

From the President

Remarkable Women Remaking the World

As we welcome the new millennium, we embark on a quest to solidify equity for all women in the arts. WCA has a network of remarkable women who have creative insight, unparalleled enthusiasm, and diverse voices.

When asked, "What do you need most?" women respond without hesitation: "Equal professional and academic opportunities!" Why? Because discrimination is still rampant. For example, in exhibitions where the juror does not know who did the work, the percentage of women artists accepted is consistently close to the percentage of women who enter the competition. On the other hand, art museums average only 15% women artists in curated exhibits and only 0.003% minority women artists. Obviously, gender and race override quality when gender and race are known.

How do we change this?

I have a vision, a vision of a new art world. A paradigm shift is crucial and can come into being through the many small efforts of both men and women. We must gather statistics on gender and race in the art world and use these statistics to our advantage! Because institutions are financed with our tax money, we can influence their decision-making process with this information. They have not only an

please turn to President, page 2

More Women, More Involved, Closer Ties



Cynthia Millis

As I begin my tenure as president-elect of the WCA, my vision is to leave the WCA a stronger, more vital organization. I have a mission to fulfill.

That mission, this first year, is to see that we follow through on the membership initiatives that have been started. I want to bring in more members. I want to see more members step into leadership roles. If more of us take on a little bit, we will lift the burden on those who have been doing so much.

please turn to Visits/Millis, page 2



President Magi Amma speaking at her introduction during Initiatives 2000, the national WCA conference in New York in February.

Initiatives 2000

Renewed WCA Spirit, Activism Light Broadway

The Annual WCA conference, Initiatives 2000 was held February 21-28 in New York City.

The outgoing board met Monday and Wednesday, finishing up old business and making recommendations for the new board. The new board, the first led by a president elected by members, met Thursday, February 24. Minutes of both board meetings are available on the WCA website at www.national.wca.com.

The chapter representatives met Wednesday to report on chapters' activities in the past year. The reps elected three of their number to the national board: Linda Lewis, of St. Louis; Julie Staiano, of Washington, DC, and Margot Comstock, of Northern California.

The new board has passed several proposals.

Honoring Worthy Women

The board voted to have National Lifetime Achievement Awards in Chicago. This is a continuation of the Honor Awards, without the exhibition. Eleanor Dickinson, chair of this committee, seeks members' suggestions and nominees.

WCA is accepting donations to help fund these awards. To help continue recognition of women in the arts, send a check so marked to the national office.

Taking It to the Mat

The board passed a proposal to collect statistics on inequities for

please turn to New York Meet, page 5

WCA Piles Up Statistics To Wipe Out Inequities

In February, WCA founded The Medusa 2000 Taskforce, a project dedicated to changing policies and decisions that prevent full participation for women artists, women art historians, and women working in the visual arts—of all cultures, ages, abilities, religions, classes, races, and sexual orientation. With the participation of WCA members, and through coalitions with other national organizations and supportive individuals, the WCA spearheads the Medusa 2000 Taskforce.

Medusa 2000's work will be accomplished by a multi-faceted, multiphased effort that includes data collection and analysis, political action, public policy impact, legal action, organization liaison, fundraising, and publicity/public relations.

We are gathering statistics collected by individuals and organizations and creating a comprehensive database. We are developing questionnaires to gather additional statistics from WCA members.

With these statistics, we will compile the percentages of women art professionals participating in museums, galleries, government funding, educational programs, and employment. Next, we will identify specific museums, galleries, government agencies, and educational programs obstructing equity.

After targeting adverse decisions and policies causing inequities, we will implement a plan to create an impact that will change these deci-

How Bad Is It?

Statistics compiled by WCA member Eleanor Dickinson, who has tirelessly collected statistics for the past 28 years, reveal a great disparity in the number of women artists participating in education, employment, exhibiting and funding opportunities.

For example, although 51 percent of all artists are women, only 33 percent are part of art faculties, and only 5 percent of the art in museums, 10 percent to 25 percent of the art in galleries and 21 percent to 30 percent of the art reviewed in art periodicals are by women artists.

Women artists earn 30 percent of the earnings of male artists. The number of National Endowment for the Arts grants received by women artists decreases as the dollar amount of the grants increases, with women artists failing to receive any grants in excess of \$25,000.

Medusa Seeks Statistician

As WCA people compile statistics to reveal the great disparity in the number of women artists participating in education, employment, exhibiting and funding opportunities, they desperately need a statistician. If you are or know one who would be willing to join the committee please have them contact board member Ruth Cohen. (See list on page 7 for all contact addresses.)

sions and policies. This includes meetings between WCA and representatives of the entities identified, pressure by WCA with other organizations, exposure, protests, and last, but not least, litigation. Legal information will be made available to women artists through a WCA pamphlet.

Join Ruth Cohen, Magi Amma, Eleanor Dickinson, Cindy Glace, and Howardena Pindell on the committee. Contact Cohen for information and to join.

Nominate Special Women for Honor

The National WCA will resume granting Lifetime Achievement Awards in Chicago, 2001, as voted on by the new Board of Directors. Nominations for this high honor should be sent as soon as possible to Eleanor Dickinson, chair of this committee, at 2125 Broderick St., San Francisco, CA 94115, or to eleanor.dickinson@Worldnet.ATT.NET.

Time is of the essence, so send in only the name and a brief statement describing the nominee's achievements. Slides, resume, and documentation will be requested later when the list is narrowed down. Remember that only women of the highest eminence should be proposed for a lifetime achievement award (most will be more than 70 years old.)

The intent of this Award is to ensure that women of great achievement will be enshrined in the annals of art history and not forgotten, as so many women of the past have been. These women may be art historians, scholars, artists or museum administrators. Please give their titles, position, age, address or location, phone, etc. WCA is considering a new category for women recently deceased.

Thanks for your help!

President

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ethical responsibility, but a legal responsibility to recognize and be professionally responsive to all people in the art world.

But, how do we do this?

With the information we gather, we can build, brick by brick and person by person, a large information base that will document inequities. Each person, each chapter, each region can gather data from their individual communities. What if we did a class action law suit? Imagine that! I urge those of you in positions to help, to contact our board. We can use this data as an arsenal for activism. The more information we have, the more assertive we can be in accomplishing our goals together.

Do you share my vision for creating a new and innovative art world?

Let us join with other organizations who have the

Visions/Millis

continued from page 1

WCA needs our help. I want to see the chapters develop a network of institutional members who can help us spread the word about WCA and support the local chapters in larger projects.

WCA needs our help. We are developing venues for the Traveling Exhibitions of our members' work. Do you have space or know someone who could exhibit this fine work?

WCA needs our help. Are you documenting your chapter work? Have you sent a set of newsletters, catalogs, post-cards, minutes, etc., to our WCA Archives at Rutgers University? If not, let's do it. We are losing our history if we do not document what we have done. There are documents that list the inventories of materials for Michelangelo and numerous lesser known artists. Don't our efforts deserve to be documented for purposes of research?

