



# Artlines

P.O. Box 1498, Canal Street Station, New York, NY 10013 Tel 212.634.0007 info@nationalwca.org

Triannual Newsletter  
Spring 2007

## Greetings from the President

Jennifer Colby, PhD



We are in the midst of great celebrations and recognition for women in the arts this spring. The opening of the Elizabeth Sackler Center for Feminist Art at the Brooklyn Museum, featuring a permanent home for the “Dinner Party” by Judy Chicago and the inaugural “Global Feminisms” exhibit, and the opening of “Wack! Art and the Feminist Revolution” and “Multiple Vantage Points” in Los Angeles have given us an historical view of the impact of feminist art on the larger culture and on the art world.

Within this newsletter you will find reflections on these events and the WCA’s February 35th Anniversary activities in New York City. We were delighted to be a part of the ongoing work of The Feminist Art Project, which sponsored a day of panels at CAA, organized by late art historian

Arlene Raven and WCA’s new Chair of the Lifetime Achievement Awards Selection Committee, Anne Swartz, and to co-host our Lifetime Achievement Awards with the CAA Committee on Women in the Arts, combining the two awards ceremonies into one at the CAA annual conference in New York. These important recognitions were followed by our Chapters’ Council Meeting and the National Board Meeting, and three exceptional presentations of women’s art; the New Media Caucus’ “International Video Shorts”, the Jewish Artists Network’s (JWAN) exhibit “words within”, and the International Committee’s “Her Humanity” exhibit.

These events on a national level reinforce the importance of the work you do as members and friends of WCA, in your writing, teaching, curating and art making. The synergy of events and initiatives reveals the importance of women organizing to effect change, and the need to sustain these activities through the growth and development of our WCA chapters and networks of feminist art organizations. Your role in these activities is important, and the documentation and dissemination of activities across the country and globally is essential.

As the WCA looks forward to national gatherings in Dallas (February ‘08) and Los Angeles (February ‘09) we are working to strengthen our capacity, through chapter development, strategic planning and networking. To that end we are planning a “WCA Summit” as a complement to our summer national board meeting July 27–29 in Denver, Colorado. Everyone is welcome at this special meeting of national board members, chapters’ council representatives and collaborating partners where we will strengthen our leadership and capacity for organizing at the local, regional and national levels, insuring the future of the WCA and increasing the impact of women in the arts.



Front Row, L - R:  
Barbara Chase-Riboud,  
Judith K. Brodsky, Sophie  
Holman, Daisy Holman,  
Lucy Lippard

Back Row, L - R:  
Sarah Lewis, Ellen Todd,  
Wanda Corn, Diane  
Burko, Jennifer Colby,  
Ferris Olin, Melanie  
Herzog, Elizabeth Hess,  
Midori Yoshimoto

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## Regional News

**New Hampshire** – WCA NH chapter will be hosting its second annual scholarship fundraiser, “Fiddles and Food” at the Canterbury Parish Hall on May 19th, 2007. The funds are collected exclusively to support a female student enrolled in a two to four year visual arts program in New Hampshire. Carla Voelcker-Blakely, a ceramics major at Plymouth State College was this years recipient and is scheduled to speak at our annual Spring meeting in Boscowen.

Fran Blazon was contacted by ATC Quarterly magazine to create a feature article about our Artist Trading Card (ATC) trades for a future issue. We have just celebrated our third year of trading and are entering our fourth. The next theme is “Food”. Trades for the rest of the year are as follows: June, “Express Yourself” (anything goes); September, “Trees”; November, “Winter”. If chapters or individual artists are interested in participating, please contact Fran at: hickorywind1@mindspring.com.

We participated in the Boston Chapter’s Cyberarts Festival, May 3rd and had “Flowers Interpreted” on display at the Chichester Library, May 4th through the 30th.

NH artists are also gearing up for a round robin collaborative art journal exchange titled “Hues and Views” that was inspired by the book, *True Colors: A Palette of Collaborative Art Journals*, which will go on display in a year’s time at a location TBA. We currently have eighty four members with many joining at our bi-monthly artshares that are open to non-members.

**Washington DC** – Our chapter started the year off with a successful juried exhibit, “A Woman’s Eye”, at the Columbia Art Center in Maryland. We also created a catalog for the exhibit. The exhibit received an enthusiastic review in the Arts Section of *The Columbia Flier*, dated January 18, 2007. The reviewer Mike Giuliano commented that “Realists and abstractionists hang side by side here, and enough mediums are on display to satisfy just about any viewer preference.”

Our Third Sunday event in March featured an informative docent led tour of the new exhibition, “Italian Women Artists from Renaissance to Baroque”, at the National Museum of Women in the Arts. Our 2007 annual Networking Day is planned for Saturday, May 19th at the Arts Club of Washington. We have



invited the Philadelphia chapter to join us and plan to invite chapters from WCA’s Southeast Region to join us in this event which begins our chapter’s celebration of WCA’s 35th Anniversary. Also, we are organizing an open members’ exhibit to accompany the national WCA “Katrina Diaries” exhibition at The Phillip and Dennis Ratner Museum in Bethesda, MD in September.

Lynda Smith-Bugge with “Resting.”

**Florida** – Judith Kaplan, VP attended the national WCA conference in NY and the day Feminist Art panels presented jointly by CAA and The FeministArtProject. At the Chapters meeting Kaplan represented the Florida chapter reporting on its ‘06 accomplishments and challenges. SE Region Representative and past president Judy Segall lined up “Her\*ricane Exhibit” at Seminole Community College in Lake Mary, Florida May 1 to May 31, 2007.

JOURNEYS, the bi-coastal collaborative exhibition between North California WCA and Florida WCA, held at COMMA Gallery in Orlando, Florida, closed on February 11, 2007. Karen Carasik, also a past president, is the gallery owner/manager. The closing ceremony was very well attended. Distinguished and early WCA members, Eleanor Dickinson of California and Dorothy Gillespie of Orlando, participated in the closing. Dickinson, representing the North California chapter, spoke about the founding and history of the WCA. Dorothy Gillespie judged JOURNEYS. Winners were: Best of Show, Daryl Golden (FLO); 1st Place, Pam Coffman (FLO); 2nd Place, Claudia Chapline (CAN); Awards of Merit, Jo Hanson (CAN), Judith Kaplan (FLO), Eleanor Dickinson (CAN), Etta Jean Juge (FLO), Ruen Bean (FLO), Judy McCloughlin (CAN), Elizabeth St. Hildaire Nelson (FLO).

