

# Awards for Women in the Arts 2007

co-hosted by the

**College Art Association Committee on Women in the Arts** and the  
**WOMEN'S CAUCUS FOR ART**

Judith Brodsky

Ferris Olin

Barbara Chase-Riboud

Wanda Corn

Buffie Johnson

Lucy R. Lippard

Elizabeth Murray

# Awards for Women in the Arts 2007

Saturday, February 17th  
Hilton Hotel, New York

## Welcome and Introduction

Linda Downs  
Executive Director, College Art Association

## Committee on Women in the Arts Annual Recognition Awards

### Introduction

Midori Yoshimoto  
Chair, CAA Committee on Women in the Arts

### Presentation of Awardees

Judith K. Brodsky  
Essay and Presentation by Diane Burko  
Ferris Olin  
Essay and Presentation by Melanie Anne Herzog

# Women's Caucus for Art Lifetime Achievement Awards

## Introduction

Jennifer Colby

WCA National Board President, 2006-08

## Presentation of Awardees

Barbara Chase-Riboud

Essay and Presentation by Carlos Basualdo

Wanda Corn

Essay and Presentation by Ellen Wiley Todd

Buffie Johnson

Essay by Daniel Belasco with Anita Shapolsky

Presentation by Anita Shapolsky

Lucy R. Lippard

Essay and Presentation by Elizabeth Hess

Elizabeth Murray

Essay by Robert Storr

Presentation by Sarah Lewis

## President's Award

Connie Butler

Presentation by Jennifer Colby



## CAA Committee on Women in the Arts (CWA) Women's Caucus for Art (WCA) Awards for Women in the Arts 2007

I am honored to address this joint awards ceremony for the CAA Committee on Women in the Arts and the Women's Caucus for Art in this Year of Feminism in Art. Part of this celebration is to mark the 35th Anniversary of the founding of the Women's Caucus for Art. It was organized at the 1972 CAA Annual Conference in San Francisco by professors from the California Institute of the Arts (Judy Chicago, Miriam Schapiro, and Paula Harper) with the assistance of Ann Sutherland Harris. When it began as a committee of CAA, its immediate agenda was to expose discrimination against women in the arts. This was met with an overwhelming, popular response. It also met with an enormous push back from the established, all-male leaders of CAA. In 1972, the in-coming president was Anne Coffin Hansen, the art historian and curator, who was the first woman to be hired as a full tenured professor at Yale University and the first woman president of CAA.

The year 1972 was a watershed year for women in the arts. Ann Sutherland Harris wrote the revealing article on the status of women in the arts in her 1972 "The Second Sex in Academe." The Conference of Women in the Visual Arts, organized by Washington, D.C. artists and art historians, was also held in 1972 at the Corcoran School of Art. This conference stands out in

my memory as a great consciousness-raising event for me and for hundreds of other attendees. When one compares the 1972 statistics of women in art, art history, and art museums to the latest surveys carried out by Eleanor Dickenson and CAA's Committee on Women in the Arts in 1999, women's participation in academe and museums increased significantly (in fact, women are in the majority) even though women continue to form the largest percentage in the lower ranks of all the art fields. But the gains that have been made are directly related to organizations such as the WCA and CWA that have been pivotal in bringing awareness to this profession that has permeated both scholarship and the workplace.

The changes that the WCA and CWA have brought to the CAA itself have been extremely positive but hard fought and painfully introduced. The CAA's particular relationship with the WCA has been turbulent at best. As Mary D. Garrard has recorded in her history of feminism in art, every change brought about at CAA by the WCA was "...bitterly contested and celebrated afterward." "No victory went unpunished."

Although both the CAA and WCA ultimately greatly benefited from their symbiotic relationship two of the

most hotly contested issues temporarily tore the two organizations apart: in 1974, the CAA Board requested that the Women's Caucus secede as a standing committee of the CAA and incorporate independently; and in 1980, the WCA petitioned the CAA to move the CAA Annual Conference from New Orleans to another state that had ratified the Equal Rights Amendment. The CAA Board, fearing liability issues due to the aggressive actions of WCA, requested the separation. The 1980 petition resulted in guerrilla protests and workshops in New Orleans, as well as a protest conference in Washington, D.C.

Changes in the status of women in the visual arts have been dramatic at CAA. In the 1960s, there were only one or two women on the CAA Board. In 1973, there were 7, and now in 2007, there are 12 of 22. In the 1970s, women were in the minority in art and art history. The WCA introduced panel discussions, workshops, and mentoring to CAA that have become permanent additions to the annual conferences. The WCA also assisted the CAA to institute full benefits for pregnancy in the CAA group insurance plan. The WCA got CAA to challenge the sex-discriminatory pension plans of TIAA-CREF.

And, the WCA gave CAA outstanding presidents—Marilyn Stokstad (1978–1980), Ruth Weisberg (1990–1992), and Judith Brodsky (1994–1996) who is honored here tonight. Another honoree, Ferris Olin, served as Chair of the Committee on Women in the Arts for many years keeping members informed of changes

in the status of women. CAA continues to monitor gender, ethnicity, salary scales, and other workforce issues as well as ethical issues, intellectual property rights, artists' rights, and a host of national and international advocacy issues. CAA works with 65 Affiliate Societies on shared concerns in academia and museums, and it is actively engaged in raising the consciousness of legislators and congressional leaders on allocating funds for the arts.

Since 1989, CAA's Professional Development Fellowships have assisted 91 ethnically diverse and economically challenged graduate students in art and art history to complete their graduate work and find professional positions in the visual arts field, thus changing the field from the inside. The impetus for many of these changes came from women in CAA who were determined to promote women and minorities in a field that is very slow to change.

CAA salutes the Women's Caucus for Art on its 35th year and the work it has carried out, along with the ongoing work of the CAA Committee on Women in the Arts, and I look forward to another 35 turbulent and productive years for changes in our field.

Linda Downs  
Executive Director, College Art Association

## From the CAA Committee on Women in the Arts (CWA)

The CAA Committee on Women in the Arts is extremely pleased to co-host the awards ceremony for distinguished women in the arts with the Women's Caucus for Art this year. Historically, the two parties have held their annual awards ceremonies individually due to their different focuses. In order to honor the efforts of reuniting feminisms by The Feminist Art Project, however, we have come together this year to join our celebrations for the first time in our history. Without the launching of The Feminist Art Project in 2006 and its growing network of feminist artists, scholars, and curators across the nation, our collaboration might not have happened. Naturally, it felt most appropriate for the CWA to select for this year's honorees, Judith Brodsky and Ferris Olin, who have spearheaded The Feminist Art Project as its national committee members, making possible many inter-organizational collaborations. Over the years, Brodsky and Olin have been driving forces behind numerous art projects and organizations, including the CAA and WCA, which have raised the visibility of women in the arts. While women's work behind the scenes is often left unacknowledged, the CWA's role is to bring to the limelight such tirelessly devoted, creative individuals.

The CAA Committee on Women in the Arts, with 8 to 10 members from across the United States, was started in 1980 as one of the CAA's professional committees.

Charged with the mission of promoting the scholarly study and recognition of women's contributions to the visual arts, the CWA has organized panel discussions on wide-ranging issues surrounding women in the arts for the CAA Annual Conference and has monitored the current status of women in the visual arts professions through its published survey.

In 1996, the CWA established the Annual Recognition Awards Ceremony during the CAA Annual Conference. Until 1999 the CWA presented one award each year to distinguished honorees: Agnes Gund, Louise Bourgeois, Linda Nochlin, and Samella Lewis. In 2000 it instituted the second award in order to recognize a greater number among the many accomplished but under-recognized women in the visual arts. Gradually, the second award was directed toward a woman in her mid-career. Recent honorees include Elizabeth Catlett and June Wayne (2003), Betye Saar and Nancy Spero (2004), Beverly Buchanan and Lowery Stokes Sims (2005), and Trinh Minh-ha and Moira Roth (2006). By continuing to acknowledge historical and current contributions of women in the arts, we hope to encourage even more creativity and diversity in this expanding field.

Midori Yoshimoto, Chair, CAA Committee on Women in the Arts Gallery Director/Assistant Professor of Art History, New Jersey City University

# Women's Caucus for Art

## Statement of Purpose

We are committed to:

education about the contributions of women  
opportunities for the exhibition of women's work  
publication of women's writing about art  
inclusion of women in the history of art  
professional equity for all  
respect for individuals without discrimination  
support for legislation relevant to our goals

In the past thirty-five years the Women's Caucus for Art has honored the achievement of 153 accomplished women. Beginning with five women in the Carter oval office, this opportunity to celebrate the extraordinary lives of women has become the centerpiece of carrying out our mission to expand opportunities and recognition for women in the arts. The WCA Lifetime Achievement Awards document the impact of the women we honor. They are artists, feminist activists, art historians and art professionals—women who make a life long contribution to the arts.

