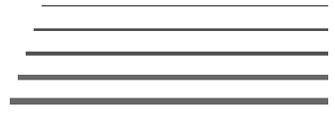




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Greetings from the Presidents

Triannual Newsletter
Winter 2008

Jennifer Colby, PhD



This newsletter highlighting leadership transitions in the WCA was delayed to be able to give you a flavor of our 2008 events in Dallas. The mast-head still reflects my board, many of whom are stepping down with me and who I thank for their two years or more of service to this organization. A more thorough report on our events in Dallas and information on our new board will arrive shortly in the spring newsletter. Marilyn Hayes is your new president (2008 -10) and we extend congratulations to Janice Nesser who is our new president-elect (president 2010-12). Our elaborate system of leadership provides a way for continuity. As your past president I will continue with my Legacy fund development project and assist Marilyn in her work to strengthen the organization and plan for events in 2009 in Los Angeles and 2010 in Chicago. Both Marilyn and Janice have been presidents of local WCA chapters. I believe our emphasis on supporting chapter development and networking will continue under their strong leadership.

Heading into 2008 the Women's Caucus for Art is a strong organization ready for the challenge of being responsive and relevant for new generations of artists and art professionals while building leadership capacity to continue work in our chapters and national board. Our web site has a new exciting blog, we are launching web and newsletter sections to continue to highlight publications including *Blaze: Discourse on Art, Women and Feminism*. In Dallas we celebrated six lifetime achievement award winners and three president awardees, we toured four exhibits that showcased the work of WCA members, and presented two panels; one at the College Art Association conference.

As a community of women in the arts we expand opportunities and recognition for women. It has been an honor to serve as your president and I look forward to continuing to support our vision.

Marilyn Hayes

As I reflect on the 2008 Lifetime Achievement Awards conference events and board meeting in Dallas I am present to the Women's Caucus for Art as a vibrant nationwide community committed to the heart and meaning of our mission. Every year through our efforts we touch the lives of thousands of women in the arts and others in our communities. Every year at our moving and inspiring Lifetime Achievement Awards ceremony we honor women whose significant accomplishments in the arts have contributed much to our lives. As we look forward to the next 35 years, we stand on the shoulders of our founders in the feminist arts movement to create our future.



Jennifer Colby passing on the presidency to Marilyn Hayes

I am honored that you have chosen me as WCA's president. I am inspired by your innovation and commitment. WCA has contributed significantly to my life. I am committed to making that experience available to other women in the arts and to our communities. I look forward to fostering our community by partnering with you to strengthen our chapters. I am also committed to working with you to expand our reach in the world by raising our national and local visibility. I invite each of you to actively participate in supporting your chapter and national events. You are the source of WCA's power and achievement.

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Margaret Lutze, Secretary/Treasurer
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Marilyn Hayes, President-Elect

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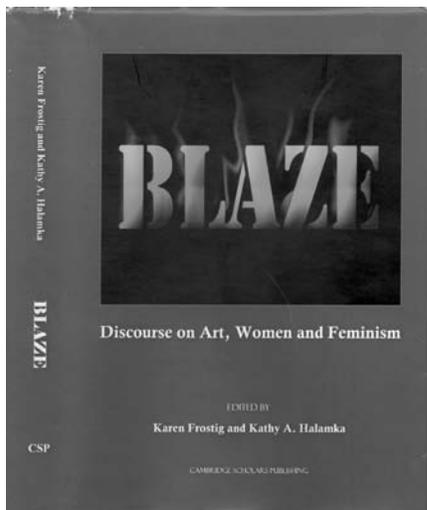
Rona Lesser, JWAN
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Visit us on the web at:
www.nationalwca.org

Book Review



Co-editors: Karen Frostig & Kathy A. Halamka, (Eds.). (2007).

Publisher: Cambridge Scholars Publishing, Newcastle, UK.
415 pp.

ISBN (13): 9781847183767

<http://www.blazediscourse.com/Blaze/home.htm>

Blaze: Discourse on Art, Women, and Feminism, emerges as a navigational text, celebrating past victories while charting new directions for today's second wave and third wave feminists. A feminist anthology, *Blaze* is comprised of feminist artists, art historians, critics, journalists, curators, interdisciplinary artists, and arts administrators of diverse backgrounds, living across the United States. The book grows out of the 2006 Annual National Women's Caucus for Art (WCA) conference, held in Boston, Massachusetts.

