



# Artlines

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Triannual Newsletter  
Summer 2009

## Art & Activism—We Shared Our Passions!

Thanks to the efforts of the Pacific Region, the Southern California chapter, Sandra Mueller and all of you we had an amazing 2009 Honor Awards and Confab in Los Angeles. The Confab, “Share your Passion: Art and Activism,” attracted WCA and CAA members and members of the local community. We had a record attendance, nearly 300 people, at the inspiring 30th anniversary of Lifetime Achievement Awards ceremony where we honored Maren Hassinger, Ester Hernandez, Joyce Kozloff, Margo Machida, and Ruth Weisberg; and President’s awardees, Susan Fisher Sterling and Catherine Opie. Again, thanks for your support. We could not have done it without you. Join us in Chicago in 2010 for another exciting Confab.

The **WCA CONFAB** in Los Angeles in February was a time of renewed energy, commitment, and passion for WCA members in attendance. It began **Wednesday** with the WCA-sponsored panel “Breaking in Two: Feminist Artists and Motherhood,” moderated by Margaret Lazzari. Later that day, the EcoArts Meet Up with Kim Abeles included a visit to Pharmaka Gallery. **Thursday** featured the CAA Committee on Women’s panel “Curatorial Interventions” with Connie Butler who shared her focus on Lucy Lippard; and Gloria Orenstein who shared video portraits of SoCal women artists. In Pasadena, Avinger Nelson and Margaret Danielak lead a visit to the Norton Simon. The visit was enriched by the presence of LAA award winner Ruth Weisberg and her students. Later that evening Freyda Miller and Whitney Rosenson welcomed visitors in Westwood.

**Friday** morning members headed off for a tour of women’s art in L.A.’s Metro Art Rail system where they

were joined by several of the artists. In the afternoon, Karen Frostig’s WCA/CAA Panel on “Participatory Leadership” was phenomenal and included the LA Art Girls. In the evening we headed to the Korean Cultural Center. It was a standing room only event for the opening of the “Women Artists on Immigration” exhibition and the International WCA Juried Video Shorts screening. **Saturday** offered a full day of Feminist Art Project Panels with short performance interludes. That evening WCA members, prior awardees, and community guests attended the stimulating gala Awards dinner and ceremony to honor women who have made distinguished achievements in the visual arts.

**Sunday** was a day of inspiration. Morning activities at the American Jewish University featured a town hall session that brought WCA members from across the country to begin our renewed call to activism. Barbara T. Smith also



WCA President Marilyn Hayes welcomes the 2009 Awardees: From left, (top) Joyce Kozloff, Margo Machida, Catherine Opie, Ester Hernandez, Susan Fisher Sterling, Marilyn Hayes; (seated) Maren Hassinger, Ruth Weisberg.

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treated members to a performance piece. Later WCA's JWAN exhibition, "Like Water on Rock" also drew a large crowd. The first stop on our afternoon bus tour was an inspiring visit to Judy Baca's Social and Public Art Research Center (SPARC) which is committed to socially conscious art and art makers. The next stop was Loyola Marymount University with Suzanne Jackson and the exhibition "Gallery 32 and Its Circle," to see the challenging 1960's work of African American artists such as David Hammons,

## LA-CONFAB

**W**CA members from 33 states across the country gathered in Los Angeles for the LA-CONFAB (February 25 – March 1, 2009). Sandra Mueller (Southern California chapter) suggested calling the National Conference "CONFAB" to send the message that it would be a Fabulous Conference. Three members from WCA chapters across the country agreed to give us their impressions.

### **Mara Odette, Washington, DC Chapter:**

The recent WCA National Conference in Los Angeles, with the College Art Association, was simply wonderful. What a feast of art! I attended the interesting and provocative panel discussions, the impressive Achievement Award Ceremony, and the tours of public art, among other events. One of my best experiences during the conference was the time I was able to spend with the honored artists in informal gatherings. For a change, I was not isolated in my studio wrestling with an idea; rather, I was a participant in lively discussions and enjoyed hearing a broad range of experiences—the thrills and frustrations—in making such a diverse amount of art.

I also had the opportunity to see some of California's Public Art System and compare it to the Washington, DC area, as well as to my country of origin, Mexico, the "mother of all murals." What a joy it was to admire impressive mosaic art in a beautiful building just outside of one of the Metro stations. And how about the mosaics inside the metro station showing Hollywood monsters? All over L.A., many public parks, buildings, and even roadsides speak of the fusion of cultures through art.

The exhibit on immigration at the Korean Cultural Center had pieces that shook me to the core. And the visit to the SPARC center also triggered intense emotion—I was moved to tears while viewing the murals and then meeting the artist, Judy Baca.

Betye Saar and Emory Douglas. The CONFAB culminated on **Monday** when the WCA's national board met at the Museum of Contemporary Art.

And, if that weren't enough, WCA is gearing up to do more! At the end of July, the WCA National Board will descend upon Minneapolis to focus on WCA business, the Mission statement and implementing the call to Art & Activism.

I even had time to walk through the book fair at the Convention Center, browsing and buying art books (and suffering the consequence of carrying the extra heavy luggage home, but the reading was worth it).

It will take some time to assimilate all of the wonders of meeting so many of my sisters in the art world who gave me much hope and encouragement to continue with my journey. I am incredibly grateful for having the opportunity of attending this conference!

### **Diana Talbot, New Hampshire Chapter:**

We were all very impressed with the public art sculptures, waterfalls, and other art works scattered around Los Angeles. I was also impressed by the many public art museums in L.A.