As part of the closing ceremony, COMMA had a pre-opening of its upcoming exhibition “Art of the Women of Mithila (India)“. Judith Kaplan whose efforts resulted in bringing the Indian exhibition to Orlando FL gave a talk on how the exhibit came to Orlando and noted the parallels between the ancient art of Mithila which has evolved into a nationally recognized art form and the Gee’s Bend Quilts (Alabama) which are the subject of a current exhibition touring museums nationwide. To commemorate Women’s History Month at the March 13 official opening of “Art of the Women of India” at COMMA, Kaplan gave her talk again. WCAFL, in collaboration with the North California chapter, is participating in “Strong Waves” at the Claudia Chapline Gallery in Stinson Beach CA. May 5 to May 28, 2007.

**Indiana** – January 25, 2007 was a very snowy, icy and chilly Thursday night. Just another midwestern winter evening on which the Indiana Women’s Caucus for Art’s group show called “Substance and Sustenance” opened. We managed to entice over 100 enthusiastic people to brave the elements. Our news coverage was very favorable, and the reception was gala in the new Gallery 815. This gallery is managed by Anne Binder, a Caucus member, who directs this gallery as well as two other galleries on the Studio Arts campus in South Bend, IN. The theme of the show, “Substance and Sustenance”, allowed for great flexibility in interpretation. Twelve of the members participated, each in a very unique expression. There were a multitude of mediums: acrylics, watercolor mono prints, ceramic, clay paper and wood sculptures; as well as fiber, photo, oils, watercolor and pastels. Each artist was successful, and many experimented with a new medium.

**Minnesota** – In February, the presentation “Tips on Applying for A Minnesota Arts Board Grant” was given by our speaker, WCA member Bettye Olson. Bettye was a 2007 reviewer of grant submissions and shared what types of grants caught reviewers’ attention and succeeded. Lynnette Black and Liz Dodson commented on the New York City WCA National Conference highlights. Also, a report was given on Exhibit Opportunities: “The Chicago WCA”, April 4-April 28, 2007; “A Place at the Table” juried exhibit (plus other opportunities with the ANN Arbor, MI, summer 2008, New Hampshire & California WCA Chapters); “Water” theme exhibit—a WCA collaborative project

with WILPF, the Women's International League for Peace & Freedom, and faculty from the U of MN (application to Katherine Nash Gallery, U of MN).

Our MNWCA March 31st meeting at MCAD Minneapolis College of Art and Design welcomed our speaker, Erin Lauderman from Free Arts, Minnesota, a unique non-profit organization now serving 15 partner facilities in Minneapolis and St. Paul. Free Arts programs seek to interrupt the cycle of violence. Through painting, drawing, music, writing, drama and other creative outlets, the program serves as a catalyst to help children communicate and express themselves in new and positive ways.

Also, we are looking forward to a dynamite double feature April agenda with two powerhouse, women guests: Ann Markusen, a professor at the Humphrey Institute at the U of MN and the director of the Institute's Project on Regional and Industrial Economics; and, Janice Nesser our Mid-West WCA VP. Ann Markusen will tell us about how some local artists are becoming "crossover" artists in various cultures. Currently, her research focuses on occupational approaches to regional development and on the arts, high tech and defense activities as regional economic stimulants. This month Janice Nesser our Mid-West WCA VP will join us and spread the word about other chapters in our region.

**St. Louis, Mo** – The St. Louis Chapter board met in January to set goals and plan WCA-STL activities for 2007-08. The goals set by the board include: 1.) greater advocacy in the community; 2.) working with other chapters; 3.) increased awareness/visibility of WCA in the community; 4.) increased membership; and, 5.) increased participation by membership. Our main theme for 2007 is "ADVOCACY through ART". We are in discussion with a local organization, "VivaVox", who works with at-risk youth, to partner on a collaborative public art project called "Viva St. Louis".

We launched the new and improved STL-WCA website, wca-stl.org thanks to the efforts of member Shannon Thomas. Although still in progress, it will eventually offer all STL members their own webpage. We also planning 3 exhibitions including our biennial "Contemporary Women Artist Exhibition XIV", an international juried competition to be held at Mad Art Gallery in September. This year's juror is Judy Onofrio (download the prospectus at wca-stl.org). In June-July, at the Morton May Gallery, we will be hosting the national WCA exhibition the 'Katrina Diaries' and staging a simultaneous exhibition by STL-WCA members in response to the work.

We also have three programs planned in the first half of the year that focus on expanding media options for artists including demos and talks by artists Cindy Royal, Jane Maxfield and MJ Goerke.

**Colorado** – The WCA Colorado Chapter had a successful run of the "Kitchen Goddess" show, which featured an installation of a 1950's kitchen created entirely of fabric. Curator Suchil Coffman and other member artists dedicated much time and effort to every detail, including dinnerware wrapped in thread and spatulas dressed in organza.

Upcoming exhibits will include themes that focus on nature, growth, generations, and the circle of life. The chapter is looking at ways to keep members in contact between scheduled meetings, such as informal art critiques, art supply exchanges and "appetizers and art" gatherings.

**Oregon** – Five members from the Oregon chapter travelled to Daegu, Korea in September to take part in a joint show with artists from Japan and Korea. Women were homestayd with Korean artists and were treated to studio visits, sightseeing, and banquets. In addition to the art of the five women attending, the caucus

shipped the work of ten other members to participate in the show. This is the third leg of a joint venture called "Cultural Sensibilities" that began in 2001, when two of our members travelled to Daegu for a joint show. Seven Korean artists came to Portland in 2004 for "Cultural Sensibilities II", which was held at Portland State University. In addition, member Madeline Janovec was invited to have a solo show of her jewelry and monotypes in Daegu following the closing of the joint painting and print show.

OWCA members held a tribute to Tee Corinne on March 2nd at the opening of a group show in celebration of Women's History Month and to honor the contributions of Tee to the Caucus and to feminist art. Tee died in the fall of 2006. She was awarded the WCA President's Award for "Service to Women in the Arts" in 1997.

On March 25th, members Meredith Dalglish and Harriet Levi gave a community presentation on "Women's Art as a Social Force". This was hosted by the Music and Art Committee of the First Unitarian Church and was attended by 18 members and community members.



Photo of "Ten Cards on the Theme of Destiny" by Tee Corinne

**Southern California** – The Southern California Chapter has been standing tall and proud (and a bit tired) from our mega-efforts to produce the Southern California Women Artists, 1980-2006 exhibition, which opened on February 25 and runs through April 15, 2007 at the 10,000 square foot Los Angeles Municipal Art Gallery. More than three years in the making, we were inspired to organize "Multiple Vantage Points" after Connie Butler shared her plans for "WACK!" at a 2004 symposium that we sponsored. And, we, in turn have inspired other shows including "Top Drawer", a member-organized show in our own small gallery and the EcoArt show that opens on April 14th.

