



Detail of **Interior (January)**, 2010

Sally Bowring

Selected Work 2006-2010

2006

On a scrap of paper on the wall

On a scrap of paper on the wall of her studio Sally Bowring lists a personal pantheon of higher powers:

“Gods,” it declares, then names “Matisse... Louis Armstrong... Aretha Franklin.” In her recent work - square N G GEP TFOOG JMPGVOLBOOEOPMD MOQBC PF NCP M G OPMO RJGJ VCOBAMMO FQ CGV/ is vividly invoked. Matisse is omnipresent like a deity, his formal elegance and bold palette wholly assimilated into her voice, while Satchmo manifests as both the brash virtuoso of the Hot Fives and the sincere sentimentalist of “What Wonderful World.” But Aretha, who melded ecstatic religiosity to R&B earthiness, may be the linchpin of her sensibility - her Holy Spirit as it were.

Religion, the saying goes, is for those afraid of going to hell, while spirituality is for those who have already been there. For Bowring, an agnostic Jew who says, “art is my religion,” painting is a soul-nurturing sacrament that brings a moment of still beauty into the world. So despite (because of) a year in which two mentors died and the last of her children left home, Bowring - herself a mentor for many young artists at Virginia Commonwealth University - has pushed the boundaries of her art, renewing her process and tackling a new technique (the spray bottle as painting tool) the with passion and vigor of a true believer.

FCOPRIP OENOMP LBJC D OGE G CTFCLFOOF NNGP M CLP MAARTFG EOMEONFA J triangle that connect her studio with her kitchen and her garden, the paintings evoke time spent thoughtfully outdoors with the sophistication and thrift that one of her gods, Matisse, used to evoke time spent thoughtfully indoors. Yet they are sprightlier and deeper in feeling than Matisse. Like Armstrong and Aretha whose most joyful utterances are suffused with blues, virtuosic passages in each trigger small epiphanies of pure feeling, CNFC OOJ LB BQ AR MBOPAGC DRLB G PICG MD M JCB PRD ACFOO PNJ PFMAMNCOM LECML BMDN JEOOL FOO

If one take on Modernism reduces Cliffs Notes-fashion to “agnosticism in all things, but never in art.” Bowring remains among the faithful. In a skeptical age she advocates beauty, human expression and the value of art as transcendent experience. If these are lofty standards for the Jeff Koons era, they are also grounded - like those of her gods - in the simple delights of sensual pleasure and good humor. At the height of powers as an artist, Bowring is some kind of Queen of Soul.

Steven L. Jones



The Dream, acrylic, 48" x 48"



Ascension for RC, acrylic, 40" x 40"



Sunday's Girl, acrylic, 40" x 40"



Square Garden I, acrylic, 48" x 48"



Square Garden II, acrylic, 48" x 48"

Though not readily apparent

Though not readily apparent, Sally Bowring's new body of work, "Gardening," is akin to the long tradition of Western landscape painting. Evoking pastoral retreats - those episodes where humanity and the natural world intersect - Bowring's paintings capture the sense of wonderment, at times verging on the spiritual, that permeates so much of the history of landscape painting. While her work has its roots in these traditions, it also sprouts a new branch of thought on painting about nature.

When we think of landscape painting, we typically envision vistas stretching out towards the horizon. We look across the scene in a panoramic sweep. Bowring's paintings, on the other hand, don't look across a landscape, they look upon it, we might even say into it. This is not to suggest that her paintings are illustrations - hardly. They are clearly abstractions but they are not non-referential. Rather than alluding to the look of an expansive landscape, they evoke the experience of encountering the earth up close as when we garden.

Thoreau once wrote that gardening is making the earth say one thing, "beans" for instance, instead of something else say "grass." As it happens, I live near the artist and know her garden. Bowring's gardening isn't nearly so dictatorial. Her planting is more a matter of collaborating than cultivating. She does not begrudge a weed or two. She has well-tended plots but she also acquiesces to nature, letting it transform portions of her garden. Her paintings are a riot of color and brushwork, but nestled within the panels are thoughtful details that grab your attention. The use of stencils and opaque marks placed on top of layers of thin washes give the paintings the sense of physical depth that inspires you to dig below the surface to unearth visual surprises across and "into" the painting.

