA branch of the national association. ▪ 9. The Pen and Brush members contributed their talents to college publications. ▪ 10. The Varsity Debating Teams. ▪ 11. The *Campus News* Board. ▪ 12. The *Quair* Editorial Office. ▪ 13. The Scissor Bowl, an organization of the students majoring in home economics. ▪ 14. Athletic Associations included basketball, volley ball and gymnastics.



Shakespeare Play
1925

In the early 1920s, Senior Week included a Shakespeare play under the direction of Edna L. Barbour.



20 There Is A College In Our Town

HELEN KIMMAN LEACH '25

1. There is a college in our town, in our town, in
 2. There is a class in N. J. C., in N. J. C., That

Wells will e - cho to re - cord, to re - cord, And we - lish joy - ful -
 rep - py fresh - man fam - il - es, fam - il - es, in fresh - man green fresh - man

CHORUS
 We'll hail the name of N. J. C. Come a -
 and of his - o - ry We'll hail the name of N. J. C.

J. F. & B. 5480

NJC Song Book
 1925

Compiled and edited by John Earle Newton and Stephanie Morris Marryott, NJC '25.
 Fourth edition. New York: J. Fischer & Bros., 1947.



Pageant of Seasons Dances
1929

With limited instruction available, NJC students were influenced by currents in the evolving modern dance scene of the 1920s. This 1929 Mother's Day performance seems to reference Isadora Duncan's "toga dances."



Quair
1929



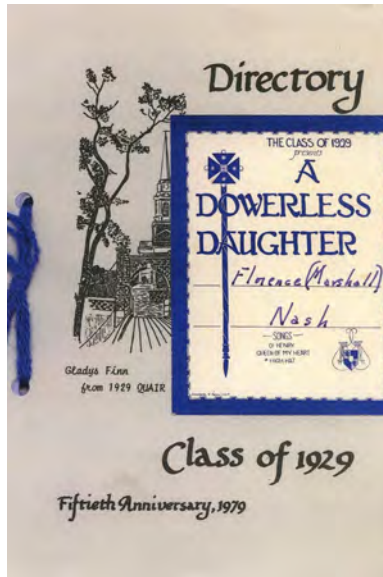
Florence Marshall and the 1929 Production of Dowerless Daughters

Dowerless Daughters

1929

Poster created by Dan Delmonaco, Rutgers MI Program

This poster highlights Florence Marshall Nash, NJC '29, who directed the 1929 Junior Show “Dowerless Daughters.” The poster includes entries on Nash from the *Quair* 1929, the images of the Junior Show cast, the Show’s program, and the Directory of the Class of 1929 at their 50th anniversary reunion in 1979.

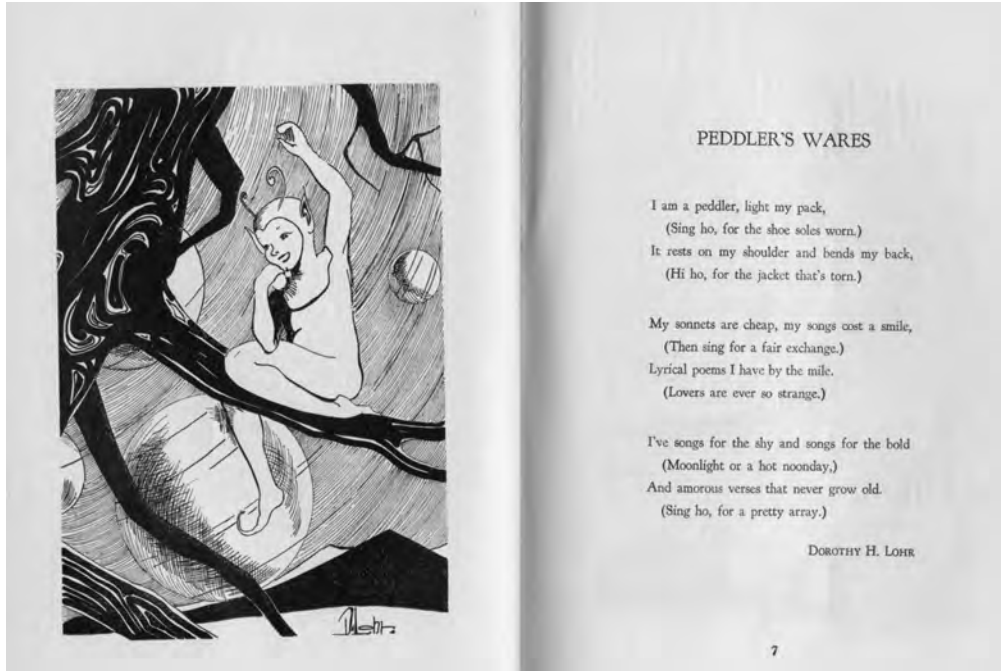


Dowerless Daughters
1929
(Detail from Poster)



Interview: Florence Marshall and Susan Schwirck
2014
by Lauren Carboy (Rutgers MLIS '15)

The video "Florence Marshall and Susan Schwirck" is based on an interview with Susan Schwirck, Douglass College (DC)'71. Schwirck speaks about her own experience as a returning (Bunting) student at the college and also that of her mother, Florence Marshall Nash, NJC '29. The interview is part of the Douglass Alumnae Oral History Project created by the AADC.