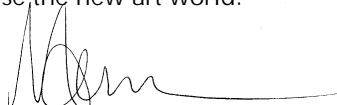
WCA needs our help. Local chapters are the WCA to their members. The WCA board and officers cannot do all this work alone. We must help each

Send ArtLines your comments on board members' visions—or send your own—to share with colleagues in Thoughts in the Mother Tongue, ArtLines' new members' dialog column, beginning next issue. Actually, send thoughts on any subject at all! No all-knowing Ed., no one to answer but other members. Let's get it on! Email to Newshounds@aol.com or snailmail to WCA headquarters.

same agenda. Let us organize, let us be practical, let us be thorough. Let us realize this goal by working together.

Can you imagine an art world where women and people of color hold at least half of the tenure track positions and receive equitable salaries? A world in which artists, no matter what gender or race, have equal opportunity to exhibit in major institutions, and where art history texts are inclusive? Directors of museums, presidents of art organizations, and leaders of movements will be stateswomen in this new art world.

Let us agree on this agenda and make it happen. Just as a community, working side-by-side with their friends and neighbors, will raise a barn, so can our community of art professionals raise the new art world.



Magi Amma, President
National WCA

other. I want to hear your ideas, your concerns, and, yes, even your complaints. It is always best to take that complaint to someone who can do something about it. Maybe I can direct it to that person.

As I said in my platform, leadership has little to do with power and everything to do with taking responsibility, keeping commitments, facilitating healing, and honoring the women we serve. That is the kind of leader I want to be.

—Cynthia Millis
President Elect, National
WCA

Women Building Bridges with Art

The fun of friendship, shared goals, shared interests, shared experiences is a gift of being part of such a rich, value-focused organization as WCA.

It was exciting to hear the chapter reps tell about their WCA during the February conference in NYC. Every chapter has a little different take on things, a little different way of doing things. Some share problems, some share solutions—and some have the solutions to others' problems. But we need to tell each other more than once a year. We need to communicate.

As chapter liaison, I want to get you addicted to communi-

please turn to Visions, page 8

All Over the World

Regional News: An exciting story with many chapters

New England Region

New England is a bit sleepy in the winter, but things are picking up now that the crocuses are up. C.M. Judge and Diana Boehmert are sharing the VP position and will try to cover the Northeast in a personal manner. It is our goal to visit each state, so we ask our chapters to keep us in mind when planning weekend or summer meetings in which we might participate.

The range of the New England region is expanding to embrace New York. In the wake of the very successful Initiatives 2000, the WCA Regional Conference in New York City in February, women in NYC are meeting to restart their chapter; and WCA has more than thirty new members. Bravo Janet Luongo for your commitment and efforts to bring it about.

We would like to be included on chapter mailing lists and notified of any special events in each chapter. Interchapter activities and regional seminars would be wonderful ways to broaden our networking, so please do stay in touch.

Judge has been in contact with prospective members in Maine to explore the viability of starting a chapter there; and we're exploring the possibility of reviving the Vermont chapter, once a strong voice in the WCA. Massachusetts and New Hampshire remain active.

Boehmert attended the New York chapter meeting in New York City on March 21 to support efforts to revive the New York chapter. New energy is gathering, with Hilda Demsky providing the impetus. Devorah Sperber gave a talk on curating and has offered to conduct a workshop to mentor other artists who are interested in curating.

Sperber was instrumental in producing the multi-site Elements 2000 exhibit in conjunction with the NYC Conference—another event

Kudos & Gratitude

- To art historian **Barbara Wolanin**, president of the Greater Washington, DC, chapter, for her powerful commitment and leadership.
- To artist **Judith Segall**, president of the Central Florida chapter for the past five years, for her extraordinary contribution and continued involvement in chapter projects.
- To **Lydia Griffith**, president of the Virginia chapter, for her leadership and support of national causes.

that makes WCA conference attendance a wonderful networking tool and support system for members.

Judge and Boehmert hope to provide a visible presence, when possible, and a support system for chapters. Individual chapter input and connection to the national agenda is critical to move forward with the WCA vision. Says Boehmert: "We hope to be your link and keep you apprised of new projects and policies as they develop. We also want to be your voice to the National WCA, to keep the board informed of what the state chapters require to serve women artists at the local level. We both look forward to meeting many of you in the next two years."

Diane Boehmert & C.M. Judge
New England/New York
Regional VPs

Pacific Region

In March, Northern California, Peninsula, South Bay, and Santa Cruz/Monterey chapters had a kick-off luncheon meeting for a Regional Conference planned for spring of 2001. Nancy Kramer was chosen to chair the committee.

In early spring, NCWCA's "The Female Gaze," a show and panel at Ohlone College in Fremont, California, exhibited the work of forty-nine women. An exhibition in August, in the Atrium at 600 Townsend, San Francisco, breaks ground by being 75 percent sculpture. It's to be juried by Karen Tsujimoto, Oakland Museum curator.

The NCWCA board retreated to the Russian River for a planning weekend April 1. A full weekend with magnificent women, working together, cooking together, playing together, sharing and supporting, tears and laughter—recommended practice for all.

Santa Cruz/Monterey has an upcoming exhibit at Cardiff House, UC Santa Cruz's Women's Center, called "The Art of Healing: Breast Cancer Survivors."

The San Diego chapter welcomed Spring with "The New Era of Women" at the UCSD Cross Cultural Center. In May the chapter offers a Small Box/Small Image show at Studio Maureen. For October, SDWCA is planning a show concerning breast cancer and chronic illnesses at the UCSD Cross Cultural Center.

Besides a members show in November, SDWCA will co-sponsor "Artists Symposium 2000" at Peterson Hall, UCSD.

The Seattle chapter had this year a diversity workshop with a friend of the SWCA, Magdalen Hsu-Li. She is a local singer/songwriter who tours nationally, giving concerts and presenting workshops on feminism, diversity issues, and Asian/American issues. All SWCA members will have the opportunity to attend one of Hsu-Li's workshops this coming year.

The South Bay Area Chapter of the Women's Caucus for Art is planning a members only exhibit of new artworks for September/October 2000. At least one issue of the Art Journal will be published.

Rusty Cantor
Pacific Regional VP

Southeastern Region

Virginia

The Virginia chapter meets at the Shockoe Bottom Arts Center. Programming and events included giving a scholarship (Debra Stuckgold), Artist of the Year Award (Sally Bowring), and "Millennium" Juried Show. The group also held its annual Continuum Exhibition; this is the fourth year of this exhibition. This summer, the chapter is having a juried show with a sizzling hot theme.

The chapter newsletter is full of opportunities for members, lists member's exhibition openings, and, occasionally, publishes poetry. Two joint efforts with the Greater Washington, DC, chapter produced "Fruits of My Garden," exhibited at Shockoe Bottom Art Center, and "Solstice 99," held at McCrillis Garden in Bethesda, MD. The Virginia chapter plans ten gatherings and five newsletters a year.

Lydia Griffith, President

Greater Washington, DC

Programs and events: Chapter members enjoyed an all-day trip to Richmond, VA, to view and pick up the DC chapter show. "Art chat" is a continuing program where members visit a gallery or museum and have lunch.

Mary Jo Aagerstoun presented a slide talk on Judy Chicago's Dinner Party. Barbara Wolanin gave a tour of the art of the Capitol, focusing on women. There were two

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It's ART, for business' sake!

When You Can't Press the Flesh: Press Release Time!