As she gardens so does she paint. She collaborates with the paint. She's not afraid to let it say things on its own; she takes advantage of happy accidents. The paintings are a riot of color and brushwork, but nestled within the panels are thoughtful details that grab your attention. The use of stencils and opaque marks placed on top of layers of thin washes give the paintings the sense of physical depth that inspires you to dig below the surface to unearth visual surprises across and "into" the painting.

The result is an expanded concept of landscape painting, one that shifts from being a noun (e.g. a garden) or more generally, from a thing to an experience. Milan Kundera, in his novel, "Slowness," recounts what happens to most of us when we walk and think - as our mind speeds up our steps slow down. It is the peaceful pleasure of meandering through a garden and having our steps slow down as we encounter and contemplate the earth up close that Bowring has succeeded in conjuring within these emotionally intelligent paintings.

Susan Glasser, Director of Exhibitions and Collections, Boyden Gallery, St. Mary's College of Maryland



Garden #3, acrylic, 24" x 24"



Chrysanthemum, acrylic, 24" x 24"



, acrylic, 24" x 24"



Garden #1, acrylic, 24" x 24"



Garden #2, acrylic, 24" x 24"



Garden #5, acrylic, 24" x 24"

2007

25 things my work is about

1. It's about surprising myself
2. It's about experimentation and invention
3. It's about who I am ... being part of the whole
4. It's about the love and celebration of color and light
5. It's about the stillness and quiet
6. It's about making lists
7. It's about art history and understanding and considering my place in it
8. It's about not knowing in the beginning and discovering during the process
9. It's about meditation and prayer
10. It's taking chances and changing
2 P MR BGE NMC QG PF NC
12. It's about a private joke and/or a private moment
13. It's about generosity, lushness and visual pleasure
14. It's about beauty
15. It's about doubt and anxiety
16. It's about growing older and children growing up and friends dying
17. It's about humor and laughing alone in your studio
18. It's about my garden – growth cycles changing forms and mutations
19. It's about the things I read, hear on NPR or the nightly news
20. It's about listening to music
21. It's about my love for textiles
Matisse
Joan Sndyer's paintings
Rauschenberg's invocations
Brice Marden's elegance
Agnes Martin's brevity
And Louis Armstrong's En Vie en Rose
22. It's about immediacy and alchemy
23. It's about shape – the abstracted – the insinuation of a shape
24. It's about surface – it's complex nature – it's emotional possibilities
25. It's about all of these – and - none of these directly

Sally Bowring – written in 2007 – edited 2010



Garnet Garden, acrylic, 60" x 60"



The Orange Connection, acrylic, 60" x 60"



Byzantine, acrylic, 60" x 60"



Comfort, acrylic, 60" x 60"



Conversing, acrylic, 40" x 40"



Dancing in the Dark, acrylic, 60" x 60"

The human interaction with color and form

The human interaction with color and form is complex and often confused. Yet Sally Bowring enjoys clear and profound relationships with those essential visual elements. She paints mystery without confusion and complexity without obfuscation. To look at her paintings is to witness lifelong conversation with mute relatives - a relationship full of love, anger, compassion, argumentation, tenderness and ultimately understanding and equanimity. Sally Bowring paints the human condition through a non-representational language that transcends the limits of its genre. If she is guilty of any aesthetic transgression, it is only the embrace of an RL NMEC APLPR JV F OOPFOG CUECLAC LB DMP FCA OOPPSGT OOG MDMEC GE F JJBGE tragic. Could any trap be more seductive or alluring?

