



Artlines

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Triannual Newsletter
Summer/Fall 2005

2006 Board Meeting Update

This Summer saw a new model for the summer National Board Meeting. Invited to meet in Central Florida, the national board convened to conduct the business of WCA and to participate in a full weekend of activities organized by the Florida Chapter. The Florida Chapter's events were highlighted by: an opening reception for "Re-visioning," an exhibition at the Maitland Art Center, open to WCA members nationally and juried by newly appointed board member, artist and writer, Nancy Azara; an exhibition at the Deland Museum of Art (where the board meeting also took place) of work by Florida Chapter Lifetime Achievement Award Recipients, Eleanor Merritt and Anjal Soler; and, a ceremony celebrating the 10th anniversary of the Florida Chapter and the volunteerism of its leadership. The weekend was a wonderful opportunity for National Board members from around the country to see first hand the hard work and community involvement of one of our regional chapters. A sultry, tropical, good time was had by all in attendance, and people who were lucky enough to experience it are still talking about the "chocolate fountain" at the Maitland Art Center reception! The National Board met over two days to review the accomplishments since the Winter Board Meeting in Atlanta and to plan ahead for Boston. Several key developments and projects were discussed at this board meeting.

The National Office launched the re-design of the WCA website and demonstrated its new features. The expanded members-only section of the site includes access to health insurance for our members through our participation in Fractured Atlas' Open Arts Network. WCA members-in-good-standing can obtain enrollment information for several different health insurance programs in their home states. The board commended Karin Luner for her research on this issue critical to women working in the visual arts.

The website also features member access to the Matrix Database, currently consisting of several hundred entries of opportunities for visual arts professionals. The Board discussed the process, open to all members, to use and

add to the Matrix Database. (see page 7 & 8 for this Artlines' Matrix Column and blank database entry form.) Board members involved in chapter activities discussed ways to encourage members to participate in the Matrix Project by gathering information about local opportunities and submitting it to the National Office. The Board also agreed to dedicate a portion of the home page to featuring member artists. (See page 5 for the details on how to participate in the juried competition).

The Committee to relocate the National Office reported on its progress to date. The Board discussed the pros and cons of the main options, Marymount College Manhattan and Rutgers University, and agreed to pursue Rutgers as the best location for the office based on its extensive commitment to feminism and art.

The Board also spent some time discussing the Houston Chapter's recent by-laws change distancing the Chapter from WCA. Board members agreed that while the stated changes in Houston are in direct violation of WCA by-laws, the disconnect between the National Board - made up largely of chapter members - and the chapters themselves needs to be addressed as a question of organizational culture. WCA is one national organization of regional chapters and members-at-large. The make-up of the Board of Directors reflects this and the Board re-committed itself to working towards an organizational spirit that does so as well. As a positive side note to a difficult conversation, VP for Chapter Relations, Barbara Wolanin, reported the formation of several new chapters: Hawaii; Alaska; Charleston, NC; and, the Inland Northwest. She also reported the successful completion of chapter matching grant projects; the Board accepted proposals for more in 2005/06.

The Board reviewed plans for the Boston National Conference and the 2006 Lifetime Achievement Awards (LAA). All agreed that the Boston Chapter's preliminary plans hold the promise of an excellent, substantive National event. (see page 9 for conference details to date.)

National Board

Executive Committee

Dena Muller, President
& Newsletter Editor

Emily Bicht, Second Vice President

Margaret Lutze, Secretary-Treasurer

Barbara Wolanin, VP Chapter Relations

Michelle Ortiz, VP for Org. Outreach

Officers

Jennifer Colby, President Elect

Noreen Dean Dresser, Past President

Position Open - VP for Development

Regional VPs

Laura Morrison, Northeast VP

Karen Carasik, Southeast VP

Jeanne Philipp, Midwest VP

Diane Peck, Southwest VP

Rebecca Kramer, Rocky Mtn VP

Ruth Waters, Pacific Region VP

Committee Chairs

Cynthia Runge, Conference Chair 2006

Position Open, Conference Chair 2007

Riko Takata, Nominations Chair

Susan Obarski, Recognition Awards Chair

Chapter Council Directors

Judy Segall, '03

Robin Maria Pedrero, '03

Rona Lesser, '03

Helen Poole Newman, '04

Allison M. Constantino, '04

Ulla Barr, '04

Liz Dodson, '04

Dale Osterle, '04

Allison Altergott, '05

Ann Rowles, '05

Marilyn Hayes, '05

Eleanor Dickinson, '05

Position Open - '05

Board Appointed Director

Laurie Hall, International Chair

Maria Elena Buszek, CAA Liaison

Nancy Azara, Advisor

Staff

Karin Luner, Nat'l Admin

& Newsletter Design

Visit us on the web at:
www.nationalwca.com

Regional News

Connecticut – Celebrated our 15th Anniversary with a very well attended event at the Experimental Wein Theatre in conjunction with our regional juried “Night and Day” exhibition in June. We had our first fall meeting on Saturday, September 10, 2005. We have had incredible interest in our “Women Make Art” Film. The short film was created as a partnership between WCA-CT and film maker Lisa Seidenberg. It was partially funded by the CT Commission of Culture and Tourism. The film brings awareness to visual artists, their quest and their contributions. It will be shown for the second time at the Haviland Gallery in Norwalk, CT on September 23 in conjunction with our “Women Make Art” exhibition. We have structured an “Artist Coaching Program” which will start with 4 day workshops in 2006. This program was designed to help artists in their professional development, answering questions like “How to approach a gallery?”, “How to deal with pricing?”, etc. Currently our exhibit committee is working very hard lining up some wonderful exhibitions for us for the coming three years. Our membership has grown by 30% in the last year. Thanks to this, we have an incredible momentum and energy in our chapter right now.