We're hosting a regional web calendar of exhibitions featuring women artists this year at scwca.org and actively participating in many of the programs centered around the "WACK!" show along with related programs for the "Multiple Vantage" Points exhibition.

**Palouse** – The Palouse Chapter is growing! We recently welcomed two new members, Anna Brewer and Lizette Fife. Our next group exhibition is "New Works" at the Above the Rim Gallery in Moscow, ID, opening on April from 5-7pm. The Palouse Chapter website is being revised- watch for our new look and member information in April. Each year, our chapter selects an outstanding work of art by a high school student. Ariel Sasser received a \$100 gift certificate for art supplies for her pencil drawing, "Praying Girl." Ariel is a 10th grade student at Snake River High School.



VOTE 2007

CALL FOR NOMINATIONS  
NATIONAL BOARD PRESIDENT  
2010-2012

We are welcoming nominations for WCA's next President Elect.

She will serve as President for two years, from February 2010-2012, after Marilyn Hayes, who will be President from February 2008 -2010.

We need nominees with outstanding leadership qualities, preferably with lots of prior administrative or board experience.

The presidency of the WCA is an exciting and rare opportunity to meet important women in the arts from a wide array of disciplines.

Candidates must be committed to using their own funds to travel to board meetings held every six months, for two years as President Elect, and two more years as WCA's President.

Send name and contact information of any nominees to the Nominations Committee chair, Riko Takata **by July 15** at:

**rikotakata@sbcglobal.net**

Or send written nominations to:

**Riko Takata**  
**647 Lake Street**  
**San Francisco, CA 94118**

**NOTE:**

Please include a resume or short bio, as well as a brief statement or letter of recommendation that exhibits the willingness to serve.

Members may nominate other members, but it is also possible to nominate oneself. Look to the talent in your own region for someone who is able and capable of taking the reins of the WCA. The future of our organization, depends on the quality of leadership we find and support. The nominee must be willing to invest the ample time and energy it takes for the role of President. Although not always necessary, it is helpful when the nominee has some institutional or administrative back up to facilitate in the duties involved.

Nominations will be taken until July 15, 2007.

**Candidates will be announced to the members and a ballot included in the Fall Artlines Newsletter.**

## re:views

### *Multiple Vantage Points*

at the Los Angeles Municipal Art Gallery by *Sandra Mueller*



Photo from the opening of Multiple Vantage Points.

"Dynamically Capturing the Feminist Spirit" was the lead on the Los Angeles Times enthused review of March 13, 2007 by Holly Myers for *Multiple Vantage Points*; Southern California Women Artists, 1980--2006. Curated by Dextra Frankel and organized and co-sponsored by the Southern California chapter of WCA, this show of fifty leading women artists at the Los Angeles Municipal Art Gallery is creating quite a stir. The openings drew more than 2,000 visitors that included a special performance by Barbara T. Smith. Critic and writer Micol Hebron wrote recently on Artforum.com:

"Presented as a complement to "WACK!" at MOCA, "Multiple Vantage Points" presents work created between 1980 and 2006 by fifty Southern Californian women artists. Unlike the exhibition that inspired it, this show doesn't emphasize revolutionary or overtly feminist pieces but instead celebrates the polymorphous diversity that second-wave feminists made possible in the careers of women artists who followed. There is an exciting and quirky range of artistic identities and practices on display, from craft-based objects to performance, figurative painting to video installation, photography to sculpture. It is interesting to note the oft-ignored parallels between these female artists' styles and several California movements typically historicized as predominantly male, such as the Light and Space art of the '70s and the surf- and car-culture influences of the Finish Fetish era. Highlights include Catherine Opie's full-body photographic portraits, Marnie Weber's ironic, paganistic video, Phyllis Green's biomorphic ceramic sculpture, Sarah Perry's inventive, punny book sculpture entitled *Preature from the Black Lagoon, 2003*, in which the eponymous "preature" emerges from a bible, and Ellina Kevorkian's Pre-Raphaelite-inspired paintings of herself and her twin. Overall, the work is full of intelligent juxtapositions: frilly and formidable; Conceptual and essentialist."

EXHIBITION ARTISTS: Kim Abeles, Amy Adler, Lita Albuquerque, Eleanor Antin, Judith F. Baca, Uta Barth, Tanya Batura, Angie Bray, Carole Caroompas, Karen Carson, Eileen Cowin, Carlee Fernandez, Eve Fowler, Camille Rose Garcia, Betty Gold, Phyllis Green, Becky Guttin, Ruth Grace Jervis, Nina K. Jun, Ellina Kevorkian, Liz Larner, Jean Lowe, Cecilia Miquez, Gwynn Murrill, Margaret Nielsen, Enjeong Noh, Catherine Opie, Julie Orser, Robin Palanker, Helen Pashgian, Jennifer Pastor, Sarah Perry, Ann Preston, Rachel Rosenthal, Erika Rothenberg, Sandra Rowe, Alison Saar, Betye Saar, Lezley Saar, Alexis Smith, Barbara T. Smith, Tamara Sussman, Patssi Valdez, June Wayne, Marnie Weber, Ruth Weisberg, Carrie Whitney, Patty Wickman, Takako Yamaguchi, Bari Ziperstein

## The Thinking (Wo)man's Sundance: Video Shorts Segue Women Into Director's Seat

by Colleen O' Connor Grant

New York – From silver screen sirens to indie breakout roles, women have always maintained a strong presence in the world of the moving image – that is, at least, on camera. Despite the various mediums that exist today for film and video imagery, the off-camera role of director remains decidedly male terrain. However, for 92 minutes one audience received a glimpse as to how the industry would look if populated, instead, by a slew of Sophia Coppolas. This year's International Video Shorts Screening Festival, which features female directors, displayed 22 video shorts out of 66 pieces sent from around the world, said Sheryl Mousley, curator of film at the Minneapolis-based Walker Art Center. Mousley screened all the submissions for the Feb. 18 festival, held at Barnard College and sponsored by The Women's Caucus for Art.

