

WOMEN'S CAUCUS FOR ART

HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

HONOR AWARDS 2006

Eleanor Antin

Marisol Escobar

Elinor Gadon

Yayoi Kusama

2006 National Lifetime Achievement Awards

Tuesday, February 21st
Sheraton, Downtown Boston

Welcome and Introduction

Susan King Obarski
Chair, Honor Awards Committee

Presentation of Honorees

Eleanor Antin
Introduced by Lucy Soutter

Marisol Escobar
Introduced by Eleanor Heartney

Elinor Gadon
Introduced by Mary-Ann Milford-Lutzker

Yayoi Kusama
Presented by Susan King Obarski

President's Award

Maura Reilly
Introduced by Dena Muller, National Board President

Foreword and Acknowledgments

In 2006, we celebrate the achievements of four highly creative individuals: performance and conceptual artist Eleanor Antin, sculptor and graphic artist Marisol Escobar, cultural historian Elinor Gadon, and multi-media artist and novelist Yayoi Kusama. This year's honorees have shaped perceptions of women's artistic roles both on a local level and throughout the world community. Each in her own way continues to break new ground for feminist practice in the United States. We salute their sustained engagement with the politics of contemporary culture through both incisive artistic practice and critical discourse.

This year we also thank three equally remarkable women for their contributions to the awards catalogue and ceremony. Photographer, art historian, and critic Lucy Soutter of the London College of Communication has provided an insightful essay about Antin's work and will present her at the ceremony. Critic Eleanor Heartney has offered a sensitive portrait of Marisol, and she will present the artist's work in Boston. Mary-Ann Milford-Lutzker, Dean of Mills College, has submitted a thoughtful portrait of Gadon's work and will speak at the ceremony. Curator Lynn Zelevansky who leads the Department of Contemporary Art at the Los Angeles County Museum has also written an engaging essay about Kusama's work.

In addition, we thank many volunteers for their behind-the-scenes work to make the honor awards a reality. Special thanks go to WCA President Dena Muller for her advice and assistance. We are grateful to Karin Luner, National WCA Administrator, for designing and laying out the catalogue and taking care of many other details. We are also indebted to the members of the Boston Chapter who have organized the awards ceremony and graciously hosted the WCA National Conference in Boston. I also would like to acknowledge the meaningful work of the entire Selection Committee. And finally but not least, I thank everyone who has financially contributed to the ceremony and catalogue.

Your support kindles the feminist flame!

Susan King Obarski
Chair, Lifetime Achievement Awards Committee

THE SELECTION COMMITTEE

Eleanor Dickinson
Howardena Pindell
Annie Shaver Crandell
June Wayne
Ruth Weisberg

Women's Caucus for Art

Statement of Purpose

We are committed to:

education about the contributions of women
opportunities for the exhibition of women's work
publication of women's writing about art
inclusion of women in the history of art
professional equity for all
respect for individuals without discrimination
support for legislation relevant to our goals

On the eve of our 35th anniversary in 2007, the Women's Caucus for Art pauses again to celebrate the accomplished, impactful careers of our Honorees. Since the Lifetime Achievement Award program began in Jimmy Carter's Oval Office in 1979 it has served as the essential vehicle for us to celebrate our mission: creating opportunities and recognition for women in the arts. In this case, we are creating opportunity through recognition. The act of acknowledging the lives we admire and hope to emulate is our opportunity to celebrate the potential in each of us. As the broader artworld begins to investigate and attest to the impact of women artists, art professionals and feminism itself, the Lifetime Achievement Awards Program serves as a touchstone.

The Women's Caucus for Art is an affiliate society of the College Art Association. An early advocate for gender equity in all aspects of the study, teaching and practice of art, today it is a national organization made up of nearly 30 regional chapters. The Lifetime Achievement Awards Program, by rooting our activities in an appreciation for women who have used their careers to create, inspire, revise, circumvent, and transcend, reflects the power in documenting our history. We are committed to framing the present, and our future aspirations, within the context of our past.

Celebrate and remember with us!

Dena Muller
National Board President 2004-2006

Eleanor Antin



Courtesy Ronald Feldman Fine Arts, New York

We honor you, Eleanor Antin,
for your pioneering use of
narrative and your
intelligent humor, the effective
conveyors of your substantive,
commentarial content.

Eleanor Antin

by Lucy Soutter

Since the mid-1960s, Eleanor Antin has been a pioneer in contemporary art, known for her conceptual works, live performance, video, film, installation, and photography. Antin has always been more interested in sticking out than fitting in. Emerging as an artist in New York at the peak of the minimalist paradigm, she explored narrative and social content in an art world dominated by abstraction and visual austerity. Throughout her career, Antin has demonstrated that art does not have to be pure to be serious, and that autobiography, romanticism, and wit can be potent ingredients in a rich and highly influential practice.

Antin's early work has a special place within the canon of Conceptual Art. As an artist engaged with feminism, Antin tempered the pseudo-objectivity of conceptualism with a jolt of the personal and the political. In works such as *Domestic Peace* (1971-2) and *Carving: A Traditional Sculpture* (1972) Antin paired cool conceptual presentation with barbed subject matter drawn from her own experience. As well as interrogating the identity and status of the artwork, these pieces also explore the loaded relationship between a Jewish mother and daughter, and what it might mean for a highly self-conscious female artist to go on a diet.