Horn Book
1932
Frontispiece by Dorothy Lohr

The *Horn Book* was the NJC's, and later DC's, literary magazine. This long-running journal was in publication from 1927 to 1968 and featured student creative writing and illustration.



Orchesis Modern Dance Group

1936

Photo credit: F.J. Higgins

Orchesis, defined as “the art of dancing in the Greek chorus,” was NJC’s honorary dance group. Years before the foundation of the department of dance, the club provided an outlet for student creativity.



Women Dancing
1943

Beginning in the early 1920s, modern dance was part of the physical education curriculum as well as a popular club activity.



NJC Wall Paper Design Project
1949

Mary Cook Craig, NJC '49, created this wall paper design as her capstone project in her senior year as a visual arts major under the tutelage of Professor Herbert Reynolds Kniffin.



The Weepies
Undated

Established by two ukulele players from the Class of 1922, the Weepies, or the Weeping Willows as they were originally known because of the members' height, was an octet that sang in three- and four-part harmonies and performed at informal gatherings and campus events. An original LP recording was created for the Douglass 50th anniversary in 1968.



Finale

ca. 1950

Photo credit: F.J. Higgins

Long-serving professor of drama Jane Inge gives acting tips to Betty Anne Brown of New Brunswick and Joseph Burian of Clifton in *Light Up the Sky*, her last play as director of NJC's Little Theater.



The Great Big Doorstep
Undated

NJC women starred in this Queens Players production of Goodrich and Hackett's comedy.
NJC women often performed in Rutgers College productions.



Back Stage

1953

Photo Credit: F.J. Higgins

Students preparing back stage for a performance. Pictured are senior drama students Fred Pesetsky and Millicent Lott. Helen Lewis is reflected in the mirror.



If an omnibus passing by the Student Center on the night of April 15 had peered through the large glass doors facing North Avenue, he might have thought he was looking in on a party given for the stockholders of a Brooklyn shorts manufacturer. He probably never would have guessed that the eight hundred bareheaded girls occupying every available inch of the main lounge (including the floor, but not covering a chaise longue on which an elite freshman plays, oil, had perished), were celebrating with a touch of sadness both an ending and a beginning. The event was publicized as "Cooperative Chaos Incorporated" and all the N.J.C.ies left their hats and coats at the exits of faculty, administrators and students.

Humorous speculation

This was the big night . . . the last night of N.J.C. But some of the earlier nights had been hilarious, too, especially as students were speculating as to what the new name for their college would be. Corliss had taken a poll of student opinion in the spring of 1953, but many had since forgotten the overwhelming preference expressed for naming the college Douglas. On Corliss' April 1 edition, written by the retiring seniors, a former headline was run across the top of the paper, "N.J.C. Will Change Name Next Week; School to be Dubbed 'Spilliamore'", the paper proclaimed. Many still continued freshmen believed it. They had to. They had already been convinced by the long-time appearance of the possibility of naming the college "Middlesex College," or perhaps even "The Goose," neither very pleasing to the laity at senior years. At least they could have picked something more like . . . well . . . say "Name of Smith!" or "The Goose." They had to. They had to. "Moose Holly" sounded those "By League" longings, too. "Moose Holly

Wai Almost Picked" continued the paper. A headline of a night of riot.

Conspicuously, the Rutgers students came up with all sorts of unappreciated titles for their counterparts. "White Legs," "Blending to Spilliamore and the Raritan," and "Progressive School for Young Ladies" were suggested daily based at by N.J.C.ies. It was with a great sigh that the students saw Corliss announce that Douglass College would be the new name, in honor of the first dean.

Consummate confusion

Other hilarious days were spent as confused states still tried to assess the collectively-unassimilable opinion. "And where do you go to school?" They had by themselves saying over again and again "I go to N.J.C." That's New Jersey College for Women . . . Not just a teachers' college or a nursing school or a junior college. . . You see, it's the woman's part of Rutgers University, the State University of New Jersey, here in New Brunswick. After this long tirade, the persons transformed usually wished they had never tried to enlighten themselves as to what college the pretty faculty attended.

Now it was worse. Some students began to wonder whether or not they would be better off with a new name. Now they said, "I go to N.J.C. What? . . . You never heard of it? . . . OK. . . Well, I guess I'll have to admit, it's the woman's division of Rutgers University, the State University of New Jersey. But soon it will be Douglass College. That's right, Douglass College. . . We're not a junior college. . ." Most N.J.C.ies had finally figured out that some people will never understand. And just try to tell students of that age that new name wouldn't have explanation as the old one had

Some N.J.C.ies were receiving mail addressed to Douglass College long before the name was officially changed. One undergraduate received a letter several months ago addressed to Douglass College, New Jersey. On the bottom of the envelope typed in a carefully typed form in the name of the new college was the name of the sender, an amusee from a girl's forbidden aunt living in Hawaii. "Dear Postmaster," said the note, "I forget the name of my town, but the college used to be New Jersey College for Women. It's in the same town Rutgers is located in. Please forgive my forgetfulness." The postmaster answered, "That's all right, Lady. In a soon postmarked note on the bottom of the envelope.