My weekend began with the *Women Artists on Immigration* show at the Korean Cultural Center in downtown LA. I was so impressed by the commitment on behalf of the Korean Center, and by the art work in the show, and by the banquet cooked for us by the Korean women at the Cultural Center. I enjoyed the company of the many WCA members present, including Linda Gilbert-Schneider, Brenda Oelbaum, and Riko Takata. C.M. Judge's *Video Shorts Festival* of international women video artists finished off a perfect evening.



Members of the WCA national board and the St. Louis chapter on the roof of MOCA in Los Angeles.

The next day I showed up early to help Holly Dodge with the Lifetime Achievement Awards dinner and ceremony. It certainly was an inspiring evening, listening to and honoring the awardees.

Sunday was glorious. We traveled to the American Jewish University and the JWAN exhibition, *Like Water on Rock*. The Town Hall Meeting was productive and gathered many ideas for the future of WCA. *Someone* must be sorting through all those words and ideas. We also visited the workshop of famous mural activist, Judy Baca. As director of the Social and Public Art Resource Center, she addresses the plight of migrant farm workers, Latinos, and women, among other topics. Ms. Baca creates her designs on the computer before hiring mostly students to paint the murals outdoors. So many inspiring women!

At the board meeting on Monday, the NY Conference Committee discussed plans for the New York Conference in 2011. Our major task was to come up with a theme for the entire conference, which will be “Live Space: Art. Women. Activism.” One other exciting development at the board meeting was the creation of a new Eco-Art Caucus.

### **Lisa Becker, St. Louis Chapter:**

At the end of 2008, I received a call from someone who would make a huge impact on the St. Louis WCA. This person was looking forward to the future of the WCA, to both Jan Nesser as National President-Elect and the newly elected local WCA board. A \$10,000 donation was

made to send 10 WCA/STL members to the National Conference in Los Angeles in February to encourage participation for St. Louis on a national level and help set the future of the organization.

The National Conference was a positive and life changing experience for all of us. Each member had her favorite part of the trip, whether it was the Lifetime Achievement Awards, the bus tours to galleries and museums, or the roundtable interaction. Participants’ insights can be read on the St. Louis Chapter Newsletter linked to the National WCA site. Each and every member felt that this trip connected her to a larger community of women artists, coast to coast. The energy of that connection fuels and inspires them to shape the future of women in the arts.

A few members returned with new involvement with the National WCA. Roxanne Phillips was elected to the national board as a chapter council representative, and Leslie Hume was appointed to serve as the New Media Exhibition Chair. Several WCA/STL participants also volunteered to serve on committees in planning the 2010 Chicago and 2011 New York Conferences.

The conference opportunity connected our members and our local WCA chapter as a whole to a new understanding of the National WCA. For me, the conference was an awakening of how powerful, how amazing all of these women are, on a national organizational level, in putting together such an event, and on a personal artistic level.

## Chapters’ Council Meetings in Los Angeles

—By Barbara A. Wolanin, Vice  
President for Chapter Relations

The Chapters’ Council—made up of representatives from over half our chapters—met at 7:30 a.m. in the Los Angeles Convention Center on Saturday morning. Our meeting was squeezed into the packed CONFAB schedule, including the full day of The Feminist Art Project panels that followed and the Town Hall at the Art & Activism Day on Sunday.

I was impressed by how many of the chapters are involved in activist efforts, from the California South Bay chapter teaching and exhibiting art groups for juveniles in detention centers to the Portland, Oregon Chapter having its fourth exchange with Korean women artists, to the Philadelphia chapter exhibiting the RUBIA quilt made with Afghan women, to the Northern California’s collaboration with Latino Women Artists and working with Women’s Environmental Artists.

Chapters continue to face the challenges of finding people willing to step into leadership positions and attracting members. Participants were struck by C.M. Judge’s wise advice that people should take on a position if it will be one “that you will grow in,” not just because you agree to take on more work!

Janice Nesser brought 10 members of her St. Louis chapter, funded by a generous donor. One of them, Roxanne Phillips, with the support of her chapter, agreed to take on a board position, and was appointed by the president.

Before the Town Hall meeting on Sunday, the chapter representatives reassembled to vote for the five directors who will serve on the national board from 2009 through 2011, with terms ending after the February 2012 board meeting. Leslee Broersma (Colorado), Yueh-mei Cheng (Michigan), Avinger Nelson (Southern California), and Priscilla Otani (Northern California) were elected. All but Priscilla are new to the board and all bring valuable chapter and other organizational experience and perspectives to the national board, and have already volunteered to work on committees.

# Chapter News

## —Central Massachusetts

The Central Massachusetts chapter presented three exhibits this year. Our Spring 2008 *Intimate Spaces* at the Parish Center for the Arts in Westford, was followed by *Intimate Spaces/ Selected Works* for summer 2008, at the Fitchburg Art Museum, showcasing our members' strongest works. For the third year in a row, the Fitchburg Access Television cable station hosted our fall show at their studios entitled "H2O" with a live panel discussion and interviews with the exhibiting artists.

President Catherine Rogers produced three dynamic workshops, two in felt-making and one in alcohol-stained metal embossing. We held Artist Trading Card (ATC) workshops and bi-monthly themed ATC exchanges by mail. An ATC workshop is planned for July specifically targeting the general public.

Our newsletter is now produced monthly and is available online on our web site. A five-year history of the chapter was written by co-founder Secretary Joanne Boudreau, available also on the web site.

CMWCA won a local arts lottery grant to bring Rachel "Rocky" Lehr of Rubia, Inc., to speak about the project and on behalf of the women of Afghanistan. The "Sew Don't Grow" initiative enables these women to use their traditional needlework techniques to help support themselves and their families. The program was broadcast live with a studio audience at FATV in Fitchburg on June 24.

