

Panelist Bios

Virginia M. G. Anderson is the Curator of American Art at The Baltimore Museum of Art, where she organized the exhibition, “By Their Creative Force: American Women Modernists,” (October 6, 2019 – July 5, 2020). Dr. Anderson is an adjunct professor in the Program in Museums and Society at Johns Hopkins University. She was the Diane and Michael Maher Assistant Curator of American Art at the Harvard Art Museums from 2005-2010.

Rebecca DiGiovanna is the curator for *Blurring Boundaries: The Women of American Abstract Artists from 1936 to Present*, the first exhibition celebrating the inter-generational group of female artists of American Abstract Artists. She is a graduate student at Hunter College pursuing and MA in Modern and Contemporary Art, where she is interested in issues surrounding gender and identity. She currently works for the Drawing Center as an Assistant to the Executive Director, and paints commercially for Away Travel.

Emily Berger is a painter living and working in Brooklyn. She is a graduate of Brown University, attended the Skowhegan School and received an MFA from Columbia University. She exhibits her paintings widely, including recently at Scholes Street Studio, Norte Maar and The Odetta Gallery in NYC, and Abstract Project in Paris, and prints with Vandeb Editions. She is a member of AAA and served as Vice President and Exhibitions Committee Chair from 2013- 2018. She has been instrumental in planning and facilitating all aspects of the traveling exhibition *Blurring Boundaries, The Women of AAA, 1936-Present*, and served as editor of the *Blurring Boundaries* catalogue.

Creighton Michael Artist, educator and curatorial producer; recent credits include *The Art of Rube Goldberg*; **Blurring Boundaries**; *The Women of American Abstract Artists, 1936-Present*; **Mutual Muses: The Collaborative Life of James Seawright and Mimi Gerard** and **Uncharted: American Abstraction in the Information Age** opening later January at the Hofstra Museum of Art, Hofstra University.

Nancy Princenthal is a New York-based writer whose most recent book is *Unspeakable Acts: Women, Art, and Sexual Violence in the 1970s* (Thames & Hudson, 2019). Her *Agnes Martin: Her Life and Art* (Thames & Hudson, 2015) received the 2016 PEN/Jacqueline Bograd Weld Award for Biography. A former Senior Editor of *Art in America*, where she remains a Contributing Editor, she has also written for the *New York Times* and many other publications.

[Princenthal is the author of *Hannah Wilke* (Prestel, 2010), and her essays have appeared in monographs on artists including Doris Salcedo, Robert Mangold and Alfredo Jaar.]

[Having taught and lectured widely, she is currently on the faculty of the MFA Art Writing program at the School of Visual Arts.]

Karen Wilkin has written monographs on Stuart Davis, David Smith, Anthony Caro, Kenneth Noland, Helen Frankenthaler, and Hans Hofmann, among others and has organized exhibitions of their work internationally. Recent projects include a Pat Passlof retrospective at the Resnick/Passlof Foundation and “The Art of Marriage: Helen Frankenthaler and Robert Motherwell” at Mnuchin Gallery. The Contributing Editor for Art for the Hudson Review and a regular contributor to The New Criterion and the Wall Street Journal, Ms. Wilkin teaches in the New York Studio School’s MFA program.