Rumors were rife

But Friday, April 12, was the culmination of these hectic days. All sorts of rumors ran around campus when the event was announced. "I hear Miss Fink is singing a real 'bawdy' song," said the faculty members. "Miss Fink" replied the religious students, "You should hear her. Professor's reading!" And they did . . .

Some N.J.C.ies missed their Cooper direct in order to get the first seats next to the temporarily erected platform at the main lounge of Student Center. Dean Corliss, guest of honor at the festivities, was greeted with mounting applause when she joined the orchestra and at cross-legged on the floor.

Parakeets for Dean Corwin

Several faculty took part in a mock Red Pine (faculty and hearing) which was concerned mainly with suggestions for Miss Corwin's activities after her retirement. Miss Corwin's suggestion by a faculty committee was abandoned at Douglass. The faculty felt this was a bit of unwelcome attention to Miss Corwin's making her educational achievements of practical value. But Dr. Donald G. Dierkes, chairman of the Committee on Admissions and the Underclass Years, had consulted with the city council of his church, and he decided that the city council and tape was involved. This hit home to the underclassmen. Another suggestion for Miss Corwin's activities after retirement was that she take parakeets in St. Louis Haven home, and train them to speak different languages so that she could sell them to prize winners

of foreign nations. "Business between here and France would be particularly good." Politically conscious N.J.C.ies innocently enjoyed this prospect. Finally the committee suggested that Miss Corwin take up a curriculum in human community, "now that she would have to offer something other than pink punch and scones."

Schizophrenic blues

Another high spot of the "Chaos" was Dr. Cecil R. Pugh's "Reading of Letters from Dean Corwin." Dr. Pugh, who is assistant professor of religion, has often read fraternal letters to his classes, and N.J.C.ies, prepared to expect the best, were not disappointed. He brooded off his reading to singing in a falsetto the song Miss Corwin had written in one of these fraternal letters and had asked him to sing because the "bawdy" was eligible for the Alma Mater contest.

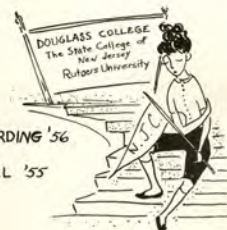
A male quartet of five faculty members, calling themselves the "Faculty Weepers," rendered several songs with appropriate imitative gestures, "Schizophrenic Blues" and "We Need the Boys," before their run ended miserably.

And now the new era

Members of the Department of Student Life presented "Student Life views Student Life." The various members of the department appeared in some of the more futuristic, original college activities designed to get themselves into. Rain gear and the Bermuda shorts outfits were the most hilariously received. Many N.J.C.ies' heads' realized how funny they looked until they saw someone imitating them.

Miss Jose G. Fink, professor of history, did transform herself into a St. Louis woman and sang "Big Red Bill" "I'll read it."

All agreed that "Cooperative Chaos Incorporated" had had a great time for the first time in 100 years, and a fine send off to the new era of Douglass College.



Douglass Alumnae Bulletin Spring 1955

The *Douglass Alumnae Bulletin*, a publication of the AADC, provided opportunities for aspiring student journalists. This article is written by Sandra Harding, DC '59 and illustrated by Sybil Merel, DC '55. Harding is currently a Distinguished Research Professor at UCLA, Department of Education. She is the author of many publications on feminism and philosophy of science. From 2000 to 2005, Harding served as co-editor of *Signs: Journal of Women in Culture and Society*.



Nereids
1956

The Nereids was Douglass' "ballet swimming group." Synchronized swimming or water ballet developed in the United States in the 1930s and emerged as a competitive sport in the 1950s.

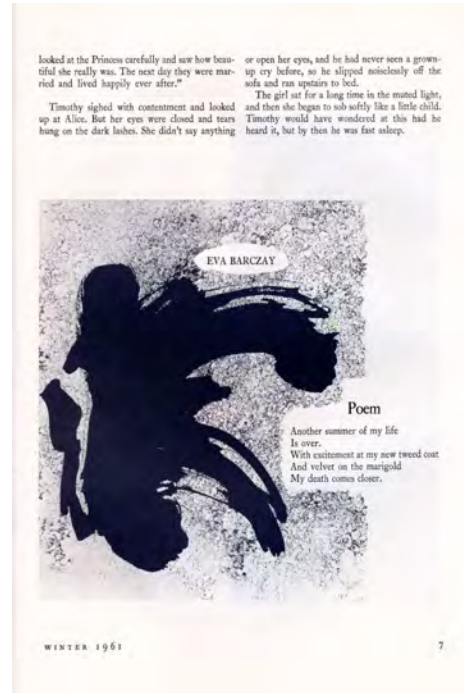


Modern Dance Scene

1956

Photo credit: Bradbury, Sayles, and O'Neill

Orchesis dance society is seen rehearsing in the 1956 *Quair*.



