



# Artlines

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

Spring Newsletter 2004



### Message from the President:

Welcome to a new season of activities and planning for WCA, its members and its chapters! With the National Conference, Board Meeting and Lifetime Achievement Awards in Seattle successfully behind us, I would like to take this opportunity to thank those board members and volunteers who worked hard to make it all possible. First, deepest appreciation to Past President, Noreen Dean Dresser for her visionary leadership during her term. She highlighted for us an essential and optimistic shift in thinking: build

viable networks and use them to create opportunities. I would also like to thank Dean specifically for her dedication to the Lifetime Achievement Awards as an ongoing program of WCA. She worked tirelessly and gave generously as a board member and an individual to insure the awards are a central and vibrant part of our annual activities. Her term as President helped us to look to the future at the same time that we honor our past. Thanks for your dedication and vision, Dean!

I would also like to thank Honors Chair, Susan Obarski for her work on the Lifetime Achievement Awards Ceremony and Catalogue, and for serving as a liaison to the awardees. I would like to thank President-Elect, Jennifer Colby, the Pacific Region chapters and members, and National Administrator, Karin Luner, for organizing and facilitating the National Conference. They created a substantive event that drew successfully from local resources to bring a national audience to Seattle. I would also like to thank Dale Osterle for her work in securing the donation of artwork by Nancy Spero for the Benefit Raffle and Riko Takata for working tirelessly to sell raffle tickets. Finally, I would like to thank all National Board members who served in appointed positions and three-year Chapter Council positions and who completed their terms this February. Thank you all for your service.

I also want to take this opportunity to welcome new members to their positions: Michelle Ortiz, VP for Women of Color; Barbara Wolanin, VP for Chapter Relations; Diane Peck, VP for the South West Region; and, Karen Carasik, VP for the South East Region. Full biographical statements and contact information for each are available at [www.nationalwca.com](http://www.nationalwca.com). You can see from the board list that several board positions remain to be filled. Please contact the National Office with any nominations, particularly for Regional Leadership, that you would like to make.

Inside this newsletter you'll find a few new features that we would like to make permanent to Artlines. The Regional Notes section helps members to see what is happening in WCA across the country and facilitates inter-chapter collaboration.



2004 Chapter Council Electees to the Nat'l Board: (l to r) Helen Poole Newman, Alison M. Constantino, Ulla Barr

The Matrix:Coordinate column will highlight an individual or organization participating in professional activities of interest to our membership and in line with our mission. See:Change is a new column that dedicates Artlines space to either identifying and documenting things that need to change, or celebrating things that have changed. Any WCA member can make submissions for these sections of Artlines. We look forward to hearing from you!

### National Board

- Dena Muller, President
- Jennifer Colby, President Elect
- Noreen Dean Dresser, Past President
- Position Open – Second Vice President
- Margaret Lutze, Secretary-Treasurer
- Ruth Waters, Nominations Chair
- Susan King Obarski, Awards Chair

- Barbara Wolanin, VP Chapter Relations
- Michelle Ortiz, VP for Women of Color
- Position Open – VP for Development

- Position Open – North East VP
- Karen Carasik – South East VP
- Position Open – Mid West VP
- Diane Peck – South West VP
- Position Open – Pacific Region VP
- Rebecca Kramer, Rocky Mtn VP

- Ann Rowles, Conference Chair 2005
- Boston Chapter, Conference Chair 2006

- Barbara Wolanin, Chap Counsel '02
- Karen Carasik, Chap Counsel '02
- Yuriko Takata, Chap Counsel '02
- Jennifer Colby, Chap Counsel '02
- Bonnie Sprung, Chap Counsel '02
- Tara Leigh Tappert, Chap Counsel '03
- Ginger Munnerlyn, Chap Counsel '03
- Trisha Grame, Chap Counsel '03
- Rona Lesser, Chap Counsel '03
- Robin Maria Pedrero, Chap Counsel '03
- Helen Poole Newman, Chap Counsel '04
- Alison M. Constantino, Chap Counsel '04
- Ulla Barr, Chap Counsel '04
- Position Open – Chap Counsel '04
- Position Open – Chap Counsel '04

- Laurie E. T. Hall, International Chair
- Eleanor Dickinson, CAA Liason

### Staff

- Karin Luner, Nat'l Admin & Newsletter Design

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[www.nationalwca.com](http://www.nationalwca.com)

## Report from Seattle

by Jennifer Colby



When our national conference is held on the west coast every four to seven years we like to pick a theme that reflects our regional character. February 17, 2004 the WCA gathered for a day long conference at the Red Lion Inn on the theme "Women Artists in Our Place", celebrating our connection with land and place and the achievements we have made that create a place for

women in the arts.