The WCA is an affiliate society of the College Art Association. An early advocate for gender equity in all aspects of the study, teaching and practice of art, today the WCA is a national organization made up of 30 chapters. This year, as we celebrate our founding in 1972, we have the opportunity to collaborate with the CAA Committee on Women in the Arts. By joining together to present our awards we look back to our roots as a caucus of CAA and look forward to a feminist future, paving the way for new generations to further shape the women's movement in contemporary art.

Celebrate with us 35 years of expanding recognition for women in the arts!

Jennifer Colby, PhD  
WCA National Board President 2006–08



## JUDITH K. BRODSKY

For nearly four decades, the visionary leadership of Judith Brodsky, emerita professor at Rutgers University in New Brunswick, New Jersey, has been a crucial force in changing the situation for women in the art world from the “bad old days” of unbridled sexism to an enlightened time where feminism is so taken for granted that some people insert “post” in front of the word. Brodsky and I first worked together in 1974 on FOCUS (Philadelphia Focuses on Women in the Visual Arts), one of the first initiatives of the early feminist movement in the arts. Because of her contagious energy, incisive planning, and near magical ability to raise funds for causes she believes in, she helped to make FOCUS a tremendous success. As the third national president of WCA, from 1976 to 1978, Brodsky was instrumental in giving the organization a strong political voice, arranging for the White House to host WCA honorees in 1979 and inviting Joan Mondale to participate in the CAA conference in New York in 1978. As CAA president (1994–96), she invigorated the endowment and initiated many groundbreaking directives, such as the Professional Development Fellowship Program; she also served on the CAA Board of Directors from 1987 to 1996. With the editors Mary D. Garrard and Norma Broude, she spearheaded the publication of the first comprehensive history of the American women’s movement in art, *The Power of Feminist Art* (New York: Harry N. Abrams, 1994).

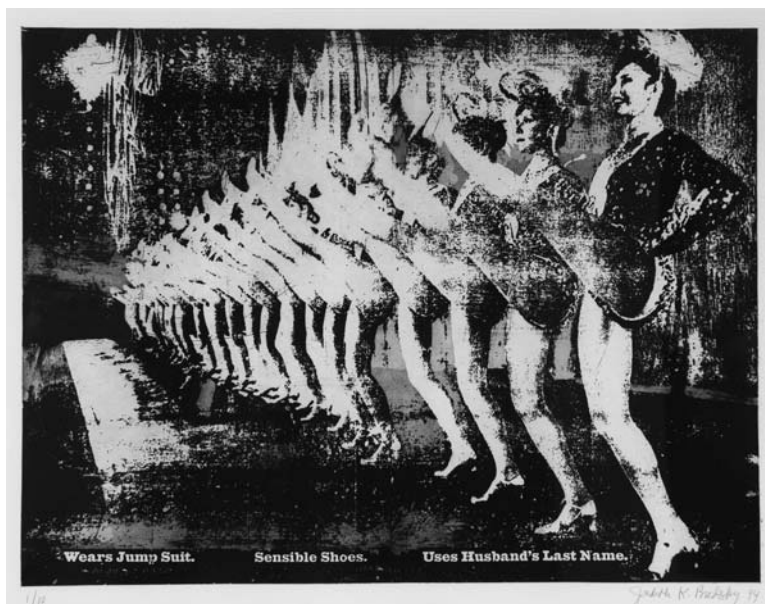
In 2001, Brodsky was president of ArtTable, an organization that highlights the accomplishments of women in the art world. Presently, she is the founder and co-director of the Institute for Women and Art at Rutgers and is the co-principle investigator and co-director of the Women Artists Archives National Directory. Brodsky is the co-chair, with Ferris Olin, of The Feminist Art Project. She is a former dean and associate provost at Rutgers University as well as a former chair of the Art, Design, and Art History Department at the Rutgers campus in Newark. In 1986, Brodsky founded the Rutgers Center for Innovative Print and Paper (RCIPP). Three years ago, June Wayne, the artist and founder of Tamarind Lithography Workshop, gave her art estate to the center through Brodsky’s efforts; valued at



\$5.5 million, the gift is the largest ever received by the Mason Gross School of the Arts at Rutgers. In early 2007, RCIPP was renamed the Brodsky Center. Brodsky has organized many exhibitions and written extensively about women artists and prints. She is organizing RCIPP's twenty-fifth anniversary exhibition, scheduled to open at the Museum of Modern Art in New York in 2011. Brodsky recently curated *How American Women Artists Invented Postmodernism: 1970–1975*, which toured New Jersey as well as nationally. Active in policy-making positions in the art world, Brodsky presently serves on the boards of ArtPride/New Jersey, the Jersey City Museum, and the International Print Center in New York. Her most recent project is Philagrafika, an international arts festival in Philadelphia, slated for 2010, for which she serves as president. It was the catalytic Brodsky who helped to take the spark of an idea—focusing on the varied manifestations of the “printed image” in today’s art—and ignite the energies of an international curatorial advisory board.

Brodsky has succeeded as an innovative printmaker and artist in her own right. Her work is in the permanent collections of more than one hundred museums and corporations, including the Library of Congress; the Victoria and Albert Museum in London; the Stadtmuseum in Berlin; the Grunwald Center for the Graphic Arts at the University of California, Los Angeles; and the Fogg Art Museum at Harvard University in Cambridge, MA. Brodsky earned an MFA from the Tyler School of Art at Temple University in Philadelphia and a BA from Harvard University, where she majored in art history. Brodsky's energy is prodigious and inspires everyone around her, and the breadth of her influence and accomplishment is overwhelming. Creative in all matters, she has consistently found a way to weave feminist issues, issues of conscience, and art into the fabric of whatever she touches.

by Diane Burko, artist and CWA member



Judith K. Brodsky, *Wears Jump Suit...Sensible Shoes...Uses Husband's Last Name* from the series, "100 Million Women Are Missing", intaglio, 20 x 24", 1994



Photo by Jay Young Gerard

## FERRIS OLIN

As a visionary feminist scholar, activist, educator, curator, and librarian, Ferris Olin is dedicated to making knowledge accessible across discursive boundaries within and outside the academy. Head of the Margery Somers Foster Center: A Resource Center and Digital Archive on Women, Scholarship, and Leadership as well as professor in the University Libraries at Rutgers University, she is a passionate believer in the power of librarians to enrich and transform society. Defying categorization, her work negotiates, expands, and transforms the intersections of art history, visual culture, women's and gender studies, and library science.

Envisioning new possibilities for the study of women's leadership in the visual arts and other arenas, Olin is at the forefront in the development of digital resources for research on women in the visual arts. She is the co-director of the Women Artists Archives National Directory, an innovative web directory of archival collections holding primary source materials by and about women visual artists, art organizations, publications, and artist communities active in the US since 1945. She has acquired materials crucial to the study of women's art history for the Rutgers University Libraries, including the archives of the national WCA, the New York Feminist Art Institute, and the Heresies Collective, as well as the personal papers of pioneering women of the feminist art movement. As curator of the Mary H. Dana Women Artists Series at the Mabel Smith Douglass Library, the longest continuous-running exhibition space in the US dedicated to the work of women artists, she has organized and written catalogues for exhibitions that highlight the rich diversity of contemporary women's art. Olin is committed to the transformation of women's- and gender-studies curriculum and pedagogy as well, as exemplified by her groundbreaking work directing the only statewide and state-funded project to incorporate what was, at the time, new scholarship on gender, race and ethnicity, class, and sexual preference, and by her creation of the only state women's history website in the US,

New Jersey Women's History ([www.scc.rutgers.edu/njwomenshistory](http://www.scc.rutgers.edu/njwomenshistory)). The result of more than two decades of collaborative work with the Women's Project of New Jersey, this website offers a chronological overview of women's history in New Jersey, illustrated by photographs, documents, and museum objects; it also features the history of New Jersey women in the visual arts.

Olin is also an exemplary scholar—holding a PhD in art history (1998), a graduate certificate in women's studies (1988), and a master's degree in library science (1972), all at Rutgers—whose numerous groundbreaking articles, essays, and book chapters on women artists and women art collectors have made substantial contributions to these fields. Her essay *Career Markers*, coauthored with Catherine C. Brawer and published in the exhibition catalogue *Making Their Mark: Women Artists Move into the Mainstream, 1970–85* (New York: Abbeville, 1989), examines the status of contemporary women artists and their visibility in the art world; it remains among her most widely cited works. As a scholar and a reference librarian whose vast array of knowledge is informed by her own passionate and dynamic interdisciplinary research, she has assisted countless students and scholars in a variety of fields. As co-director of the newly established Institute for Women and Art at Rutgers and as a national committee member and coordinator, with Judith Brodsky, of The Feminist Art Project, she continues to ensure that the historical contributions of women in the arts are properly recognized.