Bowring paints with acrylics on 60" x 60" panels and a few 24" x 24" panels. In either scale she demonstrates a Mediterranean sensibility with a New York accent. Her parents are Abstract Expressionism and Matisse. It is a marriage of American expansiveness and grit with French elegance and classical roots. Still, the work speaks in an original voice. Only the DNA is art historical. At times, as in a small panel titled *Mid Day*, her surfaces have an encaustic quality that tames a Provencal brightness. *Fruit Salad*, a 60" x 60" panel, is reminiscent of a Pompeian fresco -- a playful interplay of small pink organic shapes against a pale blue ground with a blue and orange-ochre border that should not work at all. But it does work and, like a dormant Vesuvius, embraces the piece with a hint of foreboding.

Dancing in the Dark is the most philosophical painting in this deceptively beautiful show. If it were a piano composition, it would be a dissonant nocturne with echoes of Chopin and Shostakovich. At its core, *Dancing in the Dark* is a history painting without a discernible event -- abstraction for an age of unacknowledged anxiety. Bowring distills the deadpan drama of the our time in the juxtaposition of pink and ochre-orange leaf-like shapes against a massive plum-brown ground that breaks into pale yellow green toward the bottom. The result, however, is far from macabre or even ominous. In fact, it leaves room for joy. Like any good existentialist, Bowring knows that life is worth living even with the Gestapo nearby. The street smart New Yorker keeps her eyes open as she sips wine with Matisse. Her visual wisdom is grounded in solid formalism and an intuition developed over a lifetime of observation and experience -- a triumph of substance over style in a time that often lacks both.

Jorge Benitez from "Visual Wisdom -- The Paintings of Sally Bowring at the Reynolds Gallery, Richmond, Virginia."



Clear Sailing, acrylic, 60" x 60"



, acrylic, 60" x 60"



Rocks and Rows, acrylic, 60" x 60"

2008



Egyptian Garden Series: Parts, acrylic, 40 " x 40"



Egyptian Garden Series: Two Vases, acrylic, 40" x 40"



Egyptian Garden Series: Sticks and Light, acrylic, 40" x 40"



Egyptian Garden Series: Inventions, acrylic, 40" x 40"



Egyptian Garden Series: Language, acrylic, 40" x 40"



Egyptian Garden Series: Three Vases, acrylic 40" x 40"



Blue Asian Garden, acrylic, 40" x 40"



The Interview, acrylic, 40" x 40"



January, acrylic, 30" x 30"



Winter Solstice, acrylic, 30" x 30"



Winter Walk, acrylic, 30" x 30"



February, acrylic, 30" x 30"



Early Hydrangea, acrylic, 30" x 30"

2009



Poppies, acrylic, 30" x 30"



Faded Glory, acrylic, 30" x 30"



Mist, acrylic, 30" x 30"



One Fine Day, acrylic, 40" x 40"



Flegdings, acrylic, 40" x 40"



Breeze, acrylic, 40" x 40"



3, 5 and 5, acrylic, 30" x 30"



Birds and Other Possibilities, acrylic, 30" x 30"



Genies, acrylic, 30" x 30"



Green Garden, acrylic, 60" x 60"

2010

Sally Bowring: Continuous Surprise

When contrasting Sally Bowring's painting practice with a larger shift towards interdisciplinary post-studio projects, some clarifying oppositions come to mind. To begin with, Bowring's paintings do not physically engage a site beyond the basic "white cube" constants of a wall and adequate light. Moreover, her work does not post-studio projects, Bowring's art also lacks the production brackets (a clear beginning and end) denoted by budget forms and proposal statements. To the extent that her recent series appears temporally enclosed, it may be equally said that all of Bowring's paintings are in dialogue, whatever their chronological position. In this sense, her painting practice is truly a practice, a continuum through time in which the artist remains committed to a class of materials and their corresponding processes.

In taking a relatively open-ended approach (i.e., in welcoming a continuum) by means of a comparatively closed process (again, relative to post-studio projects), one may wonder whether Bowring's output involves artistic amnesia—does she mean to forget her past painterly moves, or the moves of others? And isn't the language of painting exhausted, repetitive, and thus artistically compromised?