## —Connecticut

Our exhibition chair, Jane Lubin, organized the fabulous *Identity* show at the Fairfield Arts Council. The show opened March 6, with a well-attended reception. Laura Einstein, juror, worked diligently with Jane to mount the exhibit. It is to their credit that we have a show to be proud of. The Jamie A. Hulley Arts Foundation funded the juror, and several other sponsors also contributed, as well as WCA. The exhibit ran through April 18 with a brown bag artist talk on March 26.

*Self* at the Kohn-Joseloff gallery at Cheshire Academy ran April 1–May 11, with the opening reception and presentation on April 17. The presentation and tour of the exhibition is a WCA-CT community outreach service provided by our members. Anne Eisner and Oi Fortin chaired this event, and members received and hung the exhibition. In May, we had two field trips to The Philip Glass House in New Caanan.

Another exciting WCA-CT exhibition will be open November 5–December 3 at the Seton Gallery of The University of New Haven. Members will work in teams to collaborate on installations on an overall concept. This is

quite a challenge, but an awesome opportunity to build relationships among members. The first planning meeting took place at the gallery on March 15. Courtney Dauwalder, gallery manager, enthusiastically described a myriad of equipment that will be available to us. A guiding concept was then developed by the 14 members in attendance. Karen Heffner and Nina Bentley have agreed to be our quality control managers, helping us edit each team's plans to provide a powerful yet cohesive exhibition. The opening reception is scheduled for Friday, November 6, 5–7 pm.

## —Florida

The highlights of 2008 were two invitational exhibitions, a juried exhibition, and our third annual banquet at Mona Lisa's Ristorante. WCA President Marilyn Hayes attended the annual banquet and was the guest of Judy Kaplan. Judy arranged a phenomenal raffle, received with much enthusiasm, which raised funds for the chapter. Marilyn's keynote speech was extremely well received. This was the second time in our 14 years that a national president was able to join us, so we were more than thrilled.

Judy Kaplan helped us to obtain our not-for-profit 501(c)(3) status, a membership survey was sent out, with good response, and we organized 14 years of archives to be sent to the UCF Library. Jessica Lang is our new web mistress, and WCAFL is now on Facebook, thanks to Bonnie Sprung.

We began 2009 with an exhibition in January, thanks to Karen Carasik, who procured the venue. February was our annual Heart and Sole, one of Bonnie Sprung's legacies as past president. This year's goals are collaboration and outreach with the community. Our concentration, at present, is on our Student Scholarship fund. Our last meeting was very enthusiastic, with some most constructive ideas. This is all part of a new direction, so we don't represent exhibitions only. Meetings with community leaders and other professional organizations have been most constructive. We will be working on a strategic plan for future growth and development.

## —Georgia

WCAGA put together an aggressive exhibition program this year. We began with our January show in Clinton, SC, *Occupation: Artist*. The show was a wonderful mixture of media and gathered lots of attention and praise. Our next two shows, *Not Just Pretty* and *Earthly Structures* are up. And, finally, there is the application for *Echo: Variations on a Theme*, a juried show open to all WCA members to be held at Meredith College in Raleigh, NC.

We have also changed our web site, added a Facebook presence, created a blog and have begun posting photos on Flickr. The Facebook site has created the most immediate response with new members joining.

WCAGA's other big push is to support and work with other non-profit organizations. Our most recent effort is supporting The Contemporary with monetary and member participation for their present exhibit.

WCAGA President, Barb Rehg, can only say that without the members' active participation, none of this could have occurred.

## —Louisiana

For Women's History Month, March 2009, the chapter hosted this year's *Femme Fest* at the New Orleans Jazz and Heritage Foundation Gallery, thanks to Don Marshall, executive director of the New Orleans Jazz & Heritage Festival and Foundation. As part of a strategy to be all inclusive, exhibitors were invited on a first-come basis by gallery director Elizabeth Bowie. Experienced curator Georgia Ross, past president of the chapter, assisted by current VP Cely Pedsacleaux, created an exhibition with each work complementing the next. Forty-five non-members exhibited, thus increasing our visibility and reputation for sponsoring events by sharing resources with kinship groups. A roundtable discussion was held to learn women's views about future growth. Both events were praised for their salient dimensions: intergenerational, multiracial, and cultural/aesthetic diversity. Students in the Master's Museum Study Program at Southern University New Orleans were on hand to experience the curating of the show. The excitement at the opening reception was exhilarating. The *Femme Fest* Art Show drew the largest attendance at the new gallery since its opening in the winter of 2008.

As a small chapter in a small arts community, we can hold diverse, focused events that participate in arts community growth, education, and awareness. Spring plans include hosting a women's poetry reading funded by Poets & Writers and an Artists Salon as we continue community "hosting" activities, partnering with arts administrators, sharing resources, and magnifying our visibility as a leader in the arts community.

## —Michigan Chapter

Revitalized by their trip to Los Angeles, Margaret Parker and Christy Kelly-Bentgen (along with Lesley Sobel) have put together a fabulous exhibition about the recent housing and foreclosure crisis. Artists from all the chapters were invited to enter this juried exhibition. On March 18, the Michigan Chapter hosted a viewing of the *FemLinks Fragility and Resistance* at the historic Michigan Theater; although it was not a profitable event, the people who attended enjoyed it thoroughly and we hope with more attention to advertising and promotion we will in the future attract more of an audience.

