

WOMEN'S CAUCUS FOR ART

HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

2010 HONOR AWARDS

Tritobia Hayes Benjamin

Mary Jane Jacob

Senga Nengudi

Joyce J. Scott

Spiderwoman Theater

2010 Honor Awards

Saturday, February 13th
Chicago Cultural Center

Introduction

Marilyn J. Hayes
WCA National Board President, 2008–10

Presentation of Lifetime Achievement Awardees

Tritobia Hayes Benjamin
Essay and Presentation by Lisa Farrington

Mary Jane Jacob
Essay by Michael Brenson. Presentation by Jacquelynn Baas

Senga Nengudi
Essay by Lowery Stokes Sims. Presentation by Maren Hassinger

Joyce J. Scott
Essay by Leslie King-Hammond. Presentation by Sonya Clark
Spiderwoman Theater (Lisa Mayo, Gloria Miguel, Muriel Miguel)
Essay by Tonya Gonnella Frichner. Presentation by Murielle Borst

President's Awards

Juana Guzman
Karen Reimer
Presentation by Marilyn J. Hayes

Foreword and Acknowledgements

This year's ceremony gives the Women's Caucus for Art the opportunity to appreciate and recognize the accomplishments of women who have achieved impressive standing in the fields of the visual arts. We honor four individuals and one theater collective of three women with the Lifetime Achievement Award. They are Tritobia Hayes Benjamin, Mary Jane Jacob, Senga Nengudi, Joyce J. Scott, and Spiderwoman Theater (Lisa Mayo, Gloria Miguel, and Muriel Miguel). We honor these seven women because they have embraced with vigor and strength passionate positions, dedicating themselves each to forging new directions in their respective areas.

We are grateful for the efforts of the essayist and the presenters. Lisa Farrington, Chair of the Department of Art & Music at John Jay College of Criminal Justice, part of the City University of New York system, has written a delightful tribute to Tritobia Hayes Benjamin, her much-beloved former professor. Lisa Farrington will also present Tritobia with the award. Renowned art historian and arts writer Michael Brenson has contributed an essay on Mary Jane Jacob, thoughtfully recounting examples of her varied and numerous art historical and curatorial accomplishments. Jacquelyn Baas, Director Emeritus of the Berkeley Art Museum and Pacific Film Archive and an independent scholar, will present Mary Jane with the award. Lowery Stokes Sims, Curator at the Museum of Arts and Design, recounts the impressive array of ways Senga Nengudi has fostered a unique and significant artistic vision. Maren Hassinger, Director of the Rinehart School of Sculpture at Maryland Institute College of Art, will present Senga with the award. Leslie King-Hammond, Founding Director of the Center for Race and Culture at the Maryland Institute College of Art and Dean Emeritus of Graduate Studies the Maryland Institute

College of Art, has given a profound recounting of Joyce J. Scott's use of the bead as the individual unit by which the artist has created a seemingly infinite lexicon of visual forms. Sonya Clark, artist and Chair of the Craft/Material Studies Department at Virginia Commonwealth University, will present Joyce with the award.

Attorney Tonya Gonnella Frichner, who serves as the North American Representative of the United Nations Permanent Forum on Indigenous Issues, has detailed the accomplishments of the three women of Spiderwoman Theater with attention to the cultural importance of their iconic status in theater and culture. Murielle Borst, daughter of Muriel Miguel of Spiderwoman Theater, and an important emerging figure in American Indian theater, will present the award to the collective.

Following the Lifetime Achievement Awards, President Marilyn Hayes will present the President's Awards. This year, we recognize Juana Guzman and Karen Reimer.

Many women have helped realize this event and catalogue. In particular, the efforts of certain women must be acknowledged. They are: Marilyn J. Hayes, President, Janice Nesser, President-Elect, and Board members Priscilla Otani, Barbara Wolanin, Margaret Lutze, Holly Dodge, and the Honors Awards Selection Committee: Eleanor Dickinson, Leslie King-Hammond, Amalia Mesa-Bains, Dena Muller, Howardena Pindell, Lowery Stokes Sims, June Wayne, Ruth Weisberg, and Midori Yoshimoto, as well as Karin Luner, Publisher.

Anne Swartz
Honor Awards Chair

Women's Caucus for Art

Statement of Purpose

We are committed to:

recognizing the contributions 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

As we enter the second decade of the 21st century, WCA continues the tradition of celebrating the extraordinary lives of women in the arts for their significant accomplishments. In the past three decades we have honored more than 150 women in the arts for their contributions. We are inspired by their commitment, courage, and passion. Their example encourages us to press forward and enriches our lives.