Olin's dedication to making visible the aesthetic and intellectual work of women in the arts, infused with her unswerving commitment to cultural diversity and the recognition of the contributions of artists and scholars of various ethnicities, pervades all of her work, including her service on the CAA Board of Directors (2001–2005; Vice President for Committees, 2004–2005, and CWA Chair, 2002).

Her numerous professional activities have furthered scholarship and teaching in a variety of fields by making resources and education opportunities available for researchers, educators, and students, and by empowering the production and transmission of knowledge. Often collaborative, her work with emerging and established artists and scholars epitomizes a feminist practice that melds scholarship, mentoring, and activism.

by Melanie Anne Herzog, Professor of Art History, Edgewood College, and CWA member.

# Barbara Chase-Riboud



We honor you, Barbara Chase-Riboud, for your energy and experimentation in drawing, sculpture, poetry and fiction, conveying a powerful depth of experience.

## Barbara Chase-Riboud

by Carlos Basualdo

In some ways I might not be entirely the right person to salute Barbara Chase-Riboud on this occasion. To a certain degree, I am a newcomer to her life and her work. Although I was obviously familiar with her writings, my first contact with her sculptures took place only a little more than a year ago, when I first saw the Museum's wonderful *Malcolm X #3* from 1970 in our Main Hall. I was struck both by the structural complexity of the piece and the generosity with which it addresses so many disparate references, ranging from post-minimal sculpture (and I am thinking mostly of artists such as Eva Hesse and Linda Benglis) and the earlier sculpture of Jacques Lipchitz and Umberto Boccioni, while at the same time engaging African American popular culture and traditional Chinese art.

Most importantly, the piece was clearly intended as a possible monument to an historical figure who, if at the time controversial, has today come to represent so many ideals and hopes for so many Americans and for the international community at large. When Anne told me of her wish to develop a project around the *Malcolm* series, I saw it as a great opportunity to explore my fascination with *Malcolm X #3*, and learn more about the artist who made it.

Our show will mainly focus on what I would describe as one of the very challenging contemporary attempts to rethink the monumental tradition. I am referring to the *Malcolm* series and related works, including the elucidatory drawings that Barbara Chase-Riboud made in the sixties and seventies, which at the time received wide acclaim and recognition. During those years her work was included in the 1972 Whitney Annual, shown at Berkeley in 1973, and in Documenta in 1977. By that time, Chase-Riboud had already spent time in Russia, China—she was the first American to visit the country after the Revolution in 1965—and Dakar. Soon after she would publish her celebrated book *Sally Hemmings* that has already inspired generations of readers. Her work as a writer would receive wide international acclaim, but her position as one of the most singular voices in post-war sculpture would remain somehow understated. I hope that the Philadelphia project will begin to remedy that situation, one which not only affects Chase-Riboud's work, but also that of many other African American artists who made fundamental artistic contributions in that period, as the recent *Energy/Experimentation* exhibition at the Studio Museum so clearly proved.

Barbara Chase-Riboud was born in Philadelphia and educated there until she was 19 years old. In 1954, when Barbara was only 15 years old, William Lieberman, by then Curator of Prints and Drawings at the Museum of Modern Art in New York, purchased one of her prints, *Reba*. In 1957, straight out of the Tyler School of Art, she was awarded a John Hay Whitney Fellowship and spent a year studying at the American Academy in Rome. From Rome she would travel to Egypt, where she spent three months, and then to Turkey and Greece. Chase-Riboud returned to complete her studies at the Yale School of Architecture and Design where she received a Masters in 1960. She then moved to London and subsequently, to Paris.

Barbara Chase-Riboud's first one-woman exhibition took place at the first Spoleto Art Festival, followed by a series of museum shows in Europe and the USA at venues including The Museum of Modern Art, Paris, the Kunstmuseum



Book cover: Barbara Chase-Riboud, *Hottentott Venus: a novel* [1st ed. New York, Doubleday, 2003]

in Düsseldorf, and the Kuntshalle Freiburg, all in 1974. She has also exhibited at the Berkeley Museum—which in 1973 made her the first American woman to have a solo exhibition in a major museum in the USA—as well as at The Detroit Art Institute, the Metropolitan Museum in New York, and the Walters Museum in Baltimore. There, she was the first artist to receive the prestigious invitation to deliver their annual Low Lecture, previously reserved for art historians. Amongst the numerous group exhibitions in which she participated are shows at the British Museum, the National Gallery of Canada, the Museum of Modern Art in New York, the Museum of Modern Art in Teheran, Documenta in Kassel and the Smithsonian Museum of American Art in Washington, DC.

Parallel to these exhibitions and beginning in 1979, Chase-Riboud published six terrific historical novels including the classic, *Sally Hemings*, followed by *Amistad* and *Hottentot Venus*. For *Hottentot Venus*, she won the American Library Association's Award for best African American novel in 2004 as well as the Hurston Wright Literary Award nomination and the Heidinger Kafka prize for Best Novel by an American Woman for *Sally Hemings*. In addition, she wrote and published three books of poetry, one of which, *Portrait of a Nude Woman as Cleopatra* won her the Carl Sandburg Poetry Prize as Best American Poet in 1988.

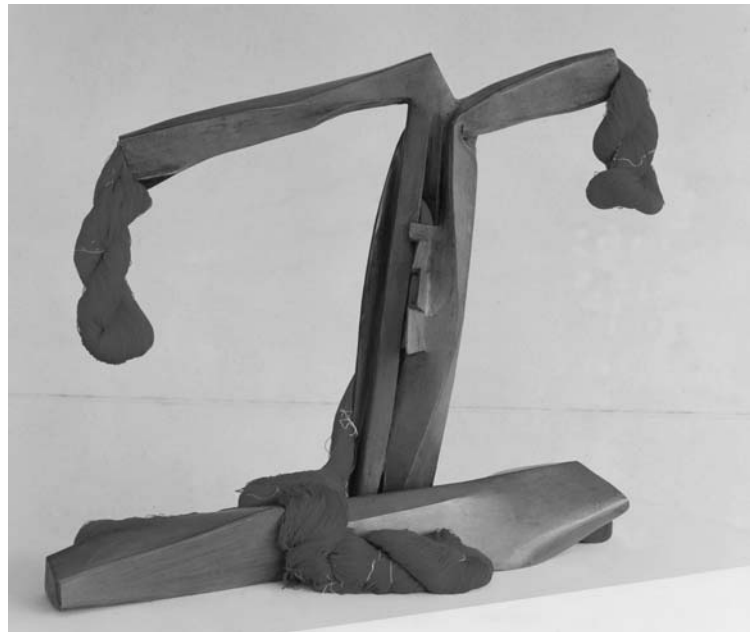
But I believe we are all familiar with the writings of one of the most powerful voices in contemporary American literature. It is more relevant here to celebrate the artist who has never ceased to produce amazing sculptures and drawings, and who has pioneered our cognition of a world of labyrinthine references that is both profoundly political and also filled with wonders and surprises. Since the sixties, Chase-Riboud's work has told us about form and the accidents of form, in ways that are original and unexpected. It is as a passionate newcomer to Barbara Chase-Riboud's work, that I feel compelled to study it and learn from it knowing that our familiarity with her work will teach us invaluable lesson about both contemporary art and society.

Today we can look back on her lifelong practice and place it firmly in the context of the development of an original reading of the Modernist tradition, profoundly influenced by an extraordinary experience of the world at large, where it deserves to be.

## Biography

Barbara Chase-Riboud, internationally renowned sculptor, author and poet, was born and raised in Philadelphia, of Canadian and American descent, and studied art at Temple University, the American Academy in Rome, and Yale University. Chase-Riboud is the first living American woman to have a one person exhibition, *The Monument Drawings*, at the Metropolitan Museum of Art in New York, in 1999. She is the recipient of several awards in the visual arts including, a knighthood in arts and letters from the French government in 1996, and in 1998, a commission to construct the monument for the African Burial Ground discovered in New York. In the summer of 2007 her work was featured in *Energy/Experimentation: Black Artists and Abstraction, 1964–1980*, curated by Dr. Kellie Jones of Yale University for the Studio Museum of Harlem, and upcoming in 2007, her work will also be featured in the New York Historical Society's exhibition *Legacies: Contemporary Artists Reflect on Slavery*, curated by Lowery Stokes Sims. She is also a prize-winning poet and author of five widely acclaimed and translated historical novels: the bestselling *Sally Hemings*, winner of the Janet Kafka Prize for best novel written by an American woman; *Valide: A Novel of the Harem*; *Echo of Lions*; *The President's Daughter*; and *Venus Hottentot* which won the American Library Association prize for best novel in 2004 and was nominated for the Zora Neale Hurston Award. Chase-Riboud has also produced two books of poetry, *From Memphis to Peking*, and *Portrait of a Nude Woman as Cleopatra*, winner of the Carl Sandburg Prize in American poetry.