On a more activist front, our chapter treasurer Mary Thiefels of Tree Town Murals will be heading up a team creating a mural to celebrate Chelsea, Michigan's 175th anniversary for the Chelsea Center for the Arts. This will be a community project engaging all members of the community from conception to completion.

## —New Hampshire

WCA/NH continues to add to its membership, ambitious goals, and exhibition schedule. Coordinator Edith Weiler

and the exhibitions committee got 2009 off to a great start with a juried show on the female figure at the New Hampshire Institute of Art in Manchester. NHIA has invited chapter members to return in fall of 2009 to interact with current students and exhibit the altered books from this year's workshop. *Flowers Interpreted* opened March 20 at Epsom Public Library, with a book signing by member Donna Catanzaro for her new book *Do We Have Enough Stuff Yet? Visual Comments on Popular Culture*. Donna donated 10 percent of all sales to the annual WCA/NH Scholarship Fund, which benefits qualified female college students. Also on March 20 was the showing of *Resistance*, a FemLink Video Art WCA/NH Fundraiser at the Red River Theaters in Concord. The video, produced by C.M. Judge, contains the work of 32 of the world's best female video artists from 32 different countries. From April 10–June 12 was the themed juried show *Resurgence* at the Emporium Art Gallery in New Berwick, ME. Images from all of these exhibitions can be found under the events tab on WCA/NH's web site [www.wcanh.org](http://www.wcanh.org).

About a dozen chapter members have donated their time to "Zentangling" a *Tattoo Gnu* that will be displayed in New London this summer as part of the Gnu of Gnu Hampton project to raise money for the Kearsarge Community Center. The chapter also donated remaining 6x6 panels to a local school district.

WCA/NH's semi-annual all members' spring meeting was held on April 18 in Concord with an art share and delicious pot-luck lunch. The 2009 recipient of the WCA/NH Scholarship Award was selected at the April WCA/NH board meeting: Jaimie Blodgett, a junior and graphic design major at Plymouth State University from Moultonborough. She receives a \$1,000 scholarship, a 2009 WCA/NH membership, and invitations to art shares and meetings.

## —Oregon

*Cultural Sensibilities* started in 2000 when a Korean woman—living in Portland for a year—took an art class from Madeline Janovic, beginning our 10 year cultural exchange with the women artists at Kyongpook National University. Our "Cultural Sensibilities IV" show was held at Littman Gallery at Portland State University. The show is absolutely stunning! The art is vibrant and sophisticated. There are many differing styles, techniques, and subject matter, and hung all together, it is a dynamic show. It was a wonderful week together, sightseeing, seeing galleries, having banquets, a day of artists' studios, and a trip to the beach.

The Oregon chapter will be exploring some collaborative decision-making skills and ways to explore together what we want to make happen in our chapter. We have a Certified Life Coach scheduled for our monthly gathering, "Redesign Your Life and Thrive."

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Next we will be turning our attention to the International Women Artists Exhibition—Her Presence in Colours IX in Portland, August 2010.

### —Peninsula and South Bay Area

In Fall 2009, a team of four artists from SBAWCA—Cheryl Battiato, Martha Castillo, Alejandra Chaverri, and Dana Eaton—developed and facilitated six workshops for teenage, female inmates at the Muriel Wright Residential Center. Gabriela Manzanares, program director for the Muriel Wright Center, approved the curriculum and scheduled the workshops. Working with donated materials, paper, paints, and markers, the girls completed four projects in six weeks. Each project was designed to accommodate all levels of skills and enthusiasm. Each girl worked in as simple or complex a way as her imagination, interest, and ability ventured. Every week the confidence and creativity of the girls increased and they were eager to complete the ongoing project and to start work on a new assignment. The workshops were successful for the girls, the Center, and the SBAWCA team. A selection of 17 works by the girls was exhibited in March 2009 in the Main Lobby, Santa Clara County Government Building, San Jose. Four pieces have been chosen to be included in the exhibition *Control* at SomArt Main Gallery, San Francisco, August 2009. A new four-week workshop series started on April 24, with six SBAWCA artists returning to the Muriel Wright Center to teach simple printmaking and book art with a new group of teenage girls. Marsha Shaw and Conni Rizzuto will join the original team.

*Control* is organized by the Peninsula and South Bay Area WCA. The exhibition will be juried by the Guerrilla Girls West and is curated by SBAWCA member Karen Gutfreund. The other *Control* exhibition team members are Ruth Waters, Arabella Decker, and Kim Nelson, SF Peninsula WCA, and Alejandra Chaverri and Dana Eaton, South Bay Area WCA.

The Peninsula WCA is partnering with Each One Reach One ([www.eoro.org](http://www.eoro.org)) and has completed one series of art workshops at the San Mateo County Youth Services Facility. They have scheduled another workshop, which will start in this spring.

### —Philadelphia

The Philadelphia Chapter started off 2009 in full gear. The Rubia Quilt travelled to St Louis for *Women and Environment* at Florissant Valley Contemporary Art Gallery, hosted by the St. Louis Chapter and including seven artists from the Philadelphia Chapter. In March we held our member show, *Plastic at the Plastic*, at The Plastic Club, an art club and gallery that began as the first such organization for women in Philadelphia 100 years ago. Two of our members, Diana Riukas and Pam Flynn, were featured in mini-solo shows in the downstairs galleries, while 15 members exhibited work inspired by the “plastic” theme in the upstairs gallery. A performance event was held on March 15, and a diverse crowd of

poets and performance artists gathered for an inspiring and empowering afternoon. Many of the poets and artists donated chapbooks and artwork for a raffle, which raised funds for our annual scholarship awards. We were fortunate to welcome Marilyn Hayes, our national president, to the event. We have found that organizing an event like this to coincide with our exhibitions allows more of our members to share their various art forms, gathers a wider audience than might normally come out for an opening reception, and introduces WCA to potential members.