Horn Book

Left: Spring 1960 / Right: Winter 1961



Student in studio with Professor Bob Watts
1961

In the late 1950s and early 1960s, a group of artists at Rutgers University came together and presented radical new ideas and experiments that paved the way for a new direction in art that would have a lasting impact: performance art, installation art, pop art, and Fluxus. At both Rutgers and Douglass Colleges, faculty and students pushed boundaries exploring themes like the everyday as an approach to art, exploration beyond the canvas, and art based on experimentation, discovery and an interdisciplinary emphasis on the importance of music, theater, literature, and science in art.



Douglass Art Gallery
ca.1961

The Douglass Art Department occupied a modest space in the Recitation Building (now Ruth Adams) including a small gallery. When the library vacated the building, the art department grew including expansion of its gallery in 1961 to a 25-sq. ft. space. Geoffrey Hendricks, who came to Douglass in 1956, was significant in the development of the Art Department at Douglass and the MFA program. Hendricks was director of the gallery with a thriving exhibition program that sought out artists “with the intention of featuring new art.” In addition to the formal gallery space, Douglass campus played host to a multitude of creative endeavors from exhibitions, to happenings, to Fluxus events. Left to Right: Ruth Ann Simon, Roy Lichtenstein, Bob Watts



Afro-American Studies Choir

1968

Photo credit: Rich Costello



Addressing the demands of the Douglass Black Student Congress, Douglass College initiated the Afro-American Studies Program and the Afro-American House, a residence hall for students majoring in or interested in the experiences of African-Americans. Professor Cecelia Hodges Drewry, conducting the choir, was a faculty member of the Department of Speech and Dramatic Arts and served as the first director of the Afro-American Studies Program at Douglass. Drewry had a significant role in expanding Black content in campus cultural programs and events. The smaller print features Debra K. Brown-Spruill DC'72, left, and Courtenaye Johnson Lawrence DC'69, right, performing along with the late Karen E. Predow DC'70, lower left, and Vicie Rolling DC'71, lower right, during a Douglass College event sponsored by the Afro-American Studies Program.



George Maciunas's Flux-Mass in Voorhees Chapel

February 17, 1970

Left: Courtesy of Estate of Peter Moore/VAGA, NYC

Right: Courtesy of Geoffrey Hendricks Archive, NYC, Photo Credit: Das Anudas

In the autumn of 1969 George Maciunas and Geoffrey Hendricks began planning for possible Fluxus events at Douglass. Hendricks, a member of the Voorhees Assembly Board a group committed to organizing compelling programs, had much success with his "Sky Is the Limit" installation in Voorhees Chapel. Upon hearing the locale, Maciunas insisted it be "Flux-Mass." Geoffrey Hendricks, Bob Watts, graduate and undergraduate students discussed the project. According to Hendricks it was a "spirited performance in true fluxus style" but it also controversial angering religious figures, legislators, and the Board of Governors. Despite the controversy surrounding the Flux-Mass, it highlighted the environment at Douglass supporting artistic and intellectual freedom and the importance of experimental and innovative approach to the arts. Here you can see gorilla acolytes gathering for the breaking of the bread from the book, *Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958-1972*. Publisher: Rutgers University Press, 2003



Middle Passage at the Levin Theater

1975

Photo credit: T.A. Robak

Cast members rehearse a scene from *Middle Passage*, an original play depicting the African-American experience, performed by Root, a black ensemble based at Rutgers.

cul de sac

Cul De Sac is the Douglass College literary magazine. It is sponsored by the Douglass College English club, an organization which also sponsors poetry readings and creative writing workshops. Every year, five issues of Cul De Sac are published. Students from all New Brunswick campuses contribute material to the magazine, as well as an occasional faculty member. Circulation is approximately 3,000 copies per issue to all the campuses, with each issue running from about 20 to 32 pages.

Staff: Jane T. Vieth, Editor Rochelle Lazarus, Art Editor Josefina Gil, Treasurer Judith Henschmeyer, Advisor Sandra Bobrow, Alice Davenport, M.J. Evans, Randi Greenberg, Clayce Handy, Tish Hart, Beverly Katz, Kathy Kuenzle, Mel Joanne Makowski, Tina Maschi, Arlene Mancel, Janice Munson, Sheila Sponauer, Joni Williams.



Cul-de-Sac page
Quair, 1979

Cul-de-sac was the publication of the English Club of DC in the 1970s-1980s. With an open editorial policy, printing “anything remotely suited for a literary magazine” the editor in 1975 commented “. . . The magazine is appealing because it is an unscreened literary magazine which offers to both writer and readers very unique opportunities. . .”