Blaze features 14 detailed and well-documented feminist histories that narrate a number of pertinent strands of activism regarding feminist art, scholarship, and organizational development while exploring current crossroads. The book addresses an assortment of timely issues related to leadership, representation, work, collaboration, criticism, environmental interventions, and social justice platforms. *Blaze: Discourse on Art, Women, and Feminism* captures feminist arts professionals working together across differences.

Reviewers' Comments

"BLAZE is a work of love and commitment that chronicles the breadth and depth of American feminist creative practice across generations, as it speculates on the position of women in society and manifests in the making of art."

Carol Becker
Dean of the School of the Arts, Columbia University

* * *

"A fascinating potpourri of essays ranging from a succinct account of how to start your own excellent museum to art criticism and blogging, from past history of the WCA to the return of the nude in recent art. Everyone will find something valuable in this collection, to which many of the smartest minds writing about women and art have contributed."

Ann Sutherland Harris
Professor of the History of Art and Architecture,
University of Pittsburgh
First President of the Women's Caucus for Art (WCA)

* * *

This book is a must to understand the Feminist Art Movement and the significant role it has played and still does play in shaping contemporary art ideas. It does double duty by documenting the day-to-day history of the Feminist Art Movement as seen through the eyes of participants in the Women's Caucus for Art, providing information on the participating women, on the exhibitions and events that brought the Feminist Art Movement to the public, its goals, and growing pains, and at the same time, by presenting the theoretical and intellectual issues that gave rise to the movement and that are key to its impact. Very few books intermix documentation and theory. In doing so, the editors and authors enlighten readers in a way that a book focused only on one or the other cannot. The book also enlarges the discourse around the movement. Many books document the artists involved, but few give information about the art historians, curators, administrators, and institutions that were key to giving the movement the visibility and support necessary for it to make an impact. The footnotes and bibliographies attached to each chapter are a valuable resource, providing direction for the reader to explore the feminist movement further. Until now, the Women's Caucus for Art has remained under-documented and under-appreciated for its role in furthering the Feminist Art Movement and ensuring its place in the cultural record. This book remedies that oversight.

Judith K. Brodsky
Third President of the Women's Caucus for Art and
past President of College Art Association

* * *



Rhoda Juels, Jennifer Colby, Priscilla Otani, Patricia Rodriguez, Eleanor Dickinson selling and autographing "Blaze" at Dallas College Art Association Conference.

I admire both the scope and ambition of this volume of feminist essays. It ranges from a lively and accurate historical account of the formative period of the 70's allowing the reader to relive the challenges and camaraderie of those early days, to new topics and preoccupations such as eco-feminism and feminism in the digital era of blogs and anonymity. Nevertheless, I am struck by certain enduring traits. Our desire to promote the proactive and the empathetic is a hallmark of feminism, and feminist organizations now as then. Whatever the tensions and differences between first, second and third wave feminisms, there is a dynamic mix of view points in this volume which will be of great value to all its readers.

Ruth E. Weisberg
Artist and Dean of the Roski School of Fine Arts,
University of Southern California.

Founder of the Southern California Chapter of the WCA and President of the College Art Association from 1990 to 1992. Two major retrospective exhibitions were mounted in 2007: *Michigan Collects Ruth Weisberg* at Eastern Michigan University, and *Ruth Weisberg Unfurled* at the Skirball Museum and Cultural Center, Los Angeles.



February 23, 2008 - The members of the Women's Caucus were honored with participation in the unveiling of Ruth Weisberg's gift to the Meadows Museum of Southern Methodist University, Dallas.

* * *

BLAZE contains a provocative and piercing analysis of contemporary feminist art, spanning "35 years of passionate fury, sacrifice, and camaraderie between women." Its informed and intelligent essays, written by a diversity of voices, are mandatory reading for anyone interested in tracking the impact of the revolution which demolished male domination in the art world. The book usefully contributes to a wide range of subjects: expansion of the canon; increased exhibition opportunities for women; the rise of eco-feminism and collaborative methodologies; public art projects; art education; and the history of a still thriving national Women's Caucus for Art. It successfully maps the complexities of several generations of shifting feminist agendas, and makes a valuable contribution to where things might be headed now.