Future plans include presenting an award to a graduating art college senior (including a year’s membership in the Caucus), a fall 2009 exhibition at Holy Family College to support Girls Gotta Run, and a 2011 exhibition at The Delaware Art Museum. The Philadelphia chapter has enjoyed several inter-chapter projects over the past few years, and welcomes more. Any ideas?

### —St. Louis

The St. Louis Chapter has experienced a very active first quarter of 2009 with the transition of a new board. We’ve planned exciting new opportunities in the form of exhibitions and workshops as well as educational presentations and panels. A group of 10 members traveled to the National WCA Conference in February and returned with new roles in both the national and local organization. The trip was made possible by an anonymous donation from someone excited about the new national and local WCA board.

In March, WCA/STL hosted several activities for Women’s History Month including panel presentations, video shorts, and exhibitions. The *Woman and Environment Exhibition* was juried by WCA Midwest Region VP Brenda Oelbaum and held in conjunction with the Philadelphia chapter. The exhibit included the Rubia Quilt, a quilt made of panels created by Afghan women and WCA members from around the nation. The St. Louis WCA donated all entry fees to the Rubia Project, which promotes the well being and education of Afghan women. The show opened at Florissant Valley Community College Contemporary Gallery and traveled to Riverside Gallery, where a non-juried WCA exhibition, *Women, Space, Place*, was also held. In continued effort to focus on activism as art, 25 percent of all sales from both exhibits were donated to a local women’s crisis support organization called Women’s Place.

### —Southern California

The Southern California WCA chapter delighted in hosting the LA CONFAB with all its related events, including special art tours, eco arts meetup, and Town Hall, as well as co-sponsoring the *Women Artists on Immigration* exhibition, which drew submissions from women activists from across the state as well as ongoing visitors to the online blog at [waoi.blogspot.com](http://waoi.blogspot.com). It was particularly poignant to have Ruth Weisberg, our founding chapter president, receive a 2009 Lifetime Achievement Award. Other highlights with former Lifetime Achievement Awardees included the Sunday visit to SPARC with Judy Baca and Barbara T. Smith’s

“Meditation in Time” performance. We are planning for leadership transition with elections in the fall and a fun Summer Day Camp for Artists in the summer. We have an ongoing EcoArts group that meets to study ecology issues and plan collaborative shows. Check out the photos at <http://picasaweb.google.com/scwca09>.

## Art, Activism, and Collaboration: Women Artists on Immigration

—by Priscilla Otani

The Women Artists on Immigration: Crossing Borders, Confronting Barriers, Bridging Identities (WAOI) exhibition took place at the Korean Cultural Center Art Gallery in Los Angeles, January 20–March 7, 2009. This show represented a successful collaboration among Northern California, South Bay, and Southern California WCA chapter members; the Korean Cultural Center; juror Alma Ruiz from MOCA; and the Center for the Study of Political Graphics.

The idea for WAOI started with a concerned dialog among WCA members on recent controversies surrounding immigration—the Bush Administration’s initiative to build a border fence between the United States and Mexico, the Immigration and Customs Enforcement (ICE) officers’ raids on Northern California schools, and the Day without Immigrants March on May 1, 2006.

These discussions led to a broader discourse on globalization, which by its very nature facilitates the movement of people around the world. Our talks helped formulate the show’s theme: “The dynamic movement of immigrants crossing borders by land, sea, and air stirs impassioned debates on whether their arrival diminishes resources and opportunities or enriches society with fresh energy and intellectual capital.”

We received 298 submissions from 127 artists throughout California. The majority (65 percent) of the submissions came from non-WCA members. Forty artists were selected for the exhibition, 57 percent from the greater Los Angeles area, 11 percent from the San Diego Area and 32 percent from Northern California. Fifty-five percent of the selected artists are non-WCA members.

The reception for WAOI was held on February 27, 2009. Over 300 people enjoyed the immigration-inspired artwork, political posters, Korean music and the delicious multicultural food. We self-published a WAOI catalog through Blurb and the selected artists received a copy.

Because a great number of artists submitted entries with diverse perspectives, we decided to honor and document the works of all women who had sent entries via a blog and a gallery slideshow. Please visit <http://waoi.blogspot.com> to learn more.

## JWAN Exhibit: Like Water on Rock

- by Fay Grajower



*Like Water on Rock co-chair Fay Grajower with Dr. Barbara Gilbert, who curated the exhibition.*

The Jewish Women Artists’ Network (JWAN) presented the 2009 National Juried Exhibition *Like Water on Rock* at the Platt/Bornstein Galleries of the American Jewish University in Los Angeles, February 22–April 5. Eighteen of the 30 participating artists attended the Meet the Artists reception, March 1. Exhibiting artists from around the country included Linda Arreola, Ruth Askren, Madeleine Avirov, Helene Aylon, Carol Buchman, Emily Corbato, Anne Doris-Eisner, Harriet Finck, Karen Frostig, Teresa Gale, Sari Gilbert-Batchelor, Fay Grajower, Beth Haber, Katherine Janus Kahn, Rachel Kanter, Julie Klaper, Wendy Sue Lamm, Elaine Langerman, Aline Mare, Freyda Miller, Priscilla Otani, Margaret Parker, Roxanne Phillips, Cindy Rinne, Launa Romoff, Dawn Saks, Masha Schweitzer, Margaret Silverman, Simone Soltan, and Marian Yap.