Art Students
Quair, 1979 and 1983

ART DANCE

M. Berger
M. Edwards
L. Golub
J. Goodfater
G. Hendricks
D. Newman (Chairperson)
B. Pickard-Prichard
P. Seaman
R. Watts
P. Bruer
R. Cooke
L. Ewing
K. Hui
G. Kuehn
L. McNeill
P. Oremson
R. Ortiz
L. Rasing
J. Seaman
J. Sills
S. Weiner
E. Amos
S. Fellman
M. Rader
A. Stromsten



VISUAL ARTS

Emma Amos
Maribel Berger
Paul Bruer
Robert Cooke
Melvin Edwards
Lauren Ewing
Sandra Fellman
Lionel Golub
John Goodfater
Godfrey Hendricks
Ka-Kwong Hui
Gary Kuehn
Lloyd McNeill
Daniel Newman (Chairperson)
Philip Oremson
Rafael Ortiz
Bette Pickard-Prichard
Martha Rader
Joan Seaman
Joyce Sills
Amy Stromsten
Pam Stroud
Robert Watts
Susan Weiner



S. Alban
D. Brasing
P. Mayer
P. Sears
S. Seidler
E. Seltan
E. Sellar
M. Turner

*Visual Arts and Dance pages
Quair, 1983*



Cul-de-Sac 1983

editors:

Kristin O'Meara
Jayne Malillo
David Crespy
Judi Rothman
Jim Zinsmeister

advisor:

Laurie Sheek

Cul-de-Sac is the Douglass College Literary Magazine.



Cul-de-Sac Cover and Editorial page
Spring 1983

Dance Club



American Studies Association

The Douglas and Mason Gross Dance Club is made up of students from all of the colleges of Rutgers who have an interest in dance, whether it be performing, observing, or just having a good time! With a membership of over 80 people, the Dance Club sponsors a variety of activities and fundraisers including student and professional master classes, T-shirt and DVD sales, movie and video nights, trips to New York City, and the Winter and Spring Dance Concerts.

The American Studies Association is an organization which acts as an extension to the American Studies Department. It is a group which is comprised of majors, faculty, and those interested in the discipline.

Every year the association sponsors the New Jersey Folk Festival and New Jersey Folk Life: A Statewide Journal published and distributed to subscribers all over the country. Its own publication, The Solid Bowl, provides an opportunity for students and faculty to express their ideas on a given topic. The organization's activities include an annual Thanksgiving Dinner, an open house, a career night, an annual spring picnic, as well as trips to museums, restaurants, and tours such as the Historic Tour of Greenwich Village.



Dance Club Quair, 1985

Afro-American Women

Annie Sneed and Terri Pope, both residents of the Afro-Americana house, feel that there are not enough opportunities or clubs that would represent Douglass black women. "Black women are not acknowledged for their accomplishments," related both women.

They said that they both experienced a sense of culture shock when they arrived at Douglass because they were accustomed to the small knit family culture at home. Another experience is of devastation, they said, when you are the only black woman in a class. "People rely on you to be spokesperson for your race."

They both feel a responsibility to participate politically on campus and added that the black/minority community needs to

get more involved instead of relying upon a few people to do it for them.

Of their culture, they said they have retained some African culture in their American lifestyle through music. Music is one of the mainstays of the Afro-American culture, related Terri and Annie. "Music is really ours, from African culture, and we have never gotten credit for it," added Terri.

The two women expressed Afro-American role models for Douglass students: Dean Brewer, dean of minority affairs; Dr. Eason, a biology professor; Dr. Viola Van Jones, assistant to the dean at Douglass; Gwen Evans Hughes, career development specialist; and Abisola Gallagher, former minorities affairs dean.



22 — a different view



a different view — 21

Afro-American Women Quair, 1986



Mason Gross

Mason Gross school is the school which offers professional programs in dance, music, theater arts, and visual arts, and is also responsible for the liberal arts studies of the colleges of Rutgers in New Brunswick.

The students of Mason Gross affiliate themselves with another Rutgers residential college for housing and other student services. We as Douglas therefore have the privilege of having some of these students as neighbors and friends.

The Nicholas Music Center and the Department of Music for this school are both located on Douglas campus as well.

Established in 1976, Mason Gross School of the Arts is dedicated to encouraging creativity, originality, and professionalism in its students. Due to its intimate size and the similarity of interests among the students and the faculty, the school has an atmosphere of a community of artists. The students also receive the rich academic resources of a major state university.