To be sure, contemporary painters do walk a tightrope: emulation and/or repetition are a very real danger. This is because after centuries of use, the discipline has registered a wealth of exceptional practitioners who have individually employed paint as a highly mutable language. Whatever the language, the basic elements elements possess what Kant described as merely "agreeable" visual charms.¹ As experienced by the viewer, however, the elements are ordered, not unlike how letters are ordered into words and words are uniquely contextualized through syntactical juxtaposition. Indeed, it is the intellectual force behind the manipulation of the visual elements in concert with the physical medium that allows otherwise pure sensory data to become a language, perhaps even an exceptional language.

As with written and spoken communication, the language of painting has shown a capacity for both dialogue and evolution. Following the Renaissance, painters alternated between representing the visible world most actually and most appropriately, depending upon whether their concerns were of a social, political, or stylistic nature. Whatever the goal, most artists (and all painters) expressed their ideas through mimetic images, at least until the end of the 19th century. By the beginning of the First World War, an artist's obligation to mimic or represent was anything but certain. It was at this time that Henri Bergson advanced the idea of the universe as an aggregate of representational images growing increasingly "more indifferent" as a result of experience of a singular and measurable present-tense reality—a belief central to naturalism, illusionism, realism, etc.—and a great many artists agreed. Looking back we see that this belief was replaced by an effort to separate painting from the personal consciousness (itself constructed from representational images) in favor of the comparatively impersonal unconscious.

Of course painters did not abandon visual mimicry. Following surrealism, representational images reemerge within pop art, impersonally mirroring our collective unconscious. Nevertheless, while both surrealism and pop rely upon mimesis and thus may be thought of as related dialects, each movement offers a distinct vernacular, and within each vernacular an individual artist cultivates his or her own unique slang, or signature style. Indeed, be it a symbolist or surrealist or abstract expressionist's manipulation of the elements of painting, the result is not an entirely new visual language (save the breakthrough of cubism), as much as a visual exception associable with the genius of its maker. The continued assertion of genius is the great irony of 20th century art, given its fundamental concern with impersonality; its legacy compels the painter to ask, "Where should 'I' be in this artistic endeavor, and just how personal should my paintings be?"

Of, MTCPEPNOAACTC B MCJMOGSGE GE FCW MLPRN CTOL PVC BQAPPB MSC P a language), the history of a style, and the personal. Yes, she is an abstract painter, and yes, she does have a CCG BLAP J M, MTCGE LBVMRTGFC O QPCMSGEJGSMCB LB FC TM QGPBMFP C NMPGL J GLM LCFA J NNM AF MN GGE P FL JCO GLMCP QPCELOOJVQPBFC FC GC MDEME G MNOBPA GL TGFC FCPFBMPM P MANLPAPPV C LB OAIC NOCBAPVC LB G—stead approached his practice "picture by picture."³ Whether working with the painterly monotype or with paint on canvas, the aim was to infuse his work with his surroundings and to open up his paintings to his life. On occasion, the personal in Matisse's work relates directly to his subject matter (depicting his son, for example), but by and large, it is a matter of eschewing a rigid technical or stylistic program in favor of experimental and performative freedom.

Similarly, if Bowring's work could be said to follow a program, it may be called the pursuit of continuous surprise. The artist does not take notes on what she is painting or has painted, work from sketches, or reference past works when producing in the studio. Rather than forget or abandon her previous output, she endeavors to uncover or explore her individual concerns using the language of abstract painting. On several occasions TGFC FCLCT PCGP CBRA SC MOO WLEC CL P BMD AMCA GL MDTF NNC P M CBM CPAG CG MD SQ FMREF FOCBG CLPGL JPNACGPREECPB G VNA JV RP N QCBAMR L MOOM FRP eliminating any illusion that the entire canvas offers a picture window upon the world. Still, Bowring's new interiors do direct the viewer's attention, and they further offer a distinct point of view that simultaneously conjures a wealth of associations—from a realm of luxuriance to a realm of decomposition. One constant within the paintings is the keepsake vessel, which variously appears as a vase, a bowl, or an urn. These vessels may be linked to two recent events within the artist's life: the death of her mentor and dear friend Gerald Donato, and the graduation of her son Pierre from the Craft/Material Studies and Painting and Printmaking programs at Virginia Commonwealth University. Bowring's subtle allusion to both a personal sorrow and a personal joy evokes the ultimate impermanence of all that we cherish, and in a sense demonstrates the transience of artistic style, which is fast appearing far more historically morphological than linear.