The exhibition invited all WCA member artists to reflect on the phenomenon of the soft, continuous drip of water that eventually erodes a hard rock, suggesting patience, optimism, and fortitude. The call to artists asked “How do these traits manifest for women?” Some artists responded with a very personal experience or significant event. Others took a wider perspective, motivated by spiritual, community, or global concerns.

Dr. Barbara Gilbert, senior curator *emerita* of the Skirball Museum, juried the exhibit and spoke at the reception. An accompanying catalog documents the variety of art forms, materials, and interpretations incorporated in the selected works. Fay Grajower of Boston, MA, and Simone Soltan of Chapel Hill, NC, co-chaired the exhibition.

Shelley Lavender of the American Jewish University noted that visitors continued to stop by her office daily to express interest in the exhibit. *Like Water on Rock* travels to the Finegood Gallery at the Jewish Federation Valley Alliance in West Hills, CA, June 7–August 24, and to the Gotthelf Art Gallery at the San Diego Center for Jewish Culture in La Jolla, CA, September 10–October 30.

## 2009 Lifetime Achievement Award Donors

The annual Lifetime Achievement Awards are made possible by the generous support of WCA members and chapters. The National Board is very grateful to the following donors:

WCA Peninsula Chapter	Bernice Colman	Marilyn J. Hayes	Janice Nesser	Barbara T. Smith
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Barbara Bruch	Margaret W. Gallegos	C.J. Lori	Jo Sandman	Southern California Committee for the National Museum of Women in the Arts
Laurie Allen Carlock	Mary D. Garrard	Jone Small Manoogian	Kay Sekimachi	
Alejandra Chaverri	Winifred Godfrey	Anita M. Miranda	Annie Shaver-Crandell	
Jennifer Colby	Ann Sutherland Harris	Sandra Mueller	Pauline Siple	

### Book Review

## Women Artists in the Globalizing World

—reviewer: Marguerite Beck-Rex

Book Review: *Women, Art and Society, Fourth Edition*, by Cynthia Chadwick (Thames and Hudson)

If you've read the third edition of Cynthia Chadwick's *Women, Art, and Society*, you don't need to read the recently published fourth edition. If you haven't read any of the previous editions, you'll find Chadwick's fourth edition analysis of gender and cultural impacts within the globalizing art world to be new and insightful.

In her preface, Chadwick prepares her reader for her particular new approach. In her final two chapters, Chadwick concentrates on the art of women as exhibited in national or transnational biennial, triennial, and other exhibitions of the most recent decade. These, she tells us, provide "a more international perspective, and a frame through which to consider a range of artistic practices by women that intersect with institutional, critical and market forces in a globalizing art world."

At the simplest level, in an ambitious but "markedly conservative" exhibition called *Magicians of the Earth* in Paris in 1989, only one in 10 of the artists included were women. In stark contrast, in 1999 women comprised one in four of the artists in the national pavilions in the 48th Venice biennial and its expanded accompanying exhibition. And women, reports Chadwick, "walked away with half the prizes."

Chadwick extensively examines women's range in varieties of technique or performance and their ethnic contributions to major national or international exhibitions in a broad range of cities. Close attention is given to the Havana Biennials and to the changing contributions to the Asia-Pacific Biennial, along with examination of major government-sponsored art exhibitions in many other parts of the world. She also looks at how women artists are combining the personal with the public in a globalizing world.

The book covers the Middle Ages, Renaissance, Modernism, Abstraction and the New Woman before coming to the really new material on women artists in the globalizing world. It's a daunting trip, but worth it. I have noticed, however, that art history teachers tend to assign one or several single chapters of this book—not the whole volume—to their students. You might do the same for yourself

# Board Approved Budget— 2008/2009

Please note: the information contained on this page is for the fiscal year ending June 2009. It is WCA's legal obligation to provide this to our members on a yearly basis.

BALANCE SHEET AS OF JULY 9, 2008	
<b>ASSETS</b>	
<b>Current Assets</b>	
Checking/Savings	
Administrator's Account	362.38
Chase Checking	10,469.27
Chase Endowment Account	10,264.91
Chase Honors Fund	2,504.56
Chase New Mexico Escrow	666.15
Chase Reserve Account	28,334.99
Chase Vermont Escrow	160.71
Petty Cash	2.33
Total Checking/Savings	52,765.30
<b>Total Current Assets</b>	<b>52,765.30</b>
<b>FIXED ASSETS</b>	
Accumulated Depreciation	-1,906.00
Furniture and Equipment	2,144.33
Total Fixed Assets	238.33
<b>TOTAL ASSETS</b>	<b>53,003.63</b>
<b>LIABILITIES &amp; EQUITY</b>	
Total Liabilities	2,249.54
Equity	
Retained Earnings	53,778.18
Opening Bal Equity	0.01
Net Income	-3,024.10
<b>Total Equity</b>	<b>50,754.09</b>

PROFIT AND LOSS JULY 2007-2008	
Ordinary Income/Expense	
Income	
Membership	44,666.94
Honor Awards Income	16,030.00
Fundraising	5,980.00
Advertising	200.00
Board Meeting Income	735.00
Donations	3,960.00
Miscellaneous Income	121.00
WCA Conference Income	3,450.00
<b>TOTAL INCOME</b>	<b>75,142.94</b>
EXPENSE	
Board Meeting Expenses	3,492.34
Boston DVD Project	-1,500.00
WCA Projects	-1,500.00
WCA Conference Expense	6,270.15
Scholarships	100.00
Filing Fees	35.00
Communications	543.61
LAA Awards Expenses	14,621.55
Bank Service Charges	607.44
Subscriptions and Memberships	684.00
Miscellaneous Expenses	1,095.00
Postage and Delivery	2,638.18
Printing and Reproduction	3,566.04
Professional Fees	1,000.00
Rent	1,484.40
Employee Health Benefits	1,800.00
Payroll	23,629.06
Office Supplies	760.90
<b>Total Expense</b>	<b>66,539.80</b>
<b>Net Ordinary Income</b>	<b>8,603.14</b>
Other Income/Expense	
Other Income	15,518.52
Total Other Income	15,518.52
Other Expense	
Other Expense	11,570.78
Total Other Expense	11,570.78
<b>Net Other Income</b>	<b>3,947.74</b>
<b>Net Income</b>	<b>12,550.88</b>