90 — Student Life

**Mason Gross School of the Arts page
Quair, 1989**

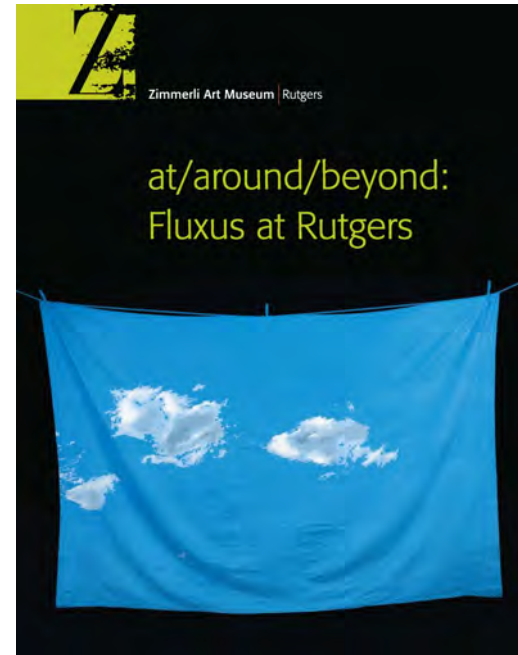


***Triumph in Exile* by Victoria D. Schmidt (NJC '42)**

2002

Publisher: Richard Altschuler & Associates Inc.

“It was in 1940 that I was inspired to write *Triumph in Exile: A novel based on the life of Madame de Staël, the Woman Who Challenged Napoleon* by my French professor, Madame Alice De Visme, at then New Jersey College for Women. Madame De Visme, an elegant, fascinating French woman herself introduced me to celebrated, historical French figures. De Staël, a powerful, brilliant human being intrigued me most. I was surprised to learn that little, if any, credit has been given her for influencing the course of history. Despite having several lovers she was not the frivolous aristocrat as her friend, Queen Marie Antoinette. Before the French Revolution de Staël’s Paris salon which was frequented by the powerful leaders of Europe helped establish her as a passionate, political force on the continent.” Victoria D. Schmidt-2017



Fluxus Concert

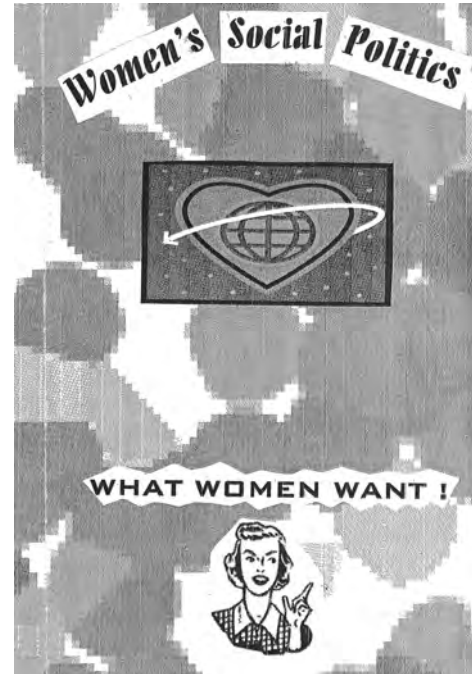
2011

Courtesy of the Zimmerli Art Museum

Event held in conjunction with the exhibition, *at/around/beyond: Fluxus at Rutgers*, which celebrated the 50th anniversary of Fluxus art movement.



The Politics of the Body
1990's
Courtesy of Rebecca Reynolds from
the Women's Center



***Women's Social Politics:
What Women Want!***
1990's
Courtesy of Rebecca Reynolds from
the Women's Center



Cube Transsexual by Yuko Sobrin (RU-MGSA '09)
2009

Courtesy of Rebecca Reynolds and Karen Alexander



Installation view

Top Left: ***Birth of the Hottentot Venus***, 2010-12

Bottom Left: ***Shades of Criminal Women***, 2010-12

Top Right: ***Don't Feed the Women***, 2010-12

Bottom Right: ***Untitled*** by Kristy Cole (DRC '09), 2009

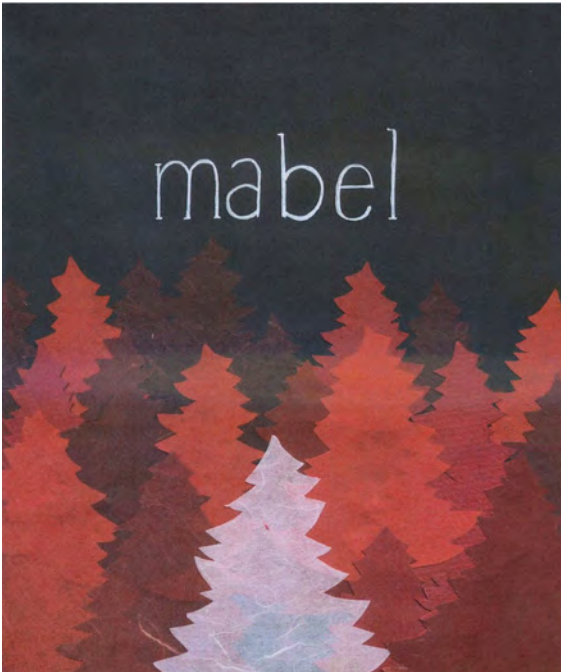
Courtesy of Rebecca Reynolds from the Women and Creativity House



