

WOMEN'S CAUCUS FOR ART

HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

HONOR AWARDS 2008

Ida Applebroog

Joanna Frueh

Nancy Grossman

Leslie King-Hammond

Yolanda López

Lowery Stokes Sims

2008 National Lifetime Achievement Awards

Saturday, February 23rd
Westin City Center Hotel, Dallas, Texas

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Jennifer Colby
WCA National Board President, 2006–08

Presentation of Awards

Ida Applebroog
Essay by Helen Molesworth. Presentation by E. Luanne McKinnon

Joanna Frueh
Essay and Presentation by Tanya Augsburg

Nancy Grossman
Essay by Carey Lovelace. Presentation by Sungmi Lee

Leslie King-Hammond
Essay and Presentation by Elizabeth Turner

Yolanda López
Essay by Cary Cordova. Presentation by Moira Roth

Lowery Stokes Sims
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President's Awards

Santa Contreras Barraza

Joan Davidow

Tey Marianna Nunn

Presentation by Jennifer Colby

Foreword and Acknowledgements

With the 2008 ceremony, we recognize the achievements of six women who have contributed so impressively to feminism and the visual arts: Ida Applebroog, Joanna Frueh, Nancy Grossman, Yolanda López, Leslie King-Hammond, and Lowery Stokes Sims. Each of this year's honorees has expanded our understanding of art and our world. They have all been committed to their respective vision and have offered us, their grateful public, opportunities to learn, observe, and benefit from their explorations. They have also provided their individual experiences as models, as tributes to creativity, as voices for many less expressive or less progressive than they. We cherish their engagement with ideas, their idealism in pursuit of a better way of life, and their willingness to challenge existing notions of what art is.

We also benefit from the inspiring roster of women who contributed to the awards catalogue and ceremony. Helen Molesworth, the Maisie K. and James R. Houghton Curator of Contemporary Art at the Fogg Art Museum gives us a thought-provoking essay honoring Ida Applebroog and her wide-ranging, visually provocative style. E. Luanne McKinnon, Director of The George D. and Harriet W. Cornell Fine Arts Museum at Rollins College, will present the award at the ceremony. Tanya Augsberg, Assistant Professor at San Francisco State University, provides us with a meaningful glimpse into the scope of Joanna Frueh's multi-disciplinary accomplishments and will present at the ceremony in Dallas. Critic and playwright

Carey Lovelace's essay helps us understand more about Nancy Grossman's visceral aesthetic. Sungmi Lee, a Brooklyn-based artist, will present Nancy Grossman with the award. Elizabeth Turner, Professor at the University of Virginia, gives an embracing portrait of Leslie King-Hammond and her accomplishments in her essay and will present the award at the ceremony. In her essay on Yolanda López, Cary Cordova, Assistant Professor at Dickinson College, offers us a thoughtful discussion of López's accomplishments as an interdisciplinary artist and activist. Moira Roth, Trefethen Professor of Art History at Mills College, will present the award to López. Ann Gibson, Professor of Art History at University of Delaware, notes the phenomenal range of Lowery Stokes Sims's accomplishments as an art historian and curator. She will present the award at the ceremony as well.

The cooperative efforts of the following women help make the awards ceremony into a wonderful event: President Jennifer Colby, President-Elect Marilyn Hayes, Past President Dena Muller, National Administrator Karin Luner, and The Selection Committee—Eleanor Dickinson, Howardena Pindell, June Wayne, and Ruth Weisberg.

Anne Swartz
Honor Awards Chair

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

In 1979 the Women's Caucus for Art Lifetime Achievement Awards were established with the first five awards presented in President Carter's Oval Office. This opportunity to celebrate the extraordinary lives of accomplished women has become the centerpiece of carrying out our mission to expand opportunities and recognition for women in the visual arts. The 2008 awards document the impact of the women we honor. They are artists, feminist activists, art writers, curators and art professionals—women who make a lifelong contribution to the arts.

The WCA 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 the WCA is a national organization with 30 chapters throughout the United States. Each chapter represents a community of women dedicated to expanding the role of the visual arts in society. As a national community we look both to our roots and to our feminist futures—paving the way for new generations to shape the women's movement in contemporary art.

Join our community of women in the visual arts in celebrating the lives and accomplishments of these extraordinary women.

Jennifer Colby
WCA National President 2006–08

Ida Applebroog

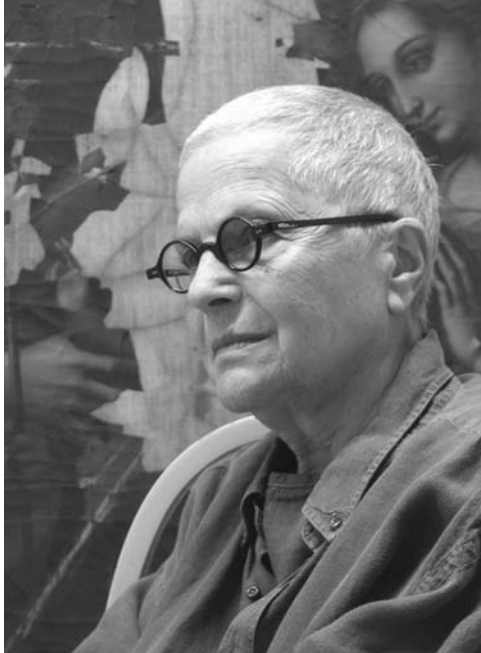


Photo: Emily Poole

We honor you,
Ida Applebroog,
for your persistence in defining
an innovative and daring
image of existence.

Ida Applebroog

by Helen Molesworth

Lithe, aquiline, a certain rakish tilt of the head, a Machiavellian intensity to the eyes, yet with a certain languid quality to the body, supple, and sinuous; the guy looks like a snake. His face sits on top of a body that appears to morph into clay, his hands nothing more than unarticulated masses of paint. Far from corporeal his body appears to be pure representation. Such is the kind of image one encounters in Ida Applebroog's newest body of work, called, appropriately enough, *Photogenetics*. Long an artist associated with pastiche and collage—indeed an artist at the forefront of post modernism's use of both of those ideas—her recent work finds her manipulating photographs

and other found images in Photoshop, printing them on a variety of prepared surfaces and subsequently painting on top of them, producing a crossbreed of digital photography, sculpture, technology, and painting. One of the male faces that haunts these pictures, the one described above, is that of Tobias Meyer, the celebrated auctioneer of Modern and Contemporary Art at Sotheby's. Leave it to Applebroog to put her finger on one of the more painful aspects of the contemporary explosion of the art market—the auction house's ability to transform any personal expression into pure capital.