BOARD APPROVED BUDGET - 2008/2009	
<b>INCOME</b>	
Donations	\$500.00
Fundraising	\$60.00
Membership	
Institutional	\$500.00
Lifetime	\$1,500.00
Regular	\$39,000.00
Subsidized	\$1,500.00
Total Membership	\$42,500.00
Honor Awards 2009	\$19,800.00
Donations	\$10,000.00
Catalog Sales	\$200.00
Dinner Tickets	\$8,100.00
Ad Sales	\$1,500.00
Total Honor Awards	\$19,800.00
Advertising in Artlines	\$200.00
<b>Total Income</b>	<b>\$63,060.00</b>
<b>EXPENSE</b>	
Payroll - Admin Salary (incl taxes)	\$23,000.00
Health Benefit	\$1,800.00
Board Meeting Expenses	
Meeting Room/food	\$500.00
Staff Travel	\$1,000.00
Total Meeting Expense	\$1,500.00
Chapter Matching Fund	\$800.00
<b>Communications</b>	
Telephone	\$195.00
Internet	\$80.00
Database yearly	\$500.00
Total Communications	\$775.00
<b>Honor Awards 2008</b>	
Honoree Travel/Hotel	\$3,400.00
Dinner	\$5,900.00
Ceremony Room	\$1,445.00
Catalog Producer	\$1,000.00
Catalog Printer	\$4,500.00
Award Frames	\$200.00
Flowers	\$150.00
LAA Supplies	\$300.00
Photographer /photos	\$320.00
AV Equipment	\$1,500.00
Total Honor Awards	\$18,715.00
<b>Insurance</b>	
Directors and Officers	\$1,700.00
Office Liability /Workers' Comp	\$900.00
Disability	\$60.00
Total Insurance	2,660.00
Office Supplies	\$200.00
<b>Outside Services</b>	
Web Programming	\$700.00
Newsletter Editor	\$1,500.00
President's Assistance	\$400.00
Accountant Fees	\$1,100.00
Total Outside Services	\$3,700.00
Memberships/Subscriptions	
Art Opportunities	\$270.00
CAA	\$50.00
UN	\$100.00
Total Membership	\$420.00
<b>Postage &amp; Delivery</b>	
Newsletter	\$1,000.00
Routine Office	\$700.00
Fundraising	\$700.00
Total Postage	\$2,400.00
Rent	
Office	\$1,200.00
Rutgers Parking	\$100.00
PO Box	\$50.00
Total Rent	\$1,350.00
Admin Travel Reimbursement	\$1,200.00
Printing & Copying	
Newsletter	\$2,800.00
Routine Office	\$50.00
Total Printing/Copying	\$2,850.00
Bank Service Charges	\$120.00
Database Expenses	\$1,000.00
<b>Total Expense</b>	<b>\$62,490.00</b>



From left: First Lady Michelle Obama, Artis Lane, Dr. E. Faye Williams, Secretary of State Hillary Clinton, Cecily Tyson, and Rep. Sheila Jackson-Lee at the unveiling of the bust of Sojourner Truth. Photo: Architect of the Capitol.

## Truth Unveiled

The bronze bust of abolitionist and suffragist Sojourner Truth by California artist Artis Lane was unveiled on April 28, 2009, in Emancipation Hall of the new Capitol Visitor Center, the newest addition to the U.S. Capitol. The bust, donated by the National Congress of Black Women, Inc., is the first sculpture of an African American woman to be placed in the Capitol. More than 1,500 (mostly) women in attendance—including Michelle Obama and Hillary Clinton—responded enthusiastically to the speeches and performances and the portrait itself. Dr. Barbara Wolanin, Curator for the Architect of the Capitol, shepherded the bust through the stages of the congressional approval process. Photo courtesy of the Architect of the Capitol.

## ‘From The Center Now’ WCA National Exhibition, Chicago 2010

By Brenda Oelbaum

WCA is in the planning stages for a national exhibition to take place during the WCA and CAA conference in Chicago 2010. The exhibition *‘From the Center Now’* will be juried by feminist author and art historian Lucy Lippard. The exhibition’s theme is a play on words taking into account Lippard’s groundbreaking volume of feminist art criticism *‘From the Center.’*

The exhibition will take place January 22 to February 25, 2010, at WomanMADE Gallery, 685 N. Milwaukee Ave. WomanMADE Gallery is a tax-exempt, non-profit organization founded in 1992. Its goal is to support women in the arts by providing opportunities, awareness, and advocacy.