The selected shorts were arranged across four categories, including children -- no surprise there -- to identity, memory and place. Unexpected, however, was that just three shorts were featured under the children category, indicating women directors have a lot more on their minds than motherhood. In fact, some of the most evocative pieces in this year's festival were found in the identity and place categories. Martha Gorzycki played with the ubiquitous image of the American flag in "Unfurling." Amid all the entries, this particular short stood out as type of modern artwork than digital short. The flag in Gorzycki's near two-and-a-half-minute piece is comprised of commerce signs, bar codes, animated cars, windmills and other images strung together, in patterns – creating an American flag comprised of layers which exude rhythms and has a pulse. At the same time, this piece is also a deconstruction of an extremely powerful object, for various reasons, the world over and should find a home in a MoMa-like institution.

Agoraphobia, the notions of limit, and marriage were among other topics explored during the festival. And while it's safe to say it was inevitable that the Iraq War II and the Sept. 11 attacks would be explored, Donna Stack delivered these themes in an especially tactful piece called "Ten 00:10:00."

This ten-minute short, comprised of one-minute clips that play in slow motion, include footage taken from these two violent events, skillfully woven together with eight other clips from man-made and natural events (the 2006 India Ocean Tsunami, for example). Yet, there is no sound to this short. The muting of such a crucial element produced visible reactions in the room. The audience was moved by footage ranging from high-tech bombs being released mid-flight, to the heat sensory camera that captured human "targets" being taken out in a US military raid. But it was the silent footage of the abuse of prisoners at the Iraqi prison, Abu Ghraib, which produced audible gasps by the crowd.

And if it's no surprise that sex and violence sell in America, then director Chelsea Tonelli Knight skillfully repackaged it into a form that did surprise, utilizing a seemingly innocuous tale of an Italian female traveler.

In the eight minute short, "Standing on the Beach in Rimini," the unseen female narrates three stories from her travels across

the Adriatic Sea. One involves meeting a mother in the former Yugoslavia, who, as she fiddles around her kitchen and fusses with her outdated stove, drops this bomb into the conversation -- that two of her three sons were murdered and the community fingers local Muslims for the crime. But it's the female Italian's retelling of a sexual episode involving three strangers in an unfamiliar city that touched a raw nerve with the audience.

Recalling drinking and some hash smoking with these male strangers, our soft spoken narrator reveals she's unclear as how and why she had sex with all three men one that evening. Perhaps it's her very blunt description of the factors that lead to her entanglement which created the connection with the audience. As the traveler relates her confusion, in a flat voice, seemingly devoid of emotion, the audience grew completely muted and still. It appeared that many were recalling their own individual wounds from sexual exploitation and as the tales from Knight's character eventually rolled from the beach in Rimini out to sea, only the sound of the heat being pumped into the college auditorium was heard for several moments.

To be sure, the festival did not disappoint, delivering the ups and downs an audience needs out of an edgy event. That's because not every short was as polished as the above mentioned, or, in the case of Sarah Kanouse's "Chasing Billy Caldwell," even coherent due to poor sound mixing. But the festival is the thinking (wo)man's Sundance; for example, despite its technical flaw, Kanouse's short was pleasing for her premise. The just over seven minute short traced the life of Billy Caldwell, a 19th Century Indian-Canadian settler, by using the street and business signs found in an affluent Chicago neighborhood that tap his name.

This mixing of the up-and-comers, with those who should be well on their way to broader recognition, is what makes this international festival truly cutting edge.

The Women's Caucus for Art, nationally based organization, sized up video shorts as an opportunity for women to chip away at the gender imbalance when it comes to directing. The 4th running of the International Video Shorts Screening was the premiere event for the organization's 35th Anniversary Celebration in New York City.

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<http://fcwsociety.blogspot.com/>

### Note to our members:

Allow me to introduce myself...My name is Brenda Oelbaum and I am the President of the newest WCA Chapter in Michigan (MIC). I just wanted to let you know that I will be hosting a booth at the NOW Conference in Detroit this Summer, July 13th - July 15th.

I am asking the different chapters, if there are shows that are coming up that they would like to have promoted, and send me some postcards and flyers so that I can have them available for interested people at the conference. There will be women from all over the US attending this event. Who knows, you might even get a few new members out of it. \*

# Global Feminisms: New Directions in Contemporary Art

by Dena Muller

(excerpted from a review to appear in a forthcoming issue of *Signs: Journal of Women in Culture and Society*)

The Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum opened in late March to a volley of critical attention, much of it leveled before the actual opening occurred through an ambitious series of events and presentations. The long-term installation of Judy Chicago's *Dinner Party*—iconic for its place in the history of the Feminist Art Movement, populist in its greater reach outside the art world, and theatrical in its artful installation at the Brooklyn (I could hear the clink of glasses and the murmur of purposeful conversation among the women who dine in this utopia) - and the sprawling, impactful exhibition of feminist work by young to mid-career women artists from around the world, "Global Feminisms", curated by Maura Reilly and Linda Nochlin, was much anticipated by the art world and the feminist camps within it. The criticism that finds this inaugural action a shortfall of the bated breath that anticipated it is responding to outside expectations rather than to the curatorial intention.

"Global Feminisms" carefully outlines its intentions in the curatorial texts throughout the exhibition and in the accompanying catalogue, *Global Feminisms: New Directions in Contemporary Art*, and then methodically, through thorough art historical scholarship, delivers. The opening text describes how the exhibition begins in the year 1990 as an approximate marker of the time when race, class, sex and gender, and more importantly the intersections of these social factors, emerged from the explorations of the 1970s and became the inclusive focus of contemporary art influenced by a feminism no longer defined exclusively by Western articulations of feminism. The stated goal of the exhibition creates a clear framework for the aesthetically disparate works in the galleries beyond. Of particular note is the curators' recognition that the exhibition is not comprehensive (how could it be?), but that it wishes to "provide a salutary precedent for future curatorial activisms with a global focus. "The plural use of the word "activisms" here provides an interesting parallel to the "Feminisms" of the title and the startling concept that the exhibition itself is activism that "constitutes not only a revelation of the creative energy of women and their art throughout the world, but equally, a reclamation of difference as a major positive force in the human situation, rather than a crippling predicament. It is only through the acceptance of difference in its many varieties that art, and society, can change." While this is not what the well-established community of purveyors of Feminist Art and its related practice and theory might have expected from the first institutional recognition of the impact of feminism on the art world, it is a progressive and challenging start to the life of the Center.

The exhibition is organized not chronologically or geographically - although pulling those threads together throughout the show also tells an interesting story - but by themes. And while any attempt to draw connections between work made of such differing media and styles as the work brought together in this show can feel arbitrary, the themes used—*Life Cycles, Identities, Politics and Emotions*—underscore the intended activism outlined in the introductory statement.