To facilitate regional development while not placing a large burden on our chapters, our National Conference is now produced by a collaboration of local chapters or a region, and the National Lifetime Achievement Awards is produced by the National Board. This combination of events and the College Art Association (CAA) meeting that follows make a great week of viewing and discussing art during stimulating panels, presentations and award ceremonies. The best part is the opportunity to develop friendships with WCA members from across the country, to network, to attend the Chapter's Council - and National Board meetings, and to fulfill our WCA mission to honor women's achievements in the arts.

The Seattle Conference was hosted by the Pacific Region with leadership from our VP Jennifer Colby and her local chapter the Monterey Bay WCA with President Letty DeLoatch and Treasurer Janet Martinez. Members of the Oregon and Idaho chapters (Carla Forte, Tina Carlson, Jennifer Rod, and Sigrid Hart) helped on site. Barbara Bruch of the Seattle Chapter gave the conference welcome.

The keynote address by Barbara Goldstein, Public Art Director for the Mayor's Office of Arts and Cultural Affairs, introduced us to Seattle as a place for public art. A bus tour the day before led by Marcia Iwasaka took a group to many of the unique site-specific works through out the city. A members slide share and networking time were complemented by four panel presentations by members of many chapters across the country.

In the panel "Embracing A Sense of Place: Life Stories", Margaret Paris introduced the biography of Elena Maza she wrote, Embracing America: A Cuban Exile Comes of Age (University of Florida Press) and Karen Gallant introduced the work of artist Jenny Read. This moving panel by Washington DC WCA members, that traced life stories of art and courage, was followed by an author's reception.

Jennifer Colby moderated "Women Artist Activists: Community Place" with presentations on the Rumme Living River exhibit, a multimedia event in California, Karen Frostig's moving work of "Gestures of Repair" of a Massachusetts forest, and Michelle Ortiz's community and mural work in Philadelphia.

Sally Graves Machlis, Chair of the Department of Art and Design at the University of Idaho moderated the panel on leadership called "Taking Our Place at the Head of the Table" with Marcia Iwasaka of Seattle, Sigrid Hart from Idaho, and Sharon Telly from Nevada.

Collaboration was the theme of Sharon Siskin's panel where she shared with us her work in the San Francisco Bay Area. Sharon

Irish of the Univeristy of Illinois spoke to the work of Suzanne Lacy, and Anna Stoa presented a collaborative work from San Diego. President Noreen Dean Dresser gave a moving address and was honored for her time as our National President.

The conference was followed by a day devoted to the Lifetime Achievement Awards. The next day at the CAA Conference our joint panel "Negotiating Collaboration: Aesthetics and Social Change" by Liz Dodson and Jeanne Philipp was a great success, as well as the panel by Eleanor Dickinson "Road Scholars or Committed Teachers?".

A highlight of our time together was the presentation of the life work of media artist Doris Chase with a film screening at the Seattle Art Museum. Seattle proved to be a rich experience in art and culture and a sense of place. Next year we look forward to Southern hospitality in Atlanta.



Taking Our Place at the Head of the Table Panelists:  
back row l to r: Sharon Telly, Sally Graves-Machlis  
front row l to r: Sigrid Hart, Marcia Iwasaka

### Announcements:

Art in Fiber: Wall and Wearable  
Send 3 slides and \$10. hanging fee to  
MBWCA @ PO Box 606, San Juan Bautista, Ca.  
95045

By May 25 for June and July juried exhibit and  
fashion show. If selected \$20 hanging fee and  
shipping costs plus 40% commission.  
831 623-2783 Reserve Your Space.

