



The mission of the Women's Caucus for Art is to create community through art, education and social activism

We are committed to:

recognizing the contribution of women in the arts

providing women with leadership opportunities and professional development

expanding networking and exhibition opportunities for women

supporting local, national and global art activism

advocating for equity in the arts for all

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WCA President's Update

from the desk of Priscilla Otani



Greetings From the President

This Update comes from the road, somewhere near Washington, DC. I'll visit the Capitol to see the amazing Ito Jakuchu scrolls at the National Gallery and also meet the DC chapter. From Washington, I'll drive to New York City, then fly to Colorado Springs, checking in with chapter members in these cities, too. As part of my meet-and-greet, I'll present a mini-professional development session on "DIY Websites with [Weebly](#)." I'm enjoying my vacation punctuated by drop-ins with chapters. Don't be surprised if you get an email or phone call from me asking if we could get together...

I'm happy to announce that applications for two chapter benefits -- the Chapter Development Fund and the Chapter Matching Fund -- are now on our website. The Chapter Development Fund provides an incentive for chapter development projects. \$150 is available for each chapter in 2012. The Chapter Matching Fund encourages chapter

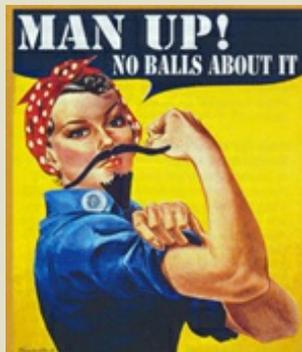
New York Chapter Goes on New Jersey Art Tour

Golden Foundation Residency

collaborations on exhibitions and other projects. \$100 per project is available on a limited, first-come-first service. To find out more about these benefits, click [here](#).

The President's Update is a news forum for the national board, regions, chapters, caucuses, and members-at-large. If you have a best practice, useful tips or a good story to share, please write to me at president@nationalwca.org.

Man Up! No Balls About It



Man Up! No Balls About It is an exhibition that will be held at the Duderstadt Center in Ann Arbor, Michigan during the national WCA summer board meeting in July. I recently had an opportunity to interview Margaret Parker and Gabrielle Pescador of the Michigan chapter about this show.

Q. Tell me about the title of the show.

A. Man Up! is a phrase that has been used a lot in pop culture and it seemed like a funny and provocative title for an exhibition about Women's Work. The WCA summer board meeting tour in Ann Arbor will focus on the work of several women who have given the visual arts a prominent position in public life. The show follows the theme of how women get those big jobs done.

Q. What motivated you to work on this show?

A. Given that we are hosting the WCA board meeting in Ann Arbor, it was an opportunity to mount a show that has a feminist theme. We are excited to have members come from all over to participate. Doing the hands-on work of running a show is a great experience for any artist.

Q. Are you using EntryThingy? What are the pros and cons of this art show online system?

A. Yes, we are using EntryThingy. It's a bit hard to get used to but we can see how with more regular use it will be a great asset to the process. It was fun to see that we already have three artists who have entered work in the show.

Q. Are you getting submissions from all over the country?

One is a local member, one is from Halifax, Nova Scotia, and another is from Rhode Island.

Q. How are you getting the word out about Man Up ?

A. We posted on the College Art Association website, the Feminist Art Project website and several other Call for Art links such as LinkedIn and Facebook. We also made sure the call was ready for the February board meeting in Los Angeles.

Q. Tell me about the juror.

A. Brenda Oelbaum invited new media artist Suzy Lake to be the juror. Originally from Detroit, she now lives in Canada. Lake is a feminist artist whose work was included in the WACK! exhibition. Her art includes performance, installation and photography. She will also attend the opening reception.

Q. How will you line up volunteers?

A. We have a crew of volunteers who like to come in and help hang art. We find it easier to get volunteers when you have set dates and jobs so that they can make commitments and save the date. We are going to use Volunteerspot for the first time. It worked well at the WCA conference in February.