The show seems to include a preponderance of video and photography. And the video and photography seems to include a preponderance of violence against women's bodies. At first perusal it appears as if the exhibition is replacing the sense of "global sisterhood" cautioned against as a falsehood in the introduction with a sense of the universal violability of the female body, and the various feminist expressions of rage, protection, prevention and vindication that characterize women's reaction to physicality as identity. However, as Maura Reilly argued in a curatorial discussion with Linda Nochlin, moderated by Carey Lovelace on the opening weekend of the exhibition, the violent content included in some of the works in the show tends to dominate the visual impact of the show as a whole because these images are so disturbing and demanding of the viewer's unadulterated emotional reaction. Adding an important art historical point, Linda Nochlin argued in the same curatorial dialogue, that violence against the human body, and expressions of mortality are early and long the subject matter of all art; the work included in the show expresses a subject matter in line with art history and nuanced only by feminism's tendency to source personal experience.

On closer examination and with the help of the catalogue, the many exceptions somewhat sublimated by the demanding aesthetics and content of the video and photography emerge in the paintings, prints and drawings. Among these works, there are several that are transcendent in their adherence to formal aesthetics. A closer examination of the considerable amount of video included in the exhibition reveals many works that elucidate themes beyond the violence perpetrated against women. These works are highlighted by pieces such as Tejal Shah's poignant two-channel video *Trans*, depicting trans-gendered people examining the surface markers of gender; Michele Magema's two channel video installation, *Oyé Oyé* of a woman marching in place facing historic footage of Zaire's Mobutu Sese Seko overseeing demonstrations of Congolese cultural greatness; Julika Rudelius' video installation interviewing young men as they dress and discuss their obsessions with personal appearance; and Emily Jacir's covert footage of her daily border crossings between Palestine and Israel. There is also extensive photography in the exhibition that moves beyond violence, highlighted by Ingrid Mwangi's self-portraits of the maps of her identity carefully suntanned onto her torso; Catherine Opie's moving self-portrait nursing her son tattoos and scarification in sharp contrast to the baby's unaltered, luminescent skin; and Miwa Yanagi's exuberant *Yuka*, from the *My Grandmother* series.

The exhibition and the catalogue do miss an important opportunity to articulate a much needed explanation of the difference between contemporary art informed by feminism as a value system that exists in any culture in its own manifestation, and the American Feminist Art Movement of the late 1960s through the mid-1980s. The art world conversation surrounding feminism is in dire need of a clear articulation of terms to move beyond the never ending banter about the use of the word "feminist". This should be defined as an art movement characterized by many of the factors that characterize any art movement: contemporaries working in the same time and place, using related materials and exploring concepts and practice influenced by the culture and politics of the time. Contemporary art from around the world that is informed by the gender justice value system of the artist is less clearly part of a clearly defined, formal movement in art.

## The FeministArtProject at CAA 2007

by Anne Swartz

The FeministArtProject (TFAP), an initiative designed to draw attention to Feminist art, and of which WCA is one of the founding partners, hosted a series of events at the 2007 annual conference for the College Art Association. Initiated by art critic Arlene Raven, artist Judy Chicago, and curator and museum administrator Susan Fisher Sterling, TFAP is now managed by Ferris Olin and Judy Brodsky, a past WCA president, at Rutgers University. These 2007 events included a day of panels, as well as several exhibitions related activities for one exhibition TFAP sponsored and two exhibitions where receptions were held.



Arlene Raven and Her Artgroup Women, 2006  
oil and oil crayon on canvas, 114 x 159 inches, signed  
Image Courtesy of Michael Rosenfeld Gallery, LLC, NYC;  
Courtesy of Salander-O'Reilly Gallery, NYC

The day of panels and several exhibition events, which Arlene and art historian Anne Swartz, co-organized consisted of seven short, exciting panels including presentations and discussions. Arlene's death in August of 2006 left Anne to pull the final events together with the panel chairs. The outcome was a really stellar series of conversations and thought-provoking panels. The exhibition events are discussed below.

The panels were each short and focused. Arlene and Anne organized the first panel, with Anne giving the introduction. It was

a speak-out with eleven visual arts professionals, including past WCA president Dena Muller, contemplating such issues of importance as status of the market for women and the lack of opportunities for women of color, among many other topics and issues.

The next panel, organized by art historian Elizabeth Mansfield, focused on a series of presentations and discussions about women and museums. The third panel was coordinated by Suzanne Lacy and consisted of a conversation between Suzanne, a renowned public artist, and Martha Rosler, a well-known performance artist, and celebrated curator Nato Thompson. Critic/curator Helena Reckitt brought together a group of cutting-edge artists and curators to highlight the importance of feminism in the most progressive art in currency today.

Following a short break, the day's events continued with scholar/artist Joanna Frueh's focus on the issue of self-transformation in a performance as the start of her panel, accompanied by two speakers, one an artist/critic and the other an art historian. Artist/writer Mira Schor brought together an artist and an art historian to discuss the relevance and importance of theory in the artworld today in relation to feminism. The final panel was a vigorous discussion of American art and sexual trauma, chaired by art historian Vivien Fryd, which was both confessional and thought-provoking.

Alongside these panels, the exhibitions, held at A.I.R. Gallery, one curated by Dena Muller which was a group show of gallery artists, and the other a solo show of gallery artist Daria Dorosh, and the group exhibition at Ceres Gallery, curated by Leslie King-Hammond, helped promote discussion about Feminist art more.

The success of these panels and related events can be measured in many ways—attendance and publicity are two such measures. The exhibition at Ceres Gallery received national press and the audience for the panels numbered over a thousand people throughout the day. Additionally, there are plans to have future TFAP panels and events at CAA annual conferences, as well as many other activities, which are detailed on their website (<http://feministartproject.rutgers.edu/>).

The National Board thanks the following WCA members and chapters for their generous support for the Awards for Women in the Arts 2007 in response to our fundraising letter.

We also thank all the women who supported us by attending the events and bought our catalogs. Thank you!