Attuned to the power dynamics within the art world as well as within the work of art, Antin has remained very much in control of her own work and its dissemination. Her epic and much-loved *100 Boots* (1971-3) may have begun as an ephemeral postal work, sent to art world friends and contacts, but after 2 years and 51 postcards, the cross-country adventures of the rubber boots had picked up enough creative momentum—celebrity even—to be offered a show at the Museum of Modern Art, bypassing the commercial gallery system completely. Repeatedly, Antin's visionary determination has yielded successful works that could not have been foreseen within the constraints of the art world at that moment.

A provocative and versatile performance artist, Antin has used alter-egos to investigate different modes of being. With the King, the Black Movie Star, the Nurse and the Ballerina, she explores what it might be like to experience another gender, race, or set of historically specific social

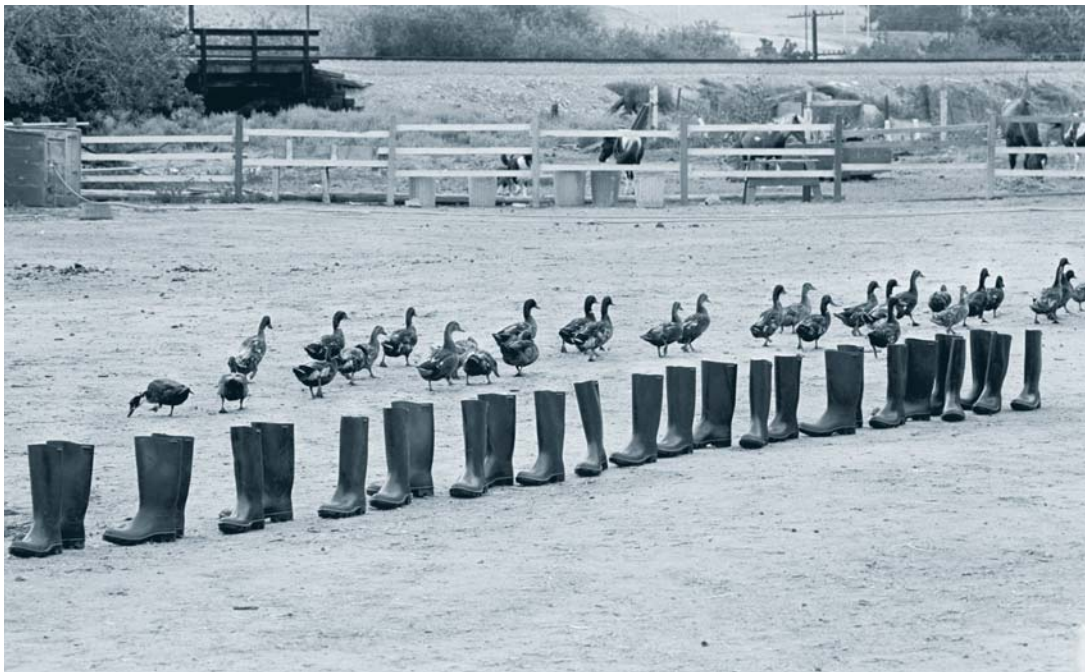


The Artist's Studio from "The Last Days of Pompeii," 2001
Chromogenic Print, 46 5/6 x 58 5/8 inches
Courtesy Ronald Feldman Fine Arts, New York

codes. Antin lures us into the vivid worlds of these characters with richly visual props, sets and costumes, then confronts us with their idiosyncratic voices. Woven fearlessly from fictional and actual personality traits, each persona is deeply appealing, but also rounded out with enough troublesome attributes to reflect back critically on our own roles and relationships. This work is often funny, but it is never easy or comfortable.

In an interview with Cindy Nemser in 1975, Eleanor Antin said, "My interests always were narrative because narrative gives you a way of moving." And indeed, Antin has sustained her love of narrative, and has continued to grow and change as an artist. Recent retrospectives have done nothing to slow her movement, and she is currently extending her long-term interest in mythology to ancient Greece (Mythologies) and Rome (The Last Days of Pompeii and Roman Allegories).

Cindy Nemser, "Eleanor Antin," in *Art Talk* (New York: Scribners, 1975), p. 280.



100 Boots Move On, 1971-73
Silver Gelatin Print, 8 x 10 inches
Courtesy of Ronald Feldman Fine Arts, New York

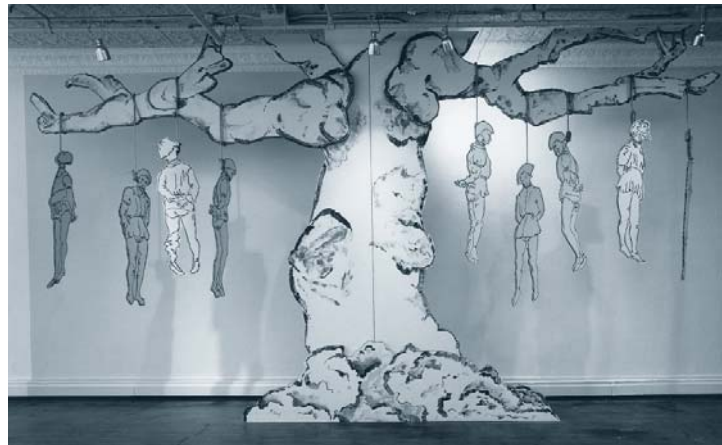
Biography

Artist Eleanor Antin has gained international acclaim for her interdisciplinary work in photography, video, film, performance, installation, drawing and writing. Her works have been featured in museum exhibitions across the US, in Europe, and Australia, and in numerous collections including: the Art Institute of Chicago, the Whitney Museum, and the Museum of Modern Art.