Applebroog's knack for critique has marked her entire artistic career. Early on hers was an aesthetic fueled by the liberatory demands of feminism. Her subject matter ranged from Galileo's daughter, to childbirth, to domestic dramas, to the difficulty of interpersonal communication. Her emphasis on language and repetition meant that her work often had a strong narrative dimension, one amplified by the formal dimension of her paintings which were all drawn in a stylized flat line within cellular structures that mimicked cartoons or the story boarding of a movie script. The sparseness of her early work gave way to lushly built up painted surfaces in the mid-to-late 1980s. As if to suggest the complicated and layered nature of interpersonal communication, this work started with the premise that the canvas is never a "blank surface" but rather always already filled with information. The canvas is a site to be augmented with paint and collage elements. The canvas is a place where meaning is made.

Born in the Bronx in 1929 Applebroog is of that extraordinary generation of women for whom the combination of art and feminism was nothing short of combustible. Trained at the School of the Art Institute of Chicago during the heady years between 1966 and 1968, Applebroog was to take up the challenges that feminism laid at the feet of both painting and patriarchy. Her canvases are shaped and sculptural, and filled with representational images, redolent with content. She was



Ida Applebroog, *Tobias*, 2006
mixed media, detail
Photo: Emily Poole

not one to hide in the painterly pasture of abstraction. So too her work insists that the daily lives of women have value and meaning, and as such demand the great vehicle of art for its expression. Then again, one senses in Applebroog's extensive oeuvre that art and feminism are important to her because they both hold out the promise of and potential for transformation. As she has said of her work: "This is our world, I dissect it, I assemble it, I call it art."

Throughout her long career her work has been collected by the major institutions of American Art, and she is no stranger to prominent awards, having been awarded a Guggenheim Fellowship, two NEA fellowships, a life time achievement award from the College Art Association, and the prestigious MacArthur Foundation fellowship. And yet, like so many feminist artists who refused to shy away from tough political subject matter (like abortion, torture, rape, betrayal, degradation), her work is not often found on the walls of permanent collection galleries. Perhaps this is the next battle for feminist artists and curators—the struggle for a more accurate version of history, in which the story of dominant movements (like Minimalism or Conceptual art) don't eclipse the more idiosyncratic and highly personal visions of an artist like Ida Applebroog.



Photo: C Baptiste Lignel/Otra-Vista

Biography

Born in the Bronx, New York, Ida Applebroog attended NY State Institute of Applied Arts and Sciences (1949). She moved to Chicago in 1956, and later attended the School of the Art Institute of Chicago (1968). After relocating to San Diego, California she attended the first Feminist Artists Conference at CalArts in 1971. She exhibited in *Invisible/Visible* at Long Beach Art Museum, 1972. In 1973 she taught at the University of California in San Diego before returning to New York. Starting in 1977, she circulated a series of self-published books through the mail, and joined *Heresies/A Feminist Journal on Art and Politics*. In 1981 she showed *Applebroog: Silent Stagings*, her first exhibition at Ronald Feldman Fine Arts, NY, where she continued to show for over 20 years. In 1991, she joined Women's Action Coalition (WAC).

During the decade of the 1990s, she received multiple honors including the College Art Association Distinguished Art Award for Lifetime Achievement, an Honorary Doctorate of Fine Arts from the New School for Social Research/Parsons School of Design. She also received a MacArthur Foundation Fellowship in 1998 and her art was the subject of a retrospective at the Corcoran Gallery of Art in Washington, DC. Applebroog's work is in the collections of The Museum of Modern Art, the Guggenheim Museum, The Metropolitan Museum of Art, The Corcoran Museum of Art, the Whitney Museum of American Art, and others. She was profiled in the PBS documentary *"Art 21: Art in the Twenty-first Century"* (season 3).

Currently, she is producing a new body of work *Photogenetics*. She lives and works in New York.



Ida Applebroog, *Vera Mae*, 2005
mixed media, 69 1/2 x 64"
Photo: Dennis Cowley

Joanna Frueh



We honor you,
Joanna Frueh,
for helping forge a positive
image of women as
they experience life
passionately.

Joanna Frueh performing *The Aesthetics of Orgasm*, 2002
Photo: Dean Burton

Joanna Frueh

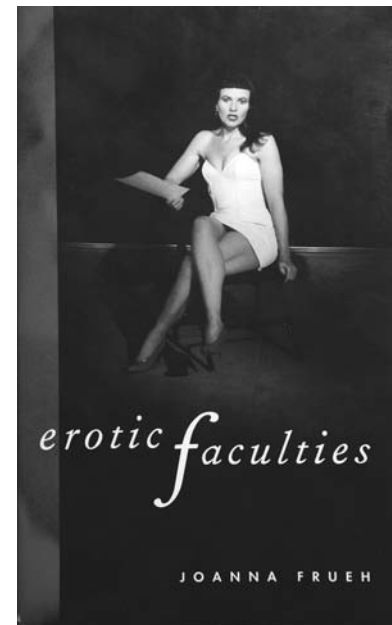
by Tanya Augsburg

Joanna Frueh's extraordinary career remains as vital and significant today as it has been in her more than three decades as an interdisciplinary feminist scholar artist. Since the 1970s Frueh has been forwarding a feminist philosophy of pleasure in her art criticism, scholarship, creative writing, performance art, and photographic self-portraiture. Her emphasis on creating and enjoying pleasure is at the heart of her feminist performance theory and practice. Case in point: Frueh's inimitable writing, performances, and photography are renowned for creating pleasurable feminist experiences for readers and viewers. In effect Frueh has advanced feminist thought by retaining 1970s feminist self-celebratory attitudes while addressing more contemporary feminist and aesthetic concerns.