WCA San Diego	Mary K. Connelly	Jillian Hernandez	Jone Small Manoogian	Nancy Rosen
WCA South Bay Area	Melyssa Cowles	Patricia Hills	Mary Maughelli	Rebecca Ross
WCA Georgia	Joyce Cutler-Shaw	Carolyn Holub	Jess McVey	Judith Roth
Joan Arbeiter	Patricia Davis	Sharon L. Irish	Evangeline J Montgomery	Ann W. Rowles
Donnette Atiyah	Eleanor Dickinson	Ann Isolde	Laura Morrison	Gwen Mayer Samuels
Barbara Aubin	Betsy Dollar	C. M. JudgeCarole	Anne Mudge	Jo Sandman
Ulla E. Barr	Noreen Dean Dresser	Richard Kaufman	Sandra Mueller	Kay Sekimachi
Joan Marie Barringer	Clairan Ferrono	Sandra Aarons Krupp	Eleanor Munro	Sandra Siasoco
Kit Basquin	Melissa Fischer	Silja Talikka Lahtinen	Helen Poole Newman	Sandra Sider
Marti Bay	Lisa Fracica	Elaine Langerman	Brenda Oelbaum	Wendy B. Steinberg
Marilyn Beig	Mary D. Garrard	Margaret Lazzari	Priscilla H. Otani	Marilyn Stokstad
Shirley Kaul Bixby	Joyce Goodman	Rona Lesser	Stephanie Plaut	Leigh H. Toldi
Lynnette K. Black	Kathy Halamka	Lynn E. Letterman	Mary Ellen Ponsford	Jean Towgood
Ada Pullini Brown	Cam Harper	Lauren Levato	Barbara Price	Mimi Turchinetz
Ruth Burink	Ann Sutherland Harris	Margaret Lipschutz	Megan Rice	Barbara Wolanin
Yvonne Pickering Carter	Marilyn J. Hayes	Peggy Lipschutz	Bonnie E. Rodgers	
Jennifer Colby	Fran Henry-Meehan	Margaret Lutze	Flora Rosefsky	

## WCA Special Session at the Annual CAA Conference

### Future-Minded: On the Resiliency of Feminism in Art

WCA hosted a panel discussion on Friday, February 16, 2007 in New York, featuring the current work of several third wave feminist artists, art historians and activists. The event was well-attended and included the following panelists:

**Jaishri Abichandani**, artist, Founder, South Asian Women's Creative Collective; and, Co-Curator, "Everything All at Once", Queens International 2006, Queens Museum of Art. Jaishri Abichandani is an artist/curator born in Bombay India. Her work investigates the relationship between the natural, unnatural and supernatural from a feminist perspective using photography, video and sculpture. She has had solo exhibitions in India, South Africa and New York. Jaishri's practice includes activating feminist networks in New York (South Asian Women's Creative Collective, sawcc.org with over a thousand members) as well as London (Asian Women's Creative Collective). She was granted the Enfoco New Works Photography Award in 2000 and the Urban Artists' Initiative Award in 2006. Abichandani was also the curator of Fatal Love: South Asian American Art Now and Queens International 2006 Everything All at Once at the Queens Museum of Art. She received a Masters in Visual Arts from Goldsmiths College, University of London and is currently showing her work at PS1 in an exhibition entitled "emergency room."

[www.re-title.com/artists/cv/jaishri-abichandani.asp](http://www.re-title.com/artists/cv/jaishri-abichandani.asp)

**Tammy Rae Carland**, artist, Associate Professor, California College of Arts and Crafts, Oakland, CA. Tammy Rae Carland is an artist who works with photography, experimental video and occasionally other media. She is also an Associate Professor in the photography department at the California College of the Arts. Her photographs have been published in numerous books including *The Passionate Camera*; *Queer Bodies of Desire* and *Lesbian Art in America* and her fanzine writing has been republished in *A Girl's Guide to Taking Over the World*. She has also published photographs and received reviews of her work in numerous national magazines and newspapers including *The New York Times*, *Big*, *The Los Angeles Times*, *The Wire*, *Spin*, *Details*, *Out* and *The Village Voice*. Her work has been screened and exhibited in galleries and museums internationally including New York, Los Angeles, Berlin and Sydney. In the 1990's Carland independently produced a series of influential fanzines including *I (heart) Amy Carter* that infamously landed her a secret service file. She has collaborated on the record art of some seminal riot grrrl and queer core music releases including those for bands like *Bikini Kill*, *The Fakes* and *The Butchies*. She was also the co-founder and owner of *Mr. Lady Records* and *Videos* from 1997-2005. *Mr. Lady* was an independent record label and video art distribution company dedicated to the production and distribution of queer and feminist culture.

[www.killerbanshee.com/evolutionofgender/carland.html](http://www.killerbanshee.com/evolutionofgender/carland.html)

**Kat Griefen**, art historian, and Director, A.I.R. Gallery; Ph.D. candidate, CUNY Graduate Center. Kat Griefen is the

director of A.I.R. Gallery and an independent curator. She received her B.A. in Art History and Women's Studies at Purchase College, SUNY. She is currently in a doctoral program in Art History at The CUNY Graduate Center with a focus on photography. Ms. Griefen's recent research centers upon visual culture generated by transgendered and transsexual men. In April of 2006 Ms. Griefen independently founded a mobile curatorial project, *Floating Galleries*. [www.airgallery.org](http://www.airgallery.org); [www.floatinggalleries.com](http://www.floatinggalleries.com)

**Debra Hampton**, artist; Priska Juschka Fine Art. Debra Hampton was born and raised in the suburbs of Los Angeles, California. She obtained a B.A. in Art History from California State University and later moved to New York to complete an M.A. in Humanities and Social Thought from New York University. She is currently represented by Priska Juschka Fine Art in New York and has a studio in Long Island City. Her latest solo exhibition, titled "Monsters and Maidens" was on view at Priska Juschka Fine Art in 2006. Recent group exhibitions include the Queens International 2006 and "New Art. New York: Reflections on the Human Condition" in Truan, Austria. Ms. Hampton has been recipient of the Chashama AREA Studio Residency and an A.I.R. Gallery fellowship. Her work is in the collections of The Museum of Modern Art Permanent Drawing Collection, The Frederick R. Weisman Foundation, and has been included in publications such as *ArtReview* (London), *The New York Times*, *Queens Chronical*, *TimeOut New York*, *Etapas Graphiques* (France), *MasterMind*, *The New York Art World*, and *Animal Magazine* (forthcoming).

[www.debra-hampton.com](http://www.debra-hampton.com)

**Jillian Hernandez**, Curatorial Associate in Education, Museum of Contemporary Art in North Miami. Jillian Hernandez is Curatorial Associate at the Museum of Contemporary Art (MOCA), North Miami, where she developed *Women on the Rise!*, a gender specific outreach program for at-risk teenage girls that uses contemporary women artists as positive role models. She has presented scholarship in contemporary art and Women's Studies at MOCA, Rutgers University, Florida International University, and the University of South Florida, among other venues. Her essay, *Male-Identified "Shorties": Towards a Culturally Specific Understanding of African American Girls' Self Esteem* was published in the book, *Growing Up Girl: An Anthology of Voices from Marginalized Spaces* (Girlchild Press) and she contributed to the exhibition catalogue MOCA and Miami. She expects to enroll in a Women's Studies PhD program in the fall of 2007 where she will pursue the nexus between art, activism and feminism.