Suzi Gablik
Has Modernism Failed? And The Reenchantment of Art

Blaze offers a multitude of feminist voices in the arts - from individual artists, to women who work collaboratively, to women who participated in the very birth of the feminist art movement. For this reason and many others, Blaze belongs on the bookshelf of anyone teaching contemporary art, women's history, and the emergence of women's organizations. Blaze also reminds us how important the Women's Caucus for the Arts has been both to individual careers and to the creation of a whole new phase of art-making.

Shula Reinharz
Jacob Potofosky Professor of Sociology

Founding Director, Hadassah-Brandeis Institute and
Founding Director, Women's Studies Research Center,
Brandeis University

Dallas 2008



WCA at Firehouse Gallery Fort Worth - "Fire and Ice Tour" - left to right - Karmien Bowman, Phyllis Parun, Lori Thompson, J. Colby and Marsha Masterson photos by Kira Corser



Thanks to Karmien Bowman, President of the Dallas -Fort Worth Chapter for organizing three exhibitions and the "*Fire and Ice*" tour and conference panel with WCA President Jennifer Colby, and to Lori Thompson and Phyllis Parun for organizing the *Katrina Diaries* exhibition at the Fire House gallery, to Fay Grajower and Simon Soltan for organizing the JWAN exhibition at the Dallas Women's Museum and to Dena Muller, Jennifer Colby, Karin Luner and Karmien Bowman for assistance with the National Exhibition at the Arlington Museum. Acknowledgement of all our sponsors will be included in our next newsletter.

Matrix Interview

Joanna Frueh Unwinds Her Own Sweet Self: A Recent Performance and An Interview with the Artist

by *Emily Wilensky*

Joanna Frueh is not for the bashful or faint of heart, as was learned by the individuals attending her October 15, 2007 performance of her most recent work, *The Sphinx Unwinds Her Own Sweet Self*, in Chicago, Illinois. The *Sphinx* opened as the first performance of this year's Creative Non-Fiction Week in Film Row Cinema in the 1104 Center in Chicago.

Frueh, a multidisciplinary artist, art historian, author, scholar, and teacher, grew up in Highland Park, Illinois and received her MFA from the University of Chicago when she was only 23. She received her PhD from Chicago in 1981. Her books include: 1996's *Erotic Faculties*, 2001's *Monster Beauty: Building the Body of Love*, and 2006's *Swooning Beauty: A Memoir of Pleasure*. Her most recent work, *Clairvoyance (For Those In The Desert): Performance Pieces, 1979-2004*, became available in January 2008 from Duke university Press.

A bottle of perfume perched on a stool and two-dozen white roses were all that adorned the stage for the first-time performance of this piece. Frueh donned a white, crushed velvet dress and daring red lipstick; with her dark brown hair and drastically straight bangs, it's apparent why she is often mistaken for Bettie Page.

"I had no idea it was coming," Frueh said about *Sphinx*. Much of Frueh's work is based on transformation and she rarely performs her pieces more than once. In *Sphinx* she explores a wide array of themes ranging from intimacy and femininity to perception and sexual aesthetics. Frueh weaves the myth of the *Sphinx* and the mystique of the *femme fatale* as reoccurring themes throughout the performance.

In *Sphinx* Frueh, a self-described "19th-century addict," explores out loud the ever present icon of the *femme fatale* in history and mythology. She does this both through her own experiences as well as with a range of references to art and literature ranging from Caravaggio to Oscar Wilde. During the performance, she explored these themes, speaking candidly of her curiosity and her startlingly direct approach toward life and relationships. She pondered about why these qualities tended in the past to scare people off, particularly men, and described, in my interview with her, how one of her husbands said that her "work was more important than him."

When I asked about the theme of pleasure in her work, Frueh said, "Pleasure has always been an unconscious interest. The pleasure of the senses has played an important role in my life." She further describes this as "the pleasure of being present," and says it is something she has only recently come to understand. Frueh said

she has often wondered why contemporary feminists don't write much about pleasure, and why scholars and artists so often write about problems in society. "I'm interested in transforming and helping, even if it's just one person," she told me.