Boston – Mark your calendars - the 2006 Conference will be held Sunday February 19 through Tuesday February 22 due to changes in the CAA schedule! Great plans are falling into place for our 2006 National WCA Conference: “*Digging Deeper to Build New Paradigms*”. We will have Coco Fusco as our Keynote Speaker, fantastic panel discussions, and several exciting related exhibitions. The Lifetime Achievement Awards Dinner and Ceremony will be on Tuesday, February 22nd. Most of the fantastic panels will be held at the Sheraton Hotel in Boston. We have many exhibitions of the work of WCA members planned. The national juried exhibition will be held at the Brandeis University Women's Studies Research Center Kniznick Gallery and juried by Rose Art Museum Curator Raphaela Platow and the Kniznick Gallery Curator Wendy Tarlow Kaplan. The theme will be “*Vital Voices: Women's Visions*”. A regional exhibition will be held at Mayyim Hayyim in Newton, titled “*Everything Begins in the Water*”, juried by Boston gallerists Judi Rotenberg and Abigail Ross. Deborah Davidson will jury a national exhibition of the WCA caucus for JWAN/Jewish Women's Art Network. This show is titled “*L'Dor V'Dor: From Generation to Generation*” and will be held at Hebrew College. All prospecti are available on our website www.wcaboston.org. We also will be having a Caucus small works open show at Wentworth University, an exciting curated show at the Bunker Hill Community College Gallery, an affiliated show and pre-conference talk at Brookline Arts Center, and other small shows are in the planning stages.

Central Massachusetts – In the Spring of 2005, we held our first General Membership meeting of that year at the Fitchburg Art Museum. Along with discussing business matters we had a tour and gallery talk given by Peter Timms, the museum director. General elections were held at that time as well with the new president Patsy McCowan taking over for Joanne Boudreau.

We began our fledgling version of the Artist Trading Cards that we learned about from the New Hampshire WCA, and we have appointed a coordinator for that project.

Two exhibits are slated for 2005. The first exhibit was at the Italian American Cultural Center in Worcester, MA. The show ran from June 6th to July 7th and juried by Susan Swinand, a

distinguished artist and lecturer in the Worcester area. The second exhibit will be at Hampshire College in Amherst, MA from September 1st until the 29th.

The CMWCA bylaws are almost complete and we are in the process of starting the design stage of a mural for the city of Fitchburg that is being funded by the Fitchburg Cultural Alliance. The painting and installation of the mural will happen next summer.

New Hampshire Chapter – The WCA-NH Chapter is proud to announce Kari Olstad as our very first college scholarship recipient. Kari is beginning her junior year at the New Hampshire Institute of Art where she is enrolled in the Ceramics program. We are capping our 10th Anniversary year with our sixth and final exhibition at The Gallery at WREN in Bethlehem, NH. The show, Six by Six, features over 100 reasonably priced works by 35 artists all created on 6"x 6" panels. We are teaming up with the Colorado Chapter for our Trading Card Exchanges and we now offer six exchanges each year. Our last exchange, THE “F” WORD (Feminism), was a big hit with everyone who participated. Finally, we have added an additional Art Gathering Night each month to our schedule and have also conceived a “Business of Art” Work Group. The Work Group will serve as a support group to artists who are serious about building their art careers.

Washington DC – WCADC's Networking Day held a successful Networking Day featuring Marcelle Harwell Pachnowski, president of National Association of Women Artists (N.A.W.A.) and Jeffrey Wechsler, Senior Curator, Jane Voorhees Zimmerli Museum at Rutgers University. Barbara Wolanin, Curator for the Architect of U.S. Capitol, led a very interesting tour of the U.S. Capitol in June. Other activities included sketch trips, art shares and studio visits. In October, WCADC and the Philadelphia Chapter plan to visit the Jane Voorhees Zimmerli Museum at Rutgers University to see the N.A.W.A. collection. Other planned activities include a chapter exhibition and a weekend artist's retreat.

Florida – The chapter hosted the National Summer Board Meeting at the DeLand Museum of Art in DeLand, Florida. In conjunction with the National Summer Board Meeting, the Chapter hosted our first “Florida Lifetime Achievement Awards” honoring outstanding Florida artists, Eleanor Merritt and Anjal Soler at a public ceremony at the DeLand Museum of Art.

Both Anjal Soler's and Eleanor Merritt's works were on display during the National Summer Board Meeting at the DeLand Museum of Art. “*The 'F' Word, Feminism in Art,*” was offered to the attendees and the general public during the national summer board meeting at the DeLand Museum of Art. “*The 'F' Word*”, was a presentation about feminism in art and participants were encouraged to bring slides and videos.

Eleanor Merritt also had a separate exhibit at DeLand's African American Museum of the Arts.

The Chapter also hosted the national juried exhibition “*Re-Visioning*” at the Maitland Art Center. Noted artist, sculptor, and author Nancy Azara juried 61 pieces into the show from artists in 19 states. Four pieces sold from that show. The show closed August 28, 2005.