By Eleanor Dickinson

Form and content are equally important in your press releases. Editorial desks receive many press releases a day and are anxious to eliminate any possible: if the format of your press release is not correct, it'll quickly find its way to the round file.

A press release must have a section of extensive information about itself and you—let's call it the stuff above the line—followed by the information you're trying to convey—the stuff below the line. Here's the format for the *stuff above the line*:

Title. This doesn't mean anything creative. Here you have the option of "FOR IMMEDIATE RELEASE" or "PRESS RELEASE" or "NEWS FROM"

Who the press release is from. Line this up on the left, like in a letter. Say you're sending a release for a gallery:

Name of gallery or institution
Address of same
Main telephone of same

CONTACT: your name and title
Your phone or extension

You can set the contact info apart by a space; make it easy for the journalist to find when she wants to call and get an in-depth story on you.

Who the press release is to. Indented well to the center, put Name of magazine or paper
Address of same
Main telephone of same
(skip a line for easy finding of...)

ATTENTION: Art Editor (or Critic, or Newsdesk, etc. Send a separate release to each one)

Vital statistics of the press release.
DATES: of exhibition or event
CANCEL AFTER: date the event ends or is no longer to be publicized.

Finally, the body of the press release—the *stuff below the line*:

What the press release is about. You might separate this section from the info above it by a rule. Then:

Headline. The title of the event or show, plus an exciting comment. The point of the headline is to catch the eye and the imagination of the editor.

Body of the release. This is what you would like to appear in the paper.

The lead. A good lead gets all the data in. In the first paragraph—and preferably in the first sentence—try to put the five Ws: WHO, WHAT, WHEN, WHERE, and WHY. And be exciting! This is difficult, but it's worth trying. A good lead can also be your Radio or TV Spot with no rewriting, and small-staffed papers use it verbatim: What can you say in this first paragraph that, when read over the radio, will cause the listener to turn the car around and come rushing over to the gallery?

Middle. Give interesting and visually evocative details that will tempt the Critic to come and write a Review. You could also develop the WHY of the show. No one is interested in "This is a show of beginning artists"; try to say why the show is being done at all. Examples: "The least known and most exciting art form today is Fibers: not bolts of cloth, but marvelous 40-foot strands of steel cable twisting tortuously about the Gallery interweaving with their own shadows!"; "Electricity crackles as it streaks through fantastic copper mazes to illuminate delicate neon tubing."

Wrapping it up. Give more data: details of the Opening, for instance. Be sure to say if there is a charge or if it's free. Tell of any lectures, films, performances, etc., scheduled during the show. Repeat the location. Tell if it is near public transportation or give a cross street. For a Solo Show, tell if the artist will be present at the Opening. Tell who to call for further information.

Holding the Eye of the Editor

Get all this on one page if possible, one and a half if very complex.

Radio and TV Spots—use your lead. Read aloud and mark the time of the Spot on the release. Maximum is 60 seconds. Best is 20 or 30 seconds.

Video Promo Project Seeks Input, Ideas

Information coordinator Liz Dodson, Minneapolis WCA, is heading up a project to create a promotional video for the WCA.

In the initial planning stage, the project is eager for members' thoughts and ideas on what should be included as far as issues, honoring which women artists, WCA historical documentation, or, well, anything we might not have thought of.

Send these to Dodson as soon as you can. Her goal is to bring specific plans to the July board meeting in Houston.

Send to: Liz Dodson, 1920 South First Street #2002, Minneapolis, MN 55454; (612) 333-8150; ldodson@inet-serv.com.

Taylor Seeks Help with Traveling Show

As new organizing curator of the WCA Traveling Exhibitions, MaryRoss Taylor, Houston WCA chapter member and advisor to its board of directors, says, "This feels to me like a situation that is best approached with a decentralized group of women responsible for different task areas, plus an organizer or curator to plan and implement putting the show on the road. The organizer/curator should also work with one or more National WCA board advisors/consultants."

Linda Lewis, a new National WCA board member from the Arizona chapter, has volunteered to serve as artists' registrar and to be board liaison for the project. Taylor also seeks:

Exhibitors' registrar—assist in handling correspondence with exhibitors after they indicate serious interest.

Image banker—scan images into an electronic "slide set" for prospective exhibitors to view; assist organizer with creation of an electronic information packet.

Artist essayist—write a 300-word piece about the show after seeing it in reproductions and, preferably, in the Houston exhibition.

Packing crew—Houston residents, three people minimum.

Site spotters—everywhere! suggest possible venues to organizer.

MaryRoss Taylor is an independent curator and consultant in Wimberley, Texas. She was director of Lawndale Art Center in Houston from 1991 to 1997. Previously she was director of Judy Chicago's Through the Flower nonprofit and organized almost 100 far-flung exhibits of the Birth Project.

She was appointed by Governor Ann Richards of Texas to the Governor's Commission for Women and serves on the National Advisory Board of the National Museum of Women in the Arts, Washington, DC.

INDIA 2000:

WCA To Tour India's Art and Holy Sites

Helen Poole Newman, NCWCA and National board member, is planning a three-week trip to India for late December, 2000, with a one-week optional extension in Kathmandu, Nepal. The tour will roam from Bombay to Benaris, with stops for elephant rides to ancient palaces, trips to erotic temple sculptures, walks through contemporary Indian art galleries, and visits to historic ashrams.

Travelers will meet with Indian women artists, experience bhujan—holy singing in a temple, and wade in the sacred waters of the Ganges. Says Newman, who lived in India for several years, "Together we will share the wonder that is India. Start planning to join in for an incredible adventure."

Watch for specific dates and details in the next newsletter, or contact Newman to be on the mailing list.

The Making of a WCA Conference

By Janet Luongo

Initiatives 2000 was held February 20-25, 2000, in New York City. Chair Janet Luongo tells what it took to make this conference a great success.

It was a challenge to coordinate all the talents and ideas of so many brilliant women from all over the country. Thank you to everyone who worked so hard on this conference, and a special thanks to C.M. Judge, whose personal care of each individual registrant helped make each person's stay in New York a warm one.

C.M. Judge and I decided that, while we would do our best to schedule appealing events, this would be a grassroots conference, nothing fancy; it would give the region and NYC a positive focus, and it would keep the tradition going. All planning was done by e-mail, except for two meetings.

I was pleased at the comment of Muriel Magenta, past WCA president, who said I did more than coordinate: "You energized the whole conference."

Believe me, the energy was poured in by so many people. The result: Many participants told us they enjoyed themselves, all events ran smoothly and were well-attended, we covered all expenses, and we, ourselves, had a good time.

We included things that were important: scholarships and upholding the tradition of WCA of recognizing women of commitment and achievement. The Northeast Regional Recognition Award was presented to Susana Torruella Leval, director of El Museo del Barrio and the WCA President's award went to gallery director Bernice Steinbaum. It was a simple affair, yet those recognized felt honored by the roomful of people who came to support them.

Thank you to all who came forward to contribute, to participate, to carry our mission forward.