Galeria Tonantzin presents the "Virgin Image"  
Conference December 10,11,12. Celebrate the  
Virgin of Guadalupe in San Juan Bautista, CA or  
travel to see her in Mexico.  
Jennifer Colby leads an Artist Tour to Mexico in  
January 2005. Visit museums, archeological sites,  
women's collectives and the dark Virgin Guadalupe  
of Mexico. For more information:  
[www.galeriatonantzin.com](http://www.galeriatonantzin.com)

## 7 Outstanding Women Honored

by Susan King Obarski



Awards Chair: Susan King Obarski

women for their outstanding contributions to the women's movement and the wider arts community.

For over 25 years, the WCA has honored outstanding women with Lifetime Achievement Awards for their significant contributions to American art. In addition this year, Noreen Dean Dresser awarded President's Awards to two women for their barrier-breaking work in the contemporary art world. Annual WCA President's Awards were established in 1983 to recognize mid-career

The 2004 WCA Awards ceremony was held on February 18 at the Red Lion Hotel in Seattle, Washington — the site for the WCA Annual Conference of artists, art critics, art historians, educators, and museum professionals. As usual, the ceremony was scheduled in the afternoon prior to the convocation for the CAA Annual conference so that participants of both the WCA and CAA Conferences would have the opportunity to attend.

Between the Lifetime Achievement Awards and the President's Awards, the National WCA has honored more than 160 renowned women in the visual arts professions over the years including Louise Bourgeois, Wilhelmina Holladay, Lee Krasner, Linda Nochlin, Rachel Rosenthal, Betye Saar, Marilyn Stokstad, and June Wayne.

Women honored in 2004 for reaching beyond their own distinguished careers to help others in the field were: Emma Amos, Jo Baer, Michi Itami, Helen Levitt and Yvonne Rainer.

The WCA 2004 President Awards were given to Elizabeth A. Sackler and Tara Donovan.



Attending President's Award Recipient:  
Elizabeth A. Sackler



Honorees in attendance and their presenters: (l to r)  
Norie Sato, Michi Itami, Emma Amos, Yuriko Takata, Jo Baer, Judy Stein

The National Board thanks the following WCA members and chapters for their generous support of the Lifetime Achievement Awards in response to our fundraising letter. Thank you!

Edna Andrade  
Barbara Aubin  
Ulla E. Barr  
Joan Marie Barringer  
Alexandra Broches  
Maria A. Brown  
Pamela Callahan  
Diane R. Cooper  
Joyce Cutler-Shaw  
Joan Davis Simons  
Janice DeLoof  
Eleanor Dickinson  
Penny Pate Dillon

Liz Dodson  
Noreen Dean Dresser  
Serene Flax  
Linda Fries  
Suzi Gablik  
Trisha Grame  
Jo Hanson  
Cam Harper  
Ann Sutherland Harris  
Libby Hartigan  
Melanie Hickerson  
Hawley Holmes  
Elena Irving Hewitson

Ann Isolde  
Helen R. Klebesadel  
Dorian Krausz  
Karen Kunc  
Samella Lewis  
Margaret Lutze  
Muriel Magenta  
M. G. Martin  
Patricia Martini  
Mary Maughelli  
Joan McLoughlin  
Kay Montgomery  
Dena Muller

Eleanor Munro  
Barbara S. Papish  
Susan Platt  
Mary Ellen Ponsford  
Anne Puski  
Sherry Rabbino  
Erena Rae  
Arlene Raven  
Ruth S. Riley  
Moir Roth  
Judith Roth  
Heide Rufeh  
Cathy Salser

Kay Sekimachi  
Barbara T. Smith  
Shaw Stuart  
Yuriko Takata  
Cherise Thompson  
Gail E. Tremblay  
Ruth J. Waters  
June Wayne  
WCA Indiana  
Holly Wong  
Roslyn Zinn

**Leah Oates:** While a graduate student I had a sudden realization that I had very little knowledge on how to have a prosperous life as an artist. I was getting very little information on how to do so from the top US graduate school that I attended (which was not cheap and which I was funding on my own). We spoke mainly of art theory and ideas but not the practical everyday challenges that artists face. Artists essentially manage their own career and juggle art, life and work-- that is no small challenge. So I decided I would not depend on others (which seemed passive to me) and began researching opportunities on the web and in the school library.

Eight years later I'm a practicing artist who has a prosperous career in the arts due in part to my initial inclination to research. What began out of lack of knowledge is now an obsession and has grown to include opportunities from all over the globe. I have been energized by the extent of opportunities there are to show and make work in the global arts community. The prospects are nearly infinite. It is truly inspiring to observe artists and arts professional making things happen in their communities and taking a proactive outlook towards their careers.