David Lazar, English Department faculty member at Columbia College in Chicago, describes *Sphinx* as "a classic Joanna Frueh piece...scholarly, flirtatious, funny, and enlightening." He cites how she establishes an extraordinary rapport with the audience, brought forth through the writing itself and also her gestures, including throwing the long-stemmed roses to the audience and passing around a bottle of her rose-scented Caron perfume to create an intimate sensual experience for the audience.

Columbia College undergraduate Morgan Mack attended the performance for one of her journalism classes. She thought it was important to see such a different perspective, despite being a little surprised by seeing a woman being so open about her sexuality. "Besides *The Vagina Monologues*, it was the closest thing I've seen to a woman talking about that kind of stuff," Mack said of the erotic and personal nature of the performance.



Regional News

Florida - (Orlando) Florida completed its record-breaking year in 2007 with several art exhibitions including *Journeys* joint show with Northern California at COMMA galleries (Feb), along with yearly fundraiser, *Heart and Sole, Strong Waves* in Northern California, (May) in which 12 of our members participated, *HERicanes: women artist respond to Hericanes Katrina, Frances, and Jeanne* (our first traveling show in May and September), *Three Men and Some Babes* (Oct) and *Matriarchs* (Dec), juried by National board member, Patricia Rodriguez (California). Our second Florida Lifetime Achievement Awards were presented by past Lifetime Achievement Honoree, Dorothy Gillespie, to Kristin Congden, Phd. educator of the arts and women's studies, with a specialty in Folk Art (www.folkvine.org) and Dr. Kyra Belan, CAA member educator, and feminist.

Florida WCA starts 2008 off at a break-neck pace beginning on Jan 1 at the Osceola Center for The Art in Kissimmee, FL with *Matriarchs and Madonnas* a SE regional juried show Florida (Patricia Rodriguez also juried this exhibition.) Full-color catalogs of *Matriarchs* and *Matriarch and Madonnas* exhibitions are being published using Shutterfly format. Bonnie Sprung, past President, and board member is chairing our annual *Heart and Sole* fundraiser in February while in March (Women's History month *HERicanes* will be at the Webber Center in Ocala FL for its third showing, along with exhibition in Winter Park, *The Dance*.

St. Louis, Mo. - 2007 has been an extremely busy year for the St. Louis Chapter of WCA. Over the past 12 months we have sponsored 3 artist's workshops—papermaking with Cindy Royal, bookmaking with MJ Goerke and collage with Mary Beth Shaw; a lecture by the nationally known self taught artist Judy Onofrio; *Art Party in the Park* and a de-stressing workshop *Interplay* at the Brentwood Center for Health. We continue to build relationships with other art organizations in the city that have included collaborations with Craft Alliance and Vivavox (non profit art



Collage workshop with Mary Beth Shaw

organizations that mentors a risk youth through the visual and performing arts.) We sponsored three exhibitions—the members only collaborative exhibition with the Louisiana chapter *Katrina Diaries*, a members only exhibition *In Balance* in December and our national juried biennial exhibition *Contemporary Women Artist XIV* which was on display from September 7- 29 at the Mad Art Gallery, 2727 S. 12th Street. Judy Onofrio, nationally known artist, juried this year's international competition and exhibition. Onofrio presented a lecture on her work on Thursday, September 6, 6:30 pm at the Regional Arts Commission. From over 200 submissions and four site-specific installation proposals from across the country, Onofrio chose 53 pieces and three installations for the exhibition. In the exhibition juror's statement, Onofrio wrote, "Because I believe that risk-taking is essential to the growth of an artist, I found myself drawn to work that seemed to be on the brink of a significant breakthrough or discovery. The work reflected in this exhibition dealt not only with feminist issues but more personal and universal ones as well. "Our next exhibition—a collaborative exhibition *1+1=3* (where two members create a piece of work together and then exhibit their collaboration with a piece of work of their own) opens in April 2008.