Acknowledgments

C.M. Judge, registrar and treasurer; Presenters: Howardena Pindell, Lowry Sims, Imna Arroyo; Sharon Vatsky, marketing workshop and tour; Beatrice Schall, scholarships, alternative housing; Jiayi Ling, YWCA panel; Winn Rae, curator of WCA exhibits at Phoenix Gallery; Deborah Sperber, curator of WCA Elements 2000 Exhibit;

Naomi Grossman, Bus Tour; Imna Arroyo, recognition committee; Mary Buccu McCoy, brochure design; Jean Towgood: advisor; Francia, space procurement at Westbeth; Virginia Zic, slide share; Heidi Bollock: web site; Denise Mumm, E-mail bulletins; Gail Tremblay: President's Award; E.M. Curley Clay and B. Damon, WCA/CAA panel; Susan King Obarsky, panelist;

Cynthia Millis, WCA/CAA affiliate panel; M.G. Martin and Dr. Rikki Asher, panelists; Galen Cranz, Jackie Brookner, Leila Isikantar, Yin Xiuzhen, and the artists in the WCA exhibits, "Generativity," "Space Shaping Space," and "Elements 2000"; Sheila Benedis, Alison Berman, Diana Boehner, Hilda Demsky, Susan Knight, Linda Gilbert Sneider, Ellen Smith, volunteers.

Thank you to co-curator Jane Ingram Allen; Paul Skiff and Emanuel Lemakis of College Art Association; national board members Melanie Herzog; Gail Tremblay, Magi Amma, and Margaret Lutze; workshop leader Jackie Battenfield, and tour leader Sara Garden Armstrong.

Donors

Susan Sosin, Exhibitions Committee
The Discovery Museum, Bridgeport, CT,
Benjamin Ortiz, Curator of art and collections, The Discovery Museum, Bridgeport, CT, **Alberta Cifolelli**, **Milton F. Armm**, M.D. and photographer, **Marie Newman**, **Alice E. Stokes**, **Barbara Wilk**, **Joan Zamore**, **Bernice Barkin**, **Patricia G. Sidas**.

Janet D. Luongo was N.E. Regional Vice President February 1998-February 2000. She is currently on the WCA Advisory Board.

ArtLines

The Nat'l Newsletter of the WCA editor, **Magi Amma** • design and publishing, **Margot Comstock** • quality control, **Rusty Cantor**, **Eleanor Dickinson**, **Margaret Lutze**, **Cynthia Millis**, **Ruth Waters** • printed by Expedi, NYC

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Board Updates WCA By-Laws

The WCA Board of Directors voted to approve revised national bylaws at the February 2000 board meeting.

Changes include new nomination and election procedures for the president-elect. These supersede the old procedures for the election of a president. Also, the financial year is changed from a calendar year to a fiscal year, which will begin June 1, 2000, and end May 31, 2001.

WCA members and/or chapters may request a copy of the revised bylaws by contacting the national administrator, Dana Spainerman.

Inter-Chapter Events Get Matching Funds

The new WCA board voted in February to provide \$1000 in matching funds to chapters for inter-chapter activities, pending available funds in the budget this July.

Each proposed event will receive up to \$100 in matching funds per project; no chapter will receive more than one grant. If there are less than ten proposals, then more money will be given to chapters that exhibit need.

Joint events can strengthen the network among WCA members and support cross-pollination of ideas and increased communication within regions.

Contact Magi Amma to join this committee.

Board Takes the Heat—Heads To Houston for Summer Meet

Come to Texas! All WCA Members Welcome

The Houston Chapter of the WCA will host the Summer 2000 National Board Meeting at the University of Houston—Downtown on July 7-9. Part of the weekend festivities will include the premiere opening of the WCA Traveling Exhibition on Saturday, July 8, in the O'Kane Gallery at the university.

The Houston, San Antonio, and Dallas chapters will meet with their national board at a lunchtime session on Saturday. All WCA members, from any chapters, are invited to attend.

July 8 is a special evening in Houston. Most of the commercial and noncommercial galleries host openings that evening. ArtHouston, as it is

WCA Medical Plans Assist Health Care

After much searching, the Women's Caucus for Art has chosen a group insurance plan to offer WCA members and their families. Insurance coverage at affordable prices is hard to find; Wohlers/Seabury & Smith offered the most comprehensive plan that would benefit WCA members.

Of course, nothing (at least in this field) is perfect: the plans are subject to medical underwriting and they are **not available in all states**.

The carrier has 50 years of insurance administration experience and a history of providing excellent customer service. Its group insurance plans are economical and flexible.

The plan available exclusively to members is called Customized Major Medical. This program enables WCA members' to choose major medical packages that meet their specific needs from among a number of medical plans.

For information, contact the insurance administrator: Wohlers/Seabury & Smith, 1440 N. Northwest Highway, Park Ridge, IL 60068-1400; 800-503-9230; or e-mail info@ahw.com.

\$500,000 goal set for endowment funds

Magi Amma, WCA president, is heading a campaign to raise endowment funds of \$500,000 to provide for the future stability of the WCA. The money will be used for ongoing operating expenses, the Lifetime Achievement Awards, the Equity Project, and other projects.

C.M. Judge, co-vp of the Northeast Region, and Julie Staiano, board member from chapter's council, are also working on the campaign. And Dale Osterle will be facilitating the third annual WCA raffle of artists' prints in Chicago next February.

known, allows the introduction of new artists and of the gallery's own artists to the public. Thousands of people attend this event and the WCA Touring Exhibition opening will be part of the festivities.

The Houston chapter is hoping to arrange a local fund-raiser. Other events or activities have yet to be scheduled, but there should be opportunities to visit the newly renovated Museum of Fine Arts and the Menil Collection.

Cynthia Millis is working with a travel agency in Houston to arrange good rates on hotel accommodations and air fare. When those arrangements are firm, members will be notified.

The Women's Caucus for Art

Financial Summary

January 1, 1999 - December 31, 1999

INCOME	(actual)	(budgeted)
Membership dues	\$42617.00	\$50000
June Wayne Raffle	1730.00	1730
Traveling exhibition fees	1560.00	0
Mexico trip	5200.00	0
WoCA Slide Royalty	946.33	0
Reimbursement for bank fee	30.00	0
Newsletter advertisement	50.00	0
Convocation—San Francisco	637.50	0
Bank interest	356.17	0
Payroll tax refund	22.28	0
Donations	6347.21	0
Restricted contributions	60.00	1000
TOTAL INCOME	\$59556.49	\$52730

EXPENSES		
National Administrator payroll	\$22606.56	\$23450
President's Assistant salary	802.50	3000
Disability Insurance	77.49	200
Postage and delivery	2658.29	3000
Printing and reproduction	2149.22	2500
Office supplies	691.62	2000
Telephone/internet services/computer supplies	1175.95	3000
Bank service charges	161.80	1000
Workers' Comp Insurance	253.00	200
Board Liability Insurance	1100.00	1300
Office Liability insurance	558.41	570
Accounting fees	600.00	1600
Administrative travel	964.45	1000
Board meeting expenses	299.96	500
Scholarships—LA, NY conferences	1000.00	500
Board reimbursement	150.00	500
General scholarship	0.00	500
Mexico trip	4800.00	0
Convocation—San Francisco	463.70	0
Miscellaneous	461.89	0
TOTAL EXPENSES	\$40974.84	\$44820
Net Income	\$18581.65	

Comments from the Treasurer:



Margaret Lutze,
Treasurer

Membership income was less than expected. Postage and delivery expenses included three newsletters. The Los Angeles conference scholarship money was budgeted in the 1998 budget but was paid in 1999. A general scholarship for \$500 was added into the 1999 budget but will be given out in 2000. The Mexico Trip and the San Francisco Convocation produced income over expenses. Expenses in most categories were under budget.