French's - Yellow, Red, Blue by Carly Sikorski
2010-12

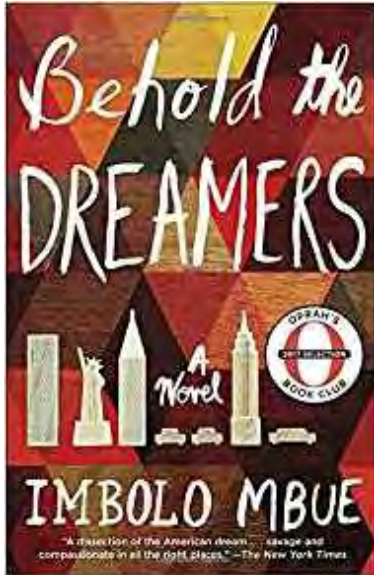
Courtesy of Rebecca Reynolds from the Women and Creativity House

The Women and Creativity House is one of the nine Global Village living-learning communities today at DRC. Through course work and a range of activities, the house encourages the development of themes and ideas through different medium, including visual art, performance, and creative writing. The Global Village living-learning communities can trace its roots to the Language Houses that began at the NJC in 1930s.



DRC First Year Mission Course Handout by Ellen Miller (DRC '17)
2017

Courtesy of Rebecca Reynolds

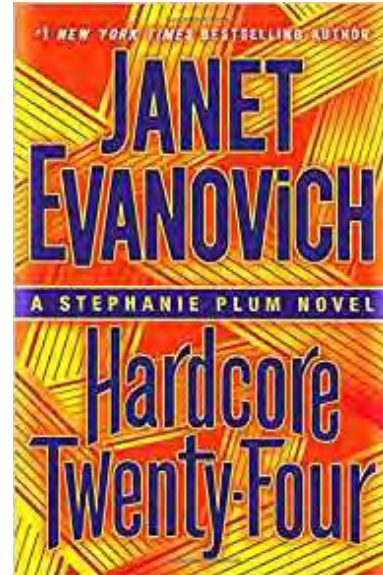


Behold the Dreamers
by Imbolo Mbue (DC '02)
2017

Publisher: Random House Trade Paperbacks

"I had a wonderful time at Douglass and while I never considered becoming a writer during my time there, the education I got and relationships I forged broadened my understanding of myself as a woman with unlimited potential."

Imbolo Mbue-2017



Hardcore Twenty-Four: A Stephanie Plum Novel
by Janet Evanovich (DC '65)
2017

Publisher: G.P. Putnam's Sons

Janet Evanovich is the #1 New York Times bestselling author of the *Stephanie Plum* series, the *Fox and O'Hare* series, the *Lizzy and Diesel* series, the *Alexandra Barnaby* novels and *Troublemaker* graphic novel, and *How I Write: Secrets of a Bestselling Author*.

Exhibition Checklist

Images courtesy of University Archives.

Quality Street

1919, Digital print, 24 x 30.5 inches
Photo credit: F.J. Higgin

Mother's Day Performance

ca. 1920, Digital print, 24 x 34 inches
Photo credit: Schumann Photo

Painting Class

1920s, Digital print, 24 x 37 inches
Photo credit: F.J. Higgins

Yule Log Ceremony in Voorhees Chapel

Undated, Digital print, 24 x 33.5 inches

Organizations title page from Quair

1923, Digital print, 18 x 12 inches

Shakespeare Play

1925, Digital print, 24 x 17.5 inches

NJC Song Book

1925
Compiled and edited by John Earle Newton and
Stephanie Morris Marryott, NJC '25. Fourth edition.
New York: J. Fischer & Bros., 1947.

Quair

1929

Pageant of Seasons Dances

1929, Digital print, 24 x 34.5 inches

Dowerless Daughters

1929, Digital print, 26 x 38 inches
Poster by Dan Delmonaco, Rutgers MI Program

Interview: Florence Marshall and Susan Schwirck

by Lauren Carboy (Rutgers MLIS '15) 2014, 9:10 minutes

Horn Book

1932, Digital print, 12 x 18 inches
Frontispiece by Dorothy Lohr

Orchesis Modern Dance Group

1936, Digital print, 24 x 30.5 inches
Photo credit: F.J. Higgins

Women Dancing

1943, Digital print, 24 x 34.5 inches

NJC Wall Paper Design Project

1949, Digital print, 24 x 20 inches
by Mary Cook Craig

The Weepies

Undated, Digital print, 24 x 19 inches and
1968, Audio recording, 16:44 minutes

Exhibition Checklist (continued)

Images courtesy of University Archives.