[www.csudh.edu/dearhabermas/artaware01bk.html](http://www.csudh.edu/dearhabermas/artaware01bk.html)

**SOUTH ASIAN WOMEN'S CREATIVE COLLECTIVE**  
**www.sawcc.org**

SAWCC (South Asian Women's Creative Collective) is an organization dedicated to the advancement, visibility and development of emerging and established South Asian women artists. SAWCC provides a forum for South Asian women artists to profile their creative and intellectual work, and network with other South Asian women artists, educators, community workers and professionals.

SAWCC has grown from a small collaborative of fifteen women that was born out of the need for a democratic and communal artistic space in the South Asian community. The first South Asian arts organization in New York City, SAWCC currently has over a thousand members on its listserv. The women of SAWCC have worked together and influenced each other for a decade, and make this energy manifest in their programs, services and exhibitions. The unique support network and collaborative nature of SAWCC has set it apart from other organizations and attributed to its long lasting success.

As the art world celebrates the work of women artists' this year, and as SAWCC commemorates their 10th anniversary, an exhibition at Exit Art will contribute to the spectacle in SAWCC's truly collective fashion. *Sultana's Dream*, curated by Jaishri Abichandani, Founder of SAWCC, will feature collaborative works and participatory projects that have been produced through a process of dialogue between at least two South Asian women artists across disciplines that include: visual artists and writers, dancers, filmmakers, musicians etc. *Sultana's Dream* will include the work of

established South Asian women artists such as Shazia Sikander and Chitra Ganesh, as well as emerging or lesser known South Asian women artists selected from an open call for submissions. Including over 30 artists of Bangladeshi, Burmese, Indian, Maldavian, Pakistani, Sri Lankan, Nepali, Afghani, and Iranian descent, *Sultana's Dream* showcases the spectrum of South Asian women's intellectual and aesthetic perspectives.

The exhibition's title is a reference to the classic short story *Sultana's Dream* by Rokeya Sakhawat Hussain. In the story, the typical Muslim custom of consigning women to relative seclusion is reversed; in the feminist utopia of *Sultana's Dream* the women make fantastic advances in the public sphere while men are relegated to the private sphere. Like the story, this exhibition underscores the innate potential of women's collective action. In *Index of the Disappeared*, the artists Chitra Ganesh and Mariam Ghani will create an installation composed of suspended neon signs and direct-applied vinyl lettering in English with Urdu, Arabic and Hindi hand-painted on the walls and aluminum signs in the style of the old countries. The words and phrases featured in this installation will be taken from the artists' archive of official documents, ephemera and testimony that traces how censorship and data blackouts after 9/11 have created real disappearances in immigrant, other, and dissenting communities across the US. In the sound installation *Lota Stories*, the visitor will hear men and women who hid their use of a lota, a water vessel typically used in bathrooms in South Asia, from their American friends, lovers and roommates. Alternately humorous and poignant, *Lota Stories* underscores how the pressures of assimilation can impact even the most mundane of rituals.

**Exit Art presents *Sultana's Dream*, SAWCC's 10th Anniversary Exhibition, August 4 - September 1, 2007****Opening, Saturday August 4, 7-10 pm. Public Programs: Saturdays August 11, 18, 25, September 1 at 8pm**

Exit Art is an interdisciplinary laboratory for contemporary culture that explores the rich diversity of voices that continually shape art and ideas. Since it's founding in 1982 by Directors Jeanette Ingberman and Papo Colo, Exit Art has presented over 2,500 artists and has grown from a pioneering alternative art space, bringing attention to the work of under-recognized artists, into a model cultural center for the 21st century. With a substantial reputation for curatorial innovation and depth of programming in diverse media, Exit Art's exhibitions, performances and programs respond to culturally resonant themes, empowering artists to redefine their artistic sensibility. Exit Art is internationally recognized for its unmatched spirit of inventiveness, commitment to supporting artists, and consistent ability to anticipate the newest trends in the culture. A place where different disciplines and audiences converge and cross-pollinate, it is a key site for excavating the unwritten histories of contemporary art and culture. *Sultana's Dream* is the second exhibition in a new international initiative at Exit Art of projects presenting international artists and ideas that are under recognized in New York City.

**Exit Art is located at 475 Tenth Avenue at 36th Street in New York. Exit Art is open each Tuesday through Thursday, 10 am - 6 pm; Friday, 10 am - 8 pm; Saturday, noon - 8 pm. Closed Sunday and Monday. There is a suggested donation of \$5. For more information, the public may call 212-966-7745 or visit [www.exitart.org](http://www.exitart.org).**

## NEW WCA HONOR AWARDS COMMITTEE CHAIR: Anne Swartz

Art Historian Anne Swartz became the Honors Awards Committee Chair in March 2007, appointed by National Board President, Jennifer Colby, replacing Dena Muller in that capacity. The committee has completed the nominations process and will forward the list of nominees for consideration for the lifetime achievement awards at the summer board meeting in Denver. Anne comments on her new role at WCA: "The Honors Awards process is one of the renowned features of the national WCA and is widely regarded as one of the premiere awards for women in the visual arts. The opportunity to participate with the august committee in selecting women of significant accomplishment for this award is potent and important. I look forward to serving WCA in this capacity." Additionally, Anne has begun outlining some processes to make the nominations process more straightforward and more functional in future awards cycles.

Anne holds degrees in art history from The University of the South, Vanderbilt University, and Case Western Reserve University. She is a professor of art history at the Savannah College of Art and Design, currently teaching via e-Learning. She writes occasionally for *NY Arts Magazine* on artists and exhibitions in New York City and has published in *symploke*, *The Detroit Institute of Art Bulletin*, *Mosaic*, *Cleveland Museum of Art Bulletin*, and seven exhibition catalogues to date.

She coordinated a day of panels for the annual conference of the College Art Association, a professional association for artists and art historians, as part of The FeministArtProject, a national initiative based at Rutgers University, discussed elsewhere in this newsletter. She developed this day of panels with late critic Arlene Raven, whose life and intellectual legacy are the subject of a volume of essays Anne is now co-editing for *Critical Matrix: The Princeton Journal of Women, Gender, and Culture* with art historian/critic Johanna Burton. In addition to co-authoring the introduction, she will contribute a critical biographical essay on Arlene to this volume. She is assisting a group of artists who worked with Arlene, who developed a process to teach artists to write. She is helping them curate a group show of their work at the Jersey City University Art Galleries in the winter of 2008.