COMMA Gallery hosted an exciting gallery talk and book signing by Nancy Azara talking about her book, “*Spirit Taking Form, Making a Spiritual Practice of Making Art.*”

Minnesota – For the past three years, the Minnesota Chapter of the Women's Caucus for Art has worked to develop an ongoing series of exhibitions for area professional artists. The result, “A

Place at the Table," is a collaborative and diverse sculptural exhibition of "chairscapes" by members of the Women's Caucus for Art. The exhibition examines the beauty and variety of seating "at the table" and the symbolism and consequence of having "a place" at the table in many contexts - including the personal, political, cultural, social, and spiritual realms. From Sept 12 - Nov. 12, 2005, the second exhibit in the series will be held at United Theological Seminary (UTS) in New Brighton, Minnesota. This exhibition will showcase a vital dialogue with emerging and established artists - including artists from the WCA Colorado Chapter, Oaxaca, Mexico, and Capetown, South Africa - who are creating engaging contemporary art. We invite you and your WCA Chapter to become part of the conversation and to consider the strength and richness present when all are invited to "take their place" at the table. And, conversely, to reflect upon what happens - and what is missing - when those voices or "places" are not present. With a society of many cultures and concerns, the importance of this conversation cannot be overstated. We are working to develop a template to follow in order to create this exhibit at other chapters and/or other venues. Our vision for this exhibit is to have it continue in an organic form - adding work by local artists or groups at each new venue - as it travels around the country, and hopefully, the globe www.wcaartmn.org

St. Louis, MO - Show Chair Mary Bournstein and President Janice Nesser have been very busy setting up exhibitions for the Fall of 2005 and the Spring of 2006. A Fall exhibition is being planned at the Three Sinks Gallery in Webster Groves. The exhibition entitled *Body and Soul* will be held Oct 28-Nov 28. This will be a juried exhibition open to all women artists who live within a 100 mile radius of St. Louis. We are also in negotiations with Left Bank Books, an independent bookstore with an attached small gallery space for a small works show to be held in conjunction with Women's History Month in March 2006. The exhibition *Diverse Strong Voices* will be a members-only invitational.

Colorado - Artists from the Colorado Chapter of WCA have created a unique chair for the "A Place at the Table" exhibit in Minnesota. The chair was created in honor of and with respect for the women of the First People of America. The imagery is inspired by the clay "Storyteller" figures created in the Pueblo cultures of the Southwest and is designed to envelop you like a mother's warm embrace as you sit among her other children. For many native tribes, the women are the traditional tribal decision makers and heads of families. They have "a place at the table" in



Photo: Amy Jones with our Storyteller chair almost done.

their own cultures, but like all minorities, are all too often excluded in the larger dominate culture.

We continue to trade Art Trading Cards with our sister chapter in New Hampshire and look forward every other month to seeing the cards. Each one is a small wonder. New concepts, techniques and subject matter are only a few things that these cards communicate. We look forward to meeting the artists that we have been trading with at our National Conference. This is a great way to get to know our fellow WCA members many miles away.

WCA-CO is looking forward to our "PhotoPlus" show in November. The "Photo Plus" show is intended to showcase alternative processes. This is not a show for standard photographic images but for exploring alternative processes such as: Polaroid transfers, cyanotypes, darkroom manipulation, manipulation of a photo to integrate it into another form and use of non-conventional materials. This is our first show open up to outside artists. Workshops for our members are being held to encourage members to stretch to learn something new. We have just had a small works show titled "RedHot" held at RedShift, a gallery and frame shop, in the hot month of August. The opening featured 'cosmopolitan cocktails' and red glasses for the artists and patrons alike. We are continuing to craft our by-laws and hope to complete them this year. We have learned a great deal about structure and organization from the Washington Chapter and thank them again for sharing their by-laws. If there is a chapter out there that is interested in having an exchange show please get in touch. Our website continues to develop and is in the process of updating past shows. Take a peek at our Art & Science show at www.wcaco.org.

Southern California - The Southern California WCA chapter received a 2004-2005 Visual Arts Funding Initiative grant from the California Community Foundation to help us begin to "broaden and diversify our membership in terms of numbers, ethnicities, age, expertise, and involvement." This spring we held a retreat to brainstorm about how to attract and retain members.



Past President, Jean Towgood with Artist Annemarie Rawlinson and Curator, Suvan Geer

Then we used some of the grant funds to redesign our stationery and newsletter template to match the "look" of our web site. We also produced a web site bookmark and two imprints of a new information card, one for prospective new members and the other for individual donor campaigns. This fall we plan to mail these promotional pieces to students and faculty at local colleges as well as to other targeted arts professionals. In addition to these membership development efforts, we sponsored three exhibitions since March 2005: "Curator's Choice", "Rising" (art by Asian

survivors of domestic violence), and "Impressions of L.A." Other programs include visits to the Jan Baum Gallery and The Broad Art Foundation as well as a workshop with Margaret Lazzari on "Practical Tips from The Handbook for the Emerging Artist."

Monterey Bay – Our new president Linda Hevern is preparing for our upcoming strategic planning process. *First Fridays* is our new breakfast networking meeting in Seaside. A local group of artists and therapists are putting their Art and Healing group under the MBWCA wing resulting in a new monthly program in Monterey and a 2006 exhibit planned on Art and Healing. Our Santa Cruz subgroup has revived the monthly Fireside Chats at the Aptos Library. Our June juried exhibition was "Love the Land: Landscapes of the Central Coast". Coming in November is our annual "Images of the Virgin" exhibition and December conference followed by a trip to Mexico in January. For more information on entering the exhibit, attending the conference or joining the trip visit www.galeriatonantzin.com.

South Bay – Aletta de Wal will speak on "Art Coaching and Marketing" at the general membership meeting planned for October 2. The Chapter is planning an exhibition at Quinlan Community Center in Cupertino in early 2006. Kate Curry, recently named Cupertino Artist of the Year, is working as our liaison to the City of Cupertino.