In the last two years I have been assisting other artists by sharing my research, as it is now too vast for one person's use. The research I have been doing is tailored to the artist's requests for a negotiated fee based on what they can afford. For example, I created a packet for a photographer who sought to show in photo galleries and wanted to publish his work. The best part of this work is I get to feed my research bug, meet fellow artists and share information with others. In doing so I attempt to break the cycle of withholding information and knowledge that is fairly prevalent in the art world. I feel I'm contributing in a positive way to the community and my goal is to share this information with many artists so they have the tools needed to prosper and remain positive.

**Look for more information about NY based visual artist Leah Oates' research and its potential role in the future of the Matrix Project after the summer board meeting, or contact Leah directly at: [www.leahoates.com](http://www.leahoates.com)**

The **New Hampshire WCA** is very busy in 2004! We have three Art Gatherings monthly around the state where artists come together to share their work. We've launched a Trading Card Exchange that happens five times a year. Three exhibitions are scheduled; a juried show entitled "Spring Cleaning" at the artstream gallery in Rochester, NH, an invitational show "Visualizing the Spirit in Nature" at the Turner Group in Concord, NH, and another invitational show entitled "6 x 6" at the Belknap Mill in Laconia, NH. We are scheduling day trips to places like New York City, the Portland Museum of Art, and Mass MOCA. Our biggest news is that we've begun fundraising for a new scholarship fund. Starting in 2005, we plan to award a scholarship to a college-bound young woman majoring in the visual arts.

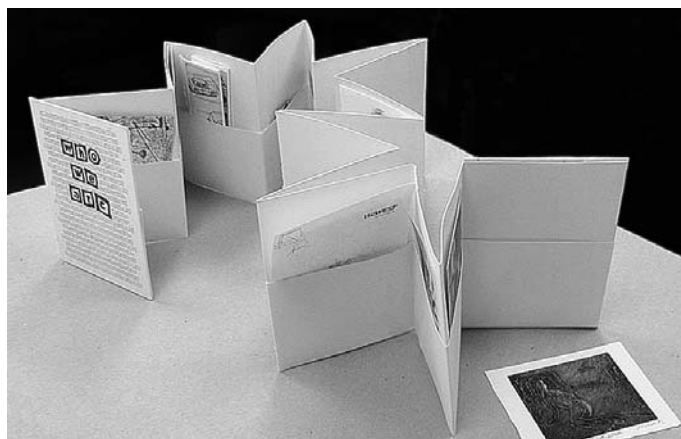
The **Boston WCA** presents "Women's Prerogatives: Making Changes", June 16 to July 16, 2004 at ArtSpace Gallery, Maynard Arts Center 63 Summer Street, Maynard, MA Reception: Saturday June 19, 3-6 pm, gallery talk: 5-6 pm. Curator: Kathy A. Halamka. Artists: Maren Denys Bell, Carmela Catutti, Jackie Ellis, Tracy Walter Ferry, Karen Frostig, Miriam Gilman, Jane Hesser, Ruth Ann Howden, Anne Kirchheimer, C. J. Lori, Denise Malis, Melissa Weiss Ostrow, Kimberly Potvin, Beverly Rippel, Elsa Voelcker, Susan Vrotsos. Upcoming exhibitions include a small works show at Holyoke Center in Harvard Square, Cambridge in Jan, 2005 and Women Respond to "Girl Culture" at Tufts University in March, 2005. More chapter information and a call for entries for "Girl Culture" can be found on our website: [www.wcaboston.org](http://www.wcaboston.org).

Ninety three **Connecticut WCA** members and continuing to grow strong! Beginning in the fall, we had a show at Southern Connecticut State University in conjunction with their Women's Studies Department. Responding to their conference theme, "Women, War & Peace", artist members showed a wide variety of work, from the two dimensional to an outdoor installation. Additionally, we participated in the conference by hosting a panel discussion with artist members. January was "Coming Together: Women Telling Their Stories", a show and open discussion with WCA-CT, Women Supporting the Arts, young women artists from Harding High School and women from the Greater Bridgeport community at the Bridgeport Innovation Center. For Women's History Month we had two lectures, "Women Artists Working Today: Telling Our Own Stories" at the Women's Studies Department at SCSU and "Women Artists — Past and Present" at the Mattatuck Museum. Currently we are preparing for three shows this spring, "6x6" at the Small Space Gallery for the Arts Council of Greater New Haven, "Earth, Air, Water and Fire" at the Westport Library, and "Known/Unkown" at Waveny Barn in New Canaan.