The question remains as to whether the pursuit of the personal within painting—if not the practice of painting—necessitates an artistic compromise, particularly for those employing the visual language of gestural,

non-systematic abstract painting. Rather than try to answer the question directly, it may be useful to propose another question: Even if a painter elects to explore or depict seemingly impersonal subject matter, isn't their very commitment to such a time-consuming, laborious process (assuming the painter produces their paintings themselves) inherently personal? Of course one should not distill the process of painting to merely a question of continuously emerging artistic positions. In keeping with this thought, it should be recognized that repetition of the concept of genius and the proposition that a unique, individualistic perspective ultimately centers the universe. Arguably, the notion of genius remains in transition within the contemporary art world; while many galleries of MFA programs are moving to adopt the service-oriented and post-authorial platform associated with social practice. Perhaps the dust will never settle, and the art world will continue to be comprised of both individuals and collectives who foreground conditions other than their own and individuals who produce personal proclamations. It is a complicated dialectical balance, for as can be seen in the present, gallerists and curators will likely encourage a softening of or a creep between the two positions, and along with it, a degree of conceptual and theoretical compromise. In the absence of a clear victor or a harmonious union, the importance of a committed, authorial painter such as Sally Bowring cannot be overstated.

David C. Duncan

¹ Immanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar (1790; repr., Indianapolis, IN: Hackett Publishing, 1987), 48.

² Henri Bergson, *Matter and Memory*, trans. N.M. Paul and W.S. Palmer (1912; repr., New York: Cosimo, 2007), 6-8.

³ *ML JBOO B G CSGT V QM B MN C The Leonard Lopate Show*, WNYC, July 22, 2010.



Interior (January), acrylic, 40" x 40"



Interior (February), acrylic, 40" x 40"



Interior (March), acrylic, 40" x 40"



Interior (April), acrylic, 40" x 40"



Memory 1, acrylic, 40" x 40"



Memory I1, acrylic, 40" x 40"



Memory III, acrylic, 40" x 40"



En Fin Mon Amie, acrylic, 40" x 40"

About the Artist

Sally Bowring: A native New Yorker currently lives in Richmond, VA. Ms. Bowring teaches painting at Virginia Commonwealth University. Recipient of the Virginia Museum of Fine Art Professional Fellowship and the Theresa Pollak Visual Arts Awards 2003-2004, Sally Bowring is represented by Reynolds Gallery, in Richmond, VA. Her artwork has been exhibited extensively nationally and internationally.

Sally Bowring

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INDIVIDUAL EXHIBITIONS (selected)