Oregon – This is an exciting time to be an Oregon's Women's Caucus for Arts member! We're gearing up the exhibition schedule for 2006, as well as taking steps to increase membership, especially through targeting local universities. In March we took a field trip to see some of Alice Neel's work close up and in person. We also hosted a: GENDER IN MOTION: group exhibition featuring Becky Alexander, Shirley Kaul Bixby, Carol Berryhill and Angie Fitzpatrick. The Exhibition was designed in conjunction with the National WCA February exhibit. Artwork represented included mixed-media ceramics, oil paintings, etchings, mixed-media collage and hand-sewn quilting. The exhibition was held at Janovec Studio/Gallery at 4504 SE Milwaukie Ave, Portland, April 1 to May 23. Visit this website for photos of the artists at the opening: <http://www.finemist.net/owcashow.php>.

We also had some workshops: *Fine Tuning Your First Impression*. Local gallery owners and curators C. Froelick, Stephanie Snyder and Terri Hopkins showed us how to make a first impression; and, a Collograph workshop hosted by Ellen Emerson at her new studio with former Seattle WCA President Barbara Bruch; and finally, an ART Slumber Party at the studio of member ZEL BROOK in Corvallis.

WANTED:

National WCA Board President: 2008-2010

The Nominations Committee of the National Board, chaired by Riko Takata and made up of the six Regional VPs seeks nominees for the election of the 2008 - 2010 National Board President. Submit nominations to rikotakata@aol.com by October 31, 2005 for inclusion in an e-ballot and on nationalwca.org for November elections.

CALLING ALL LEADERS!

WCA at the United Nations

by Laurie E. T. Hall

Representatives of the International Committee attended the 58th Annual DPI/NGO Conference at the United Nations September 7-9. Titled "Our Challenge: Voices of Peace, Partnerships and Renewal", the conference was attended by 1,069 nonprofit organizations representing 121 countries worldwide. Dena Muller, Laurie Hall and Noreen Dean Dresser attended panels, workshops and networking sessions collecting information and representing the interests and concerns of women artists. A highlight of the conference was Friday's midday interactive workshop, "Creating New Tools: Using the Arts to Build Peace and Transform Conflict". The International Committee is working to increase the WCA's visibility as a service organization that is dedicated to equity for women artists in all areas of endeavor in the arts and to accurate representation of women's contributions to art fields. The International Committee is proud to be involved with the nongovernmental organizations who are working to eliminate gender disparity and grateful for the opportunity to represent the WCA at the United Nations. You can read more about the Millennium Declaration and the Millennium Development Goals by visiting www.un.org/dpi/ngosection.

Remember that the International Committee's quadrennial report to the Department of Public Information at the U.N. is due this fall. If you have not yet submitted information regarding the activities in which your chapter has engaged over the past four years to support gender equity and women in the arts, please send it immediately to Laurie Hall at leth@verizon.net.

How to get involved:

All WCA members are invited to serve on National Board Committees as ad hoc members. Help the national board to advance the goals of the following newly formed committees by contacting committee members or the national office.

- **Login Support and Website Advisors:**
Robin Maria Pedrero, Barbara Wolanin,
Allison Constantino
- **Membership Benefits Research & Drive:**
Becky Kramer, Ulla Barr, Allison Constantino,
Marilyn Hayes
- **Lifetime Achievement Events Management:**
Noreen Dean Dresser, Linda Gilbert Schneider,
Jennifer Colby
- **Activism and Advocacy:**
Allison Altergott
- **Media Committee:**
Liz Dodson, Jeanne Philipp
- **Student Chapter Development:**
Helen Poole Newman, Alix Dunn

JWAN: Call for Artists

"L'Dor V'Dor": From Generation to Generation

Hebrew College, in conjunction with the Jewish Women Artists Network, presents a national juried exhibition January 20 - March 31, 2006.

This show will coincide with the National Conference, "Digging Deeper to Build New Paradigms", to be held in Boston February 19-22, 2006, as one of three Boston area juried conference exhibitions. A bus tour of the three exhibitions is planned for Tuesday, February 21, 2006. A light dinner reception at Hebrew College will be included in the tour.

Juror: Deborah Davidson

Submission Requirements and Fees:

Open to all current members of JWAN. The entry fee is \$30 for up to three slides in standard mounts. Entries are restricted to work that is wall-mounted and weighs less than 50 lbs., framed dimensions should not exceed 60"h x 40"w. Work must relate to the theme.

Postmark deadline: October 31, 2005. Notification will be mailed by November 30, 2005. The complete form can be downloaded at www.nationalwca.com. For questions regarding this exhibit please contact: Rhona Engelman, JWAN Liaison, 100 Erie Street, Unit 11, Cambridge, MA 02139, kevin-rhona-engelman@att.net (617) 491-515 or contact Rhona Lesser, JWAN Chair at ronales@wt.net.

For information about Hebrew College: www.hebrewcollege.org

Call for Artists: Video Shorts

2006 WCA Video Shorts Screening Festival will take place immediately before the 2006 CAA Conference. This screening program is part of the WCA National Conference which runs from Feb. 19 - 22, 2006 in Boston.

Juror will be Katherine Turczan, Chair of Media Arts at Minneapolis College of Art and Design. She holds an MFA from Yale University and BFA from Cooper Union School of Art and Science. She is a recipient of two McKnight Fellowship Awards in Photography. **Guidelines:** The 2006 WCA International Video Festival call seeks to find and exhibit challenging and visionary video works that are original in their use of the medium. "OVERVIEW 2006 WCA International Video Festival" accepts video entries of all lengths under 20 minutes, and genres: experimental, narrative, documentary, animation, and collage produced in any year. Video entries must be directed by or co-directed by women videographers. The Video Screening will be possible in these formats: DVD (preferred), VHS (5 minutes & must be cued to start)

Deadline: preview submission November 14

Preview Formats: VHS 1/2" NTSC or DVD format

Exhibition Format: mini DV tape

Entry Fee: \$20 per entry. Checks or money orders should be made payable to the Women's Caucus for Art. Accepted entries require current national WCA membership, payable upon submission of final work. We will provide a downloadable exhibition postcard.