The Los Angeles County Museum of Art published *Eleanor Antin* by Howard Fox to accompany a 30-year retrospective of her work that toured in both the US and the United Kingdom. Represented by Ronald Feldman Gallery in New York, she has written four books: *Being Antinova*, *Eleanora Antinova Plays*, *100 Boots*, and *Man Without A World*. She has crafted performances for the Venice Biennale and the Sydney Opera House, and her groundbreaking works such as *100 Boots*, *The Angel of Mercy*, *Carving*, *Recollections of my Life with Diaghilev*, *The King of Solana Beach*, and *The Adventures of a Nurse* are classics of feminist postmodernism.

Her videotapes from the 1970s and 80s include among others *Representational Painting*, *The Nurse and the Hijackers*, and *From the Archives of Modern Art*. In the late 1980s and 1990s, Antin also wrote, directed and produced narrative films including the well-known feature *The Man Without a World*, as well as video installations. Her new large-scale photographic works such as *The Last Days of Pompeii* of 2002 and *Roman Allegories* of 2005 juxtapose the world of ancient Rome with our contemporary world.

Emeritus Professor at the University of California at San Diego, Antin has won numerous awards including two Best Show Awards from the International Association of Art Critics, a Guggenheim Fellowship, and the National Foundation for Jewish Culture Media Achievement Award.



El Desdichado (The Unlucky One):Hanging Tree, 1983
Silver Gelatin Print, 8 x 10 inches
Courtesy of Ronald Feldman Fine Arts, New York

Marisol Escobar



Courtesy of the Artist

We honor you, Marisol,
for your ability to communicate
striking social satire
through an impressive range
of subjects and a mastery of
unique materials.

Marisol Escobar

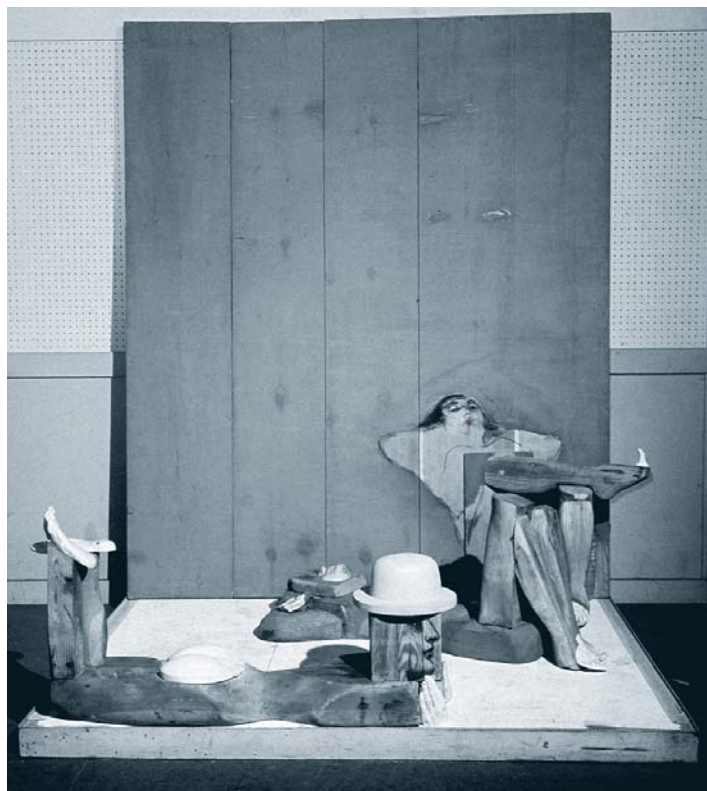
by Eleanor Heartney

Marisol Escobar, professionally known simply by her first name, came into her own as an artist in the early 1960s, just as the inward turning Abstract Expressionist movement began to give way to the extroverted ebullience of Pop. Her work has always occupied a niche somewhere between these two sensibilities, – combining the social commentary and wry wit of Pop with a keen psychological insight and awareness of the often difficult relationship between individuals and the society which surrounds them.

A protean artist, she has created an unforgettable cast of characters who reveal the many sides of the contemporary life. She is well known for wickedly satirical works which take on the social games of the status seekers of 60s America. But she is also the creator of deeply empathetic works which bring us an uncondescending view of a world shaped by privation and poverty. Marisol is capable of creating both a wonderful parody of grasping, overfed American children and a reverent homage to South African Bishop Desmond Tutu. She has made deeply personal works like "Mi Mama Y Yo", a poignant portrait of herself as a little girl with her mother, who died when she was eleven, witty, caustic representations of world leaders like Franco, De Gaulle, John F. Kennedy and Lyndon Johnson and sensitive depictions of artists like Picasso, de Kooning and Georgia O'Keefe in the later years of the lives.