Frueh has identified herself as a feminist since 1970 when she was still an undergraduate at Sarah Lawrence College. While a graduate student at the University of Chicago, Frueh was the director of Artemisia Gallery, a not-for-profit, woman-run art gallery, and wrote feminist art criticism along with contemporary art criticism published in periodicals such as *Art in America*. A traditionally trained scholar, Frueh focused her graduate work on the nineteenth-century artist poet Dante Gabriel Rossetti, titling her doctoral dissertation *The Rossetti Woman*. Her influential essay, *Towards a Theory of Feminist Art Criticism*, was written in 1982–83 but published in the *New Art Examiner* in two parts in 1985. This essay was among the first to incorporate the critical and philosophical tenets of *The New French Feminists* into the dialogue about feminist art criticism. Frueh's early scholarship on Hannah Wilke is widely viewed as indispensable for anyone studying the late feminist artist. Her more recent pioneering scholarship on midlife women artists has given visibility to those whom society and the art world all too often render invisible.

Since 1986 Frueh's fearless autobiographical performances have celebrated soul-and-mind-inseparable-from-body (her term) with all its erotic and sensual pleasures. Many of her performances have taken place at the College Art Association's Annual Conference and other academic conferences, thus blurring the boundaries between scholarship and creative writing as well as between the academic lecture and performance art. In addition to challenging the ways scholars present and disseminate knowledge, Frueh wears fashionable costumes that emphasize the shapely contours of her body—hence underscoring gender difference as well as intentionally violating the current conventional academic practice of wearing muted and ill-fitting attire. The frankness and explicitness of Frueh's revelations never cease to surprise—and amaze—audiences. She succeeds in powerfully articulating with her musically trained voice what the rest of us cannot or are unwilling to admit—even to ourselves. Little wonder then that Frueh's feminist-inspired provocations have encouraged other scholars and artists to become more personal, creative, politically engaged, and brave in their own work.

A prolific scholar, Frueh has reinvigorated the humanities with three seminal books: *Erotic Faculties* [University of California Press, 1996], *Monster/Beauty: Building the Body of Love* [University of California Press, 2001], and *Clairvoyance (For Those In The Desert): Performance Pieces, 1979-2004* [Duke University Press, 2008]. Frueh's memoir, *Swooning Beauty: A Memoir of Pleasure* [University of Nevada



Book cover: Joanna Frueh, *Erotic Faculties*, [University of California Press, 1996]

Press, 2006], is a literary tour de force about feminist self-transformation. Along with Arlene Raven and Cassandra L. Langer, Frueh edited two landmark anthologies of feminist art criticism: *Feminist Art Criticism: An Anthology* [Ann Arbor and London: UMI Research Press, 1988] and *New Feminist Criticism: Art, Identity, Action* [New York: HarperCollins, 1994]. Collaborating with Laurie Fierstein and Judith Stein, Frueh curated an inaugural exhibition on women's bodybuilding, *Picturing the Modern Amazon* of 2000, as well as being the primary editor of its accompanying exhibition catalogue. Her book chapters, journal articles, catalogue essays, and art reviews are much too numerous to list here.

Frueh's photography and video art developed concurrently with her academic and performance careers. Since the late 1980s Frueh has been involved in collaborative self-portraiture—photographs that she conceptualizes and mostly directs but which are taken by an intimate friend, lover, or husband who is an artist. Frueh's collaborative photographic self-portraits have become increasingly more conceptual and performative. They remain glamorous and uplifting while illustrating Frueh's feminist theory of monster/beauty. For example, Frueh and photographer Russell Dudley reconsider Dante Gabriel Rossetti's pictorial impact on Frueh's work in *Venus Verticordia*, 2005. Defying societal pressures on midlife women to be ashamed of their bodies, Frueh continues brazenly to pose nude—thus visibly collapsing the distinction between philosophical subject and erotic object.



Joanna Frueh and Russell Dudley,
Venus Verticordia, 2005, 2004
ultrachrome print, 42 x 31"

Describing Frueh's work (other than to say that it is feminist) is not easy for at least two reasons: it defies classification and it is not what it initially seems to be. The deceptive lightness of Frueh's visual and performance texts betrays their actual densities, their ornate layers of intertextual references and allusions. It is much easier to describe the significance of Frueh's loving generosity as a scholar, colleague, teacher, mentor, and friend as her contributions have been vital for feminist scholarship and art. Simply stated, Frueh's inspiring influence is as profound as it is far reaching.

Biography

Joanna Frueh is an art critic and art historian, a writer, an actress, a singer, and a multidisciplinary and performance artist. Her most recent book is *Swooning Beauty: A Memoir of Pleasure* (2006). There her trailblazing consciousness continues the exploration of love, eros, sex, beauty, the body, and human relations that appear in her previous books, *Monster/Beauty: Building the Body of Love* (2001) and *Erotic Faculties* (1996). In *Monster/Beauty* Frueh develops a theory and practice of personal beauty. *Erotic Faculties* is a collection of her critical and performance writings. *Clairvoyance (For Those In The Desert): Performance Pieces 1979–2004*, a collection of her essential performance texts, will be published by Duke University Press in December 2008. Other groundbreaking projects include co-curating *Picturing the Modern Amazon* [New Museum of Contemporary Art, 2000] and being principal co-editor of the book, having the same title, which accompanied the exhibition. *Amazon* addressed the representation of hypermuscular women. Frueh has written extensively on contemporary art and women artists since 1976.

Recognized as a powerful performance artist, she has presented performances—as well as lectures—at museums, galleries, universities, and conferences in the United States, Canada, Australia, and the UK. Frueh is Professor of Practice in the School of Art at the University of Arizona and Professor Emerita of Art History at the University of Nevada, Reno.

She currently resides in Tucson, AZ.



Jill O'Bryan and Joanna Frueh
bedroom/petal, from the series *Joanna in the Desert*, 2006

Nancy Grossman



Photo: Timothy Greenfield-Sanders

We honor you,
Nancy Grossman,
for your commitment to
a powerful
vision of humanity.