Call for Artists: Intersections: Locating Acts of Courage

International Juried Exhibition at Joyce Gordon Gallery, Oakland, CA, June - July 2006 during the National Women's Studies Association National Conference Sponsored by NWSA and the Pacific Region of the Women's Caucus for Art. Juried by Chicana Activist Artist Yolanda Lopez. Open to visual artists who are members of NWSA or WCA for 2D and 3D works (under 48") that address the "Locating Women's Studies" theme of the conference broadly, and/or the themes of the specific panels on "Feminist Mothering" or "Power and Resistance". This exhibition theme explores intersections of visual art and women's studies and contemporary, historical, collective, personal, or metaphorical acts of courage.

Entry Deadline March 1, 2006 send 1 - 3 entries on slides or CD and \$15 juror fee (checks to MBWCA) to Jennifer Colby, MBWCA, P.O. Box 283, Aromas, CA 95004

Selected artists are responsible for shipping work, a \$35 hanging fee and 50% sales commission to the gallery. Artwork will be insured during the exhibit. Send a SASE for a complete Prospectus or download at <http://www.nationalwca.org> or at the NWSA conference web site <http://www.nwsaconference.org/art.html>

Call for entries: FEATURED MEMBER ARTIST www.nationalwca.org

Deadline: November 15, 2005

Eligibility: current members of WCA may enter once with one image
Juror: WCA President and Director, A.I.R. Gallery (NYC), Dena Muller.
Application process: please email one jpeg to nationalwca@gmail.com using "Featured Member Competition" as the subject line and naming your jpeg with your member number (ie: 0123456.jpg) to facilitate a blind review. Please use the above email address!

Image size: 72dpi, not exceeding 500 pixels in any direction.

Selection Process: Blind review of each applicant's digital image.

Notification: December 15, 2005

Twelve WCA member artists will be announced in the eDigest to be featured January - December of 2006. The "Featured Artist" section of the website will include the artist's name, image and a link to her own website, or a website of her choice.

New Benefit:

Membership Benefits Research Team, Rebecca Kramer and Ulla Barr, have established a free shipping deal with Cheap Joe's Art Supplies. When ordering online, you need to add the Code "NWCA" and receive free shipping. The code is also posted in the members-only space. The store has set October as a test month to see if this offer generates any revenue for the store. If so, we will keep the benefit.

matrix:coordinate

of coordinate (ko or'dn it) 1. of the same order or degree. 2. a person or tbeing of equal rank or importance; an equal. 3. to combine in harmonious relation or action. 4. to act in harmonious combination. matrix (mat'riks) 1. something that constitutes the place or point from which something else grows. 2. a rectangular array consisting of rows and columns used in displaying variables. (der. of mater, ther) 1. something that constitutes the place or point from which something else grows. 2. a rectangular array consisting of rows and columns used in displaying variables.

C-Scape Dune Shack Residency: Karin Luner



I just returned from a three week stay at a residency in Provincetown, MA. It is called C-Scape Dune Shack and is a program of the National Seashore.

I spent my days making art and exploring the dune landscape as well as swimming and reading. Being so close to nature was really the most spiritual and profound experience I've ever had. It took some time to de-program my paranoid New York conditioning and get used to the solitude and my nightly visits by a horde of howling coyotes, but by the end I was ready to move to P'town, as it is locally called.

The shack was built around the 1940's and sits right smack in the middle of the dunes with no neighbors or roads. A breath-taking beach is a 5 min walk over the dunes. The shack has no electricity or running water. A propane gas cooler and stove are the sole appliances.

I read myself through half the bookshelf filled with all kinds of books and magazines, mostly centered around spirituality and the history of Provincetown and the Cape. I learned a lot, from channelling spirits to the ideas of Thoreau to a local artist named Peter Hutchinson, who made wacky conceptual landscape work in the 1970's. I ended up doing work inspired by his rope-throwing technique. The journals of past residents were also fun to browse through, especially the ghost stories. Every Monday, a dune walk tour with around 12 people guided by the wonderful Ranger named Mimi stops at the shack. You have no idea how much you want to talk to people after 7 days of uninterrupted silence...

The program is highly competitive since there are only three slots allotted to artists during the summer months, one of which includes a \$500 grant. During the rest of the year one week slots are given away by lottery to anyone who applies. Tom Boland, the Project Manager, indicated that repeating your application is a good strategy to be selected. This was my fifth try. Yeah!

Example of how to fill out the Matrix Entry Form (note that this program does not have a phone or web presence)

name	C-Scape Dune Shack Program		
contact	Provincetown Community Compact, INC		
title	Tom Boland, Project Manager		
address	P O Box 819		
city	Provincetown		
state	MA	zip	02657
country			
phone	n/a	fax	n/a
email	n/a		
website	n/a		
notes	Deadline February 1. Send SASE for application		
notes	5 slides, plus a description of what you want to do		
	They have a leaning towards healing		

Categories (check all that apply):

Art Services

- Art Insurance
- Legal Service
- Transport
- Framing
- Art Supplies
- Photographic Services
- Webdesign
- Postcard Printing

Artists Opportunities

- Com. Gallery
- Alt. Space
- Museum
- Collection
- Online Opportunity
- Organization
- Residency
- Fellowship
- Grant
- Slide Registry
- Competition
- Public Art
- Festival
- Conference

Remove this page from Artlines to submit a new entry to the Matrix Database.