The **Philadelphia WCA** began 2004 with the assembly of their collaborative book project, "Who We Are." The project originated out of a desire for collaboration without limiting individual creativity. Designed accordion-style, each fold has a pocket containing an original artwork by a Philadelphia member, giving each woman her own page. Fifteen members contributed. Each received a copy, while the remaining fifteen copies of the edition of thirty were designated for sale

Submit your column to Artlines:  
[info@nationalwca.com](mailto:info@nationalwca.com)

and exhibition. Currently the book is on display at the Free Library of Philadelphia, and featured in Philadelphia Arts Writers (PAW PRINT) magazine, ([www.philadelphiawriters.com](http://www.philadelphiawriters.com)). In March, the Philadelphia Chapter hosted a "Slide Share", as part of the "Picturing Women" Symposium at Bryn Mawr College. This spring, Philadelphia-WCA will hold a members, exhibition, "Dream", at B Square Gallery in Philadelphia. Current plans are in the works for more member exhibitions for later 2004 and early 2005. As an ongoing fundraiser, the Philadelphia Chapter is selling blank greeting cards of the WCA National Mural. If interested in purchasing some, please contact [phila\\_wca@yahoo.com](mailto:phila_wca@yahoo.com)



**WCA/DC's** annual Networking Day will feature a major presentation of the life and work of Jenny Read, who grew up in Bethesda, Maryland in the Washington area. The presentation is based on the book by Jenny Read, comprised of her letters, journal entries, and reflections on living and art of "a brilliant young sculptor" who died tragically at the age of 28 in California. Jenny's words and her life continue to inspire and move many in the art world. Karen Gallant, who was Jenny Read's friend for most of her life, will speak about her, and the book will be available for purchase. The program will also include a presentation by the Philadelphia Chapter of WCA of "Who We Are", a handmade book with a page by each of the chapter's thirty members. There will also be an "Art Share" of slides or original art. The afternoon will be devoted to a tour of Jenny Read's childhood home, across the street from the Networking Day location, to see examples of her paintings, prints and sculptures. The day closes with a tour of Bodil Meleney's hand-carved benches commissioned for the free trolley stops in nearby downtown Bethesda. Networking Day will be held on May 15, 2004, at Chevy Chase Town Hall at the Leland Community Center, at 4301 Willow Lane, Chevy Chase, MD 20815 from 10 am to 2pm. Admission is free, and all are welcome to attend. Contact: Marilyn Hayes at [hayesarts@yahoo.com](mailto:hayesarts@yahoo.com).

The **Houston Chapter** members are currently showing their work at the Bradford Street Gallery in Kemah, TX until May 11. This show has given members a connection with a new gallery. Joy Mullet has updated our website with the pieces submitted to the show. Check it out at [www.artwomenhouston.org](http://www.artwomenhouston.org). We also had an article published in the Houston Review on the history of the Caucus in Houston from 1978-1988. It is an inspiration to continue the work of the Women's Caucus.

The origins for "A Place at the Table" began at a Minnesota WCA meeting a little over a year ago as "The Chair Project." The project has significantly evolved and changed since that initial

meeting. Now our plan is to create a multi-cultural exhibition around culturally specific seating arrangements that examines the beauty and variety of a common household object and the symbolism of that object in the social, political and personal arenas, particularly as they concern a woman's place in those arenas - or the absence thereof. Our goal is to create the exhibition (of about 20 "chairs") as part of Minneapolis Mosaic June 5 - July 24th, 2004, an arts and cultural summer six week series of events that is sponsored by the City of Minneapolis. We are then looking for venues outside of MN for this to become a traveling show and grow with local WCA women artists of various cultures participating. Please contact me if your WCA Chapter would be interested in finding a venue for the show in your area, Liz Dodson, [ldodson@qwest.net](mailto:ldodson@qwest.net)

Recently the **Indiana WCA** Chapter had the pleasure of hearing Dr. Marsha Heck speak about "Yup'ik Finger Masks and Permeable Boundries: Exploring Culture and Gender through Integrated Multidisciplinary Arts". Her work draws on anthropological research and feminist literature and sculpture. She produces sculpture, video, creative writing, poetry, and performance. There is a workshop in the planning stages for the near future.