As impressive as her range of subjects is the unique method she has evolved to give them life. Stiff bodies formed of blocks of wood or bronze are topped with expressive and often haunting faces. Found and created elements attach to these figures, suggesting their place in the world, their social masks and their inner feelings in a manner not unlike the attributes affixed to representations of the medieval saints. Often figures appear in groups, their relative scales and poses suggesting the complicated dynamic of family or social subset.

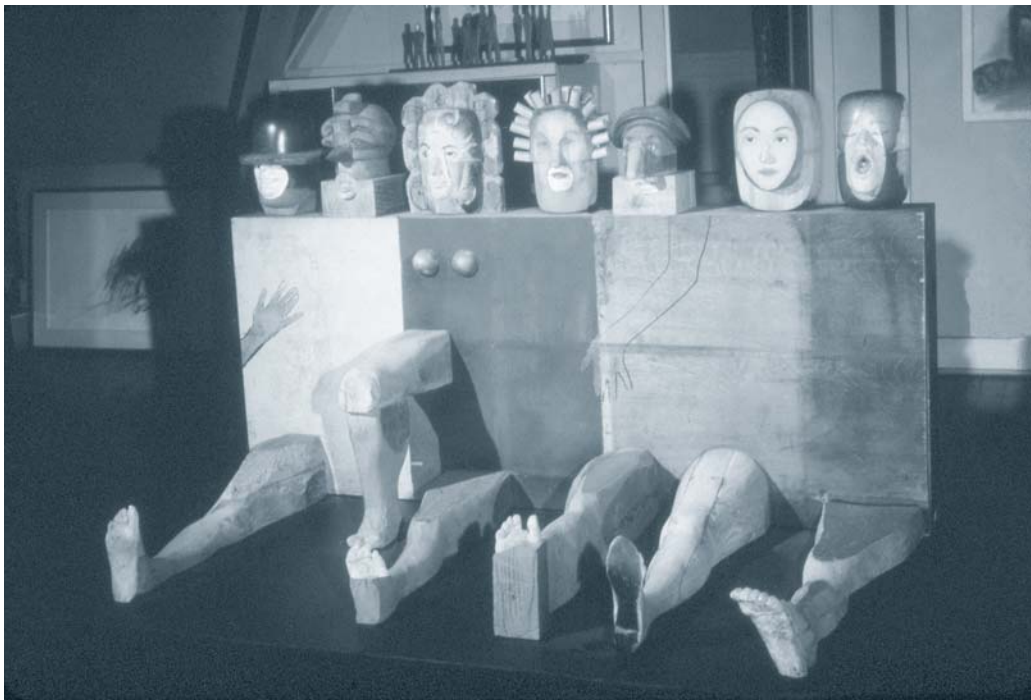
In the 1960s, Marisol was often associated with the celebrity cult surrounding Warhol and other Pop artists, and in fact Warhol dubbed her "the first girl artist with glamour." In the succeeding decades, however, it has become clear that the real reason for her artistic



The Bathers, 1961-62
Wood and Mixed Media
83 7/8 x 70 x 58 inches
Courtesy Marlborough Gallery, New York

longevity is her uncanny ability to capture the psychological complexities behind the mask her subjects present to the world. She gives us a regal Georgia O' Keeffe sitting bolt upright on a real stump, an absurdly macho John Wayne who appears to be a cross between a merry go round figure and a weather vane, a dapper Magritte with a carved bowler hat and a real umbrella.

In works which range from the poignant to the comic, with stops at all the emotions along the way, Marisol evokes the venality of social climbers, the integrity of great artists, the contradictions of the powerful and the quiet dignity of dispossessed. Marisol feels both their absurdity and their pain and encourages us to do the same.



Self Portrait, 1961-62
Wood, Plaster and Mixed Media
Museum of Contemporary Art, Chicago

Biography

Born in Paris in 1930, Marisol Escobar's cosmopolitan childhood ranged across Europe, to Venezuela and Los Angeles. Her first important works were inspired by Pre-Columbian and early American primitive art and drew the attention of Leo Castelli who provided her first one-woman exhibition in 1958. Later the Sidney Janus and Marlborough Galleries represented her work in New York.

From the 1960s forward, she produced socially conscious sculptures that were infused with satire and assembled from carved wood, cast metal, and found objects. Aligned with Pop Art, her work of the 1960s and 1970s included sculptural portraits of world leaders, artists, and friends. Books and catalogues featuring her work include *Marisol* by Margaret R. Lunn, *Marisol* by Roberta Bernstein, and *Magical Mixtures: Marisol Portrait Sculpture* by Nancy Grove. One-woman exhibitions of her work have been held worldwide: notably at the National Portrait Gallery in Washington DC; the Boca Raton Museum of Art; the Cultural Institute of New York; and Galerie Tokoro in Tokyo. Her sculpture has also been featured in major group exhibitions at, among others, the Philadelphia Art Museum, the Whitney Museum of American Art, the Hayward Gallery in London, the Kunsthalle in Cologne, and the Venice Biennale.

Escobar has received numerous awards including a Medal of Honor from the National Arts Club, the Gabriela Mistral Inter-American Prize for Culture from the Organization of American States, and an Excellence in Design Award for her American Merchant Mariners' Memorial in Lower Manhattan. She has also received honorary doctorates from the Rhode Island School of Design, Moore College, and the State University of New York at Buffalo.