Take this first chance to see what the Matrix already has to offer and submit a new local entry, or an opportunity from your own experience! Think about community centers, residencies, workshops, teaching gigs, galleries in unusual places like your bank branch, coffee shops or the local public library. And most importantly, take time to get to know the arts professionals in your area. Supportive colleagues abound when you show an interest in their work and organizations, as well as a desire to introduce them to a national audience.

Complete the form and return it to the National Office or go online to nationalwca.org to make your entry online.

Help WCA to map regional opportunities for women in the visual arts and watch the Matrix grow!



Proposed Panels: Boston, February 20 - 22, 2006

Conference Program Chair:
Karen Frostig, karenfrostig@comcast.net

Off-site Panels Preceding Conference

"The Domestic Bliss to Domestic Violence: How childhood culture and adult culture cross influence each other"

Chair: Kathleen Bitetti

"Creating Paradise"

Chair: Manika Srivastav

Panelists: Ann C. Grossman, Neena Gulati, Leila Ahmed

Session 1: The Body

A) "Title-pending"

Chair: Pamela Boll, Co-producer of "Born into Brothels"

Panelists: B. Poole, Cordula Peters, Emily Eastridge, Raishad Glover

B) "Ritual and Contemporary Art Practice"

Chair: Anna Wexler, Performance artist, author and Professor at

Springfield College, Panelists: Mari-Novotny Jones, Catherine

Macgregor, J. Gillespie, K. Washington, Jane Wang, L'Merchie Frazer

Session 2: Building Community

A) "Reflections: Art and Feminism in Boston, the 80's and Today"

Moderator: Patricia Hills, Author and Professor of Art History at Boston University, written books and catalogues on both 19th- and 20th-century American art, including Alice Neel and May Stevens, and during 2005-06 will be writing a book *Painting Harlem Modern: The Art of Jacob Lawrence*.

Panelists: Alicia Faxon, Susan Schwalb, Marsha Hewitt, Mela Lyman

B) "The Plight of Artists' Communities"

Chair: Sarah Hutt, Director of Visual Arts Programming and Director of

Boston Art Commission for the Mayor's Office of Arts, Tourism &

Special Events for the City of Boston. Panelists: Karin Luner

2 Panelist, pending confirmation

Session 3: Scholarship

A) "Artist as Scholar: Scholar as Artist"

Co-Chairs: Jennifer Colby, PhD. Artist and Scholar of Art and Religion, Lecturer in Humanities, California State University, Monterey Bay and President-elect of WCA and Elinor Gadon, PhD, Cultural historian and author, Visiting Scholar at Brandeis Women Studies Research Center and founder of Women's Spirituality program at the California Institute of Integral Studies. Panelists: Patricia Rodriguez, Kira Corser, T. Grame

B) "Public Memory"

Moderator: Mariagnese Cattaneo, Ph.D. Performance artist and Professor in Art Therapy at Lesley University

Panelists: Ellen Driscoll, Joan Ryan, Carol Becker, Mags Harries

Session 4: Migrating Identities

A) "Family Matters"

Co-chairs: Denise Malis Artist and Professor in Art Therapy at Lesley University and Mekkin Lynch, daughter and recent graduate of Smith

College. Panelists: Sharon Siskin, Susan Sills, Thea Paneth

B) "Co-creating Identity through Art"

Chair: CM Judge, Intermedia artist

Panelists: Paula Rendino, Elsa Voelcker, Cathy McLaurin

Session 5: Narratives

A) "Fictions"

Chair: Janet Kaplan, Professor of Art History at Moore College of Art and former editor for CAA's Art Journal. Panelists: Laurie Beth Clark, Judy Haberl, Laura McPhee

B) "The Tipping Point: Artist Health Narratives from the South End"

Chair: Jen Hall, Sculptor and Information Artist, Professor and coordinator of Master's New Media in Art Education at MassArt and Director of Do While Studios. Panelists: Ellen Ginsburg, Blyth Hazen, Laura Donaldson

Session 6: Activism

A) "Practical Ecofeminism"

Chair: Aviva Rahmani, Independent artist and author. Panelists: Anna Shapiro, Ruth Wallen, Ann Rosenthal, Amy Lipton

B) "Third Wave Feminists Converse with Post-Feminists,"

Chair: Maura Reilly, Art Historian and Curator of Women's Programs at the Elizabeth Sachler Center at the Brooklyn Museum. Panelists: Emily Putnam, Pia Schachter, Panelist, pending confirmation

Session 7: Public Works

A) "From Heroes to Victims: American Memorials and their Subjects"

Co-presenters: Harriet Senie, Director of Museum Studies at City College and Professor of Art History at City and the Graduate Center CUNY and author of several books, most recently "The Tilted Arc Controversy: Dangerous Precedent," and Sally Webster, Professor of American Art at Lehman College and the Graduate Center CUNY and author of several books, most recently "Eve's Daughter/Modern Woman: A Mural by Mary Cassatt". Senie and Webster are co-editors of "Critical Issues in Public Art: Content, Context, and Controversy."

B) "A Life in Public Art: In four parts"

Moderator: Mags Harries, Sculptor and Professor at the Boston School of the Museum of Fine Art.

Panelists: Cher Knight, Christina Lanzl

Session 8: Critical Audiences

A) "The Color Is Green: The Business of Art and Women"

Co-chairs: Noreen Dean Dresser, Former President of WCA and currently serves on the CAA Women's Committee. and Laurie Elizabeth Talbot Hall, International Chair on the National WCA Board. Dresser and Hall are co-directors of Parlour 153 in Harlem, New York. Panelists: Joyce Cohen, Randi Hopkins

B) "Art Journalism: The Region and Beyond"

Chair: Joan Marter, Editor-in-Chief of Woman's Art Journal and Professor at Rutgers University. Panelists: Barbara O'Brien, Christine Temin, NY based critic, pending confirmation.