Q. Any last words?

A. Send in your entries! And come to Michigan this summer for the summer board meeting and an awesome weekend.

Margaret Parker is one of the founding members of the Michigan chapter and does large-scale installations using deconstructed T-shirts and mixed media. Her works focus on political issues and her website is www.margaretparkerstudio.com. Gabrielle Pescador recently joined WCA and is a lightning rod of ideas and energy. She works in mixed media installation. A self-taught artist, filmmaker and activist, she focuses on gender, identity and spirituality. Her website is www.me.com/gabriellepescador/GabriellePescador.com.

For the *Man Up!* prospectus, click [here](#). To apply online, click [here](#). Deadline: May 15, 2012. To find out about EntryThingy, click [here](#) and Volunteerspot, click [here](#).

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Meet Ann Rowles: Southeast Regional VP Love & Strength Thru Fiber Art

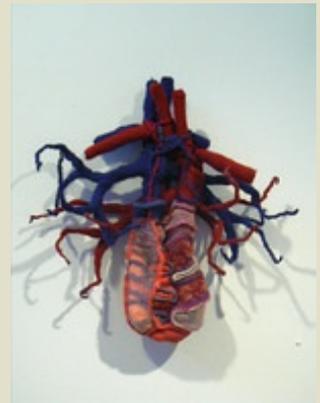


Southeast Regional VP Ann Rowles has made her living as a distinguished artist and educator. After receiving her MFA in sculpture from the University of North Carolina, she taught at several institutions including UNC-Chapel Hill, received many grants and awards including a five-year residency at the Atlanta Contemporary Art Center, had her works exhibited widely in the US and abroad, and added to collections, including The William King Regional Art Center in Abingdon, Virginia. Rowles has been active with the Women's Art

Movement since 1980, and a national affiliate member of SOHO20 since 1992. She also co-founded the WCA Georgia chapter and has served on the National WCA board since 2004. She currently maintains a studio at the B-Complex in Atlanta.

Rowles had an active and engaged life as an artist and a leader in the artist community both locally and nationally, when her mother had a slight fall, a few years ago. That seemingly minor injury led to complications and serious diagnoses. Her mother now suffers from a life-long disability. As an "only child and good daughter," Rowles made the decision to be her mother's caregiver. She could no longer count on spending hours at her studio, creating works from a laminated fabric technique she developed, nor devote the kind of energy she previously gave to her organizations.

This unexpected turn in her life shifted Rowles' priorities, but not her desire to create art. Looking for a new way of working, she turned to the past. The craft of crochet, which she learned as a child from her great-grandmother was a perfect medium. It was something portable which she could carry to doctors' appointments and hospital bedsides. Crocheting involved a single stitch, repeated over and over in multiple variations. For Rowles, this repetitive and meditative process tied together her unraveling life and created a tangible relic of her attempts to control the uncontrollable as well as record the passage of time spent with her mother.



At first these sculptures dealt with the physical and psychological manifestations of her mother's illness. Her health conditions — advanced osteoporosis, digestive complaints and obsessions — was Rowles' topic. Eventually, she became curious about the abstract, formal and spatial possibilities of the technique. Rowles tried various yarns, twines, wires, and other fiber-like materials, and added sewn elements to create multiple layers. Although references to the body and disease remain, their representation diminished in importance. The installation process became a crucial part of the work, transforming the original object into multiple variations and interpretations. Rowles' current goal is to develop large scale site-adaptive installations, combining hanging crocheted forms with free-standing pieces and floor work using a variety of materials and techniques.

Ann Rowles recently discussed her role as Southeast Regional VP and Georgia chapter member:

Q. How did you become involved with WCA?

A. I have been involved with the women's art movement since the 1980's and it changed my work and my life for the better. I joined WCA as a member-at-large and began attending National Conferences in 1990. I moved to Atlanta in 1995 after 20 years in Durham, North Carolina. I was very lonely, and found it difficult to connect with other artists. In 1999 Beatrice Schall, an old friend and the WCA Southeast VP at the time, connected me with Cherie Redlinger who was living

nearby in Marietta. Cherie had been a member of the DC chapter and missed it! Together we called a meeting in February 2000 to see if enough people we knew were interested in starting a chapter in Georgia. Eleven women showed up and decided to give it a try. In 2005 the Georgia Chapter hosted the National Conference, and as a result I connected with members from all over the country and became a member of the WCA Board.