The exhibition’s aim is to revisit the themes and concerns of Lippard’s book in order to illustrate both where women’s art has been as well as what it looks like in the first decade of the 21st century. In the 70’s Lippard noted that some feminist artists had chosen a fundamentally sexual or erotic imagery a response to women being objectified in art historically. Others celebrated the female experience where birth, motherhood, rape, maintenance, household imagery, windows, menstruation, autobiography, family background and portraits of friends

figured prominently. Some created more politically charged work with poster-like content. Others utilized materials and colors traditionally denigrated as “feminine,” or in a more symbolic or abstract parallel to their experiences, images of veiling, confinement, enclosure, pressures, barriers, constrictions, as well as of growth, unwinding unfolding and sensuous surfaces were common. Still others dealt with organic life images and some started with the self as subject, moving from the inside outward. All of this work exchanges stylistic derivation for the other work that was happening at that time creating insight into a potential female culture.

Has this female culture been fully realized in 2010? What does our art look like now? How has it changed? How has it remained the same? Where do we go from here? *‘From the Center Now’* will show how women’s art has shifted, progressed—or remained the same—since the seventies. Special attention will be given to the work of women artists from the Midwest region, the host region—giving an added dimension to the term “from the center.”

Look for the prospectus online at [nationalwca.org](http://nationalwca.org) at the end of July.

# WCA Mission Statement Update

—by Janice Nesser

The July 2008 board meeting in Washington, DC, was an active space that opened the doors to discussion, dialogue, and renewed energy. The workshops drew on our past and present experiences in order to envision the future of WCA. In the workshops, the common idea that grew and resounded was a simple and straightforward one, to return to our roots while valuing our ongoing commitment to professional opportunities for women in the arts.

Questions were posed. Discussion ensued, and one main theme kept being repeated: Activism. It is undeniable that our roots were grown in the fertile soil of activism from the women who demanded equal representation in the galleries and on the pages of the history book; to those who demanded that women, their art, contributions, and voices be heard in the meeting room and board rooms from CAA to the Whitney; and, to those who staged performances to end violence in families and the world.

In response to the call to activism, WCA undertook a variety of steps. The most visible was the direction of the WCA conference in Los Angeles. The new Confab format “Share your Passion” did not follow the old rule book for conferences, but instead included networking, exhibitions, town hall meetings, and discussions that all centered around the idea of activism. Less visible but extremely important was the formation of a mission statement

committee to evaluate our current mission statement, how it aids or inhibits the communication of our direction and how it can be updated to represent our voice.

Nine WCA members stepped forward to serve on the mission statement committee and meet the challenge of developing a statement that would not represent us now but in the future: Barbara Wolanin, Kathy Dobash, Margaritte Beck, Priscilla Otani, Sandra Mueller, Brenda Oelbaum, Helen Newman, Laura Jean, and Janice Nesser-Chu (chair).

The mission statement committee has been very active since its formation at the July 2008 board meeting. We have met three times over conference calls and have carried on email conversations between the calls.

Together, we have come to the following draft mission statement:

*Women’s Caucus for Art is to empower women in the arts to change our world through art, education, and activism.*

*We are committed to:*

- *Expanding opportunities for women in the arts*
- *Recognizing and documenting the contributions of women in the arts*
- *Supporting the United Nation’s Universal Declaration of Human Rights*
- *Active collaboration in the pursuit of ethical global partnerships.*

We invite your comments. **Please review the draft mission statement above and send your comments to the committee chair at [janice\\_nesser@nationalwca.org](mailto:janice_nesser@nationalwca.org)**

## “FROM THE CENTER”

February 11–14, 2010: Chicago

## “LIVE SPACE: WOMEN ART ACTIVISM”

February 10–14, 2011: New York City

WCA CONFABS run concurrently with the College Art Association conferences. Beginning with Los Angeles in 2009, the CONFAB moves beyond the traditional conference format. The CONFAB embraces the WCA call to Activism by promoting and sponsoring new avenues to create dialogue and engage WCA members through networking, discussions, exhibitions, bus tours, and workshops.

For more information or to work on the committee, contact committee chairs:

- Chicago 2010: Janice Nesser-Chu [art1hort2@mac.com](mailto:art1hort2@mac.com) or Brenda Oelbaum [boelbaum@yahoo.com](mailto:boelbaum@yahoo.com)
- New York 2011: Linda Gilbert Schneider [gilbertschneider@yahoo.com](mailto:gilbertschneider@yahoo.com) or Janice Nesser-Chu [art1hort@mac.com](mailto:art1hort@mac.com)

**DEADLINE:** Proposals for Panels for New York CONFAB are due to Janice Nesser-Chu by July 27, 2009. For information on panel requirements, email: [art1hort2@mac.com](mailto:art1hort2@mac.com) or visit [www.nationalwca.org](http://www.nationalwca.org)

## Featured Member Artists

*WCA’s Featured Member Artists are chosen annually by blind review. Each month, one of these talented artists is on the home page of our web site, [www.nationalwca.org](http://www.nationalwca.org). This year’s artists include:*

February 2009 Yueh-Mei Cheng Michigan Chapter	August 2009 Suzanne Benton Connecticut Chapter
March 2009 Yvette G. Martini Southern California Chapter	September 2009 Tamara Wasserman Chicago Chapter
April 2009 Ellen Kieffer South Bay Area Chapter	October 2009 Alejandra Chaverri South Bay Area Chapter
May 2009 Susan Grabel Member-at-Large	November 2009 Barbara Bickel Chicago Chapter
June 2009 Barbara Hendrickson Northern California Chapter	December 2009 Corinne Whitaker South Bay Area Chapter
July 2009 Joyce Polance Member-at-Large	January 2010 Flora Rosefsky Georgia Chapter



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New York, NY 10013

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The  
Honors Awards  
process for 2011 has  
begun! Please submit names for  
the Lifetime Achievement Awards  
nominations database to Anne  
Swartz at [axs30@aol.com](mailto:axs30@aol.com) by  
August 15, 2009.