Mark Twain, 1984
Bronze
68 x 48 x 18 inches
Private Collection, Venezuela

Elinor Gadon



Courtesy of Elinor Gadon

We honor you, Elinor Gadon,
for the gift of a renewed
awareness of the
universal feminine spirit
and an opportunity
for equity in revealing
the masculine.

Elinor Gadon

by Mary-Ann Milford-Lutzker

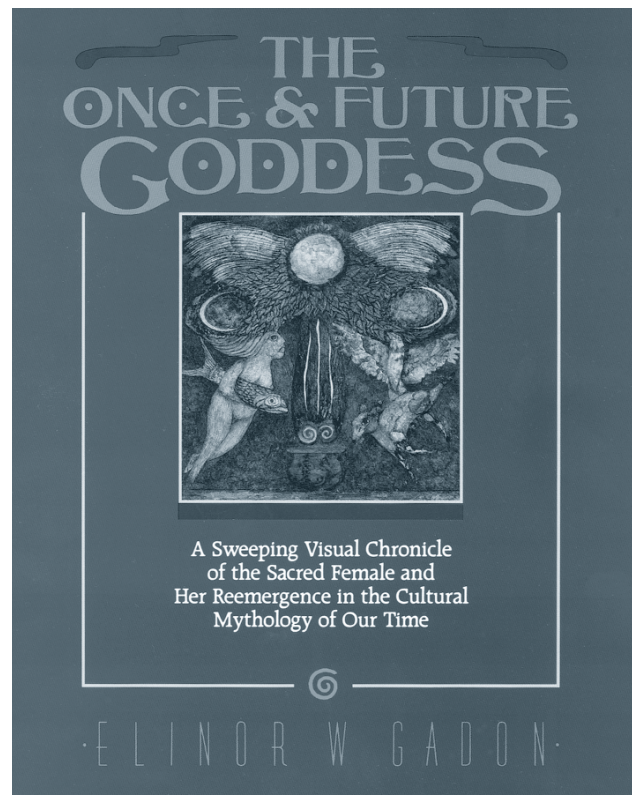
Elinor Gadon has devoted much of her life to the intellectual and spiritual pursuit of the origins of sati, the feminine principle of the universe, and how it has manifested itself in cultures throughout the world from pre-historic times. In her scholarship she is remarkable for her ability to look back and search for roots and simultaneously to look forward to the future guided by the holistic ideals of the Once and Future Goddess that reside within us all. Elinor's writing and research grows from a strong feminist ethos that embraces all of

humanity and Nature. In her thoughtful way she compels us to rethink the issues of patriarchy and feminism, the domination of the Earth and the recognition of the inevitability of the powers of Nature.

I think of Elinor as a feminist philosopher and anthropologist, however, at heart and in reality she is an art historian. She considers understanding to be an aesthetic process, one that involves imagination, an inner knowing that allows for the integration of the experience with worldviews and social values. In her work she has stressed the relevance of the experiential. She has visited India many times over the last forty years and is recognized as one of the leading scholars of Indian art history. She is particularly respected for her research into the tribal worship of Gramadevi, the autochthonous goddess of Orissa, where she has witnessed the importance of visual experience and the spiritual empowerment of darshan, the act of seeing and being seen, by the god residing in an iconic image. Using the tools of visual cultural theory Elinor is providing new ways to understand how the idea of Gramadevi pervades tribal and village life that is in sharp distinction to the hierarchical nod that this topic has previously been given. Through her words and illustrations she brings to life the inspired art of little known cultures.

In Elinor's thinking there is the need for balance and harmony. She follows the Daoist way of yin-yang complementarity, or the Vaisnavite urge for equanimity, in her persuasive writing on the masculine ego where she explores the myth of the wounded minotaur in reclaiming the sacred male psyche.

In a brilliant analysis of Picasso's obsession with the minotaur as a sign of his unconscious impulses she



Book cover:
Elinor W. Gadon, *The Once & Future Goddess*, [HarperSanFrancisco, 1989]

lays bare the symbolic role of his mistresses and wives. And now she is researching the emergence of the male principle as counterpoint to her work on the goddesses.

The strength of Elinor's work comes from her own inner resources. She has lived a very rich and full life and has experienced the joys and tragedies of womanhood. Nowhere has this been more evident than in her role as an inspiring mentor and teacher. She is a visionary who has had the courage and conviction to introduce new ways of thinking that encourage collaborative learning. Elinor is indefatigable. Through her endurance and discipline and her passionate commitment to her research she is an inspiring role model to her students and colleagues.

The goddess Gramadevi manifests herself in many ways: she is inspiring; she is creative and productive; she has rigorous standards and makes demands; she is caring and protective; she is indefatigable; she is prolific; she is a friend; she is a mother; she is Elinor.

Biography

As a cultural historian, Elinor Gadon's research interests cross traditional disciplinary boundaries to address myth and image in their wider cultural contexts, especially as they relate to gender. Since receiving her Ph.D. from the University of Chicago in 1984, her interdisciplinary and cross-cultural study has bridged art history with the history of religions and cultural anthropology.