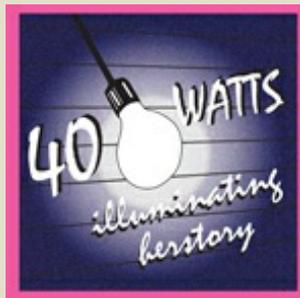
Q. Tell me about your region.

A. The Southeast region encompasses the eastern states south of Maryland and east of Texas. There are four active chapters currently: DC, Georgia, Florida, and Louisiana. The Charleston, SC chapter is currently inactive.

Q. How would you "sell" WCA to potential members?

A. I believe in WCA as a positive force for personal and aesthetic growth. I personally find it easier to work when I have a supportive community of artists for exchanging ideas, critiquing work, and sharing ups and downs. I believe we can accomplish more by working together to bring about the things we want to see happen.

40 Watts: Illuminating Herstory



Three chapters in the Pacific Region: Northern California, Peninsula, and South Bay Area, collaborated on a 40th anniversary show, *40 Watts: Illuminating Herstory*. The exhibition opened to a full house on April 6 at the Pacific Art League Norton Gallery in Palo Alto, CA. Works by 42 artists were exhibited and the show was

[reviewed](#) by the San Mateo Times. The show continues through April 27.

Pitch a Panel for CAA



We'd like your ideas for two panels to be presented at the College Art Association Conferences, which run in tandem with the WCA Annual Conference. Art historians and artists - here's an opportunity to participate as a moderator or panelist.

(L to R: Niku Kashef, Anukriti Sud Hittle

and Dail Chambers)

2013 Affiliate Panel in NYC (February 13-16, 2013)

Deadline: May 1, 2012

Our 2013 WCA Conference will focus on chapter community. Share your ideas for a panel about cross-chapter collaboration, projects

undertaken by internal caucuses, collaboration with other arts organizations, or any other topic related to chapter and community.

2014 Panel in Chicago (February 19-22, 2014)

Deadline: June 1, 2012

Help us submit an interesting panel proposal for the 2014 CAA Conference in Chicago (February 19-22, 2014). The 2014 program includes four categories: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, and Open Forms. As an affiliate of CAA, WCA's proposal will be juried by CAA's Annual Conference Committee.

We've had successes in the recent past. In 2012, an open form panel, "Multiplicities in Dialogue" was selected. For the upcoming 2013 conference, another open form panel, "Building a Legacy for Women Artists" made the cut. Help us continue this trend by suggesting an innovative topic for 2014. Click [here](#) to get more details from CAA.

If you have interesting topics for either of the two panels, write to Priscilla Otani at president@nationalwca.org with your suggestions: title of your topic, one paragraph description of the panel, potential panelists, and, in the case of the 2014 panel, which of the four categories your topic fits best. Your suggestions will be acknowledged, and if I receive a compelling suggestion, we'll work together on the proposal.

New York Chapter Goes On New Jersey Art Tour

New York chapter members Elizabeth Sowell-Zak and Patti Jordan organized a New Jersey art tour on April 3. Participants enjoyed a private tour of the Rachel Perry Welty exhibit led by Donna Gustafson at the [Zimmerle Museum](#). The exhibit included drawings, sculptures, collage, installation, video and photography. The group also visited the Mabel Smith Douglass Library at Rutgers University and viewed the works of Audrey Flack. Her exhibit included prints, drawings and photography that highlighted photorealism and her move into classical sculpture. Audrey gave an engaging presentation of her work, from her earliest paintings to her recent large sculptures. She also showed a video of herself playing banjo with her band. The tour ended with a lively dinner at a local restaurant.

Golden Foundation Residency

In 2012 the Sam & Adele Golden Foundation for the Arts opens its doors to a one-of-a-kind artist residency for artists working in paint. Artists-in-residence will participate in a completely unique opportunity to explore the widest, most innovative range of materials and technology available today for professional artists working with paint. For more about the residency, click [here](#).

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