She currently divides her time between Rome, the United States, and Paris, where she has lived for over thirty years.



Barbara Chase-Riboud, *La Musica Red #3*, 2003  
bronze and red silk, 60x65x20cm  
Photograph provided by the artist



# Wanda Corn



We honor you, Wanda Corn,  
for your contributions to  
the historiographic field,  
your teaching and  
scholarship and service to  
the arts community.

Wanda Corn. Photograph by Brigitte Carnochan.

## Wanda Corn

by Ellen Wiley Todd

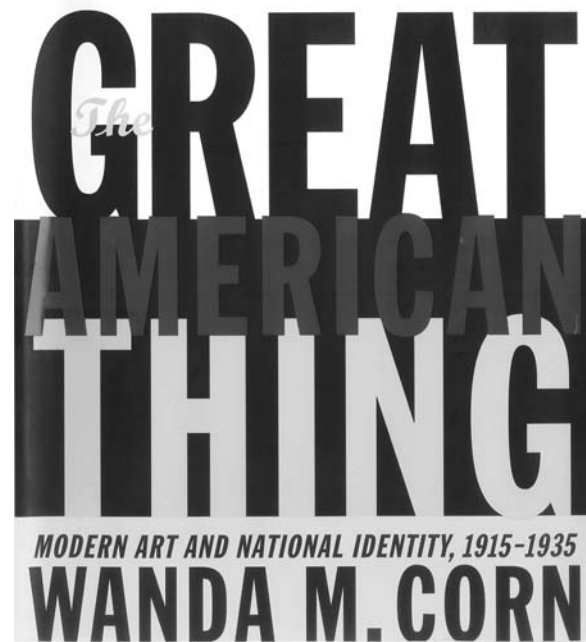
This year, the Women's Caucus celebrates Wanda Corn, a leading scholar, teacher, and prime mover in both the academic and museum worlds of American Art. One might argue, only partly in jest, that for Wanda, identity became destiny. With paternal roots in the heartland, a New England childhood listening to her father's sermons, an education that took her from Maine to London's Cortauld, and back to New York's Institute of Fine Arts, and then marriage to a man named Corn, Wanda was primed to consider the range of quintessentially American



subjects that she has made her own: Populist realists Andrew Wyeth and Norman Rockwell, Regionalist Grant Wood, and both the home-grown and transatlantic modernists of the Alfred Stieglitz circle.

If questions of modernism, national identity, and place form the heart of Wanda's projects, feminist scholarship and pedagogy remain close at hand. She has offered sharp historical characterizations of the art and life of Georgia O'Keeffe in her contextualizing study of the artist's 1931 New Mexico painting, *Cow's Skull-Red, White and Blue*, included in her Eldredge Prize-winning book, *The Great American Thing: Modern Art and National Identity, 1915-1935*. Here Corn reads the painting's iconography in its southwest setting, yet at the same time examines an incipient shift in critical response to the construction of O'Keeffe—from the sexualized "woman on paper" to the "artist-priestess, St. Georgia of the Desert." She concludes by comparing O'Keeffe's early anxiety over the work's reception, with her assured assessment in 1976—at the very moment, Corn points out, feminists were returning women to art's history. In O'Keeffe's retelling the "city men" had no idea how to paint what she called "the Great American Thing" because they were too preoccupied with New York and Europe to notice the rest of the country, something she alone understood. This prompted her to make *Cow's Skull*, and to tell the story the way she wanted it told—a moment of agency that happily provided Wanda with the title for her own book.

Wanda has continued her study of O'Keeffe with a recent publication on her Manhattan imagery, and essays in progress on O'Keeffe at 80. She has also tackled the institutional aspects of women's history and culture, with her essays on *Women Building History* in the 1985 inaugural exhibition catalogue *American Women Artists, 1830-1930* for the National Museum of Women in the Arts, and on the Isabella Stuart Gardner Museum in *Art Matronage in Post-Victorian America*. In the former, she examined earlier women's buildings and exhibitions and the politics inherent in such endeavors. She is currently bringing this earlier work to a wider stage in her forthcoming publication on the decorative program of murals and sculptures for the



Book cover: Wanda M. Corn, *The Great American Thing: Modern Art and National Identity, 1915-1935* [Berkeley, Calif.; London: University of California Press, c1999]

Woman's Building at the 1893 Chicago Columbian Exposition. Here she renews a longstanding fascination with Mary Cassatt's lost mural and the artist's struggle to find a language of allegory appropriate to the modern woman. Meanwhile, donning her museum hat, Wanda has returned to another favorite female modernist for her 2009 exhibition, *Gertrude Stein and the Making of the Modern*. In her pedagogical style too, Wanda shows herself to be an exemplary feminist. At Stanford and in public lectures, she engages each audience member in what feels like a personal conversation as she deploys her always accessible prose. She unfolds each argument with contagious enthusiasm, sharing her most exciting recent thoughts. She also expands the possibilities for art historical consideration in the classroom.

No longer constrained by boundaries of the artist's professional or stylistic development, she has looked deeply into individual lifestyles using the thick description of cultural anthropology. She has enriched our knowledge of Stieglitz circle artists, for example, by delving into fashion sensibilities, domestic practices, the simple rituals of day-to-day life, and the meanings of the artist's studio. Her expanded repertoire and imaginative pedagogies have earned her Stanford's prestigious Phi Beta Kappa Undergraduate Teaching Award, along with distinguished visiting Professorships at Williams College and the University of Kansas.

In her years at Stanford, Wanda has also trained generations of teachers, scholars, and museum professionals. As a graduate advisor, she has a deserved reputation for a tough and exacting sense of the art historical questions, and a fair-minded approach to students. She learns who you are and what you stand for, and then encourages you along that pathway through astute suggestions.

To conclude our tribute one must cite the pleasures of Wanda's company. Always enthusiastic about so much in American culture, Wanda gathers those around her to converse about the latest films, theater, opera, museum exhibitions, travel and culinary experience. An evening with the Corns inevitably includes challenging debate on the politics of culture and society on all fronts—including feminist politics. The fields of American Art and Culture and Women's Studies are lucky to have Wanda Corn as one of their guiding lights and we thank her for all she has brought to so many students, colleagues, and friends in a life of extraordinary achievement.

# Biography

Wanda Corn earned her BA in 1963, her MA in 1965, and PhD in 1974 from New York University. Professor Corn has taught at Washington Square College, University of California, Berkeley, and Mills College. At Stanford University since 1980, she was the university's first permanent appointment in the history of American Art. She has served as Departmental Chair, Acting Director of the Stanford Museum, and Director of the Stanford Humanities Center. In 1974 she was awarded the Graves Award for outstanding teaching in the humanities and in 2002 a Phi Beta Kappa Undergraduate Teaching Award. Professor Corn has received fellowships from the American Council of Learned Societies, the National Museum of American Art, the Woodrow Wilson International Center for Scholars, the Stanford Humanities Center, and the Radcliffe Institute for Advanced Study.

In 1987 she was invited to be in residence for one year as a Regents Fellow at the Smithsonian Institution, and this academic year she is the Kress Professor at the Center for the Advanced Study of the Visual Arts, National Gallery of Art. She has served two terms on the Board of Directors of the College Art Association and two terms as a Commissioner of the Smithsonian American Art Museum.

She presently serves of the Boards of the Terra Foundation for American Art and the Wyeth Foundation for American art. Active as a curator of museum exhibitions, Corn had produced various books and exhibitions. Her historiographic article for Art Bulletin, *Coming of Age: Historical Scholarship in American Art* (June 1988), has become a point of reference in the field. Her major study, *The Great American Thing: Modern Art and National Identity, 1915–1935*, published by the University of California Press in the fall of 1999, won the 2000 Charles C. Eldredge Prize for Distinguished Scholarship in American Art.

She is presently at work on an exhibition *Gertrude Stein in Four Dimensions* and completing a book about Mary Cassatt and the decorative program of murals and sculptures for the Woman's Building at the Chicago Columbian Exposition of 1893.

# Buffie Johnson



We remember you, Buffie Johnson,  
for the exploration  
of abstract spiritualism and  
ancient female archetypes  
in your work.

Edward Weston. Buffie Johnson, 1943.  
Photograph © 1981 Center for Creative Photography  
Arizona Board of Regents.