Nat'l WCA Staffs Up

Dana Spainerman is the new national administrator of the WCA, replacing Denise Mumm, who moves on to an investment career on Wall Street.

Spainerman comes to the WCA from the position of administrator of Nickelodeon, a subsidiary of MTV in New York. She has a master's degree in Women's Studies and now lives in Santa Cruz, California.

Carol Plaia, of Santa Cruz, California, has been hired as executive committee assistant.

Plaia originally joined the WCA Oregon chapter in 1991; in 1995, she part of the WCA delegation to the United Nations/NGO Fourth World Conference on the Status of Women in Beijing, China.

Nat'l WCA Web Site Can Link to Yours

Both chapters and individual WCA members have a home on the National WCA web site.

Chapters can post current events, news, exhibits, calls for entry, and any other relevant information on the National WCA web site, and have a link there so surfers can jump to the chapter site.

On chapter web sites, add a link to <http://www.nationalwca.com> to send folks from your site to National WCA.

Individual members can also link to National's site, and send their personal web site information to be linked to from the National WCA site.

Send your urls and info to Heidi Bollock at gavin@olywa.net.

Our Kind of Town

Windy City Hosts 2001 Conference

The Chicago chapter of WCA, in conjunction with national WCA, sponsors the 2001 WCA National Conference in Chicago February 26–28, 2001.

Embodying the conference theme, *Feminism: A World Power*, a national juried exhibition calls for works revealing the faces of feminism; so far, participating venues are the Main Gallery at Artemisia Gallery, Beacon Street Gallery (including a perfor-

mance) and space at ARC Gallery.

The CWCA is holding two fundraisers for the conference. In June, the chapter sponsors an artists' garage sale, auction, and dinner at the Light House Pavilion on Evanston lakefront. The second will be either a fall jazz fund-raiser at Andys or an auction and dinner.

Program chair Mary Ellen Croteau issued a call for proposals in New York and by mail to all local art organizations. For more info, call Croteau at 773-235-8583.

The CAA conference will be held February 28–March 3, immediately following WCA.

Heads Up!

CAA Call for Papers

College Arts Association (CAA) has put a call out for participation for panels that will be given at the Chicago, CAA Conference, Feb 2001. There are numerous opportunities to

submit papers for panels addressing issues related to women.

Deadline: Is May 15, 2000!

Submission information is available in the CAA Call for Participation or on-line at www.collegeart.org. Participants must be members of CAA.

Conference Shines on Great White Way



WCA members enjoy Manhattan ambience during February's Initiatives 2000 Conference. Shirley Fears-Wynn, Arizona WCA, second from right, and Vernessa Riley Foelix, Switzerland, relax with WCA women. Below right—Found-artist Claudia Chapline, Northern California WCA, with NYC installation art . . . or is it the real thing?

New York Meet

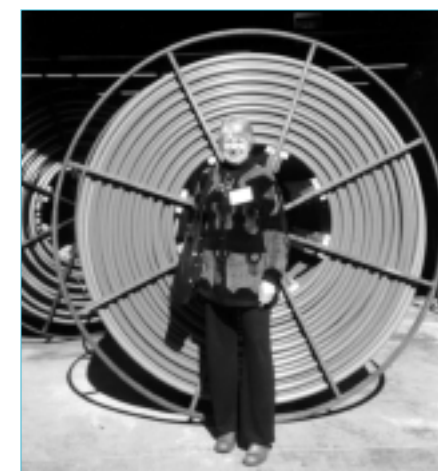
continued from page 1

women in the arts and to research the possibility of a Title IX class-action lawsuit to address this issue. Ruth Cohen chairs this project, nicknamed Medusa 2000.

Healthy Support

The board voted to sponsor the Fly a Kite for Breast Cancer Awareness Project. This project promotes breast cancer awareness through art, using colorful pre-surgical and postsurgical body impressions on handmade kites.

Women are encouraged to create exhibitions of their own and donate



the proceeds to the fund. Find information on-line at kiteproject2000@hotmail.com or call 408-626-8480.

Not All Talking Heads

Highlight of preconference activities was a pair of all-day marketing events. After a breakfast at Westbeth Art Center in Greenwich Village, one group settled in for a seminar on marketing artwork to galleries given by Jackie Battenfield.

Another group, led by Sara Garden Armstrong, toured NYC galleries, going behind the scenes with gallery owners and managers, learning how galleries are run, how they choose artists, and how they sell.

On the Town

Thursday was gallery day for all. Several galleries held receptions for WCA attendees.

At 5:00 p.m., two full buses set off on the Initiatives 2000 Gallery Tour. Itinerary covered seven galleries in three boroughs: Manhattan, Brooklyn, and Staten Island.

WCA at CAA: Take Your Turn To Speak Out for Women

WCA Session, 2002

WCA is calling for Session Topic Proposals from individuals to represent WCA at CAA in 2002. One proposal, chosen by a WCA committee, will be submitted to CAA to compete with other proposals put forward by CAA Standing Committees and other CAA Affiliated Societies. CAA will determine the finalists, not WCA.

The Session will be 2.5 hours in length. Guidelines for Session Proposals are based on the CAA requirements. See CAA Call for Participation for more information.

We invite Session Proposals that cover the breadth of interest in current thinking and research trends in art, art and architectural history, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

The broad categories are:

1. Art History up to the 20th century broadly embraces all art-historical proposals up to the twentieth century.
2. Contemporary Issues/Studio Art is intended for studio art proposals as well as those concerned with contemporary art and theory, criticism, and visual culture.
3. Educational and Professional Practices proposals that develop along practical lines and address the concerns of WCA/CAA members as teachers, practicing artists and critics, and museum professionals.

The Proposal

Prospective chairs must submit three (3) copies of the following items to the chair of the WCA Selection Committee: (1) A completed Session Proposal Form that includes names of the session speaker and co-presenter, WCA and CAA membership identification numbers, address, phone numbers, and email address of each

participant. (2) A one-page statement describing the topic of the session and explaining any special or timely significance that it may have for a particular field or discipline of art scholarship or art making. (3) A c.v. of no more than two pages in length for each participant. (4) A self-addressed stamped post-card, so that WCA can acknowledge receipt of the proposal (or you may send it via certified mail).

Guidelines

The WCA Selection Committee will consider proposals from WCA/CAA members. Once selected, session chairs must remain members in good standing of both organizations through 2002. No one may chair a session more than once in a three-year period.

The WCA Selection Committee will make its decision based on the merit of the proposal. WCA reserves the right to select the most thoughtful version of a proposal or even suggest a fusion of two or more compatible proposals. The committee may also invite proposals from members who, in their opinion, might balance the panel.

Receipt Deadline: July 1, 2000.