The **Central Iowa WCA** finished work on the Hawk Effigy Mound located at Spirit Hill near Iowa City. They constructed the Hawk last Summer and just finished planting it with prairie flowers. Two CIWCA members, Mel Doro and Ava Su GranWei have chartered a plane and will photograph and video tape the hawk from the air. The CIWCA are planning a box exhibit for Grinnell Community Art Gallery in September of 2004. The show will include works by individual members and a collaborative piece.

The **Oregon WCA** will bring Korean artists to Portland, completing an international exchange. In August 2001, Korean and American artists came together in Daegu, South Korea for the first half of an international art exchange between women artists working in contemporary styles. In May 2004, the exchange will be completed as the exhibit "Korean/American Women Artists: Cultural Sensibilities II" opens at Portland State University's Littman Gallery. Sponsored by the Regional Arts & Culture Council, Burdock-Burns Art Resource Inc., the Oregon Korean Foundation, and Dr. Daniel and Mrs. Hooja Kim. The show will explore the threads that link Portland and Korean artists and communities together. Mr. R. Donaldson, Honorary Consul General for the Republic of Korea in the State of Oregon will speak at the opening reception on May 6. The exhibition will run through May 28.

The **Monterey Bay WCA** is moving forward with our 2004-2006 plans. Most of our Board positions are in place and we had a Membership/Interested Parties meeting on March 28th at Sunset Center, Carmel, CA. Our Membership Chairman, Mary Cunov used large flip charts for potential members to provide input into our planning. Headings like "Reasons to Get Together" and "What You would need for a Workshop" produced lots of future planning information for the Board. We provided time for informal "Networking" (and eating). We gave out leaflets of gallery listings in the Monterey Bay area, suggested exhibit titles for making plans with gallery owners, and e-mail addresses of WCA members. Jennifer Colby presented slides of the WCA Quilt Show as a vehicle for presenting WCA issues and concerns. Through Jennifer Colby's Galeria Tonantzin, we have plans to participate in "Fiber Art: Wall and Wearable" (June), "Create Locally, Think Globally: MBWCA Membership Show" (June) and

“Images of the Virgin” (December). Our next member meeting will be a Slide Share on May 16th.

**Florida WCA July 2004 “OVAL/WCA/CFWS Juried Show”**  
This is the second annual juried show open to members of the WCA Florida Chapter, the Orlando Visual Artist’s League, and the Central Florida Watercolor Society. “Borders Bimonthly Show” – Borders in Winter Park is a showcase of talent where WCA Florida Chapter members proudly display their work. Artists exhibit their work for two months in the entire Borders cafe area. “Creative Visualization” Seminar will be held in Fall 2004

The **New Mexico** Chapter is planning a painting retreat in the Gila mid-September. Times, dates, and costs will be posted to the newsletter soon. We are reorganizing the New Mexico Chapter, adding a Vice President and a Membership/Organizer position this month. We’re growing in the SW and we’re active! Join us! Dual memberships are most welcome. If you live in the East and vacation in the West or do fairs and shows out this way with any frequency, know that you are welcome to join chapters in AZ, NM, and CA as well, and you need only pay one Nat’l membership fee to cover all chapters you join. See you on the Gilamid-September!

## FIRST CALL FOR PROPOSALS

### GENDER IN MOTION

#### WCA 2005 NATIONAL CONFERENCE

Atlanta, GA, February 14-17, 2005

The Women’s Caucus for Art of Georgia invites you to submit proposals and papers for panel sessions, workshops, presentations and performances for the 2005 WCA National Conference Gender in Motion which will be held February 14-17, 2005 in Atlanta, GA. We are planning a three-day conference with tours of galleries and art spaces and other special events. A highlight of the conference will be the opening of the WCA National Juried Exhibition in the historic Castleberry Hill Arts District.

A prospectus for that exhibit will be sent out in the summer of 2004.

Our theme, Gender in Motion, invites explorations of the fluctuating state of gender definitions, concepts, roles, behaviors and appearances. Some questions to consider include: What changes are we seeing in the first years of the 21st Century? How are these affecting women in the visual arts? Are women in the arts progressing, regressing, or stuck in lateral movements? How can women’s organizations adapt to a changing world?