Nancy Grossman

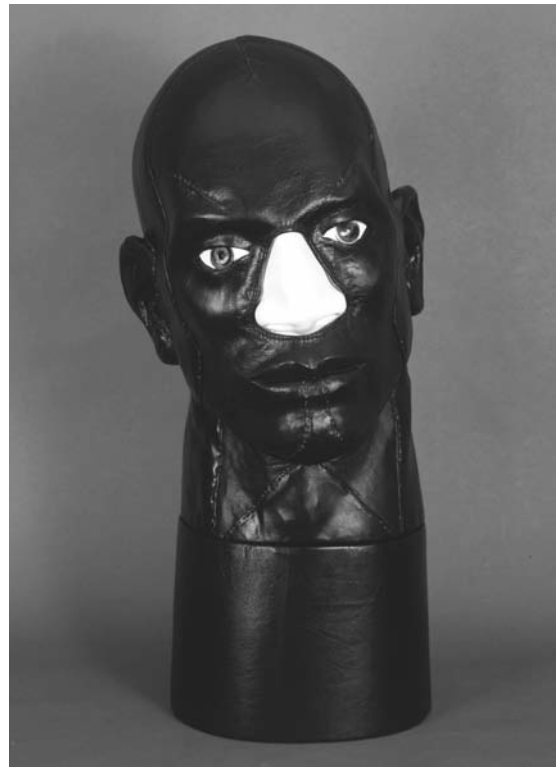
by Carey Lovelace

Nancy Grossman is a mythmaker. Her signature lifelike carved heads clad in black leather suggest the dark side of humanity. Savage works brim over with technical ability. Her bold dyed-paper collage pastels of torsos with faces whose features are effaced by what looks like masks of skin, embody sly knowledge of anatomy. Her drawings of muscular males, bound, writhing in anguish, are rendered according to classical ideals. Her nightmarish reliefs, often foregrounding harnesses, straps, corsets, bands, many have associated with sadomasochism, but only because implicit are subjects of power and restraint.

Her first major exhibition was at the Cordier & Ekstrom Gallery in 1969. It is said Arne Ekstrom had hesitations—perhaps because her work was transported to him in two large shopping bags. He was visibly shaking as he looked at her sculpted heads and drawings, murmuring, “I’ll have to decide whether I can live with these.” In spite of his initial hesitancy, though, the artist’s association with the gallery continued for 12 years.

An explorer of the psyche, she has undertaken a fearless examination of the soul’s most difficult corners. She was born in New York City in 1940 of parents who worked in the garment industry; at age five, her family moved to a farm upstate in Oneonta. Her father was a deeply religious Jew; she studied the Torah and Talmud in Hebrew with him. Her mother’s family, though, hailed from Calabria, Italy. She grew up surrounded by a large extended family, but also by the world of animals and folktales; always in her work is the hint of a fantastical bestial world of satyrs, forests, and the subterranean, just below the surface.

In the pre-Women’s Liberation 1960s, Grossman broke through professionally where others couldn’t. Student of European émigré painter Richard Lindner at the Pratt Institute, which she began attending in 1957, and protege of noted Abstract Expressionist sculptor David Smith, she was the only female painter to win a Guggenheim Fellowship in 1965. Her “precise linear representational technique, with intense expressive force” was praised by the likes of *The New York Times*’s John Canaday. By the late 1960s, she was frequently featured in mainstream magazines such as *Newsweek*, *Harper’s Bazaar*, and *Vogue*. *Craft Horizons* extolled her “symbols of strength, energy, thought, and vulnerability.” Feminist Art has claimed her as a champion. And indeed, she was an early activist, a member of the rough-and-tumble Women Artists in Revolution, the movement’s earliest group, which began meeting avant la lettre in 1969 in the backroom of a downtown Manhattan meeting space. The source of imagery is mysterious, but she has often referred to her ferocious works as “self portraits,” and implied that they are drawn from



Nancy Grossman, *Tilt*, 1990
mixed media assemblage, 18 x 8 x 8 3/4"
Courtesy of Michael Rosenfield Gallery, LLC, New York, NY

childhood experience of abuse. Perhaps in this way, her works do deal, in an oblique way, with gender. Her “gunheads” feature violent machinelike projectiles integrated into and jutting from their faces. But she comes from an age when aspirations were toward universal expressions of experience.

Yet the nightmarish imagery is at odds with her warm demeanor, precious soul, and dear personality, a diminutive Little Orphan Annie (albeit Albert Einstein-brilliant) with a halo of nappy curls, large brown eyes radiating humor with a touch of melancholy. Most of all, she is a shrewd observer, mixing astute literary references, personal anecdotes, and canny observations in a stream-of-consciousness Finnegans Wake-style delivery. She is fiercely loyal, a devotion even manifest in her labor-intensive approach to art. The heads, for example, frequently take a year or more to make—carefully handcarved, beneath a red or pink mask, invisible to the eye. For thirty-five years, her Eldridge Street loft in New York’s East Village, was her cauldron of creation, the site of many struggles and epiphanies, tragic and euphoric moments. She lived there from 1983 with her beloved partner, the late critic Arlene Raven, until the two were forced to move to Clinton Hill, Brooklyn in 1999. This new raw space the two managed to redesign, magically transported the same comforting atmosphere of antique woods, the sense of escape from the world, large cups of dark coffee served to friends over a round oak table.



Nancy Grossman, *Formal Double Portrait*, 1976
watercolor and collage on paper, 35 x 47 3/4"
Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY

Most of all, Nancy Grossman understands the turbulence roiling underneath, forces not immediately perceptible to the eye, invisible presences that influence. These are most obvious in her 1990s tar-black lavascapes, created after her visit to Hawaii’s Big Island. Chaotic, tumbling reliefs of metal and rubber that bring Abstract Expressionist painterly contortions into real space, record of the sacred violence within.

Biography

Born in New York City, Nancy Grossman grew up on a working farm in Oneonta, New York. Life on a farm with parents in the garment industry would shape Grossman's artistic visions and strongly influence her choice of materials, which frequently include fabric and leather. Grossman studied at Pratt Institute with Richard Lindner, receiving her BFA in 1962. Immediately, she began receiving grants and awards such as Pratt's Ida C. Haskell Award for Foreign Travel (1962) and a John Simon Guggenheim Foundation Fellowship (1965–66). The accolades have continued throughout her career and include a National Endowment for the Arts Fellowship (1984), a New York Foundation for the Arts Fellowship (1991), a Joan Mitchell Foundation Grant (1996–97), and a Pollock-Krasner Foundation Grant (2001). Grossman is represented in numerous museum collections including the Hirshhorn Museum and Sculpture Garden, The Israel Museum, Jerusalem, The Metropolitan Museum of Art, The National Museum of American Art, the Scottish National Gallery of Modern Art, Edinburgh, The Virginia Museum of Fine Arts, Richmond and the Whitney Museum of American Art. Michael Rosenfeld Gallery, is the exclusive representative of Nancy Grossman.

She lives and works in Brooklyn.