Notification Deadline: August 20, 2000. Send all proposals to: Marybeth Koos, 157 Augusta Ave., DeKalb, IL 60115; 815-753-7858; fax 815-753-7701; u20mnkl@wpo.cso.niu.edu.

WCA/CAA Affiliate Panel

Guidelines for proposals to be presented at the Chicago, 2001, conference, adapted from the College Art Association Guidelines:

1. Proposals must be made by current members of the Women's Caucus for Art. All presenters must be members of the WCA.
2. The panel time is 1.5 hours in length. Individual presentations should be no more than twenty

minutes in length. Acceptance of more than four presentations within the timeframe is unlikely. Proposals may be submitted as a complete panel or by individuals, who will then be grouped together in a panel.

3. We encourage the use of slides, videos, or interactive elements, easily seen by the audience. As communicators about art, presenters should reveal their interest in, comfort with, and enthusiasm for the subject of the presentation.

4. Proposals may be about a specific artist or group of artists, a specific body of work by an artist, an area of scholarship about a previously under-appreciated or under-represented artist, artists of color, gender issues, an art-related experience that brings art to more people, the role of art in modern education, the art of a specific period, or another art-related topic. Appeal should be broad, not narrow. The goal is to communicate.

5. The proposal should be submitted with the checklist information below, a preliminary abstract or description of the presentation, letter of interest, c.v., support materials (with SASE), and stamped, self-addressed postcard to session chair. Documents must be submitted in triplicate.

In addition, for each presenter send the following: Name, affiliation with the WCA—chapter name or member at large, address, office/studio phone, home phone, e-mail address, title of presentation, and other places proposal has been submitted. The selected panel will be comprised of three people with diverse backgrounds.

Receipt Deadline: June 15, 2000.

Notification Deadline: July 15, 2000.

Send all proposals to: Marybeth Koos, 157 Augusta Ave., DeKalb, IL 60115; 815-753-7858; fax 815-753-7701; u20mnkl@wpo.cso.niu.edu.

Calling on Caucuses

All that's happening behind Caucus doors . . .

JWAN

Jewish Women in the Arts is a sub-caucus of the WCA. It is a national network of Jewish women, formed in 1994, to act as a forum within the larger arts community. Its purpose is to organize Jewish women in the arts to come together for an ongoing dialogue that will explore our role as a minority in the majority cultures in which we live and work.

Judy Serebrin, the current head of JWAN, has initiated a long-term project to document the contributions made by Jewish women in the arts and to encourage close relationships among women as they collect this information. The goal of the project is to create a resource to make information about a group of diverse Jewish women, from all nations and socio-economic, age, and identity backgrounds, available to artists, scholars, curators, publishers, and others.

Serebrin is currently forming committees to get this project off the ground as well as for JWAN generally. She is looking for members to create projects and lead them and for volunteers to help with email/address lists and to set up

guidelines for JWAN to ensure that it functions well.

Rhoda Juels would like to get a JWAN website set up. If you have experience and/or ideas, contact Juels at Rjuels@aol.com. If you are not currently signed up with JWAN in the WCA national office, please join—you will be most welcome!

Contact Judy Serebrin at 650-364-1659; 420 Arch Street, Redwood City, CA 94062; serebrin@pacbell.net.

YWSC

YWSC Offers Scholarship

The Young Women/Student Caucus, a sub-caucus of the Women's Caucus for Art supporting young women artists, art professionals, students, and returning students pursuing an art career regardless of age, offers a scholarship to one undergraduate student who is committed to a role in the arts and an art career. The applicant need not be in a BFA or BA program but must be actively pursuing a career related to art.

The scholarship consists of \$500 to be awarded directly toward undergraduate tuition

and an opportunity to propose an exhibition idea or panel for the 2001 WCA conference in Chicago. Application must be received by May 15, 2000.

Mutual Mentoring Program

The purpose of the program is to provide young women with a one-on-one support structure to guide them to become familiar with the tools they might need, to understand the challenge they are facing, and to offer them the confidence they need to succeed in the art world.

YWSC Online Gallery

Must be a YWSC member to enter. While YWSC membership is free, there is a \$5 one-time gallery entry fee that remains good for duration of membership. Visit <http://geocities.com/~ywsc/gallery/gallery.html> to view current exhibits.

For detail of these programs, visit the YWSC website: www.geocities.com/~ywsc; or email to ywsc@geocities.com; or write to Jiayi Ling, 190 Carter Rd., Haskell, NJ 07420. When writing, please specify YWSC Scholarship, Mutual Mentoring Program, or YWSC Online Gallery.

Regional Reports

continued from page 2

joint exhibition efforts with the Virginia chapter (described in the Virginia report).

Upcoming are a visit to the National Museum of Women in the Arts to see the work of Mexican surrealist Remedios Varo; Networking Day (annual event); Summer Solstice Sketch Retreat; and, possibly, a trip to Philadelphia to see shows of Arthur B. Carles and Carles's students, among others.

Carles is of particular interest, because Barbara Wolanin has written a book on him, which has been published recently; his work was exhibited at the Hollis Taggart Galleries in New York during the WCA/CAA conference this year.

Juli Staiano, a member of this chapter, was voted to the National Board as a representative from Chapter's Council.

Barbara Wolanin, President

Florida/Central Florida

The Florida chapter continues to have interesting programs: a tour of a bronze factory, a lecture on artist's residencies, a December holiday party, and a trip to see the Judy Chicago Retrospective at the Gulf Coast Museum. The group also holds a yearly slide presentation. The members' newsletter lists area art events, as well as the chapter's events,

and reports news of members' exhibitions and accomplishments. Judith Segall, who has shouldered the responsibility of chapter presidency for five years, is looking for someone to replace her, while the chapter seeks to welcome interested area artists to membership.

Judith Segall, President

New Chapters

There's a new chapter in the works in Georgia. Local women interested in WCA have met twice in Atlanta, led by Cherie Redlinger, formerly of the Greater Washington, DC, chapter, with the coordinating help of Ann Rowles.

Several people in the Florida (not central) area have called to express interest in WCA, but there is no chapter in their area.

Anyone interested in being part of either of these chapters can contact Beatrice Schall at beatriceschall@usa.net or (336) 282-2277.

Beatrice Schall

Southeastern Regional VP

Midwest Region

The first order of business among the Midwest chapters is to restore confidence in the National Women's Caucus for Art. Many members have expressed concern over the recent crisis and have questioned the advantage of belonging and contributing to the organization other than at a local level. I will address these concerns with the enthusiasm I experienced at the recent meetings in New York.

As progress is made and as information is communicated, the membership will certainly see that the advantages are concrete as well as theoretical, numerous and available to them personally.

Second, the Midwest region contains many strong, active chapters. I will work to encourage these chapters to realize the potential they have for working together, as well as with National, to utilize the many available resources in Minneapolis, Chicago, St. Louis, Omaha, Madison, Ann Arbor, South Bend, and Iowa City, to name just a few of the fabulous cities that comprise this region.

Laurie Elizabeth Talbot Hall

Midwest Regional VP

Minnesota

The WCA MN Chapter had a guest speaker Penny Snipper, who shared many items of interest on the now and future plans for the MN Arts Board.