Gadon is well known for her book *The Once and Future Goddess: A Symbol for Our Time* (Harper San Francisco, 1989) that provides a visual history of the sacred female and her reemergence in contemporary cultural mythology. Her recent study has focused on the contemporary art and culture of India. Over the last several years, she has conducted fieldwork in India on the culture of the goddess in Indian village life, and she plans to publish a socio-cultural analysis of her findings.

Her recent work also includes a study of the mythology of the masculine in American culture and the relationship between men and violence, and is the topic of her forthcoming book, *The Wounded Minotaur: Reclaiming the Sacred Male*. She has taught at the Harvard Divinity School, Tufts University, University of California, Santa Barbara and Mills College where she was an Associate Scholar in the Women's Leadership Program. She developed and directed an M.A. and Ph.D. in Women's Spirituality at the California Institute of Integral Studies to provide holistic, experiential education for women. Gadon is currently a visiting scholar in Religion and Culture at the Women's Studies Research Center at Brandeis University.

Yayoi Kusama



Copyright: Yayoi Kusama Studio

We honor you,
Yayoi Kusama, for your
dexterity in transforming the
imaginings of an intricate
mind into psychologically
stirring work in a
stunning range of media.

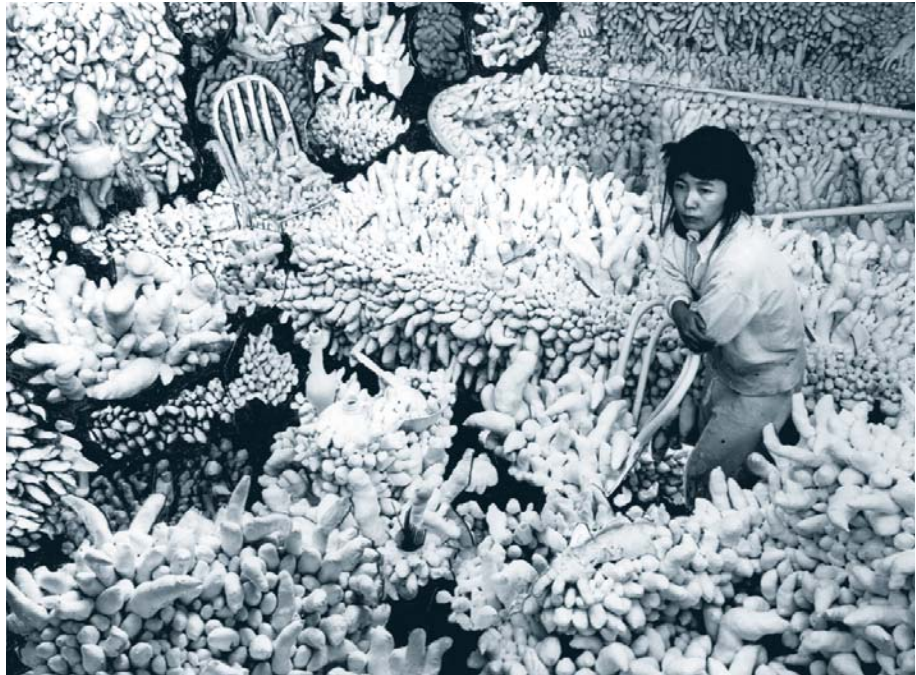
Yayoi Kusama

by Lynn Zelevansky

Yayoi Kusama is remarkable. Even now, at seventy-seven, she is a font of energy. In Tokyo she moves with speed up and down the stairs of her two story studio and down the block to the building she erected for her archive. Over her long career she has produced enormous quantities of work in the visual and literary arts, and she is still at it, full throttle. In Japan today she is something of a national treasure, but that status was long in coming and hard won.

Kusama dates her interest in making art to the onset of mental illness in childhood. She had hallucinations in which she saw her environment enveloped in patterns - dots, nets, flowers – and these motifs recur in her work from age ten until today. Her paintings are frequently titled “Infinity Nets” because, like the hallucinations, they have the capacity endlessly to repeat themselves. Her mirrored rooms, from the 1960s to the present, similarly envelope the viewer in a disorienting patterned space without apparent end. In an effort to overcome her sense of isolation, she recreates her own experience for the observer to share.

In Japan in the 1950s, Kusama's works were relatively small in size. Most were abstract and contained multiple design elements. They were produced in gouache, watercolor, pastel and/or ink on paper. Inside of eighteen months after arriving in New York she was creating enormous, largely monochrome oil paintings of her “net” pattern, works unlike any she had made before. The new paintings, often heavily impastoed, exhibited a keen sense of art world trends, incorporating abstract expressionist scale and paint handling with the obsessive repetition characteristic of a still nascent minimalism. Her sculpture of the 1960s, which used mundane found objects as supports - old chairs, sofas, kitchen implements - were covered in stuffed phallic protrusions and, like the paintings, exhibited a strong sense of the artist's hand. By the mid-1960s she had added bright Pop colors