Attendees at Contemporary Women Artist XIV, St. Louis, MO

Oregon - The Oregon chapter of the WCA--OWCA, had a stellar year in 2007. We had a full schedule of events including group exhibitions, workshops, lectures, and several special events under the guidance of our new President, Karen Swallow. Madeline Janovec sponsored two group exhibitions at the Janovec Gallery which included the Valentine's Day exhibition and the International Women's Day show and several of our members were included in a Day of the Dead - Mask Show at the Sidestreet Gallery. Workshops by artists from Oregon and Seattle filled out our schedule and included: beeswax by Karen Swallow, a mask making demonstration, collograph chine colle, and handmade paper. Harriet Levi and Meredith Dalglish gave an illustrated presentation entitled *Women's Art as a Social Force* which inspired a lively discussion, and Lisa Parsons gave a presentation on digital publishing. During August our members met for an outdoor art making experience at a local park near Reed College.

An OWCA sponsored event, an exhibition of the work of two Iranian women at the Interstate Firehouse Cultural Center in

January 2008 featured a cultural night with poetry and music as well as several other discussions with the artists. Madeline Janovec has agreed to host the International Women's Day exhibition at her gallery this year as well.

Philadelphia - The Philadelphia Chapter launched the exhibition *Women Helping Women: Stitch-by-Stitch* with Rubia (<http://www.rubiahandwork.org>), a project of Social & Environmental Entrepreneurs (SEE), a registered 501(c) [3]. Rubia serves women in Afghanistan, offering education, skills training and income opportunities through the promotion of their traditional handwork. Rubia is committed to building sustainable business in a fragile environment, empowering women while respecting traditional ways, reviving and preserving traditional crafts. Members of the Charleston, District of Columbia, Florida, Central Massachusetts, St. Louis (Missouri), and other chapters are participating in this exhibition. The work will be a collaboration with Afghan women as WCA members interpret the motifs and images of Afghan embroidery and together create a global tapestry. The tapestry will be showcased in the Philadelphia Chapter's show *Environmental Distress* which opens May 2, 2008 and will be visible until May 31, 2008 at the City County Building, Wilmington, DE. It is our goal for this piece to travel to other chapters, to other venues, and to the original artists in Afghanistan.

The Philadelphia Chapter congratulates our members on recent accomplishments. Karin Morris was showcased in the 22nd Philadelphia International Art Expo, an historic juried show. *Three Little Monkeys* by Carol Taylor-Kearney was on display at the Delaware Center for the Contemporary Arts in the exhibition, *Expanding Circles*. Kathy Dobash conducted workshops in her hometown of Hazeltown, PA, funded by the Pennsylvania Council on the Arts (PPA). Dobash along with Katrina Kiefer and Bonnie MacAllister participated in a public art project, creating a Nittany Lion for Penn State Delaware County. Michelle Wilson *Aftermath* and Virginia Maksymowicz *Rules of Civility* presented solo shows at the Powel House Museum in Center City, Philadelphia. Sonia Sherrod's assemblage piece, *Mrs. Floyd E. Cahoon*, was exhibited at the Basement Gallery in Knoxville, Tennessee. Bonnie MacAllister was nominated for the Pushcart Prize for her poem *Rosary* that was published by a Syracuse, NY literary journal.

Georgia - Thanks to Helen Oller for devoting many hours to our new web site and coming up with a wonderful new design. Thanks also to Laura Lenz, who designed our original site and has continued to assist in maintenance. Georgia - 2008 Programs and Group Exhibitions: *RED* - February 25 - April 11, 2008, Georgia Perimeter College, for general members, *Earth: A Microcosm* March 7-29, 2008, Ferst Gallery, Georgia Tech, Atlanta, GA. In conjunction with the exhibit WCAGA will have their 2nd Annual Networking day Panel discussion at GA Tech.

Palouse, Idaho - The Palouse Chapter members, Louise Colson and Gina Murray had a show of their collaborative glass art in Seattle, entitled *One Hundred Blades of Grass*. Another member, Geri Saylor, was selected as one of 25 artists for *The Boise Art Museum Triennial Exhibition* and took "Best in Show" for her fiber art sculpture. This Award gives Geri a solo show at the Boise Art Museum in the fall of 2008. Upcoming shows by members include

Laurel McDonald, oil painting and woodcuts, Jennifer Rod, oil paintings from her residency in Wyoming, and Genevra Sloan, a retrospective of her woodcuts. Another member Saly Machlis spent the fall in Taiwan doing two Artists in Residencies and is showing her new portfolio at the University of Idaho Prichard Art Gallery in December.