The Awards bring to life the words in WCA's mission—ensuring that we are present to the experience of art activism and the recognition of women in the arts. The awards also preserve the extraordinary achievements of the women we honor today for those who will come after us.

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 WCA is a national organization with chapters throughout the United States. Each chapter is a community of women dedicated to expanding the role of the visual arts in society. As a dynamic national community, we build on the feminist principles of our founders. We are committed to generating a world where all thrive.

Celebrate our history and create our future!

Marilyn J. Hayes
WCA National Board President 2008-10

Tritobia Hayes Benjamin



Photo by Jarvis Grant

We honor you,
Tritobia Hayes Benjamin,
for your enduring commitment
to celebrating the history of
African-American artists.

Tritobia Hayes Benjamin

by Lisa Farrington

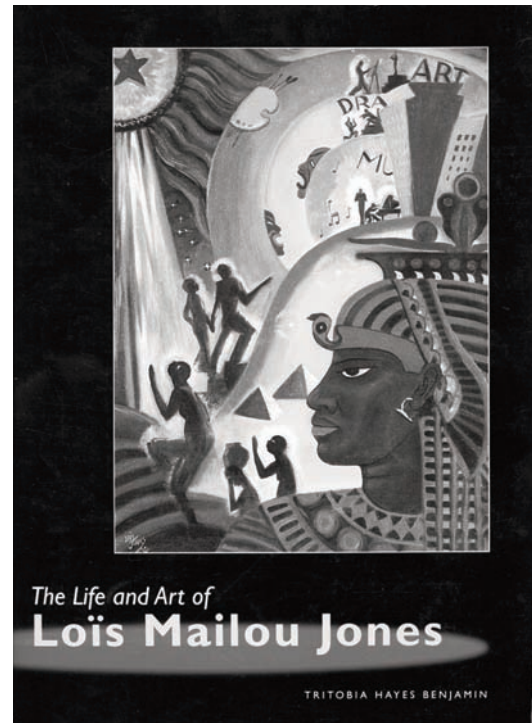
Dr. Tritobia Benjamin has been the single most important influence on the trajectory of my professional career. Sitting in her class on African-American art at Howard University in 1974, I was dazzled by her passion for her subject matter; by the powerful images by black artists that she shared with the class, none of which I had ever seen before; and by her empowered presence in the classroom—not to mention her signature candor and extraordinary penchant for always telling the truth. This student experience con-

vinced me that my future lay in teaching and art historical research. Now, some thirty-five years later, I have her to thank for my own scholarly life, which has brought me so much joy and fulfillment.

As a teacher, Dr. Benjamin demanded excellence. Once, she had an exam proctored because she was ill. The proctor telephoned her at home during the exam to say that the students were cheating on the test. Sick though she was, Tritobia put her coat on over her bathrobe, jumped into her famed orange Carmen Ghia convertible, and raced to campus. When she came through the classroom door, by all accounts, books and papers went flying and students cowered in the face of her righteous indignation.

On the other hand, Tritobia spent hours reviewing my Bachelor's thesis paper—some one hundred pages on Egyptian art—and encouraged me to pursue the study of black art history. Years later, in the 1980s, my younger sister, Denise Farrington, who was a literature major at Howard took Dr. Benjamin's class at my insistence. Denise told me that when she explained to Tritobia that she was not an art major and was concerned that she didn't have the proper background to do well in the course, Tritobia responded with genuine encouragement. She pointed out that students who had the presence of mind to share their pedagogical concerns with their teachers were always the ones who did well; and that Denise should not worry. Denise never forgot this; and of course, Toby was right.

As a mentor, Tritobia has been a role model of womanhood, motherhood, and sisterhood. As a work-study student, I spent my afternoons organizing files in the top floor office of her 16th Street home. Like clockwork, she appeared in the office doorway each day with lunch for me, treating me kindly, as if I were family. In subsequent years, even before I completed my PhD, she recommended me to museums, universities, and publishers for writing assignments and lectures. She shared with me her passion for the art of African-American women, which led me to specialize in the area. And of late, I have



Book cover: Tritobia Hayes Benjamin
The Life and Art of Loïs Mailou Jones
[Pomegranate Communications, November 1994]

come to know her as a special friend. I am honored by this friendship; and I know that the ways in which she has touched my life, if multiplied a thousand-fold, would only scratch the surface of the influence she has had on the countless young scholars who have been privileged to spend time in her classroom.

As a scholar, curator, and champion of women artists and art historians, I know no one who deserves this honor more. Toby, you are my hero.