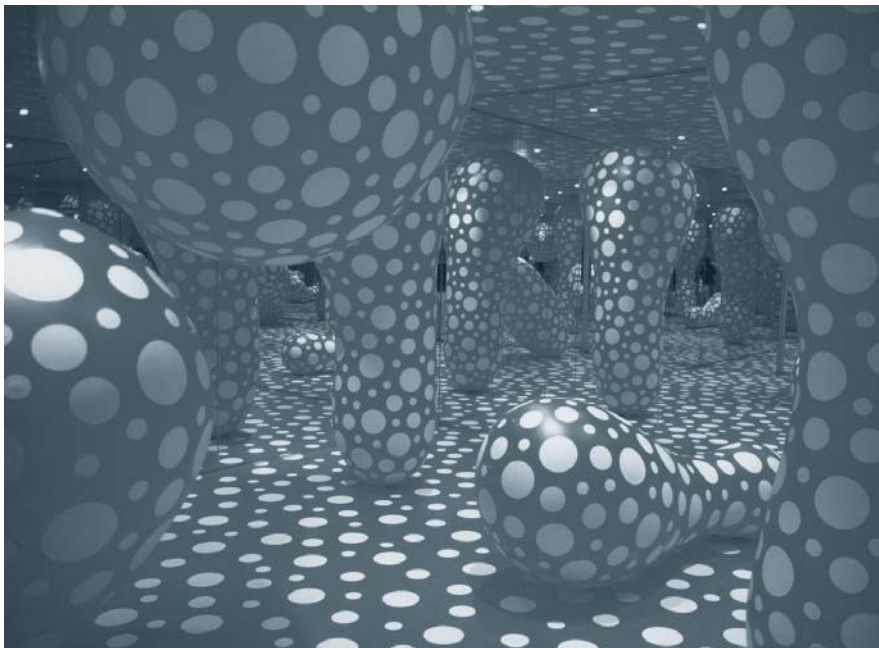
Compulsion Furniture (Accumulation)
c.1964
20.4 x 25.1 cm
Photo Collage, Paint
Copyright: Yayoi Kusama Studio

to her work, and by the end of the decade performance, always an important component of her art, came to dominate it. Many of her works from that time were ephemeral and took place in the streets.

In the 1980s, following her return to Japan, her style again changed dramatically. Her paintings became flat, more ordered, and less gestural. Her sculptures' phallic protrusions often morphed into more complex or more attenuated shapes. Also, after years of working between the abstraction of her paintings and the literalism of her three-dimensional objects, Kusama added to her repertoire overtly representational images and objects.

In the last few years the image of a young girl has become prominent in Kusama's art. As sculptures these figures can be monumental in scale; in them adolescence becomes the powerful essence of potential. In a recent poem Kusama writes, "Adolescence is coming toward you/You know about this extraordinary piece

of news?/Adolescence, carrying with it both life and death/ Creeps up on you from behind without making a sound/I forsake my dark previous life, will regenerate/ In the stillness of time my destiny has granted me/ I want to sing out the praises of life from the bottom of my heart." Kusama is finally fully reclaiming the childhood innocence lost to her by illness and circumstance. She has written of a lifelong, "dizzily intense mental struggle" with loneliness. Today she is reaping the much-deserved rewards of that labor.



Dots Obsession
1998
Mixed Media
Collection: Les Abattoirs, Toulouse, France
Copyright: Yayoi Kusama Studio

Biography

Born in Japan in 1929, Yayoi Kusama first came to the US in 1957. Her work includes large paintings, soft sculptures, and environmental sculptures. In the late 1960s, she staged happenings such as body painting festivals, fashion shows and anti-war demonstrations and held exhibitions in the US and Europe.

In 1968, Kusama's film *Self-Obliteration* won prizes at the International Experimental Film Competition in Belgium and at the Ann Arbor Film Festival. Solo exhibitions of her work have been held at the Musée des Beaux-Arts in Calais, France; the Center for International Contemporary Arts, New York; and the Museum of Modern Art. A solo exhibition of her work held in New York in 1986 won the Best Show Award from the International Association of Art Critics. During the 1990s, Kusama participated in the Venice Biennale, and a major retrospective of her works traveled from the Los Angeles County Museum of Art to the Museum of Modern Art, the Walker Art Center and the Museum of Contemporary Art, Tokyo. Another recent solo exhibition traveled from museums in Europe to Korea.

Since the mid 1990s, Kusama has created outdoor sculptures for various cultural venues in Japan and a mural for a subway station in Lisbon, Portugal. Over 520,000 people came to see her exhibition 'KUSAMATRIX' held at the Mori Art Museum in 2004.

In addition to her artwork, she has written novels and anthologies, and collaborated with other artists. In 1983, her novel *The Hustlers Grotto of Christopher Street* won a Literary Award for New Writers. Kusama's artwork has won international awards including the Japanese Education Minister's Art Encouragement Prize and the Foreign-Minister's Commendations, as well as the Asahi Prize, and the French Ordre des Arts et des Lettres.



Kusama with "Hi Konnichiwa (Hello)", 2004
Mixed Media Installation
Collection of the Artist
Copyright Yayoi Kusama

The President's Award

The President's Award identifies exemplary women in mid-career and highlights their contributions to the field of the visual arts. The Award anticipates a lifetime of achievement for its recipients.

Maura Reilly receives the 2006 President's Award for her exceptional accomplishments as an educator, critic and museum curator. As the first curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, her leadership and vision in developing the center and co-curating its inaugural show provide a much-awaited opportunity to explore and celebrate the work of feminist artists. Through her achievements, she enriches and redefines the artworld by insisting on a contemporary, critical analysis of the role of gender in the making and interpretation of art.