## Buffie Johnson: Space and Memory

by Daniel Belasco, with additional information by Anita Shapolsky

The paintings of Buffie Johnson transmit a profound conception of the interconnectedness of human civilization. After a youthful dalliance with Surrealism, Johnson in the early 1940s embarked on the spiritual quest that would become her life calling. Like Mark Rothko and Barnett Newman, with whom she met weekly at the time, Johnson was in search of the pictorial means to represent ancient knowledge and myth in modern art. And while Newman sought origins in the patriarchs Adam and Abraham, Johnson discovered a specifically female—and later feminist approach

to the problem of subject in abstract painting. Collaboration with the Egyptologist Natasha Rambova and the Jungian scholar Violet de Laszlo brought Johnson deep into her childhood memory and the cosmos of ancient symbols of fertility, the primitive images of the Great Goddess that predate oral and written history. By 1946, when her work became completely abstract, Johnson communicated this symbolic unconscious with color, shape, and graceful brushwork. Her work differed from her gestural counterparts by being more cyclical and by expounding the circle of life. She met and befriended Carl Jung in 1954, which stoked her existing interest in archetypal themes. The pinnacle of her abstract spiritualism was the giant mural *New York Summer Night* installed in the new Astor Theater on Broadway and 45th Street in 1959 roughly 9,500 sq feet, comprising of more than 200, 45 foot-high panels of blue, black, and white that shimmered in the light, which evoked sites of the city at night.

Buffie Johnson spent time with writers Paul Bowles in Tangiers, Lawrence Durrell, Patricia Highsmith, Tennessee Williams, Truman Capote, and Gore Vidal. In 1988 she published a reference book, *Lady of the Beasts: Ancient Images of the Goddess and her Sacred Animals*.

Johnson was born in New York City in 1912. She attended the Art Students League of New York and received a BFA from UCLA in 1936. She had her first solo show in 1937, using the proceeds to travel to Paris, where she was exposed to the last vestiges of the modern movement in Europe, returning to the United States in 1939 at the outbreak of war. She promptly held her first New York solo show at the Wakefield Gallery, run by Betty Parsons. From there, Johnson continued to exhibit at various galleries in New York, and also Venice, Paris, and London. In the late 1960s, Johnson reconfigured her spiritual painting into accurate, close-up depictions of flowers, "realist images suspended in a suggestive void," Linda Nochlin wrote. These popular works reached a knowing and appreciative audience interested in a sharp-focused clarity that exposes hidden meanings.

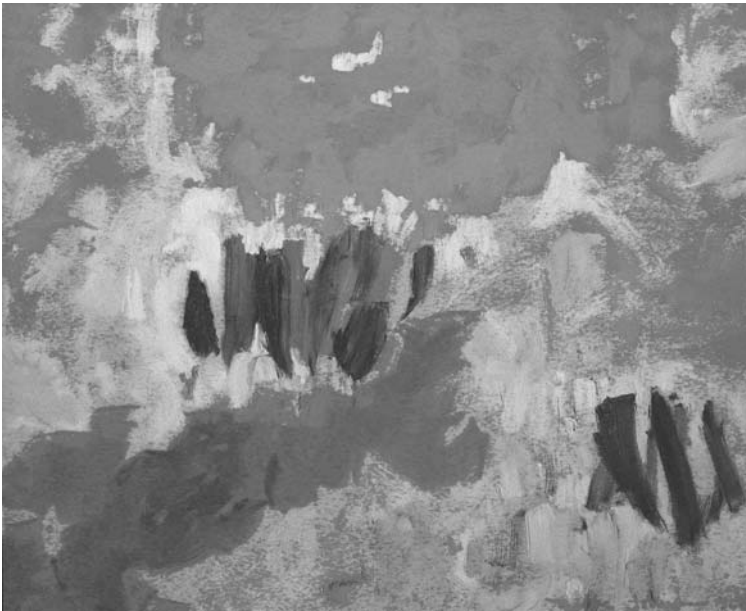


Buffie Johnson, *Self-Portrait*, 1944  
oil on canvas, restored 24 x 18"

Even as her eyesight began to fail in her late seventies, she launched an ambitious new series of work. Returning to abstraction, she called these illuminated, almost-circular forms that float in space, *The Numbering Series*. In 1991, she was given a one person exhibit at P.S.1 in Long Island City (part of MoMA) to exhibit this work.

Johnson, who passed away in August, 2006 at age 94, was relentless in finding the means to visualize expanded consciousness. She was one of the last living links to the prewar modern art of Paris and played an important, if underrecognized role, in bringing that culture to America. Johnson is one of a handful of artists to have contributed to the development of two of the key postwar American art movements: Abstract Expressionism and Feminist Art. Ever inclusive, Johnson once said, "There has been a great spatial breakthrough in our age, and we are all, in one way or another, part of it."

In celebration of Buffie Johnson's 90th birthday, the Anita Shapolsky Gallery and A.S. Art Foundation mounted a retrospective of the artist's work in New York. Ms. Shapolsky continues to show her work.



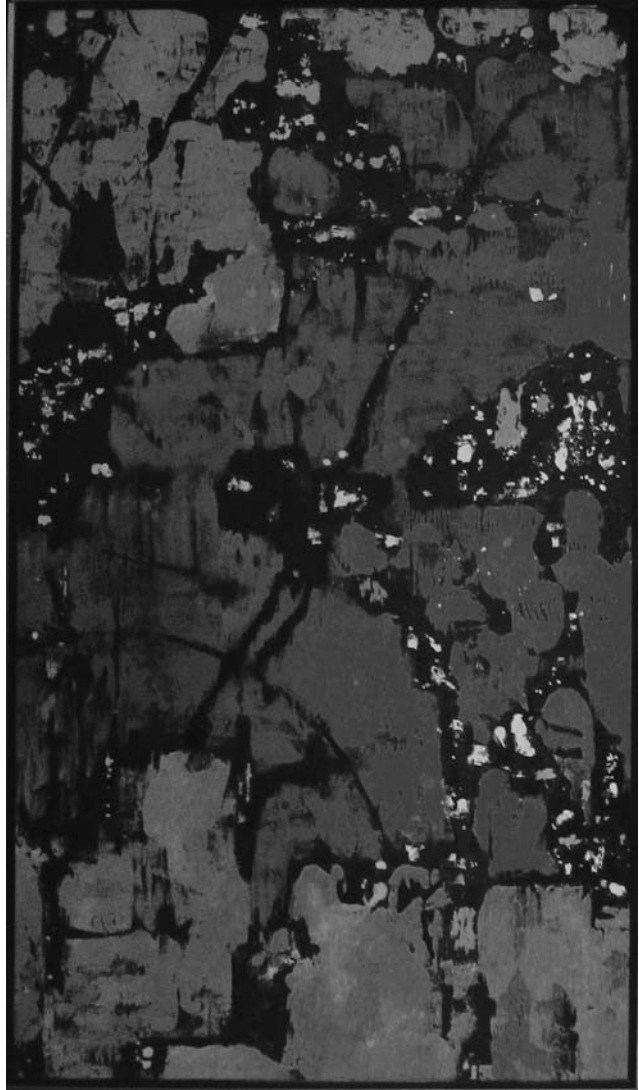
Buffie Johnson, Dance the Orange (Hommage to H.R.), 1960  
oil on linen, 60 x 72"

## Biography

Buffie Johnson (1912–2006) began her studies in the visual arts in the 1920's, and in the 30's traveled to Paris to study with Francis Picabia and Stanley William Hayter. By the 1940's Johnson returned to exhibit her work in Peggy Guggenheim's *Art Of This Century*, the first large commercial show devoted exclusively to the work of women.

By the 1950's, she felt New York and the Hamptons were not supportive communities and began to make more frequent trips to Europe where she was always well received and was more comfortable as an artist. It was then that she began to collect photographs of images of the Great Mother for a book that she began the decade before. In 1954 during a research trip she met and befriended Carl Jung. She was influenced by his "passionate exploration" of human consciousness. It was in the 1960's and 70's that Johnson turned to incorporating realism in her painting to better express her vision.