In October we had a presentation on the WACK! Exhibition at the National Museum of Women in the Arts by Louise Colson. Plans were made for the Palouse WCA Self Portrait Show held in November at the Reflections Gallery at The University of Idaho. Twelve members participated in a variety of mediums and a wide range of interpretations show was a huge success.

December brought our Annual Christmas Ornament Exchange and Potluck, one of our fun creative events, and a great way to invite new members to join our group

Southern California - We have just finished the *Multiple Vantage Points: Southern California Artists, 1980-2006* video documentary that includes footage of the exhibition and related events, curatorial commentary, a prologue sharing the three year effort to organize the exhibition to complement the Los Angeles run of WACK! The exhibition DVD, catalogue, media archive and educational packet with feminist art curriculum are available through our chapter web site.

Recent programs in the Southern California chapter featured *Compelling Artists Web Sites* with Ruth Ann Anderson, *Creativity and Clutter* with member Cynthia Friedlob and our election and plan-fest meeting where Katherine Kean, Libby Hartigan and Sandra Mueller were elected as officers. Linda Carlson and Mahyar Nili were introduced as new board members and departing board members Ulla Barr, Ada Brown, Susan Elizalde-Holler and Jean Towgood were thanked for many years of service. Programs Chair Ann Isolde organized mini-presentations from the ArtShare, EcoArts, Art Buddies, Exhibitions and Artists' Registry groups before breaking into small groups to brainstorm and share what we want for ourselves and as SCWCA members. Lots of good ideas circulated on exhibitions, community building, mentoring, diversity education and youth outreach along with ideas for planning for the 2009 WCA conference in Los Angeles.

Monterey Bay - The Monterey Bay Chapter continued its collaboration with the Aromas Communities Advancing the Arts initiative supporting year-round arts programming with funding from the Irvine and Packard Foundations. \$40,000. over three years enabled the community project to gain a larger and more diverse audience. The experience has been rich for MBWCA because the board was able to take part in many workshops and trainings associated with the initiative. This project could serve as a national model for how the WCA can partner with other organizations, and is a great example of rural arts. Most of the arts activities were held in a Grange hall or outside *Art in the Garden*. Even far from urban centers there are great examples of community arts projects. The MBWCA has been asked to participate in a new collaboration with the Compassionate Care Alliance, a community organization in Monterey which supports

2008 LAA Awards

people facing end-of-life issues. In this collaboration exhibits and workshops on art and healing will be produced over the next three years. Collaboration with Galeria Tonantzin continues as MBWCA co-sponsors the yearly *Images of the Virgin Exhibit* in December. President Sue Ann Hillier was able to attend the Dallas Conference to energize this “re-building” chapter.

Michigan - In our first year we have grown the Michigan Chapter to 18 members. The Michigan Chapter is working on two shows for 2008—one in May of 2008 at the University of Michigan about Women's Health. It will be at the Duderstadt Gallery on the North Campus of the University of Michigan. We will also have a Michigan version of the *Place at the Table Show* at the Ann Arbor Art Center at the end of June running until the beginning of Aug. 2008 Patricia Olynik will be the Juror for that show—she was a professor at U of M but has since moved to St. Louis where she is the director of the Graduate School of Art in the Sam Fox School of Design and Visual Arts

We have started a WCA-MI Feminist Art Book Study Group, inspired by the Georgia Chapter of WCA's Book Group. We have met twice so far, our third meeting is in the first Thursday of February and we will be reading *Destruction of the Father, Reconstruction of the Father, Writings and interviews, 1923 – 1997* by Louise Bourgeois. To date we have read *Through the Flower* by Judy Chicago, and Lucy Lippard's collection of essays in *The Pink Glass Swan*.