Finale

ca.1950, Digital print, 24 x 30 inches

Photo credit: F.J. Higgins

The Great Big Doorstep

Undated, Digital print, 24 x 19 inches

Back Stage

1953, Digital print, 24 x 30 inches

Photo Credit: F.J. Higgins

Douglass Alumnae Bulletin

Spring 1955, Digital print, 12 x 18 inches

Nereids

1956, Digital print, 24 x 28 inches

Modern Dance Scene

1956, Digital print, 24 x 29 inches

Photo credit: Bradbury, Sayles, and O'Neill

Horn Book

Spring 1960, Winter 1961

Digital prints, 12 x 18 inches each

Student in studio with Professor Bob Watts

1961, Digital print, 24 x 30.5 inches

Douglass Art Gallery

ca.1961, Digital print, 24 x 30 inches

Afro-American Studies Choir

1968, Digital prints, 24 x 19 inches / 24 x 31 inches

Photo credit: Rich Costello

George Maciunas's Flux-Mass in Voorhees Chapel

1970, Digital prints, 18 x 12 inches each, Courtesy of Geoffrey Hendricks Archive, NYC, Photo Credit: Das Anudas; Courtesy of Estate of Peter Moore/VAGA, NYC

Middle Passage at the Levin Theater

1975, Digital print, 24 x 30.5 inches

Photo credit: T.A. Robak

Cul-de-Sac page

Quair, 1979, Digital print, 18 x 12 inches

Art Students

Quair, 1979 / 1983, Digital prints, 12 x 18 inches each

Douglass Women's Weekend

Quair, 1981, Digital print, 18 x 12"

Debbiwocky and the End of Debbie Douglass

Quair, 1982, Digital print, 12 x 18 inches

Visual Arts and Dance pages

Quair, 1983, Digital prints, 12 x 18 inches each

Cul-de-Sac Cover and Editorial page

Spring 1983, Digital print, 12 x 18 inches each

Exhibition Checklist (continued)

Images courtesy of University Archives.

Dance Club

Quair, 1985, Digital print, 18 x 12 inches

Afro-American Women

Quair, 1986, Digital print, 12 x 18 inches

Mason Gross School of the Arts page

Quair, 1989, Digital print, 18 x 12 inches each

Triumph in Exile by Victoria D. Schmidt (NJC '42)

Publisher: Richard Altschuler & Associates Inc., 2002

Fluxus Concert

2011, 2:01 minutes, Courtesy of the Zimmerli Art Museum

The Politics of the Body

1990's, Zine

Courtesy of Rebecca Reynolds from the Women's Center

Women's Social Politics: What Women Want!

1990's, Zine

Courtesy of Rebecca Reynolds from the Women's Center

Untitled by Kristy Cole (DRC '09)

2009, Mixed media collage, 13 ½ x 10 ½ inches, Courtesy of Rebecca Reynolds from the Women and Creativity House

Cube Transsexual by Yuko Sobrin (RU-MGSA '09)

2009, Mixed media, 12 x 12 inches, Courtesy of Rebecca Reynolds and Karen Alexander

French's - Yellow, Red, Blue by Carly Sikerski

2010-12, Photographs, drawings and poems, 4 x 6 inches each, Courtesy of Rebecca Reynolds from the Women and Creativity House

Birth of the Hottentot Venus

2010-12, Water color and ink, 10 ¾ x 8 ¼ inches, Courtesy of Rebecca Reynolds from the Women and Creativity House

Don't Feed the Women

2010-12, Mixed media collage, 8 ½ x 8 ¼ inches, Courtesy of Rebecca Reynolds from the Women and Creativity House

Shades of Criminal Women

2010-12, Mixed media collage, 10 ¾ x 8 ¼ inches, Courtesy of Rebecca Reynolds from the Women and Creativity House

DRC First Year Mission Course Handout

by Ellen Miller (DRC '17)

2017, Courtesy of Rebecca Reynolds

Behold the Dreamers by Imbolo Mbue (DC '02)

Publisher: Random House Trade Paperbacks, 2017

Hardcore Twenty-Four: A Stephanie Plum

Novel by Janet Evanovich (DC '65)

Publisher: G.P. Putnam's Sons, 2017

CENTER FOR WOMEN IN THE ARTS AND HUMANITIES

With feminist values, the Center for Women in the Arts and Humanities' mission is to advance research, and to document the aesthetic, intellectual, and cultural contributions of the feminist art movement, and engage in university-community partnerships with visual artists, performers, scholars and cultural-makers in the humanities.

STAFF

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Nicole Ianuzelli, Manager of Programs and Exhibitions

Leigh-Ayna Passamano, Program Coordinator and Web Administrator

Deborah Lee, Work-Study Assistant

The Center for Women in the Arts and Humanities is a university-wide unit reporting the Associate Vice President for Strategic Initiatives under the auspices of the Office of the Senior Vice President for Academic Affairs, and a consortium member of the Institute for Women's Leadership, at Rutgers, The State University of New Jersey. The Mary H. Dana Women Artists Series is a program of the Center for Women in the Arts and Humanities in partnership with Rutgers University Libraries (RUL). It was founded in 1971 by Douglass graduate and artist Joan Snyder (DC '62) under the leadership of Library Director, Daisy Brightenback Shenholm (DC '44), and is the oldest continuous running exhibition space in the United States dedicated to making visible the work of emerging and established contemporary women artists.

To learn about CWAH programs, please visit: cwah.rutgers.edu

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