- 2010 Reynolds Gallery, Richmond, VA
- 2009 Warm Springs Gallery, Warm Springs, VA
- 2008 Rivermont Gallery, Lynchburg, VA
- 2007 Reynolds Gallery, Richmond, VA
 - Deborah Davis Fine Art Gallery, Hudson, NY
 - Bundy Gallery, Waitsfield, VT
 - Warm Springs Gallery, Warm Springs, VA
- 2005 Hunt Gallery, Mary Baldwin College, Staunton, VA
- 2004 Reynolds Gallery, Richmond, VA
- 2001 Piedmont College, Charlottesville, VA
- 2000 Reynolds Gallery, Richmond, VA
- 1999 Flippo Gallery, Randolph Macon College, Ashland VA
- 1998 Main Art Gallery, Richmond, VA
 - Coincidence Gallery, Richmond VA (two person)
- 1997 Birke Gallery, Marshall University, Huntington, WV
 - Sweet Briar College, Sweet Briar, VA
- 1996 Longwood College, Visual Arts Center, Farmville, VA (two person)
 - Main Art Gallery, Richmond, VA
- 1995 1708 Gallery, Richmond, VA
 - Art Institute and Gallery, Salisbury, MD
- 1994 Small Space Gallery, The Arts Council of Richmond, VA
- 1993 Touchstone Gallery, Washington, DC
- 1992 Mabey Gallery, Richmond, VA
 - ARC Gallery, Chicago, IL
 - Touchtone Gallery, Washington, DC
- 1991 Peninsula Fine Arts Center, Newport News, VA
- 1989 1708 East Main Street Gallery, Richmond, VA
- 1987 1708 East Main Street Gallery, Richmond, VA
 - Isis Gallery, Richmond, VA
- 1986 Marsh Gallery, University of Richmond, VA
 - Isis Gallery, Richmond, VA
- 1983 Anderson Gallery, Virginia Commonwealth University, Richmond VA
- 1980 Gallery 36, Foot Cone and Belding, New York, NY
- 1974 Stowe Gallery, Stowe, VT

GROUP EXHIBITIONS (selected)

- 2010 "Mid-Atlantic New Painting 2010", Ridderhof Martin Gallery, UMW, Fredericksburg, VA
"Constructs VII" Washington Lee University, Lexington, VA
- 2009 "Sweet Summertime", Reynolds Gallery, Richmond, VA
"Construct" VI, George Mason University, Fairfax, VA
- 2008 "Constructs V", Mary Baldwin, Staunton, VA
"Works on Paper", Warm Springs Gallery, Warm Springs, VA
"Faculty Exhibition, Virginia Museum of Fine Arts, Richmond, VA
- 2007 "Season 2007-2008", Bundy Gallery, Waitsfield, VT
"Constructs" IV, Longwood College, Farmville, VA
- 2006 "Pivot Points", The Art Museum of Western Carolina University North Carolina, Cullowee, NC
"Constructs III, Rawls Museum Cortland, VA
"Faculty Exhibition, Virginia Museum of Fine Arts, Richmond, VA
- 2005 "Compass" The Sechrest Gallery, High Point University, High Point, NC
"Fall Faculty Exhibition", Virginia Museum of Fine Arts, Richmond, VA
"Constructs", Mary Washington College, Fredericksburg, VA
"Constructs", Plant Zero, Richmond, VA
"Pivot Points", University Art Gallery, Wisconsin University, Madison, WI
"Pivot Points", Anderson Gallery, Virginia Commonwealth University, Richmond, VA
- 2004 "Pivot Points", Sangren Hall, Western Michigan University, Kalamazoo, MI
"Pivot Points", GALERIAICPNA MIRAFLORES, Lima, Peru
"Pivot Points", Gelb Gallery, Phillips Academy, Andover, MA
- 2003 "Pivot Points", St. Mary's College, St. Mary, MD
"25th Anniversary Show", 1708 Gallery, Richmond, VA
- 2002 "7 GONE", Daegu Cultural Art Center, Daegu, South Korea
- 2001 "911 Show Artists Respond", Bronx River Art Center, New York, NY
International Juried Show, Summit, NJ, (William Zimmer, Juror)
- 2000 "Multiples", Sandler Hudson Gallery, Atlanta, GA
"New Talent", Rosenfeld Gallery, Philadelphia, PA
"WORK NOW", RICHMOND/NEW YORK/WASHINGTON, DC
"Artist Museum", Washington, DC
- 1999 "SUMMERSHOW", The Painting Center, New York, NY (invitational)
"Red, White and Blue", Longwood Center for the Arts, Farmville, VA
"Mindful Spontaneity", 1708 Gallery, Richmond, VA
- 1998 "Three States of Grace", 1708 Gallery, Richmond, VA
- 1997 "Works by Painters, Sculptors, Printmakers", Galeria Instituto Cultural Peruano, Norteamericano,
Lima, Peru
- 1996 "ARTSITES 96", A Multi-Site Regional Biennial, Greater Reston Arts Center, Reston, VA (Invitational)
"Diverse Images 2", Gallery Corti, Brussels, Belgium