Session at CAA Thursday, Feb 23, 7:30 - 9:00am)

"The Impact of New Feminisms"

Seller Beware: A Tale of a Cautious Seller

By Rebecca Kramer

The internet can be a wonderful place to showcase, and maybe even sell, your art. Many have even authored a website with their own domain name; such is the way of modern times. I have a website so I looked for an online gallery. I have sold art on Ebay, but I was going to try to get better prices. I found an online gallery that seemed good for my needs: ArtistRegister.com. I have no complaints about the site, but I warn artists to be cautious about anything and everything when dealing on the internet.

My story starts when, much to my delight, someone contacted me with a wish to buy a painting from me that I had on ArtistRegister. I had a nice price on it and she was willing to meet my price. She ran an African curio shop in England and I thought the sale could work. Then she said she was moving to Australia and she had an agent from NYC that would pick up the painting. I offered to ship it but she was adamant about her agent picking it up. Again I thought the sale could work and she said she would pay in dollars, which pleased me, and I told her to send the money; I would deposit it and let the painting go to the agent. Three weeks later I got an envelope from Manchester, no return address and four money orders each for \$980. I thought:

"OK, there is a lot of extra money above the cost of the painting." She asked if I could give the extra money, above the cost of the painting which I sold for \$1200, to the agent she was sending. This is where it got interesting. I immediately deposited the money orders into my checking account at the bank I have had for 20 years. When I was looking at the checks they looked yellowed and not fresh looking. They were in serial numbers and written out of Kodiak, AK. "Strange," I thought, "did she stop there on her move from England?" I thought I had better wait until the money orders cleared and I hoped that this agent would not show up too soon because I knew not to release the painting before they did.

The collector had recommended to go to a check cashing place for faster service. (First Alarm!) I emailed her that I deposited the checks at my bank instead. As I waited for the checks to clear, I was checking my account online and saw a charge back of the money I deposited. (Second Alarm!) "What gives?" I called my bank the next day and asked. Well, the fellow at the bank said that they were counterfeit! And I exclaimed "I knew it!" I told him how I suspected that they might not be good by the shape they were in. I called the local police detective and told him my story. I told him that I would be calling the minute the agent showed up at my door.

I think what saved me was the fact I told her the money was going into my bank account. She did not email me after that and I have not emailed her. Talking to the bank, they gave me a few tips on receiving money through money orders. The money order will always have the zipcode of the town where the money order was made out. On these counterfeits, the town and zip did not match. I could have gone to the post office to cash them anytime. They would have immediately told me they were no good. No money order will be over \$500: these were \$980. Never let go of your artwork until the finances have cleared. My banker said one safe way is to wire the money to a separate account set up for such transfers. That way fraudulent collectors

have no access to any bank numbers they could use to retrieve money out of your account. So far this phantom agent has not contacted me. And as time goes by I feel safer and safer.

Fraud was averted by my careful eye for the details of money matters. 35 years of dealing with banks also helped. I hope this tale of caution helps you in finding legitimate collectors for your art, especially over the internet.

•••

"The X Factor: Is the Art Market Rational or Biased?"

By GREG ALLEN

Published: May 1, 2005, The New York Times

... With the Guerrilla Girls preparing to exhibit in the first Venice Biennale overseen by two women, a casual observer might think the art world is at the vanguard of gender equality. But next week's contemporary art auctions, one of the most prestigious art markets in the world, tell a very different story indeed. Of the 861 works that Christie's, Sotheby's and Phillips de Pury, & Company are offering over three days starting May 10, a mere 13 percent, are by female artists. Sixty-one pieces have each been assigned an estimated price of \$1 million or more; of those, only 6 are by women: a marble sculpture by Louise Bourgeois, 2 grid canvases by the late Minimalist Agnes Martin and 3 paintings by the South African artist Marlene Dumas.

The first two are venerated figures in the canon of contemporary art, whose work has been shown and taught for decades; Ms. Dumas is a relative newcomer whose recent price jumps have attracted considerable attention. The male ranks of the million-plus club, by comparison, include those of some lesser-known contemporary artists. "When you're talking about the market, there may be a glass ceiling," Irving Sandler, an art historian and expert on the New York school, said. "It's not as if women aren't recognized; they are. But look at your top auction people, and there is a vast discrepancy between what the men get and what the women get."

Art defies head-on comparison. Forget apples and oranges; how does one judge the value of [Rachel] Whiteread's cast fiberglass and rubber mattress relative to [Damien] Hirst's deteriorating shark?The contemporary art market has at least one frustratingly simple answer: price. And from that perspective, the comparison is unmistakable: art made by women is regarded less highly than art made by men. . . .

Of all the world's markets, the art market is perhaps the most intrinsically subjective. No one calculates the price of a painting by tallying the time it took and multiplying that by the artist's hourly rate. Nor do raw materials count for much: expensive paintings are, more or less, made of the same stuff as cheap paintings. For all the experts and connoisseurs and scholars and analysts, when it comes right down to it, the price of a work of art is based on what buyer and seller agree it's worth, and that's all. And as in almost every other field where money changes hands in society, women's production has been and continues to be valued below that of men, except in this field, the difference is sometimes tenfold or more. . . .