Liz Dodson, President

How we grow and prosper

Membership Initiatives

By Cynthia Millis, president-elect

Our membership is growing; therefore we will be able to do more for members. As part of this development, I have a couple of special requests of chapters.

First, please put me and Magi Amma on your mailing lists for newsletters and exhibit notices. I am very interested in projects and local chapter efforts to serve their members.

Second, either Amma or I would like to write a brief note for each issue of your newsletters. We want to communicate directly with you as often as possible.

The regional VPs need your help as WCA grows. They are your direct liaison to the national board and will carry your concerns forward. In fact, we are currently seeking individuals who would be interested in serving as vice-presidents of the Mountain and the Southern Regions.

We have exciting Ad Hoc Caucuses that address specific concerns of the members:

Women of Color in Art (WoCA) developed a commercial slide set to be used by colleges and libraries. (Slide set can be ordered from Universal Color Slide Co., 800-326-1367.)

The Jewish Women's Artist Network (JWAN) is documenting the artistic contributions of Jewish women.

The Feminist Artists' Caucus for Educational Diversity (FACED) addresses inequities facing women in the art history texts and in academic institutions.

The Young Women/Student Caucus (YWSC) sponsors a website and works to develop the professional skills of members.

The Lesbian/Bisexual Caucus explores gender issues in the arts.

There are wonderful benefits of membership in the WCA. Several might be of special interest: Group health insurance; discount on shipping art; the National Traveling Exhibitions; a wide,

active network of women in the arts; and a national archive for the WCA at Rutgers University to document the work of women in the visual arts; WCA is the only women's arts organization that welcomes men as members; leadership opportunities; institutional memberships in which chapters share.

These are just a few of the reasons to be part of WCA. Let us do some of the simple things. Invite a friend to join. Offer a brochure to someone you meet in a gallery or an art supply store or at the local hardware store. The human initiative and contact are just as important in a national organization as in the local chapters.

This will be an exciting year if we each do a small part.

You can find names and addresses of board members on page 7. More info on Ad Hoc Caucuses appears on this page. Articles on many of the benefits appear in the news sections of this newsletter.

Instituting Change

During the national board meeting in February, a change was approved to raise Institutional Membership dues to \$100. These dues are split 50-50 between chapters and national WCA.

WCA encourages chapters to nurture institutions like college art departments, libraries, galleries, and other businesses to support the work of women in the arts with their membership. The institution receives the national newsletter, recognition in our newsletter, and an information packet.

Inquiries about Institutional Membership that come to the national office will be directed to local chapters when there is one nearby.

Robin Roy, former membership chair on the national board in Philadelphia, has agreed to assist with this project. Roy developed the plan and proposal for Institutional Membership for the WCA.

National WCA Board of Directors

and Advisory Board

Executive Committee

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 Santa Cruz, CA 95602
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President Elect & Membership
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 vernamae@hotmail.com

Pacific Region VP
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 650-593-0572 (h)
 650-594-1577 (w)
 rjwaters@sirius.com

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 650-364-1659

FACED
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 608-663-2881
 mherzog@edgewood.edu

United Nations NGO
Representatives
Cornilia Munoz-Cromo, White Plains, NY
Linda Gilbert-Schneider, Brooklyn, NY

Advisory Board

Dorothy Gillespie
 Women's Interart Center
Eleanor Merritt
 Artist
MaryRoss Taylor
 Independent Curator and Consultant
Susana Torruella Leval
 Director, El Museo del Barrio
Janet Luongo
 Discovery Museum, V.P. Education
Benjamin Ortiz
 Curator of Art and Collections
 Discovery Museum
Charleen Touchette
 Freelance Artist, Curator, Writer,
 Touchette Studios
Essie Karp
 Art Administrator
Delilah Montoya
 Artist/ Educator
Alma Robinson
 Executive Director,
 California Lawyers for the Arts
Elouise Shoettler
 Artist and Storyteller

How We Elect

WCA has just completed its first contested campaign and election of our National president-elect. Now it is time to evaluate the process that evolved and develop a coherent policy for the future.

What issues would you like candidates to address? What thoughts and questions do you have regarding the process? How would you suggest changing or modifying that process for the next election? What form should the ballot take to facilitate voting and encourage a higher percentage of the members to vote?

All input is welcome and useful. You can reach me at rjwaters@sirius.com or 3 Riviera Circle, Redwood City, CA 94065. Thanks.

Ruth Waters
 Nominations Chair

On the Road To The White House

Janet Luongo, WCA Advisory Board member, has been researching the possibility of a White House Conference. If she finds it feasible, then a proposal will go before the board. E.J. Montgomery has offered to act as advisor if the conference comes about.

BENEFITS

- National community of women in the arts
- Network of feminist artists
- Leadership Development Conferences
- Website with links to individual and chapter websites
- Student scholarships
- Touring Exhibitions
- Regional and Inter-Chapter Activities
- Exhibition opportunities
- Mentoring Program
- On-line Gallery
- Equity projects
- Art tours
- Opportunities to present scholarly papers at CAA & WCA
- Educational materials
- National Membership Directory
- Newsletters
- Monthly E-mail Bulletins
- E-mail Network
- Ad Hoc Caucuses
- Access to Insurance Coverage (not available in every state)
- Discount shipping
- Institutional Memberships
- Recognition for Women in the Arts
- Advocacy for women in the Arts

be a member of WCA!

Fill out this form, stick it in an envelope with your dues, and mail it in. Then dive into a great group of people working and networking for equity for all women in all walks of art.

date _____
 name _____
 company name _____
 address _____

 city _____ state _____
 postal code _____ country _____
 day phone _____ fax _____
 evening phone _____
 e-mail _____

national membership

regular membership	\$30	<input type="checkbox"/>
professional membership	\$50	<input type="checkbox"/>
institutional membership	\$100	<input type="checkbox"/>
supporting membership	\$100	<input type="checkbox"/>
lifetime membership	\$500	<input type="checkbox"/>
subsidized/student/limited income	\$10	<input type="checkbox"/>

professional areas

- | | | | |
|------------------------------------|--|--|--|
| <input type="checkbox"/> artist | <input type="checkbox"/> CAA member | <input type="checkbox"/> art administrator | <input type="checkbox"/> critic |
| <input type="checkbox"/> collector | <input type="checkbox"/> art educator | <input type="checkbox"/> art historian | <input type="checkbox"/> librarian/slide |
| <input type="checkbox"/> curator | <input type="checkbox"/> museum/gallery professional | <input type="checkbox"/> student | |
| <input type="checkbox"/> other | | | |

join WCA national caucuses:

- Jewish Women in the Arts Network (JWAN)
- Lesbian/Bisexual Caucus
- Women of Color in Art (WoCA)
- Young Women/Student Caucus (YWSC)
- Feminist Art Caucus for Educational Diversity (FACED)

accessibility needs

- | | | |
|--------------------------------------|---|----------------------------------|
| <input type="checkbox"/> large print | <input type="checkbox"/> American sign language | <input type="checkbox"/> TDD/TTY |
| <input type="checkbox"/> wheelchair | <input type="checkbox"/> amplified hearing loop | <input type="checkbox"/> other |

chapter membership

chapter members must also pay national dues. Subsidized members may pay 50% of chapter dues.