Are gender and race useful categories in theorizing new technologies? What meaning do they have in cyberspace? Does labeling by race, sex, or age lock us into stereotypical artistic production or free us from the requirement to pursue current artistic fashion?

In addition to proposals on the above theme, we welcome presentations concerning recent art and research by WCA members.

Topics addressing the Southeastern Region of the US are especially relevant to this first WCA National Conference in Atlanta.

Diverse opinions and backgrounds are strongly encouraged. Presentations in traditional visual arts as well as film, video, computer, performance, dance, spoken word, poetry, music and theater are welcome.

Applications must have a postmark date of JULY 1, 2004. Notification of acceptance will be sent by August 15; a second call for participation in accepted sessions will follow.

## TO SUBMIT A PROPOSAL SEND THE FOLLOWING INFORMATION —>

Format – panel session, workshop, performance, slide presentation, video, etc.

Topic – brief description of theme to be discussed (no more than 1 page)

Moderator – résumé or bio and contact information. (Presumably but not necessarily yourself)

Images –Enclose up to 5 slides, photos, or digital images, or one video, CD, or DVD if relevant.

S.A.S.E. – Enclose a stamped self-addressed envelope if you want your material returned. Otherwise it becomes the property of WCA-GA.

Postcard – Send a self-addressed stamped postcard for acknowledge of receipt of materials.

Contact Information – Your name, address, telephone, email, etc., if different from moderator

**DEADLINE** – Proposals must be postmarked by JULY 1, 2004 to be considered.

### SEND TO:

**Ann Rowles**

**2005 WCA Conference Coordinator**

**903 St. Charles Avenue NE**

**Atlanta, GA 30306**

**rowlesa@bellsouth.net**

**404-347-8661 (Email is preferred to phone calls, if possible)**

### ELIGIBILITY

Anyone may send a proposal/abstract, however WCA membership is required of chairs and moderators. Panelists are expected to be WCA members, although exceptions can be made.

Panelists must be prepared to provide for their own transportation, housing and conference registration fees.

## see:change

### **Roads Scholars or Committed Teachers? Women Are Rapidly Expanding the Ranks of Adjunct Laborers across the United States**

By Eleanor Dickinson, Professor Emeritus  
California College of the Arts

In the San Francisco Bay Area, it would not be untypical for a single mother to drive to College of Marin to teach an 8-10am class, then race off to East Oakland to cover a 1-4pm class, then onwards to San Jose for a 7-10pm class at a Community College, 3 to 5 days a week, while she also raises kids and paints in her "spare time." Add to that the problems I heard about from women in these roles-they receive much less pay than their full-time counterparts at each institution, they have no representation in Faculty Senates, no faculty office or official office hours, no student assistants, no faculty grants, no health insurance, and no retirement plan-in fact they have little regard from the school or other faculty members.

In gathering my endless "Statistics of Discrimination" over the years, it was also seen that while women artists have gained ground in teaching, it has been mostly in the lower "adjunct" and "part-time" ranks. So I proposed a panel about the explosion of adjunct laborers in colleges and universities across the nation and soon learned much more about the problem when I was appointed co-chair (along with Dr. Karen Bearor, Associate Professor of Art History at Florida State University) of the CAA panel- "Roads Scholars or Committed Teachers? Women as Adjunct Laborers." The panel was held on Thursday February 19, 2004 from 12:30-2pm at the Washington State Convention and Trade Center as part of the CAA Annual Conference in Seattle, WA.

Some groups have been extremely concerned about the adjunct issue for a very long time -unions like the American Federation of Teachers (AFT) and the California Faculty Association (CFA), professional groups like the American Association of University Women (AAUW), the American Association of University Professors (AAUP), the Coalition of Academic Workers, and even a CAA committee called the "Task Force on Part-time Employment." The CAA Task Force on Part-time Employment was set up by the CAA Board in response to demands from the Student and Emerging Professionals Committee and the Committee for Women in the Arts.