Tritobia H. Benjamin (third from left) receives a historic painting by Lois Mailou Jones from Sibley Memorial Hospital Foundation for the Howard University Gallery of Art. Photo by Justin D. Knight

Biography

Dr. Benjamin is Associate Dean of the Division of Fine Arts, College of Arts and Sciences, Professor of Art History, and Director of the Gallery of Art at Howard University. She earned a Bachelor's and Master's degrees in art history from Howard University and a Ph.D. in art history from the University of Maryland.

Dr. Benjamin's distinguished career has been in the field of African-American art history. She has been on the faculty of Howard University in the College of Fine Arts since 1970, and has been a distinguished professor since 1993. Her service and expertise have been in demand throughout the United States and abroad with an extensive and impressive record of consultancies, awards, lectureships, and study tours. She is a much sought after exhibition juror. Her professional memberships reflect the life and energies of a scholar who is committed to excellence in the field of African-American art history. Benjamin has written and lectured widely on African-American art and artists, and is known for her 1994 publication, *The Life and Art of Lois Mailou Jones*, who was Benjamin's teacher, colleague, and friend at Howard University.

She resides in Washington, DC.



Tritobia Hayes Benjamin (right) and Lois Mailou Jones at the artist's exhibition opening, Corcoran Gallery of Art, Washington, DC, 1994. Photo by Donald S. Benjamin

Mary Jane Jacob



Photo by Li Yang

We honor you,
Mary Jane Jacob,
for your central role in
fostering excellence in
contemporary art.

Mary Jane Jacob

by Michael Brenson

No American curator has done more than Mary Jane Jacob to reimagine the identity of the curator and the notion of the curatorial. Because of her prophetic work inside and outside institutions, boundaries between art and life have been eroded and conversations initiated by art can go wherever they need. Curators are no longer necessarily experts entrusted with the acquisition, care, and display of great paintings and sculptures; they can also be thinkers and dreamers, collaborating with artists and audiences

to produce projects, programs, publications, and situations with the potential to affect all kinds of people so deeply that art really can change the world. Because of her, the understanding of “audience,” “education,” “experience,” “public,” and “art,” has virtually no relation to the ways in which these words were understood 25 years ago.

Jacob’s career is remarkable. In the late 1970s and 1980s, at the Detroit Institute of Art, the Museum of Contemporary Art in Chicago, and the Museum of Contemporary Art in Los Angeles, she crafted spectacular exhibitions to the fierce creative energies of significant artists working across media, emphasizing materiality and process. Each was focused on the complexities of memory and history. Each had an expansive notion of an artist’s “work.” Most were gifted writers. In her engagement with them, Jacob clarified her own interests and methods and developed a practice as rigorous, exhaustive, articulated, and ambitious as theirs.

Then, needing to take responsibility for every aspect of a project and test the limits of the “exhibition,” she left museums. As an independent curator in the 1990s, she conceived and carried out a trilogy of artistic events that in my view constitutes the most radical and influential series of projects by any American curator during this decade, including the works imaged in the two photographs accompanying this essay.

As Professor of Sculpture and Executive Director of Exhibitions and Exhibition Studies at the School of the Art Institute of Chicago, Jacob is currently involved in the entire process of the making and reception of art, from its coming to form in the studios of students, to the presentation and publication of historical and contemporary art and design in the School of the Art Institute’s



Mary Jane Jacob (at center), Commencement, School of the Art Institute of Chicago, 2007. Photo by Danny Hsu

new Sullivan Galleries. She also organizes programs and situations inside and outside the exhibition space. Mary Jane Jacob is a visionary curator with an unflinching belief in the power of art. She works in the heart of a diverse and dynamic city at the intersections of art, artists, audience, education, and history. She is at another decisive stage of her journey to reveal and realize art's potential.



Mary Jane Jacob, *artway of thinking*, "Co/Operare" workshop, School of the Art Institute of Chicago, 2008
Photo by John Sisson

Biography

Mary Jane Jacob is a curator, educator, and author noted for her innovative curatorial work focusing on contemporary public art on the national and international art scene. She is regarded as one of the main experts on public art and is centrally involved in the Chicago artworld.

She began as a curator at The Detroit Institute of Arts in the late 1970s and served as chief curator at the Museum of Contemporary Art, Chicago and at the Museum of Contemporary Art, Los Angeles. She has been an independent curator since 1990, and served as Curator for the Spoleto Festival USA. She has organized public art installations on a city-wide scale for multi-year installations.