Arizona	\$20	<input type="checkbox"/>
CA, Monterey Bay	\$20	<input type="checkbox"/>
CA, South Bay	#20	<input type="checkbox"/>
CA, Peninsula	\$15	<input type="checkbox"/>
CA, Northern	\$20	<input type="checkbox"/>
CA, Southern	\$25	<input type="checkbox"/>
CA, San Diego	\$20	<input type="checkbox"/>
Colorado	\$15	<input type="checkbox"/>
Connecticut	\$20	<input type="checkbox"/>
FL, Orlando/Central	\$15	<input type="checkbox"/>
Idaho	\$15	<input type="checkbox"/>
Indiana	\$15	<input type="checkbox"/>
IL, Chicago	\$15	<input type="checkbox"/>
Iowa, Central	\$10	<input type="checkbox"/>
MA, Boston	\$15	<input type="checkbox"/>
Michigan	\$10	<input type="checkbox"/>
MN, Twin Cities	\$15	<input type="checkbox"/>
MO, St. Louis	\$20	<input type="checkbox"/>
Nebraska	\$15	<input type="checkbox"/>
New Hampshire	\$15	<input type="checkbox"/>
New Mexico	\$15	<input type="checkbox"/>
NY, Albany	\$10	<input type="checkbox"/>
NYC		<input type="checkbox"/>
OR, Portland	\$15	<input type="checkbox"/>
PA, Philadelphia	\$15	<input type="checkbox"/>
TX, Dallas	\$20	<input type="checkbox"/>
TX, Houston	\$20	<input type="checkbox"/>
TX, San Antonio	\$20	<input type="checkbox"/>
VA, Richmond	\$15	<input type="checkbox"/>
Washington DC	\$20	<input type="checkbox"/>
WA, Seattle	\$15	<input type="checkbox"/>
WI, Madison	\$20	<input type="checkbox"/>

national dues \$ _____
 chapter dues \$ _____
 tax-deductible donation \$ _____
 \$10 mailing outside USA \$ _____
 Total Enclosed \$ _____
 Send to:
 WCA
 PO Box 1498
 Canal Street Station
 New York, NY 10013

Visions/Comstock, Ling

continued from page 2

cating. Pick up the phone, write an email, chat by Instant Message.

Chapter liaison, regional vps, and chapter reps working together isn't enough. Every member of WCA has something special to offer, and something special to gain, by frequent open exchange of ideas.

WCA is supposed to be supportive, it's supposed to be fun. If it isn't, every member needs to step up to make it so.

Taking Wing—and In the Wings

Once we can do that, every WCA woman, there is no limit to what we can achieve—together.

For the moment, I'm the one who's going to try to get us all on the same page and talking to each other, who's going to try to make it enjoyable to do so. I'm the one—until it's your turn.

So e-mail, write, or call and let's talk. I'm very eager to know what you think of all this, your dissatisfactions, your pleasures, and especially your ideas.

Smell the Roses (But Don't Stop)

Unlike the big vision, which can take a lot of years and a lot of difficult work to achieve, this one can happen now, it'll further that bigger one, and it will be rewarding in the doing.

—Margot Comstock
VP, Chapter Liaison

Young Woman's Vision Is Clear, Far-Seeing

Here is what I would like to focus my energy on as a WCA national board member:

Concerning the YWSC: Establish an internal structure for the YWSC. Allocate the following responsibilities: YWSC database, YWSC newsletter, YWSC web site maintenance, YWSC public relations and member communications, YWSC panel committee for the annual WCA conferences and others, YWSC exhibitions committee, Mutual Mentoring Program. In addition, I will be working as one of the committee members for selecting this year's YWSC scholarship winner. Members interested in any of the above should contact Jiayi Ling at sky@viaimaginat.com or 973-248-0978.

Concerning the WCA National Board: Form and chair a committee which collects and evaluates the responses from each sub-caucus of the WCA on the issue of the possible exclusion of sub-caucus representatives from the national board, unless appointed to other positions on the board. This committee will essentially be made up of representatives from each sub-caucus selected by each caucus.

—Jiayi Ling
Chair, YWSC

An Offer She Couldn't Refuse



Mumm

Denise Mumm has resigned as national administrator of the WCA to take a full-time job at RBC Dominion Securities, an investment banking firm on Wall Street.

"The security is a big relief to me, but it's still just a day job," said Mumm. "I am also an artist and I have been concerned about inequities for women in the art world for many years. I have never worked with so many people whose fellowship I enjoyed so much. I am proud of the work we did together to make the WCA a stronger, healthier organization."

Mumm expressed her desire to continue her relationship with WCA—as a member.

"It's a good thing"

Bargain Basement

Discount on Journal

The *Women's Art Journal* was started in 1980 when founder Elsa Honig Fine financed the first issue by the sale of a \$20 gold piece.

The majority of WAJ articles are studies of women artists, but WAJ also deconstructs perceived images of women and offers articles on how women negotiate power and deal with issues of race, class, and sexual preference.

WAJ's existence has stimulated new research and is a constant reminder to museum professionals and art viewers of the presence of women artists and their rich history.

Women's Art Journal has agreed to give Women's Caucus members who are first time subscribers a \$4 discount. Write to WAJ, 1711 Harris

Road, Laverock, PA 19038 or call 215-233-0639.

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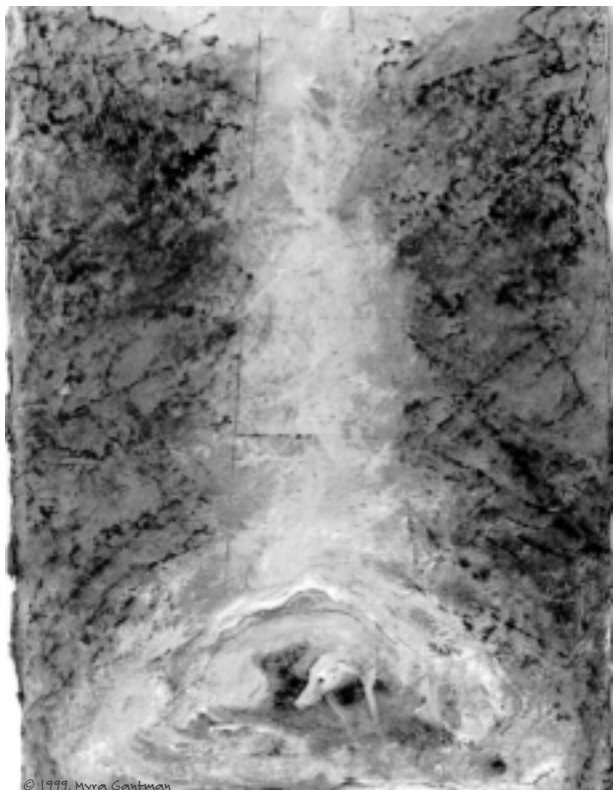
WCA members receive a 5 percent discount on shipping with Global Art Transport. Proof of WCA membership will be confirmed via the WCA national administrator. Shipment is exclusively for the world of fine art and antiques.

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WCA ArtLines

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Jacob's Dream #19, by Myra Gantman, 1999, 13" x 10", mixed media on paper

April 2000