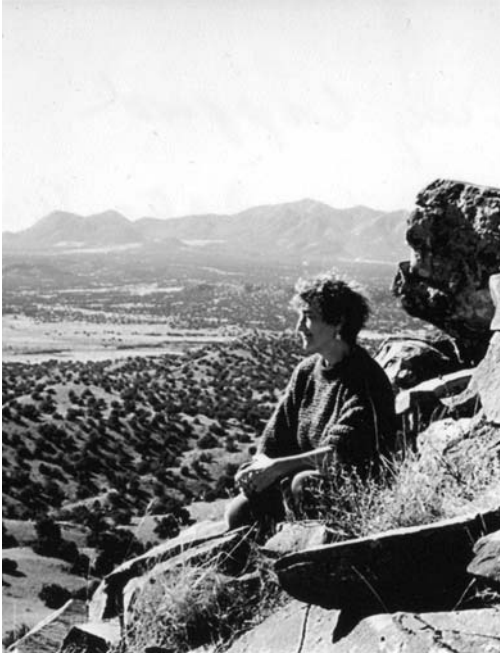
Johnson moved from the Hamptons, Long Island, to SoHo in New York City in the 1970's, where she continued to live and work until her death. Her work is represented by the Anita Shapolsky Gallery.



Buffie Johnson, *Astor Mural*, 1959  
oil on canvas, 64 x 37"



# Lucy R. Lippard



Lucy Lippard. Photograph by Peter Woodruff.

We honor you, Lucy Lippard,  
for your tireless activism,  
visionary writing,  
and faithful advocacy for  
artists, inspiring  
a cultural transformation.

## Lucy R. Lippard: The Dematerialization of the Art Critic

by Elizabeth Hess

Lucy R. Lippard left New York in the 1980's. Her timing had something to do with the state of the art world. Lippard had championed a number of artists for more than a decade who were still relatively invisible. Meanwhile, collectors were becoming celebrities and Soho was morphing into a mall. Early on, Lippard wrote about the connections between art and real estate, collectors and museums, gender and power. Her words were weapons and she used them strategically. Nevertheless, her columns irked most gatekeepers—dealers, curators, editors, collectors—the folks who run the show. Lippard's texts were grist for conservative critics who were struggling to snuff



out controversial art. This, of course, is impossible. The work popped up like weeds all over the city, turning the streets into a free museum. None of this would last very long. But Lippard wrote about it and fully embraced all the uneasy work. When critics asked, "But is it Art?" Lippard responded, "Who cares?" She suggested that they might take a look at the work before slamming it.

In the beginning, Lippard's career was charmed. She had a knack for being in the right place at the right time. Her ascension as a traditional critic, during the early 60's, was virtually instant. Her work had teeth, but it also had respect for art and art history. No one, including Lippard, predicted her growing disaffection from business-as-usual in the art world. A decade later, her articles were making waves not history. Lippard had no interest in maintaining the status quo. Even today, she bristles when referred to as a critic. She says, "Critics are antagonistic to artists." She is not. In fact, Lippard identifies with artists and shuns her peers. As a result, she has enjoyed a most unconventional career.

Consider the range between Lippard's first and most recent books. *The Graphic Work of Philip Evergood* a highly respected monograph, won her immediate legitimacy as a critic. *On The Beaten Track: Tourism, Art and Place* locates art in the real world, where Lippard links issues of representation, social control, and public life. In between these two books, Lippard wrote 18 others, earning her place as a brilliant cultural critic. Lippard turns the fabric of our lives into a whole new suit of clothes. No longer sentenced to writing exclusively on art, her keen eye scans the landscape for evidence of history, humanity, and paths to survival. Small ideas have never attracted her.

Throughout her life, activism and writing have gone hand in hand. Lippard gives them equal weight when telling her own story. While in New York, she founded, joined or somehow kept alive with her energy and conviction, an alphabet soup of effective, action-orientated, artists-based organizations. She was, like many members of her generation, born again in the Sixties. The times were a changing on Prince Street where Soho's armies of the night frequently gathered at Lippard's loft. She had a well-known talent for turning ideas into action and artists looked to her for direction.

Lippard was a leader, not a follower. Instead of moving up the academic ladder, writing progressively more scholarly tomes and preaching the gospel, Lippard veered off to the left, perfecting a craft of advocacy criticism. She was earning her credentials as an established critic during a period of apocalyptic turmoil in America. This fact, more than others, informed the direction of her writing. Eventually, Lippard became an activist first, and a

critic second. The civil rights movement was marching, the Vietnam War was raging, and the consciousness of the women's liberation was on the rise. Feminism was like a life-saving drug for women artists. They came together, often around Lippard, to generate new forms that could sustain their work, lives, and ideas. A.I.R. Gallery was born, along with *Heresies: A Feminist Journal on Art and Politics*, which attracted a motley crew (myself included) of writers, curators, editors, and construction workers. All of us were talking and working together for the first time. The men brought us coffee—and then left the room.

Lippard never saw herself apart from the artists around her. So, quite naturally, she began doing performance pieces, drawing cranky comic strips, and joining the small movement deemed "activist art." Her nights were spent in meetings. During the day, she pounded out columns (on a manual typewriter) for *The Village Voice*, *Seven Days* and *Z Magazine*. These pieces, irreverent and honest, had equal amounts of invective and information. A few editors accused Lippard of abandoning art and artists for a more ideological mission; editors wanted art criticism—not rallying cries. But Lippard had already moved on. Having come to the conclusion that art was inextricably linked to social reality—she was already speaking a different language. Lippard adamantly, and admirably, rejected the erudition of her (largely conservative, largely male) peers, leaving Modernism and its groupies in the dust. She joined the revolution. The rest is history.

Lippard once told me that she defines success as "never having to write a formal resume." In fact, she dislikes most formalities, preferring to keep her life as simple as possible. Often, simplicity is complicated. Lippard lives in a solar house with barely enough energy for her computer to be on more than several hours a day. (She despises e-mail and the Internet.) Nevertheless, she is one of the most prolific writers of our time. She has produced thousands of articles, essays, catalogues, and even one novel. Her list of awards, honorary degrees and co-author projects, not to mention the various boards she has served (including the Center for Constitutional Rights) paint a portrait of an extraordinary woman. Her life is a juggling act—and not always amusing. But her worst enemy, apart from President George Bush, is time. There's never enough. In between multiple assignments, Lippard steals time to work on her magnum opus, a forthcoming history of land use in the Galisteo Basin, which will be published—whenever. Don't ask.

We don't see much of Lippard in New York because she is constantly traveling and lecturing all over the world, occasionally stopping to teach a class or two, and actively participating in community politics in both New Mexico and Maine, the two places where she is truly home. Also, not to be forgotten, Lippard writes, publishes, and personally distributes a monthly community newsletter, tracking the increasingly pressing issue of water rights in her own backyard. No one can censor a word of this publication. Lippard owns the means of production. Finally.

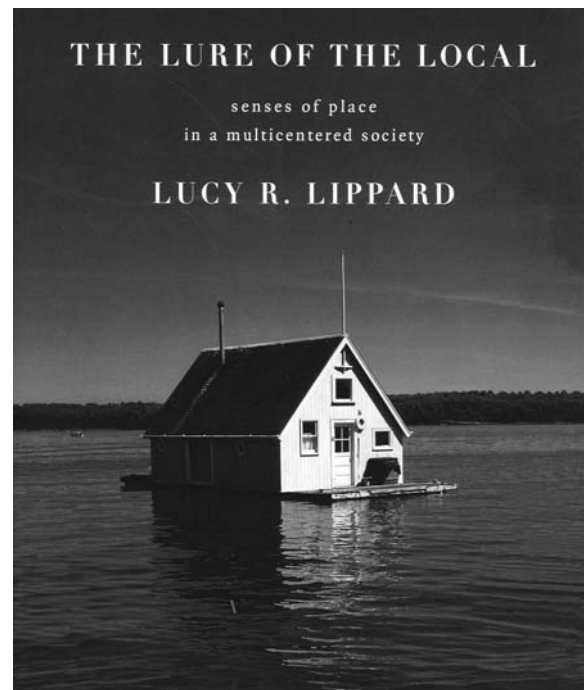
When Lippard is not writing, she can be found walking or hiking, wherever she happens to be. For a city girl—she craves the outdoors. She also has an eye for small, but compelling rocks, which she has been known to pocket. (Read *Overlay*, book number 14, to understand Lippard’s passion for rocks.) Lippard walks at a brisk pace, her own pace, regardless of the company she keeps. Most of us scurry to keep up with her, or learn to be satisfied with following in her footsteps.

## Biography

Lucy R. Lippard is a writer and activist, author of 20 books on contemporary art and cultural criticism, including one novel. She has done performances, comics, street theater, and has curated some 50 exhibitions in the U.S., Europe, and Latin America. For thirty years she has worked with artists’ groups such as the Artworkers’ Coalition, Ad Hoc Women Artists, Artists Meeting for Cultural Change, The Alliance for Culutral Democracy and WAC.

She was a co-founder of: Printed Matter, *The Heresies Journal* and Collective, Political Art Documentation/Distribution and its journal *Upfront*, and Artists Call Against U.S. Intervention in Central America. She continues to lecture frequently at museums and universities.