Chapters receiving 2004-2005 Chapter Matching Grants:

Colorado (2), Minnesota, New Hampshire (2)
Washington DC, Central Massachusetts

Profit & Loss July 2004 - June 05

Ordinary Income/Expense	
Income	
Donations	30.00
Fundraising	201.65
Honor Awards 2004	9,001.00
Membership	37,601.00
Miscellaneous Income	500.00
Total Income	47,333.65
Expense	
Bank Service Charges	106.45
Board meeting expenses	1,500.52
Chapter matching funds	800.00
Communications	1,037.07
Conference Seed Money	500.00
Total Filing Fees	670.00
Honors Awards 2005	10,364.89
Honor Awards 2004	200.00
Insurance	2,803.86
Matrix Project	1,061.95
Miscellaneous Expenses	995.00
Office Supplies	998.77
Outside services	3,735.00
Payroll	15,732.34
Postage and Delivery	1,350.99
Printing and Reproduction	3,166.81
Professional Fees	725.00
Rent	2,168.33
Scholarships	100.00
Subscriptions and Memberships	220.00
Total Expense	48,236.98
Net Ordinary Income	-44.12
Other Income/Expense	
Other Income	2,417.89
Total Other Income	2,417.89
Other Expense	
Other Expenses	2,010.00
Total Other Expense	2,010.00
Net Other Income	407.89
Net Income	-495.44

Balance Sheet As of June 30, 2004

ASSETS

Current Assets	
Checking/Savings	
Chase Checking	15,337.28
Chase Dallas Escrow	1,532.65
Chase Endowment Account	14,380.21
Chase Honors Fund	2,357.95
Chase Reserve Account	26,180.51
Chase Vermont Escrow	150.55
Petty Cash - Chase	188.06
Total Checking/Savings	60,127.21
Total Current Assets	60,127.21
Fixed Assets	
Accumulated Depreciation	-619.00
Furniture and Equipment	2,144.33
Total Fixed Assets	1,525.33
TOTAL ASSETS	61,652.54

LIABILITIES & EQUITY

Equity	
Retained Earnings	62,147.98
Net Income	-495.44
Total Equity	61,652.54
TOTAL LIABILITIES & EQUITY	61,652.54

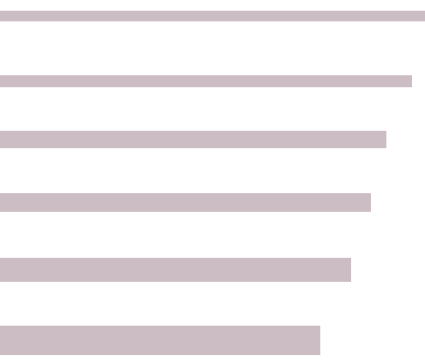
Board Approved Budget 2005/06

Income	
Donations	500
WOCA Slide Royalty	200
Fundraising	200
Honor Awards	
Art raffle	2,150
Donations	3,500
Catalog Sales	1,000
Luncheon Tickets	4,000
Total Honors Awards	10,670
Membership	
Lifetime	500
Regular	35,500
Student/Low Income	2,000
Total Membership	45,980
Miscellaneous Income	650
Total Income	58,000
Expense	
Payroll	
Admin Salary (incl. Taxes)	21,120
Administrator Health Fund	1,800
Board Meeting Expenses	
Meeting Room	400
Board Service Acknowled.	700
Staff Travel	1,000
Total Meeting Expenses	2,100
Chapter Matching Funds	1,000
Communications	
Website Database Updating	500
Telephone	800
Internet	400
Total Communications	1,700
Honors Awards	
Honoree Travel/Hotel	2,500
Catalog Producer	1,000
Catalog Printing	4,000
Luncheon	4,000
Award Frames	200
AV Equipment	200
Total Honors	11,900
Conference Seed Money	500
Scholarship to Conference	100
Insurance	
Directors and Officers	1,700
Workers' Comp/Office Liability	700
Disability	100
Total Insurance	2,500
Office Supplies	1,000
Newsletter Editor	1,500
President's Assistance	800
Postage and Delivery	
Newsletter	700
Routine	500
Membership Drive	680
Total Postage	1,880
Printing and Reproduction	
Newsletter	3,000
Routine	500
New Brochure	1,800
Total Printing	5,300
Accountant Fee	1,000
Rent	
Office	2,500
Office Move	500
P O Box	50
Total Rent	3,050
Subscriptions /Memberships	150
Miscellaneous	600
Total Expenses	58,000



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MARK YOUR CALENDAR!

<p>October 31, 2005 National Board President 2008 - 2010 Nominations</p>	<p>November 15, 2005 Featured Member Artist on www.national.org Competition</p>	<p>November 30, 2005 "Vital Voices: Women's Visions" Juried Exhibition</p>
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The National WCA Exhibition, "Vital Voices, Women's Visions", will take place at the Brandeis University Women Studies Research Center in Boston during the 2006 National Conference. See Call for Artists in this issue. Exhibition Jurors: Wendy Tarlow Kaplan, Curator for the Brandeis University Women Studies Research Center and Raphaela Platow, curator at Brandeis Rose Art Museum. Information: www.wcaboston.org, email khalamka@comcast.net, or SASE to WCA c/o Kathy Halamka, 46 Waltham St. #302, Boston MA 0211

<p>Sunday, February 19, 2006 National Board Meeting (Boston)</p>	<p>Monday, Feb 20 & Tuesday, Feb 21 Chapters' Council Meeting and Elections of 2006-09 Board Positions</p>	<p>February 19 - 21 Boston Chapter National Conference</p>	<p>Tuesday, Feb 21 5:30 -9:30pm 2006 Lifetime Achievement Awards Dinner and Ceremony</p>
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The Boston Chapter of the Women's Caucus for Art will host the 2006 National Annual Conference at the Sheraton Plaza in February. We are preparing a stunning program of panels, three exhibitions, a bus tour and will be featuring Coco Fusco, international performance artist and professor at Columbia University, as our keynote speaker.