- "Lavori Su Carta", Bloom, Milan, Italy
- "Works on Paper", Galeria Instituto Cultural Peruano Norteamericano, Lima-Peru
- "Strickley painting", Emerson Gallery, McLean Project for the Arts, McLean, VA
- "Crucifixion of the Feminine", Women's Center, Old Dominion University, Norfolk, VA
- 1994 "1708 at MARS", Movimento Artistici Del Rio Salado, Phoenix, AZ
- "Crucifixion of the Feminine", Mabey Gallery, Richmond, VA
- "Monoprints", The Athenaeum, Alexandria, VA
- "Virginia Women Artist a Sense of Community", Christopher Newport University, Newport News, VA
- "Making Their Mark: Woman in the Arts", Rear Window Gallery, Winchester, VA
- 1993 "International Art", The Florida Museum of Hispanic and Latin American Art, Miami, FL
- "Soxes", Touchtone Gallery, Washington, DC
- "Blocks", Touchtone Gallery, Washington, DC
- 1992 "Irene Leach Exhibition", Chrysler Museum, Norfolk, VA
- "Self Portraits-Portraits", Randolph Macon College, Ashland, VA
- "Card-Carrying Exhibition", WPA, Washington, DC
- 1991 "Vital Signs!". Key Gallery, Richmond, VA
- "Choice", AIR Gallery, New York, NY
- "Faculty Exhibition", Anderson Gallery, Virginia Commonwealth University, Richmond, VA
- "Art In Architecture", The Handworkshop, Richmond, VA
- 1990 Juried Exhibition, Peninsula Fine Arts Center, Newport News, VA (Juror Donald Kuspit)
- "Maternity", Traveling Exhibition and Media Service of the Virginia Museum of Fine Arts, Richmond, VA
- "McDonogh Annual Exhibit", Tuttle Gallery, McDonogh School, Maryland (Juror: Carter Radcliff)
- "Irene Leach Exhibition", Chrysler Museum, Norfolk, VA
- "1708 On-Site", Richmond International Airport, Richmond, VA
- 1989 "Group Exhibition", Peninsula Fine Arts Center, Newport News, VA (Juror: Faith Reingold)
- 1987 "Masks", Florence Gallery, Richmond, VA
- "Connections and Contrast", Nexus Gallery, Philadelphia, PA
- 1985 "Faculty Exhibition", Anderson Gallery, Virginia Commonwealth University, Richmond, VA
- "U-Dea Mechnica", Anderson Gallery, Virginia Commonwealth University, Richmond, VA
- "Extremely Current", 1708 East Main Street Gallery, Richmond, VA
- 1984 "Mid-Summer Art Exhibition", 1708 East Main Street Gallery, Richmond, VA
- 1983 "Biennial Exhibition", 1708 East Main Street Gallery, Richmond, VA
- "Gesture Into Image", Neopolitian Gallery, Richmond, VA
- "Invitational Exhibition" Fayerweather Gallery, University of Virginia, Charlottesville, VA
- 1981 "Good Looks", 1708 East Main Street Gallery, Richmond, VA
- "Drawing and print Biennial", Virginia Museum of fine Arts, Richmond, VA
- 1980 "Weekend With Friends", The Coalition of New York Women Artists, New York, NY
- 1976 "Five Women Artists", Moscow, VT
- 1973 "Invitational Exhibition", Pratt Graphic, New York, NY
- 1971 "Prints" Shayne Gallery, Montreal, Quebec (Selected Group Exhibition)

REPRESENTED BY

Reynolds Gallery, Richmond, VA
Warm Springs Gallery, Warm Springs, VA
Callen McJunkin, Charleston, WV