On Dec. 30, 2007, we had our Board Meeting and a Party at member Carol "Toots" Morris' House, where we worked on postcards for the show in Dallas *Sustaining Our Environment Postcard Exhibition* We also worked on the Chair that was started at the 2007 N.O.W. Conference in Detroit. We are hoping to auction it off at *The Place at the Table Show* next summer to help cover the costs of a Juror Ellen Altfest from New York for a show planned in the spring of 2009 at Gallery 555 in Detroit. The Show is Entitled *Reversing the Gaze: Man as Object*. We hope to open this show up to National for all to participate.

July 2006 - June 2007 Expense/Income

Expenses			
		*Rent	7,051.02
		Health Benefits	1,800.00
Board Meeting	1,546.03	Payroll	22,833.77
Chapter Matching	600.00	Office Supplies	512.85
Communication/File	559.81		
Outside Services	3,345.00	Total Expenses	<u>\$71,763.28</u>
Conference/Scholarship	979.00		
Project (2005-06)	1,500.00	*includes 2006, 2007, 2008	
LAA Awards	2,094.43		
(2006 carry over)		Income	
LAA Awards (2007)	17,477.91	Membership	41,788.10
Subscriptions	479.00	Conference	1,530.00
Insurance	2,583.02	LAA Awards 2007	11,855.63
Misc. (incl. office move)	1,376.87	Advertising	200.00
Postage	2,276.35		
Printing	3,481.02	Total Income	<u>\$55,473.73</u>
Professional Fees	1,040.00		



Photograph by: The Photographic Associates 2008 Lifetime Achievement awardees (left to right) Yolanda Lopez, Joanna Frueh, Nancy Grossman, (Jennifer Colby, WCA President), Ida Applebroog, Leslie King-Hammond (not pictured Lowery Stokes Sims)



Photograph by: The Photographic Associates 2008 President's Awardees (left to right). Tey Marianna Nunn, Santa Contreras Barraza (Jennifer Colby, WCA President), Joan Davidow.

Lifetime Achievement Awards Acknowledgements

WCA members and friends made generous contributions in support of the Lifetime Achievement Awards 2008. A complete listing in our next newsletter will acknowledge this support. We want to offer special thanks to Jaune Quick-to-See Smith who made a generous donation of ten prints for the raffle prize and we thank those who donated to the catalog and awards dinner; Barry Rosen, Victoria Gellner Boone, Amalia Mesa-Baines, Patricia Rodriguez, Jennifer Colby, Dafina Blacksher Diabate, Ken Wissoker, Marjorie Van Cura, Peggy Henry, Stacy Malone, Dena Muller, Nora Berlin, Rhoda Greenberg, Vals Osborne, Phyllis Rosser, Barbara Sirota, Lynn Surry, Jeanne Thugut, and Brenda Forcht.

We extend special thanks to our institutional sponsors: ING Financial Services of Dallas, Duke University Press, Maryland Institute College of Art, Art Table, Barry Rosen, Galeria Tonantzin-Center for Art and Humanities, and the Visual and Public Art Department at California State University Monterey Bay.

Thanks to our LAA organizers - Anne Swartz, Dena Muller, Jennifer Colby, Karmien Bowman, Dale Osterle, Marilyn Hayes, and to our staff Karin Luner. We acknowledge the LAA Honor Awards Committee: Anne Swartz, Eleanor Dickinson, Howardina Pindell, June Wayne and Ruth Weisberg.



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or

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 and chapter dues _____

Interest Group _____

Chapter Name _____

TOTAL _____

**National WCA Board Meeting
 July 25, 26, 27 in Washington D. C.**

**WCA Lifetime Achievement Awards,
 Board Meeting and Conference
 February 26 - March 2, 2009 in Los Angeles, California**

Featured Member Artist on www.nationalwca.org

Twelve WCA members were selected to be featured for one month each on the "Featured Artist" section of the website.

The 2008 Winners are:

February—Donna Catanzaro, LFT, NHS

March—Youxin Yang, MAB

April—Jennifer Weigel, MOS

May—Elizabeth Dollar, MIN

June—Cindy Mathiasen, NEB

July—Sharon Lee Hart, MAL

August—Patricia Tinajero, MAL

September—Bonnie Smith, CAP

October—Debra Claffey, LFT, NHS

November—Launa Romoff, CAS

December—Susan Lirakis Nicolay, NHS

January—Mona Waterhouse, GEO