Nancy Grossman, *Light is Faster Than Sound*, 1987–88
collage with paint on Masonite, 36 x 48", signed
Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY

Leslie King-Hammond



Photo: Bruce Weller

We honor you,
Leslie King-Hammond,
for your pioneering
contributions to the fields
of education, history and art.

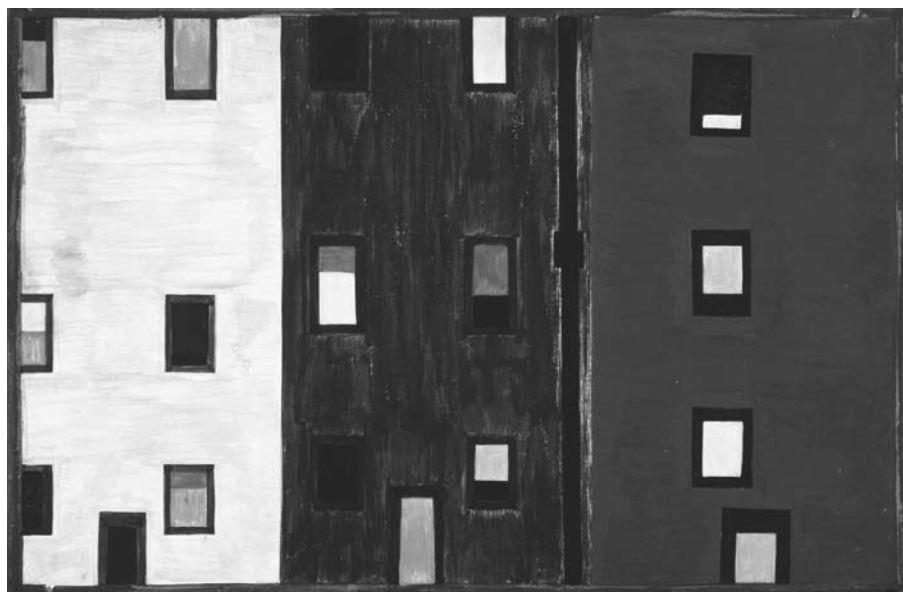
Leslie King-Hammond

by Elizabeth Turner

A prolific scholar, teacher, artist, administrator, Dr. Leslie King-Hammond has risen to the top of her field. From that position she has made the art world a better place to work. Her accomplishments are legion and legendary. As President of College Art Association and Dean of Graduate Studies at Maryland Institute College of Art, new policies and procedures, new programs, and new publications, not to mention a new building, has opened doors to new generations of artists and students.

The key to Leslie's success is deeply embedded in her character. It is in her nature to attend to detail and always be prepared for the unexpected whether speaking to a student, serving on a panel, or leading a commission. No doubt part of Leslie's charisma derives from the equal knowing of herself, her subject, and her audience. That is how I first saw her that day in Baltimore when I attended Leslie's lecture nearly twenty years ago. I had never heard anyone like her. She spoke about Art and Race in the first person. Her tone suggested an immediate connection: "I'm like you; I get your every day experience; But people make assumptions that can distort the meaning by profiling and stereotyping; Now let me take you to another level of understanding." Her deep reading and knowledge of history and culture permitted her to point out the signs in African American Art that my eyes failed to see.

Since that day our paths have intertwined by way of our shared passion for the work of Jacob Lawrence. In the late 1990s when she served as a Board Member of the Jacob Lawrence Catalogue Raisonné Project, I was the Curator of the Jacob Lawrence Retrospective. We shared the joy and sorrow of knowing Jake and grieving his death in June 2000. I could not have imagined the 2001 Retrospective without Leslie's insight. This was made clear to me at the conference of the writers for the catalogue where the task at hand was to explain Jacob Lawrence's career "over the line"—that is to say in light of his breakthrough as the first modern African American artist to achieve recognition by the New York Art World. When it came time to answer the question what made Jacob Lawrence distinctive as both a modern and a black artist, Leslie and I found ourselves drawn to the very same time frame and the very same topic: namely the education of Jacob Lawrence. To my amazement and delight



Jacob Lawrence, *The Migration Series*, casein tempera on hardboard,
The Phillips Collection, Washington, D.C., Acquired 1942.
Panel 31: The migrants found improved housing when they arrived North.

Leslie believed this overlap provided the perfect opportunity to grapple with the issue of Lawrence's prodigy from "inside and outside" Harlem. While I ascribed the source of Lawrence's formal invention to the modern connections of the workshop curriculum out of Columbia Teacher's College, Leslie underscored the metaphysical implications of exercises such as examining and rearranging the patterns of rug or quilt within Harlem community. While I spoke of Lawrence's control of the picture through design, Leslie spoke of the power of Lawrence's patterns to mine the meaning and messages from a burgeoning, unconventional black working class—what Zora Neal Hurston called "the urge to adorn."



Jacob Lawrence, *The Migration Series*, casein tempera on hardboard, The Phillips Collection, Washington, D.C., Acquired 1942.
Panel 57: The female workers were the last to arrive North.

Ultimately my appreciation and admiration for Leslie comes through the eyes of Jacob Lawrence. Not only did he admire Leslie's scholarship, Leslie also epitomizes what Jake most admired about people. Leslie has spent her life being what Jake would call "a builder." Who else but a builder of bridges could connect the world of the academy with the world of museums—the world of artists, curators, and historians? In her wake we cross over with new vision and experience.

Thank you Leslie.

Biography

A nationally respected scholar, educator, author, curator and visual artist in her own right who has organized countless exhibitions, Dr. Leslie King-Hammond is Dean of Graduate Studies at the Maryland Institute College of Art in Baltimore. She is a professor of art history and has curated a number of exhibitions. The former president of the College Art Association, Dr. King-Hammond serves on the Executive Board of the International Association of Art Critics. Her articles and books include *Art as a Verb*, *Black Printmakers and the WPA*, and *Three Generations of African American Women Sculptors: A Study in Paradox*. Additionally, she has written catalog essays for a number of important exhibitions.

Since 2006, she has chaired the exhibits and collections committee of the Reginald F. Lewis Museum of Maryland African American History and Culture. Her art has been exhibited widely and was recently featured in *The Art of 9/11*, curated by critic Arthur Danto at apexart in New York City, in *Legacies: Contemporary Artists Reflect on Slavery*, curated by Lowery Stokes Sims at the New York Historical Society, in New York City, and in the traveling exhibitions *Collaboration as a Medium: 25 Years of Pyramid Atlantic* and *It's for the Birds*, organized by the Bernice Steinbaum Gallery in Miami.