Lippard graduated from Smith College (BA 1958), and the New York University of Fine Arts (MA in Art History 1962), has received honorary doctorates in fine arts from the Art Institute of Chicago, Moore College of Art, the San Francisco Art Institute, the Maine College of Art, and the Massachusetts College of Art as well as a Guggenheim Fellowship, the Frank Jewett Mather Award for Criticism from the College Art Association, two National Endowment for the Arts grants in criticism, among others. She currently lives and works in Galisteo, New Mexico.



Book cover: Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* [The New Press 1998; To be reissued June 2007]

# Elizabeth Murray



We honor you, Elizabeth  
Murray, for your pioneering  
use of abstraction and  
profound influence on future  
generations of painters.

Elizabeth Murray. Photography by Ellen Page Wilson.

## Elizabeth Murray

by Robert Storr

Elizabeth Murray once told an audience of students, “to be right it is not necessary that everybody else be wrong.” By “right” of course, she means locating one’s own creative vector. Fresh vitality necessarily comes from fresh insight, and that almost inevitably comes from the contribution of artists who see the same set of variables that everybody else does from a radically different angle. Breaking the decorum of mainstream modernism with her own distinctive brand of grab-you-by-the-collar urgency and improvisatory, implicitly anarchistic joie de vivre, Murray has taken many risks to make her art, and in the process has fundamentally altered the rules of the game.

Born in Chicago in 1940, Murray came of age in small-town Midwest America in the conservative 1950s. She attended The Art Institute of Chicago and entered with the practical-minded intention of training to be a commercial artist, but in the galleries of the Art Institute she saw great painting for the first time. The pivotal discovery was the work of Paul Cézanne, in particular two still lifes and a portrait of his wife that were in the museum's collection. The latter supplied the basic motif for Murray's own comic strip-like homage to the artist, *Madame Cézanne in Rocking Chair* (1972), while the former inspired her own preoccupation with this supposedly domestic genre, one which she has turned upside down and inside out in the decidedly un-still lifes she started making in the early 1980s and continues to make to this day. Other "finds" during these early days in Chicago included works by the Cubists, notably Juan Gris; by the Surrealists, Salvador Dalí and Joan Miró in particular; by Expressionists such as Max Beckmann; and by the Abstract Expressionists, for Murray most memorably represented in the museum's galleries by de Kooning's *Excavation* (1950), the largest and most complete statement of what has been called his "liquid Cubism."

Her four years at the Institute were followed by graduate study at Mills College, near San Francisco where she was introduced to other variants on Abstract Expressionist painterliness; for instance the work of Clyfford Still and Joan Brown. In addition, Murray felt the impact of West Coast Funk, a craft-oriented tendency rich in vernacular humor, in which her Bay Area acquaintance and contemporary Bruce Nauman was steeped. And then in the midst of all this comparatively forthright work, she suddenly caught her first glimpse of the enigma of Pop Art, specifically, paintings by Jasper Johns and Andy Warhol.

Reflecting both their experimental nature and the restraints of her situation, most of the early 1970s paintings are modestly scaled—certainly in comparison to the sprawling works that were soon to follow. In some, such as an untitled painting of 1970, Murray returned to and reconfigured Cézanne though she also temporarily fell under the spell of Minimalist austerity. Coming right on the heels of Murray's reconfiguration of the shaped canvas painting, conceived of as an object flush to the wall, she began to build out from the wall in layers, and then to pry the canvas up



Elizabeth Murray, *The New World*, 2006  
oil on canvas on wood, 8'-1/2 x 6' 7" x 1-3/4"  
Pace Wildenstein No. 38193  
Photograph © Ellen Labenski. Courtesy of Pace Wildenstein

off the wall like a piece of warped paneling that is being pulled away from its structural support. No picture of the period makes the extremes more explicit than *Don't be Cruel* (1985–86) which wreaks havoc with the concept of the stability of home in ways that simultaneously make one laugh and wince. Whereas only the watches and a mustached polyp in Dalí's 1931 classic *The Persistence of Memory* droop, here everything flops and spirals. In *Don't be Cruel*, for the first time in modernism, the shape of biomorphic painting is subject to the same deformations as the shapes depicted in it. The signal importance of this discovery that the inside (image) and the outside (contour) of the picture could be treated in the same terms cannot be overstated, though Murray's otherwise traditional technique and her refusal to make large claims for such formal challenges to the status quo tended to distract from the originality of what she had actually done.

Murray's paintings depend for their mind-bending effect on their deviance from the visual order that we expect in depictions of reality, and on our habitual orientation to such depictions. Cubism tampered with those laws by shattering Euclidean space. Surrealism by deforming space organically. Cubism in turn produced reliefs in which the shallow depth of its painted illusions was recapitulated and actualized in two-and-a-half or three dimensions, but Surrealism, although it produced a great deal of sculpture, gave rise to no equivalent reliefs—until Murray.

Periodically, Murray has reverted to conventional rectangular stretchers to regain her bearings, and she did so again in *Bounding Dog* (1993–94), which features an exuberant cousin to the red canine that erupted from beneath a table ten years earlier in *Sleep* (1983–84). When Murray next addressed the shaped canvas, it was no longer expansive. Rather, she began to assemble numerous small-to-moderate-sized units into jumbled amalgams. Conceived in successive stages of drawing and then jigsaw-cut much like the larger supports she had made throughout the previous decade and a half, but less sculptural in aspect, each of these carefully planned, heavily worked units is in essence a painting all by itself. Yet packed together inside parenthetical curves and brackets, they look like Pop hieroglyphs or visually slangy parts of speech inside comic strip thought-balloons bursting at the seams. These chattering forms are on the whole brightly colored—the moody schemes of the 1980s having generally given way to dazzling scarlets, oranges, lurid pinks, violets, royal purples, lemon yellows, leafy greens, and sky blues.

Murray has periodically ridden the mainstream, but has found success more often in chartering her own way. She has persisted in her own practice while refusing to accept the status of also-ran. For those who have not lost their appetite for painting her gamble has paid off in manifold ways, with more to come not only from Murray but from other artists who seize upon the new spaces she has opened to them.

## Biography

Elizabeth Murray, born in Chicago in 1940, earned a BFA in 1962 at the Art Institute of Chicago and an MFA from Mills College in Oakland, California in 1964. Murray lived and taught New York beginning in the late 1960s in such schools as Yale, Princeton and Bard, and gave painting criticism to graduate students at the School of Visual Arts in New York, as well as several other schools. Later she returned to California where she taught at the California Institute of the Arts and further developed her pioneering use of abstraction and distinctively shaped canvases. She is best known for her conceptual shift from the grid to the mobius strip in the construction of her multi-dimensional paintings, and her use of vivid color and imagery synthesizing Cubist-derived Minimalism and Surrealist-influenced Pop.

The recipient of many awards, Murray received the Skowhegan Medal in Painting in 1986, the Larry Aldrich Prize in Contemporary Art in 1993, and a John D. and Catherine T. MacArthur Foundation Award in 1999. Her work is featured in many collections, including the Walker Art Center, the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Art Institute of Chicago, and the Museum of Contemporary Art, Los Angeles. A major retrospective of her work, curated by Robert Storr, was held at the Museum of Modern Art in the Fall of 2005.

Elizabeth Murray and her family currently reside in New York.



Elizabeth Murray, *Baby Snakes*, 2006  
oil on canvas on wood, 6' 9" x 6' 8" x 2-1/2"  
PaceWildenstein No. 38194. Photograph by: Kerry Ryan McFate  
Private Collection

## The President's Award

Each year as a special part of the Women's Caucus for Art Lifetime Achievement Awards, the National Board President selects a recipient of the WCA President's Award. The 2007 WCA President's Award honors Connie Butler, the Robert Lehman Foundation Chief Curator of Drawings, Museum of Modern Art, for her achievement as a curator in advancing Feminism in contemporary art.

The award identifies exemplary women in mid-career and highlights their contribution to the field of the visual arts. The award also anticipates a lifetime of achievement for its recipients. Recent recipients of the President's Award are philanthropist, Elizabeth A. Sackler; artist, Tara Donovan; Spelman College Museum of Fine Art Director, Andrea Barnwell; and, Elizabeth A. Sackler Center for Feminist Art Curator, Maura Reilly.



# Connie Butler



Connie Butler is the Robert Lehman Foundation Chief Curator of Drawings at The Museum of Modern Art, a position she has held since February of 2006. From 1996-2006, she was Curator at The Museum of Contemporary Art, Los Angeles. From 1989-1996 she was based in New York where she was Curator of Contemporary Art at the Neuberger Museum of Art, State University of New York, Purchase, and Curator at Artists Space, New York. Prior to working in New York, Butler was Associate Curator at the Des Moines Art Center. She completed graduate work in art history at Berkeley in 1987 and, in 1996, did further graduate studies in the PhD program at the Graduate Center, City University of New York. Butler has taught and lectured extensively and contributed to publications including *Art&Text*, *Parkett* and *Art Journal*.