Anne is developing the exhibition "Pattern and Decoration: An Ideal Vision in American Art," which the Hudson River Museum in Yonkers, New York will originate in the fall of 2007. The exhibition will include a catalogue with essays by art critics Arthur Danto and John Perreault and art historian Temma Balducci, as well as a major essay by Anne. She is working on a textbook "History of New Media: From John Cage to Now" for Prentice Hall.

Anne serves as a consultant to artists, curators, and foundations. She actively lectures as part of the New Jersey Council for the Humanities Horizons Speakers Bureau.

## LIFETIME ACHIEVEMENT AWARD NOMINATIONS PROCESS

Please look forward to more information on the streamlining of the nominations process.

Please submit names for consideration for future awards!

Send an e-mail including the name, contact information and any biographical details (when available) of your nominee to Anne Swartz at <axs30@aol.com> and she will ensure the names are added to the awards database for consideration by the selection committee.

## IN MEMORIAM

### Alice Judson Hayes, Founder of Ragdale, 1922-2006

1976, Alice created the Ragdale Foundation, an artist's community, at her family's historic summer home in Lake Forest, Illinois, to provide a nurturing environment for creative work. She came from a creative family that included painters, sculptors, writers, all of whom spent time working at Ragdale. She wanted Ragdale to continue to be a place where creative work was fostered.

Alice left an enormous legacy. Ragdale is her gift to past residents and to the generations of artists to come who will benefit from the quiet, creative space there. Alice had a personal commitment to Ragdale. When the artist community was first established, Alice ran the community herself. She served as the director, cooked meals for residents, and even mowed the prairie. Today Ragdale is the fourth largest artist community in the nation. In a quotation from the latest Ragdale newsletter, Susan Tillett, Ragdale's executive director, says "She was a giant, a monumental woman with a crystal clear vision, I am glad that she will live on in all who discover, know and love Ragdale."

Alice Hayes was my mother-in-law. Alice touched many people with her great heart and love of people and life. She was a great inspiration to her whole extended family as well as the many other people in her life. She was fully engaged in the creative life, and had a way of moving ideas to actions that was always amazing. Alice taught me about living passionately and inspired me to contribute to the community of artists. The world is a different place without her. I miss her greatly.

The family has established the Alice Judson Hayes Memorial Fund for a Social Justice Fellowship at Ragdale in her honor.

Marilyn J. Hayes  
President Elect, The Women's Caucus for Art  
Contact: hayesarts@yahoo.com  
Immediate Past President, WCA/DC  
The Women's Caucus for Art of Greater Washington DC  
www.wcad.org

Alice Judson Ryerson Hayes died on October 13, 2006, at the age of 84 from complications after an automobile accident. Alice was a poet and a writer who had several books of poetry published and whose short stories appeared in collections. In

### CALL for ART ..... WCA Photos and Video:

by Liz Dodson, New Media Caucus Chair

I would like to send a reminder to all WCA Chapters that we need their help in collecting good photos and video interviews for the WCA new promo video. The goal is to create 5 Membership promo videos to address a variety of audiences, formats and different time lengths.

**Time:** 1 minute, 2 min, 3 min, 5 min. and 10 minute.

**Format:** DVD or mini tape for TV/ laptop presentations, streaming on websites like youtube.com

**Audience:** chapter meetings, conferences, college forums, presentations to collectors, art and other organizations, women studies classes, art school portfolio days, grant proposals, art fairs, fund raisers and your ideas.

A variety of art media that is attention grabbing, and video or sound interviews of feminist articulate women of varied ages and ethnicities. INTERGENERATIONAL INTERVIEWS WOULD BE INTERESTING AS WELL.

We would like each chapter to do a short video 3 min interview of one young person and/or varied ages on a mini DV tape (or DVD), or a artist photo and a photo of their art work; we need a video and/ or a photo release and detailed documentation :

#### Image #

- a. Name of the event
  - b. Date of the event
  - c. Place (including city and state)
  - d. Names of the individuals in the image and/or Photo/or Video
- 1) Artwork images with artist's name
  - 2) year of artwork
  - 3) title of artwork
  - 4) medium

Janice Nesser has agreed to be the point person for the image bank. Members may send photos or jpeg images to her by July 28, 2007

**NOTE: email them to [wcaphtotos@charter.net](mailto:wcaphtotos@charter.net)**

Send art videos to Liz Dodson, 1920 S. First St. #2002  
Minneapolis, MN 55454

#### These are the promo volunteer helpers:

Marilyn Hayes, [marilynjhayes@hotmail.com](mailto:marilynjhayes@hotmail.com);  
Noreen Dean Dresser, [noreend@verizon.net](mailto:noreend@verizon.net);  
Sandra Mueller, [sandramueller@scwca.org](mailto:sandramueller@scwca.org);  
Janice Nesser, [art1hort2@mac.com](mailto:art1hort2@mac.com);  
Jeanne Philipp, [chimaeramedia@hotmail.com](mailto:chimaeramedia@hotmail.com)

Looking forward to artwork from all of you.

Questions or suggestions contact: [lz\\_dodson@yahoo.com](mailto:lz_dodson@yahoo.com)



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## WCA CALENDAR

### WCA Summer Summit

**WHAT:** WCA National Board Meeting, Chapters' Council Meeting, and Leadership Training

**WHERE:** Denver/Boulder, Colorado

**WHEN:** July 27 – 29, 2007

#### ACCOMMODATIONS:

Best Western Boulder Inn  
770 28th Street  
Boulder, CO 8030-2343  
<http://www.boulderinn.com>

To make reservations call:  
800-233-8469 and reference "WCA"  
Rates: \$94 for one king bed or  
\$104 for two queen beds  
\*Rate applies for longer stays

#### NOTE:

4 scholarships are available to chapter representatives.  
For more information contact: Jennifer Colby  
[president@nationalwca.org](mailto:president@nationalwca.org)

#### SCHEDULE:

##### Friday, July 27

1 – 4pm: Denver Art Museum (13th and Broadway)  
\*Carpool from museum to Boulder at 4 pm or go directly from airport to hotel

8pm: Dinner at Carelli's Italian - 645 30th Street, Boulder

##### Saturday, July 28: Meetings

8am – 3pm; 7 – 10 pm: Best Western Boulder Inn - Meeting Room  
(3 – 7 pm: swim and dinner)

##### Sunday, July 29: Regional Breakfasts/Meetings

8 – 10am: Local Restaurants

10am – 3pm: Best Western Boulder Inn - Meeting Room

(\$40 to WCA for lunch and snacks both days)