She lives and works in Baltimore, Maryland.



Jacob Lawrence, *The Migration Series*, casein tempera on hardboard, The Phillips Collection, Washington, D.C., Acquired 1942. Panel 47: As the migrant population grew, good housing became scarce. Workers were forced to live in overcrowded and dilapidated tenement houses.

Yolanda López



Photo: Cary Cordova

We honor you,
Yolanda López,
for your life work as Chicana,
visual “provocateur” and
your ground-breaking,
interdisciplinary art.

Yolanda López

by Cary Cordova

Through her art, Yolanda López lays the plans for a new world order. Her biting social commentary wrapped in humor serves as the basic building block for an art that is beautiful, angry, dynamic, and feminist. Who is this woman that can speak volumes in an image? How is she able to speak to so many different audiences and generations simultaneously? Like a magician, López uses her quick wit to draw viewers into her inner circle, while simultaneously dashing their world view.

López is most famous for painting a masterpiece, or if you will, a maestrapiece: her triptych of portraits of herself, her mother, and her grandmother as the Virgin of Guadalupe. The work has generated a life of its own, sparking debate about the strictures of the Virgin of Guadalupe for women, about the patriarchal structures of religion, and about the voice of women in the Chicano movement. The work is indicative of López's talent for challenging traditional images, phrases, and ideas. As she once remarked, "I'm interested in how images function and how we understand images because the images affect our consciousness, and they affect our consensus."

Her images are designed to challenge the consciousness of her viewers. One of her earliest posters featured a Native American angrily venting, "Who is the Illegal Alien, Pilgrim," thereby riffing on the language of immigration, on the history of conquest, and on the films of John Wayne. In her series, *Woman's Work is Never Done*, she juxtaposes a cliché, usually applied to domestic work, against the most profound accomplishments of women around the world. Her depictions of Dolores Huerta fighting for the United Farm Workers, of Amy Biehl and Melanie Jacobs fighting for civil rights in South Africa, and of an indigenous woman who dares to vote, defy the sexist underpinnings of the phrase "woman's work." López's greatest gift is in the way she turns viewers of her art into her confidantes, so that her work is like the voice of your best girlfriend, your most outspoken cousin or aunt, or your take-no-prisoners grandmother.

López tells the story of her art through the story of her life. Her family, her upbringing, her education, and her travels are integral to the formation of her art. She grew up in San Diego, the oldest of three sisters. Her mother, a single parent, worked as a laundry presser, and later, as a seamstress. Growing up in a household of women, her perspective as a feminist took shape early on in life. According to López, "my mother was a staunch democrat, so she voted for Adlai Stevenson instead of Eisenhower in a military town." Her



Yolanda López, *Portrait of the Artist as the Virgin of Guadalupe* from *Guadalupe Triptych*, 1978, oil pastel on paper, 22 x 30" Collection of the artist

mother's willingness to defy the conservative politics of San Diego permanently shaped López's perspective as an independentista.

When López moved to Northern California in the early 1960s to live with her uncle and attend college, she joined the Student Non-Violent Coordinating Committee (SNCC) and absorbed the ideas of the civil rights movement. Upon graduating from the College of Marin, she returned to San Francisco State to take art classes and found herself in the midst of a massive student movement to change the direction of education. In the late 1960s, the Third World Strike was formative in leading universities across the nation to recognize and incorporate Ethnic Studies into their curriculums. For López, the strike galvanized her interest in the power of images in everyday life. As a striker, the experience of constant police surveillance explicitly dramatized the struggle of who was making the image and who had the power to define the other.

López has never allowed herself to be defined by a single medium, nor a single audience. She has worked in multiple genres, including as a painter, filmmaker, printmaker, photographer, and installation artist. Her work as an activist has intersected with multiple social movements, including the Chicano movement, the Third World Liberation movement, the feminist movement, and the anti-war movements. Throughout her life, she has sought to dismantle

normative categories in order to spur dialogues on a wide array of issues, including education, immigration, feminism, and art history. She draws fodder for her work from her complex love of popular culture, from fashion to food, and from advertising to film. López has characterized herself as a "provocateur," using the words and images of everyday life to illustrate the dimensions of power, gender, and race. It is through her capacity to rock our world view that she has established so many admirers of her work.



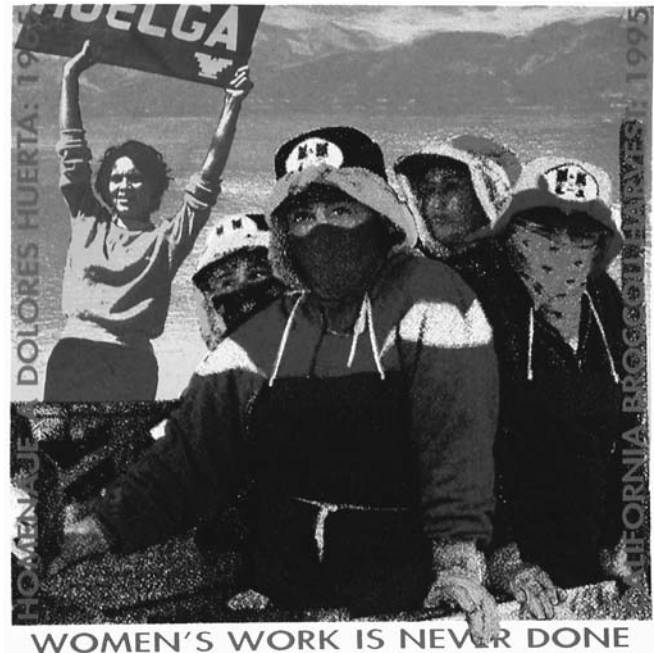
Photo: Cary Cordova

Biography

Yolanda M. López is an American artist-scholar, painter, printmaker, educator, and film producer. Her work focuses on the experience of Mexican American women and often challenges ethnic stereotypes associated with them. López obtained international celebrity for her *Virgen de Guadalupe* series of paintings. The series, which depicted "ordinary" Mexican women (including her grandmother and López herself) with Guadalupan attributes (usually the mandorla). She continued her artistic investigation of women's labor issues with a series of prints called *Woman's Work is Never Done*. López has also curated exhibitions, including *Cactus Hearts/Barb Wired Dreams*, which featured works of art concerning immigration to the United States. The exhibition debuted at the Galería de la Raza and subsequently toured nationwide as part of an exhibition called *La Frontera/The Border: Art About the Mexico/United States Border Experience*.