AWARDS AND MERITS

Virginia Museum of Fine Arts Professional Fellowship 2003
Theresa Pollak Award for the Visual Arts 2003
Virginia Center for the Creative Arts Fellow 2000, 2001, 2005, 2009
Art in the Embassy Program
Voted "Woman Artist of the Year 1999" by the Women Caucus for Art
Leadership Metro Richmond 1999 (full scholarship)
Virginia Center for the Creative Arts Fellow 2000
Nominee for Governor's Award for the Arts 2000
Nominee for Governor's Award for the Arts 2008

Public Art

Bus Card for Greater Richmond Transit for the premier of 64 magazine

COLLECTIONS (selected)

Art Bank – DC Commission on the Arts and Humanities
Phillip Morris USA
Longwood Center for the Visual Arts, Farmville, VA
Media General, Richmond, VA
Federal Reserve Bank, Richmond, VA
Wheat First Foundation, Richmond, VA
Virginia Commission for the Arts, Richmond, VA
Medical College of Virginia, Richmond, VA
Sarah Brown, Richmond, VA (private)
Robert and Ann Burrus Richmond, VA (private)
Adrienne G. Hines, Richmond, VA (private)
Sandra and Hyne Kjerulf, Richmond, VA (private)
Drs. Hans and Renate Falck, Richmond, VA
F & M Bank, Winchester, VA
Markel Service, Inc. Glen Allen, VA
IXL Corporation, Glen Allen, VA
First Market Bank, Richmond, VA

BIBLIOGRAPHY (selected)

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- Brothers, Lesile, A. "Appropriated Sins." (Review) *New Art Examiner*, October 1989. (Reproduction)
- Bryant, Peg. "Five Women Artist" (Review). *Burlington Free Press*, Vermont, October 1976. (Reproduction)
- Bullard, CeCe. "Duality Permeates The 49th Parallel." (Review) *Richmond Times Dispatch*, November 12, 1995. (Reproduction)
- Connor, Sibella. "An Angel Among Us." (Review) *Richmond Times Dispatch*, Sept 1993. (Reproduction)
- Dart, Arlene G. "Lamb Special." (Review) *Stowe Reporter*, February 1974. (Reproduction)
- Erickson, John. "Gallery Glancing." (Review) *Daily Press*, Newport News, Virginia, March 4, 1991. (Color Reproduction)
- Frisbee, Phillip. "From Family to Gender." (Review) *Style Magazine*, Richmond, Virginia, February 1992. (Reproduction)
- Garder, Karen. "Fragment to Fragment." (Review). *Throttle*, Richmond, Virginia, March 1987. (Reproduction)
- Glasser, Susan. "Gardening." (Exhibition catalog essay) 2005.
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- Harvey, Heather. "Constructs IV." (Review) *Artpapers*, 2008.
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- James, Curitia. "Bowring's Art Has Certain Joie de Vivre." (Review) *Richmond Times Dispatch*, Richmond, Virginia, May, 1998. (Reproduction)
- Jones, Steven L. "Small Events." (Review) *Style Weekly*, Richmond, Virginia, January 21, 2004. (Reproduction)
- Jones, Steven L. "The Order of Things." (Essay) Richmond, Virginia, February 2007.
- Koeppel, Mary Sue. "Kalliope." *A Journal of Women's Art* (Reproductions)
- Latane, Dawn. "A Full Body of Work." (Review) *New Art Examiner*, May 1992. (Reproduction)
- Latter, Ruth. "Sally Bowring's Blankets PVCC in Melodic Colors." (Review) *The Daily Progress*, October 11, 2001. "Against All Odds" (Reproduction)
- McCoy, Mary. "Helsing and Bowring at Touchstone." (Review) *The Washington Post*, September 25, 1993. "Parallels" (Reproduction)
- McLeod, Deborah. "Timeless Translations." (Review) *Style Weekly*, Richmond, Virginia, Sept 17, 2000.
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