The 1991 exhibition *Places with a Past* was the first such site-specific exhibition in the United States and a major book published by Rizzoli. She has produced numerous books and exhibition catalogues on contemporary art.

Her latest anthology is *Learning Mind: Experience Into Art*. Jacob is Professor of Sculpture and Executive Director of Exhibitions at The School of the Art Institute of Chicago and is the recipient of numerous grants and awards.

She resides in Chicago, Illinois.



Mary Jane Jacob, *Conversations at the Castle*, Atlanta, 1996. Photo by John McWilliams

Senga Nengudi



Photo by David Hammons

We honor you,
Senga Nengudi, for your
unrelenting experiments
into the broadest range
of possibilities for
contemporary art.

Senga Nengudi

by Lowery Stokes Sims

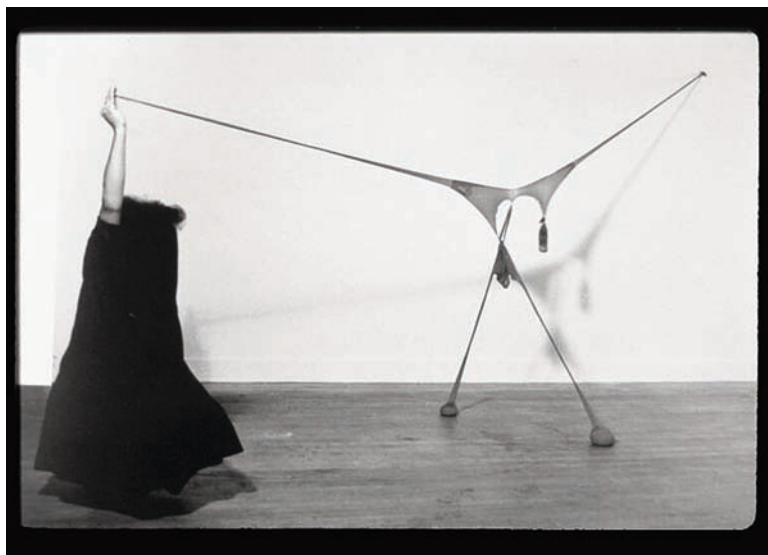
Critic Stephanie Cash once described Senga Nengudi as “one of those artists who seems to quietly slip through art history’s cracks.” But those of us who came up with Nengudi in the contested art world of the 1970s and 1980s know that she has neither been quiet nor has she slipped through the cracks of art history. Although removed from art centers in Boulder, Colorado over the last decade or so, she has pursued her singular vision and more recently has seen the artworld climb out of its own myopic crack to recognize her work.

We became acquainted with Nengudi when Linda Goode Bryant brought a contingent of black artists from California to New York through shows at Just Above Midtown Gallery (JAM). I don't remember if some of us acolytes of JAM met Nengudi when the National Conference of Artists had their annual meeting in Pomona in the mid 1970s. But that certainly was the time when we met David Hammonds and Dan Concholar who along with Nengudi, Maren Hassinger and Suzanne Jackson, the Davis Brothers—Alonzo and David, Betye Saar, John Outterbridge, Noah Purifoy and Samella Lewis, and Ruth Eddy comprised that incandescent moment in Californian art.

One of the distinctive aspects of that moment in California art—which distinguished it from East Coast art by black Americans in particular—was the prominence of genres such as performance and installations and how these were integrated into sculpture. As a result, elements of the body and nature and attitudes of improvisation and spontaneity and site specificity became key elements in the work of Nengudi and her cohorts.

In hindsight we can appreciate Nengudi's extraordinary synthesis of post-minimalism and feminism where autobiography and gender met materiality and performance. While she has always demurred a specific feminist agenda because of its perceived separatist point of view—she is, after all a black woman of a generation where we were all acutely aware of the challenges and oppression faced by black men in American society—these were powerful icons of womanist power and self-awareness.

For many, Nengudi's work was lodged in memory as these pantyhose works. However, in the late 1980s she managed to surprise us again with her newspaper installation that was part of the exhibition, *Art as a Verb: The Evolving Continuum*, curated by Leslie King-



Senga Nengudi, *Repondez S'il Vous Plaît*, Performance, 1977
Photo by Ken Peterson

Hammond and me for the Maryland Institute College of Art, Baltimore, and which was shown in New York at the MetLife Gallery and The Studio Museum in Harlem.