López has produced two films, *Images of Mexicans in the Media* and *When You Think of Mexico*, which challenge the way the mass media depicts Mexicans and other Latin Americans. She has also taught art in studios and universities, including the University of California, San Diego and the University of California, Berkeley.

She resides in San Francisco, CA.



Yolanda López,
Woman's Work Is Never Done, 1996
photo silkscreen, 25 x 24"
Edition of 45

Lowery Stokes Sims



Photo: Courtesy of The Cleveland Museum of Art

We honor you,
Lowery Stokes Sims,
for your pioneering work
as curator, scholar,
and museum director.

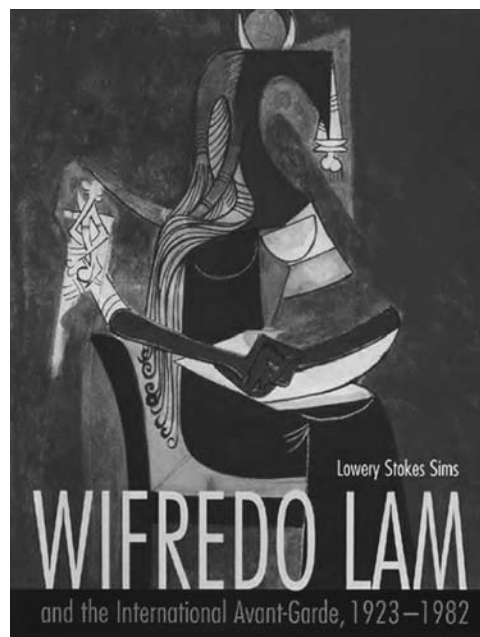
Lowery Stokes Sims

by Ann Gibson

Now a curator at the Museum of Arts and Design, Lowery Sims has pursued a fabulously rich, productive, and influential career. When I first met her in the Watson Library she was an assistant curator of art at the Metropolitan Museum of Art. I was there to ask her advice about getting a predoctoral fellowship. On that day in the fall of 1980, as we talked, elbows propped on a card catalogue, you would never have thought that Sims had anything better to do.

This woman's generosity has spanned several generations of artists and art historians in activities that include not only this kind of uncounted unofficial sessions, but jurying as many as eight exhibitions a year, beyond those she curated or for which she wrote; doing her homework on dozens of grants and award committees; and lecturing and serving on dozens of panels, boards and advisory committees up and down the Americas and in Europe. She has won awards and honors since 1973 and as many as four a year every year in this millennium. But for me, at least, her major contribution lies in the breadth and depth of her interest in other people and their work, be they artists, students, viewers, co-workers, art historians at other institutions, or the many interns she has so effectively mentored. This empathy has emerged in the tangible form of exhibitions and in the retrievable form of print and digital reproduction.

Through these vehicles, I and many others have continued to meet her in exhibition spaces, libraries, and on the web, and for the same purpose: to get help with our work. She may not have her elbows up on our catalogues, but these sources may be located on our computers. And what a collection it is! She had demonstrated, for instance, how to get rid of that gulch between academic, self-taught, and folk art, to say nothing of personal life, with her work on the painted furniture of Tom Miller, on the brushed drawings of Bill Traylor and on the images from popular culture of artists such as Sue Williams and Luis Jiminez, as well as essays such as *Artists, Folk and Trained: An African-American Perspective*, in 1994. Nor has she ignored theoretical and institutional critiques, directly addressing their effectiveness in *Art and Ideology in the Art of Kaylynn Sullivan and Hannah Wilke* in 1983, *Cultural Diversity or the Americanist Canon: the Aesthetic Dialogue of the 1990s*, in 1990, and *Subject/Subjectivity and Agency in the Art of African Americans* in 1994. With such investigations she has equipped herself to supply, in her fluid, vivid and accessible prose, strategies to suture verbal and aesthetic structures to visual images in forms as specific as her *Words into Vision: The Art of Hachivi Edgar Heap of Birds* in 1989, and *Syntax and Syncretism in the Art of Wilfredo Lam*, in 1992; she has given the body new "legs" in essays on performance by a number of artists in *Art as a Verb: Issues of Technique and Content*, in 1988; and demonstrated ways to put



Book cover: Lowery Stokes Sims, *Wilfredo Lam and the International Avant-Garde, 1923-1982* [Austin, University of Texas Press, 2002]

modernism back into the post-postmodern with *The Postmodern Modernism of Wilfredo Lam*, and *Collecting the Art of African-Americans at the Studio Museum in Harlem: Positioning the "New" from the Perspective of the Past*, both in 2005.

Sims' breadth of reference is perhaps why her concentration in multiple publications on the work and careers of artists with African ancestry, such as Norman Lewis, Elizabeth Catlett, Bettye Saar, Robert Colescott, and especially Wilfredo Lam, has advanced not only the understanding of those artists' work, but also the conceptual arenas they engage. In her work on these artists, she has threaded their careers, aesthetic approaches, and the histories they bridge into the fabric of world art in the 20th century by analyzing them in terms of the canon and its discontents; the persistence of classic values in twentieth century art; assemblage, installation, and found object art and the legacy of Duchamp; the relation between stereotype, primitivism, and the apparent absence of presences other than European in art history and criticism in the U.S. Furthermore, she has instructively broached these issues in her curation of exhibitions and critical writing about canonical artists such as Hans Hoffman and Stuart Davis as well as artists such as Ida Applebroog, Beverly Buchanan, Mel Edwards, and Barbara Chase-Riboud, whose compelling and cogent work she aptly analyzes.



Sims, second from the right, in panel discussion in conjunction with *Harlemworld*, a 2004 exhibition at The Studio Museum in Harlem. Photo: Ray Llanos

WCA is grateful to be able to award to Lowery Sims its Lifetime Award for her active, eloquent, sensible, and generous service to the field of art and to a world of diverse genders, sexualities, ethnicities, and politics.