Maura Reilly



Dr. Maura Reilly is the Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, the first center of its kind in the world. Prior to assuming this position, Reilly taught art history and women's studies at Tufts University, as well as courses at Pratt Institute, Vassar College, and at her alma mater, The Institute of Fine Arts, N.Y.U., where she received her M.A. in 1993 and then her Ph.D. in 2000 in Modern and Contemporary Art with a concentration in Feminist Theory. Reilly has curated, lectured and published extensively, both nationally and internationally, and has been a regular contributor to *Art in America* since 1998. In 2005, in celebration of ArtTable's 25th year Anniversary, she received one of their prestigious Future Women Leadership Awards. Presently, Reilly is co-curating with Linda Nochlin an international exhibition of contemporary feminist art to be presented as the inaugural exhibition of the Elizabeth A. Sackler Center for Feminist Art in March of 2007.

Past WCA Lifetime Achievement Award Honorees

Atlanta, 2005

Betty Blayton-Taylor, Rosalynn Carter
Mary Garrard, Agnes Martin
Yoko Ono, Ann Sutherland Harris

Seattle 2004

Emma Amos, Jo Baer, Michi Itami
Helen Levitt, Yvonne Rainer

New York 2003

Eleanor Dickinson, Suzi Gablik
Grace Glueck, Ronne Hartfield
Eleanor Munro, Nancy Spero

Philadelphia 2002

Camille Billops, Judith Brodsky
Muriel Magenta, Linda Nochlin
Marilyn J. Stokstad

Chicago 2001

Joyce Aiken, Dorothy Gillespie
Marie Johnson Calloway
Thalia Gouma-Peterson
Wilhemina Holladay
Ellen Llanyon, Ruth Waddy

Los Angeles 1999

Judy Baca, Judy Chicago
Linda Frye Burnham
Evangeline K. Montgomery
Arlene Raven, Barbara T. Smith

Philadelphia 1997

Jo Hanson, Sadie Krauss Kriebel
Jaune Quick-To-See Smith
Moir Roth, Kay Sekimachi

Boston 1996

Bernice Bing, Alicia Craig Faxon
Elsa Honig Fine, Howardena Pindell
Marianna Pineda, Kay WalkingStick

San Antonio 1995

Irene Clark, Jacqueline Clipsham
Alessandra Comini, Jean Lacy
Amalia Mesa Bains, Celia Muñoz

New York City 1994

Mary Adams
Maria Enriquez de Allen
Beverly Pepper, Faith Ringgold
Rachel Rosenthal
Charlotte Streifer Rubenstein

Seattle 1993

Ruth Asawa, Shifra M. Goldman
Nancy Graves, Gwen Knight
Agueda Salazar Martinez
Emily Wahleneka

Chicago 1992

Vera Berdich, Paula Gerard
Lucy Lewis, Louise Noun
Margaret Tafoya, Anna Tate

Washington DC 1991

Theresa Bernstein, Delilah Pierce
Mildred Constantine
Otellie Loloma, Mine Okubo

New York City 1990

Ilse Bing, Elizabeth Layton
Helen Serger, May Stevens
Pablita Velarde

San Francisco 1989

Bernarda Bryson Shahn
Margret Craver, Clare Leighton
Samella Sanders Lewis
Betye Saar

Houston 1988

Margaret Burroughs, Jane Teller
Dorothy Hood, Miriam Schapiro
Edith Standen

Boston 1987

Grace Hartigan, Agnes Mongan
Maud Morgan, Honoré Sharrer

Elizabeth Talford Scott
Beatrice Wood

New York City 1986

Nell Blaine, Leonora Carrington
Sue Fuller, Lois Mailou Jones
Dorothy Miller

Los Angeles 1985/Toronto 1984

Minna Citron, Clyde Connell
Eleanor Raymond
Joyce Treiman, June Wayne
Rachel Wischnitzer

Philadelphia 1983

Edna Andrade, Dorothy Dehner
Lotte Jacobi, Ellen Johnson
Stella Kramrisch, Pecolia Warner
Lenore Tawney

New York City 1982

Bernice Abbott, Elsie Driggs
Elizabeth Gilmore Holt
Katharine Kuh, Claire Zeisler
Charmion von Wiegand

San Francisco 1981

Ruth Bernhard, Adelyn Breeskin
Elizabeth Catlett, Sari Dienes
Claire Falkenstein
Helen Lundeborg

Washington DC

1980 Alternate Awards

Bella Abzug, Sonia Johnson
Sister Theresa Kane, Rosa Parks
Gloria Steinem, Grace Paley

New Orleans 1980

Anni Albers, Louise Bourgeois
Carolyn Durieux, Ida Kohlmeyer
Lee Krasner

Washington D.C. 1979

Isabel Bishop, Selma Burke
Alice Neel, Louise Nevelson
Georgia O'Keeffe

Selection Committee

Susan Obarski
Howardena Pindell
Annie Shaver Crandell
June Wayne
Ruth Weisberg

Conference Co-Chairs

Karen Frostig, Kathy Halamka
Cynthia Runge

Editors

Dena Muller
Susan Obarski

WCA Publisher

Karin Luner

We would like to thank our members for their generous contributions toward the vision and work of the WCA and toward this catalogue honoring women's outstanding accomplishments and leadership in the visual arts.