She is currently organizing "WACK! Art and the Feminist Revolution," an international survey of feminist art which will open at MOCA in Los Angeles in March 2007, and will travel to The National Museum of Women in the Arts, Washington DC, PS.1 Contemporary Art Center, New York, NY and The Vancouver Art Gallery. She has curated numerous exhibitions of contemporary art focusing primarily on the post-war period, working extensively with emerging artists. Her most recent projects include "Willem de Kooning: Tracing the Figure," a survey of de Kooning's drawings of women from 1938-1955 which she co-curated with Paul Schimmel and "Flight Patterns," a group exhibition of topographically based works from the United States, New Zealand, Canada and Australia.

At The Museum of Contemporary Art she has also organized "Afterimage: Drawing Through Process;" "The Social Scene: The Ralph M. Parsons Collection of Social Documentary Photography;" "The Power of Suggestion: Narrative and Notation in Contemporary Drawing;" as well as a mid career survey on the work of Kay Rosen and solo exhibitions with Amy Adler, Lewis Baltz, and Jessica Bronson.

## Past WCA Lifetime Achievement Award Awardees

### Boston, 2006

Eleanor Antin, Marisol Escobar  
Elinor Gadon, Yayoi Kusama

### Atlanta, 2005

Betty Blayton-Taylor, Rosalynn Carter  
Mary Garrard, Agnes Martin  
Yoko Ono, Ann Sutherland Harris

### Seattle 2004

Emma Amos, Jo Baer, Michi Itami  
Helen Levitt, Yvonne Rainer

### New York 2003

Eleanor Dickinson, Suzi Gablik  
Grace Glueck, Ronne Hartfield  
Eleanor Munro, Nancy Spero

### Philadelphia 2002

Camille Billops, Judith Brodsky  
Muriel Magenta, Linda Nochlin  
Marilyn J. Stokstad

### Chicago 2001

Joyce Aiken, Dorothy Gillespie  
Marie Johnson Calloway  
Thalia Gouma-Peterson  
Wilhemina Holladay  
Ellen Llanyon, Ruth Waddy

### Los Angeles 1999

Judy Baca, Judy Chicago  
Linda Frye Burnham  
Evangeline K. Montgomery  
Arlene Raven, Barbara T. Smith

### Philadelphia 1997

Jo Hanson, Sadie Krauss Kriebel  
Jaune Quick-To-See Smith  
Maira Roth, Kay Sekimachi

### Boston 1996

Bernice Bing, Alicia Craig Faxon

Elsa Honig Fine, Howardena Pindell  
Marianna Pineda, Kay WalkingStick

### San Antonio 1995

Irene Clark, Jacqueline Clipsham  
Alessandra Comini, Jean Lacy  
Amalia Mesa Bains, Celia Muñoz

### New York City 1994

Mary Adams  
Maria Enriquez de Allen  
Beverly Pepper, Faith Ringgold  
Rachel Rosenthal  
Charlotte Streifer Rubenstein

### Seattle 1993

Ruth Asawa, Shifra M. Goldman  
Nancy Graves, Gwen Knight  
Agueda Salazar Martinez  
Emily Waheneka

### Chicago 1992

Vera Berdich, Paula Gerard  
Lucy Lewis, Louise Noun  
Margaret Tafoya, Anna Tate

### Washington DC 1991

Theresa Bernstein, Delilah Pierce  
Mildred Constantine  
Otellie Loloma, Mine Okubo

### New York City 1990

Ilse Bing, Elizabeth Layton  
Helen Serger, May Stevens  
Pablita Velarde

### San Francisco 1989

Bernarda Bryson Shahn  
Margret Craver, Clare Leighton  
Samella Sanders Lewis  
Betye Saar

### Houston 1988

Margaret Burroughs, Jane Teller  
Dorothy Hood, Miriam Schapiro  
Edith Standen

### Boston 1987

Grace Hartigan, Agnes Mongan

Maud Morgan, Honoré Sharrer  
Elizabeth Talford Scott  
Beatrice Wood

### New York City 1986

Nell Blaine, Leonora Carrington  
Sue Fuller, Lois Mailou Jones  
Dorothy Miller

### Los Angeles 1985/Toronto 1984

Minna Citron, Clyde Connell  
Eleanor Raymond  
Joyce Treiman, June Wayne  
Rachel Wischnitzer

### Philadelphia 1983

Edna Andrade, Dorothy Dehner  
Lotte Jacobi, Ellen Johnson  
Stella Kramrisch, Pecolia Warner  
Lenore Tawney

### New York City 1982

Bernice Abbott, Elsie Driggs  
Elizabeth Gilmore Holt  
Katharine Kuh, Claire Zeisler  
Charmion von Wiegand

### San Francisco 1981

Ruth Bernhard, Adelyn Breeskin  
Elizabeth Catlett, Sari Dienes  
Claire Falkenstein  
Helen Lundeberg

### Washington DC

#### 1980 Alternate Awards

Bella Abzug, Sonia Johnson  
Sister Theresa Kane, Rosa Parks  
Gloria Steinem, Grace Paley

### New Orleans 1980

Anni Albers, Louise Bourgeois  
Carolyn Durieux, Ida Kohlmeyer  
Lee Krasner

### Washington D.C. 1979

Isabel Bishop, Selma Burke  
Alice Neel, Louise Nevelson  
Georgia O'Keeffe

CAA Committee on Women in the Arts  
Past Annual Recognition  
Award Recipients

2006

Moira Roth  
Trinh T. Minh-ha

2005

Beverly Buchanan  
Lowery Stokes Sims

2004

Betye Saar  
Nancy Spero

2003

Elizabeth Catlett  
June Wayne

2002

Janet Cox-Rearick  
Jaune Quick-To-See Smith

2001

Elsa Honig Fine

2000

Norma Broude  
Mary D. Garrard  
Carolee Schneemann

1999

Samella Lewis

1998

Linda Nochlin

1997

Louise Bourgeois

1996

Agnes Gund

COLLEGE ART ASSOCIATION  
SALUTES THE  
2007 AWARD WINNERS



CAA COMMITTEE FOR  
WOMEN IN THE ARTS:

Judith Brodsky  
Ferris Olin

WOMEN'S CAUCUS FOR ART:

Barbara Chase-Riboud  
Wanda Corn  
Buffie Johnson  
Lucy R. Lippard  
Elizabeth Murray

**ARTTABLE**

ArtTable salutes **Judith K. Brodsky** and **Ferris Olin**, recipients of the College Art Association Committee on Women in the Arts Annual Recognition Award; the Recipients of the Women's Caucus for Art Lifetime Achievement Award: **Barbara Chase-Riboud**, **Wanda Corn**, **Buffie Johnson**, **Lucy Lippard**, and **Elizabeth Murray**; and, **Connie Butler**, the 2007 WCA President's Awardee.

Memorial Exhibition  
**"Buffie Johnson"**

thru March 24, 2007

Artist, Transcendentalist, Author

**Memorial Party: Tuesday February 20th 6-8 p.m.**

**Anita Shapolsky Gallery**  
**Anita Shapolsky Art Foundation**

152 E. 65th Street, NYC, 10021  
212-452-1094, [ashapolsky@nyc.rr.com](mailto:ashapolsky@nyc.rr.com)  
[www.anitashapolskygallery.com](http://www.anitashapolskygallery.com)

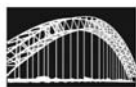
PLEASE JOIN US IN  
CONGRATULATING

LUCY R. LIPPARD

ON HER RICHLY  
DESERVED LIFETIME  
ACHIEVEMENT AWARD

FROM  
THE WOMEN'S CAUCUS  
FOR ART ON THE 35TH  
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**OF THE LOCAL, ON THE BEATEN TRACK,**  
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representing

**Barbara Chase-Riboud**

Congratulates her as the recipient of the

**2007 Lifetime Achievement Award**

for sculpture and literature from

The Women's Caucus for Art, an affiliate

society of the College Art Association.

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*The Office for Academic & Public Partnerships in the Arts & Humanities  
Would like to Congratulate*

*Judith K. Brodsky*

*&*

*Ferris Olin*

*On receiving the Committee for Women in the Arts  
Annual Recognition Award*

**RUTGERS**  
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NATIONAL GALLERY OF ART  
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Congratulates

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Samuel H. Kress Professor, 2006–2007

On receiving the Lifetime Achievement Award  
of the Women's Caucus for Art

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