I decided not to fill the panel with teachers giving sad tales of problems and injustices, assuming that these were well known, but rather to invite speakers from groups interested in solving the problems. Surprise! In my ignorance, I expected that the accrediting groups would be eager to be heard along with the unions. Regrettably NASAD (the National Association of Schools of Art and Design), the main accrediting agency in academic art universities and colleges, would not even return my phone calls or answer my letters, nor would the unions. I had expected that many artists would prefer part-time employment so they could spend more time creating their own work, yet I found that colleges no longer offer half-time tenure (including my own college).

Fortunately two very well credentialed women were able to speak on the panel: Dr. Mary Ann Milford, Provost and Dean of Mills College, and Flo Hatcher of Southern Connecticut State University who chairs the Committee on Contingent Faculty and the Profession of the AAUP. Mary Ann covered many reasons why

institutions rely on part-time faculty: to meet a mandate for wider diversity, to alleviate financially strapped budgets, to increase transparency, and because the administrations of many institutions had expanded their management role over faculty. Flo also discussed the shrinking role of faculty in shared governance and curriculum. Flo dealt with the changing structure of the academic job market that has gone hand in hand with the corporatization of the Academy. Flo had startling new statistics:

- In the 1970s... about 22% of teachers were part time
- In the 1990s... 43% of teachers were part time
- By 2004...63% of new hires were not tenure track employees!!

Teachers today must look to the disciplinary associations to establish standards - not the complicit accrediting associations. Helpful associations include:

American Federation of Teachers (AFT) and the AFL-CIO can provide insight along with GESO (the part-time workers union in New Haven) COCAL (Coalition of Contingent Academic Labor); and the Adjunct Advocate Magazine (AdjunctNation.com).

Coalition of Academic Workers (CAW) published a large study on the issue in 2001. Modern Language Association (MLA) funded a \$100,000 study in 2001. AAUP censors institutions for bad behavior and has funded a large study in 2004. Unions like AFT have also fought to expand part-timers' rights (despite my lack of success with them).

I was interested to learn about one unexpected outcome of the notorious Yeshiva Decision where the US Supreme Court astonishingly ruled that teachers could not organize in unions because they were part of management. Because the decision only applied to full-time faculty, adjuncts were free to organize and are doing so!

Dr. Irina Costache of the CAA Board of Directors responded to the panelists with the CAA position on part-time faculty. In 1996, CAA adopted "Guidelines for Part-time Employment" as a result of the National Education Association's (NEA) earlier recognition of employment inequities. The NEA called for salary pro-rations and equal opportunities in school guidance. CAA was also an active participant in the recent study survey funded by the Coalition of Academic Workers (CAW).

"The Committee Report" from the Task Force on Part Time Employment, the Student and Emerging Professionals Committee (Karen Kurczynski), and the Committee on Women in the Arts (Ferris Olin), was approved by the Board of CAA and will be shortly posted on the CAA web as "Revised Guidelines (for Part-time Employment)". Congratulations to CAA and to these hard working women for all their hard work in steering this study to its conclusion!



Eleanor Dickinson

# WCA Calendar

May 14	CAA 2005 Conference, Atlanta - Prospective speakers submit preliminary proposals to Session Chairs.
June 25	Board members and observers RSVP to National Office for attendance at Summer Board Meeting 2004.
June 25	Submissions for Summer Artlines Newsletter: Regional notes and activities, calls for submissions, articles, reviews, etc. due to National Office via email.
July 1	Postmarked deadline for proposals to Atlanta Chapter for panels and workshops in "Gender in Motion" WCA National Conference 2005.
July 10	Board members' Reports and Proposals due to National Office
July 23-25	Summer Board Meeting: Graymoor Retreat Center, Garrison, New York

## WCA Summer Board Meeting 6pm, Friday, July 23 – 4pm, Sunday, July 25, 2004

**The Graymoor Spiritual Center  
Friars of the Atonement  
300 Route 9  
Garrison, NY 10524  
tel: 1-845-424-2100**



We have booked accommodations in the Graymoor Friars of Atonement "Old Friary" for the weekend (the Sisters are renovating their retreat center . . . ) The Old Friary has 25 single occupancy rooms available \$145/room for the whole weekend, including two nights' stay and three meals a day. The board meeting and break-out sessions will take place in the central room of the Old Friary and on Graymoor's beautiful grounds along the Appalachian Trail in the Hudson River Valley. Board members and attending observers should RSVP to the National Office by email or phone at 212.634.0007 by June 25.



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