Biography

Lowery Stokes Sims is currently Curator at the Museum of Arts and Design in New York. During the Spring 2007 she was a fellow at the Clark Art Institute in Williamstown, Massachusetts. Sims served as Executive Director and then President of The Studio Museum in Harlem from 2000–06. Prior to 2000, she was Curator of Modern Art at the Metropolitan Museum of Art, where she worked since 1972 as an educator and curator. She holds a B.A. in art history from Queens College of the City University of New York, her M.A. in art history from Johns Hopkins University. Sims received her Ph.D. in art history from the Graduate School of the City University of New York. Sims has received numerous honorary degrees and has written and lectured extensively on modern and contemporary artists, with a special interest in African, Latino, Native and Asian American artists.

In 1991 she received the Frank Jewett Mather Award from the College Art Association for distinction in art criticism. She is currently on the boards of the Art Matters and Tiffany Foundations and Art 21. She is also a founding and current member of ArtTable. Sims has served in the New York City Commission on Women, The New York State Council on the Arts, and as chair of the Cultural Institutions Group, a coalition of 34 museums, historical societies, zoos and botanical gardens in New York City.

She lives and works in New York City.



Photo: Ray Llanos

The President's Award

Each year as a special part of the Women's Caucus for Art Lifetime Achievement Awards, the National Board President selects recipients of the WCA President's Award. The 2008 WCA President's Award honors Santa Contreras Barraza, Joan Davidow and Tey Marianna Nunn.

The award identifies exemplary women in mid-career and highlights their contribution to the field of the visual arts. The award also anticipates a lifetime of achievement for its recipients. Recent recipients of the President's Award were philanthropist, Elizabeth A. Sackler; artist, Tara Donovan; Spelman College Museum of Fine Art Director, Andrea Barnwell; Elizabeth A. Sackler Center for Feminist Art Curator, Maura Reilly; and Robert Lehman Foundation Chief Curator of Drawings at the Museum of Modern Art, Connie Butler.

Santa Contreras Barraza



Photo: Courtesy of Santa C. Barraza

Santa Contreras Barraza, Chair of the Art Department of Texas A&M University in Kingsville, grew up in Kingsville, South Texas, where she was raised. Her vivid and colorful acrylic paintings are filled with iconography drawn from the land and her culture, which have placed her solidly among the most important Latina artists in the U.S. today.

Many of Barraza's works are contemporary retablo-style paintings done on metal, depicting the importance of family, mythology, legends, and the Virgen of Guadalupe. Barraza's recent work also includes "codices," paintings modeled after the pre-Columbian visual calendars or illuminated manuscripts, combined with portraits of prominent Hispanic ancient and modern women.

Barraza has shown in galleries and museums across the U.S. and Mexico. She obtained BFA and MFA degrees in painting and drawing from The University of Texas at Austin. The artist co-founded Mujeres Artistas Del Suroeste, one of the first Latino arts organizations in Austin, and she opened Diseño Studios, one of the first galleries in East Austin. In 1985 she became an assistant professor at La Roche College in Pittsburgh, Pennsylvania. She later taught at Pennsylvania State University and the Art Institute of Chicago. María Herrera-Sobek edited a major monograph on the artist, *Santa Barraza: Artist of the Borderlands*, published by Texas A&M University Press in 2001.

Joan Davidow



Photo: Courtesy of Joan Davidow

Joan Davidow has been the director/curator of the Dallas Contemporary since 2001. Hailed by *Texas Monthly's* Michael Ennis as the most imaginative and adventurous museum director working in Texas, she is dedicated to nurturing, following, and supporting emerging Texas artists. With an MFA in painting from the University of Florida and a BA in English from Jacksonville University, Davidow has experience in broadcasting and journalism with six years as art critic on KERA, public broadcasting for North Texas.

Davidow began her museum career at the Dallas Museum of Art as a McDermott Curatorial Intern in Contemporary Art. She served ten years as the founding Director of the Arlington Museum of Art where she gained statewide and national attention. Her honors include the 2000 Legacy of Women Award in the Arts given by The Women's Shelter of Arlington, and was selected by the J. Paul Getty Trust and the American Federation of Arts to attend the Museum Management Institute at the University of California, Berkeley. Additionally, forty graphic design awards rewarded the high quality of Arlington Museum of Art's catalogues and publications during Davidow's tenure.

Tey Marianna Nunn



Photo: Miguel Gandert

Tey Marianna Nunn, a native Nuevomexicana, is director and chief curator of the Visual Arts Program at the National Hispanic Cultural Center in Albuquerque, New Mexico, having served as the Curator of Contemporary Hispano and Latino collections at the Museum of International Folk Art in Santa Fe, New Mexico.

She received her Ph.D. in Latin American Studies with a focus on art history and history from the University of New Mexico. She is the author of *Sin Nombre: Hispana and Hispano Artists of the New Deal Era* published by the University of Nebraska Press in 2001. *Sin Nombre* was awarded the Ralph Emerson Twitchell Award for "significant contribution to history" by the Historical Society of New Mexico and documents for the first time the Hispanic contribution to New Deal projects in the 1930s and 40s.

Nunn has curated numerous exhibitions and lectures widely on various aspects of contemporary and traditional Hispano and Latino art and cultural identity. Her much-discussed article, *Goldie Garcia: La reina de rasquache and South Broadway* is included in *Chicana Traditions: Continuity and Change*, edited by Norma Cantú and Olga Najera-Ramírez, which was published by University of Illinois Press in 2002.

Nunn was voted Santa Fe Arts Person and Woman of the Year in 2001.

Past WCA Lifetime Achievement Awardees

New York, 2007

Barbara Chase-Riboud, Wanda Corn,
Buffie Johnson, Lucy Lippard,
Elizabeth Murray

Boston, 2006

Eleanor Antin, Marisol Escobar
Elinor Gadon, Yayoi Kusama

Atlanta, 2005

Betty Blayton-Taylor, Rosalynn Carter
Mary D. 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
Maira 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, Rachel Rosenthal
Maria Enriquez de Allen
Beverly Pepper, Faith Ringgold
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

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We salute Lowery Stokes Sims
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Performance Pieces, 1979–2004

Joanna Frueh

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Congratulations!

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Rhoda Greenberg
Vals Osborne
Phyllis Rosser
Barbara Sirota
Lynn Surry
Jeanne Thugut

Congratulations to
Yolanda M. López

Women's Caucus for Art
Lifetime Achievement Award

From the faculty at the
Visual & Public Art Department
California State University, Monterey Bay





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Joanna Frueh
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Leslie King-Hammond
Yolanda López
Lowery Stokes Sims

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