Nengudi's art was as much about earth/female consciousness as about ritual spaces that related to some primordial nature-focused society. They existed in a strange co-tangency and incongruity with a work such as *Warp Trance*, a multi-media installation about the textile industry, that was done during her residency at The Fabric Workshop in Philadelphia. It was subsequently shown at the Pennsylvania Academy of Art and at the Museum of Arts and Design (MAD) in *Second Lives: Remixing the Ordinary*, the inaugural exhibition in MAD's new building.

This work is a room-sized installation of sound and video recordings from various mills in Pennsylvania that were remixed to remind us of the inherently rhythmic nature of the workings of the bobbins and the noise they made as they wove the very fabrics of our lives. The images were projected onto hundreds of Jacquard punch cards, strung in vertical formations that hung from the ceiling onto the floor. Their presence was important since those cards revolutionized textile production in the beginning of the 19th century by determining the sequence of threads to create different textiles. It was a brilliant presentation of media arts and technology that focused on materials and process, indicating how Nengudi is consistently creating what she calls "landscapes in the fourth dimension."



Senga Nengudi, 2009
Photo by Carol Dass

Nengudi is being recognized by the Women's Caucus for Art for the strength and consistency of her vision and her commitment to the integrity of her work. We wait in anticipation for the work she is yet to create as she "dances" with the spaces she occupies and explores what an artists's work "should" look like in a way that transcends yet affirms ethnicity and gender.

Biography

Senga Nengudi's performance-based sculptures and installations explore aspects of the body in relation to ritual, philosophy, and spirituality. In the 1960s and 1970s, her avant-garde work helped bring traditional African forms into mainstream contemporary art.

Born in Chicago, raised and educated in California, she spent a year of post graduate study in Tokyo, Japan. She also resided in New York City in the early 70's. Nengudi now lives in Colorado, where she teaches at the University of Colorado at Colorado Springs in the Visual Arts and Performing Arts Department. From early on she was involved in the visual arts, dance, body movement, and the spiritual, still the focus of her art. She explores a variety of natural, manufactured, and found materials in her improvisational works. Her goal is to involve viewers and to draw them in as participants.

Along with making art, Nengudi is strongly committed to arts education. She has always been involved with bringing arts programs emphasizing diversity to the communities in which she resides. Presently, Nengudi's sculptures are taking the form of larger and larger installations. She has been featured as a performance artist, dancer, and installation artist in numerous exhibitions at major museums.

She lives in Colorado Springs, Colorado.



Nengudi installing *Makes Clean*, 2006
Photo by Justin Ouellette

Joyce J. Scott



Photo by John Dean

We honor you,
Joyce J. Scott, for elevating
the bead to a central role
in visual art through
your expressive inventions
and experiments.

Joyce J. Scott

by Leslie King-Hammond

The role of the artist in society is to test the conscious and unconscious. And then there is the phenomenon of Joyce J. Scott—artist extraordinaire who like the biblical tale of David, who felled the giant Goliath with a pebble—Joyce Scott felled the world with a bead.

The abundance of Scott's artistic virtuosity is rooted in the ancestral legacies of Africa, her family and her love of global cultures. She was inspired and cultivated by gifted family members, especially, her mother

Elizabeth Talford Caldwell Scott, a renowned fiber artist. Scott's decision to use the bead is about the origins of humanity. Originally, beads were used in prayer and as one of the first objects for marking or identifying status or belief systems. The bead became the first act of personal and spiritual agency that fostered a relationship between the individual and the world. The roundness of the bead is a metaphoric symbol, as observed by Lowery Stokes Sims, for a "compleat" life that Joyce celebrates both personally and artistically.

Joyce completed her formal education at the Maryland Institute College of Art (MICA) and her MFA in Crafts at the Instituto Allende in San Miguel Allende, Guanajuato, Mexico. She began her career teaching workshops in weaving, beading, and crafts in the Baltimore City Public School system and has since expanded her educational prowess to include artist residencies and workshops across the United States and abroad. Her artistry has evolved to include printmaking and large blown glass vessels embellished with small beaded figures. Her work has amassed an impressive range of fellowships, awards and prizes including the National Endowment of the Arts, Maryland State Arts Council Fellowships, Louis Comfort Tiffany Foundation, and Anonymous was a Woman. In 2000, she was honored with the first retrospective of a Maryland artist at the Baltimore Museum of Art, *"Joyce Scott - Kickin' It with the Old Masters."*

Joyce Scott's eloquent mastery and technical facility in the manipulation of beads is just part of her accomplishment. The issues she targets must be animated, vocal, and physical. During the early 1980's, Joyce began a series of performances known as the *Thunder Thigh Review* with her partner Kay Lawal. They became legendary for their irreverent romp



Joyce J. Scott, *From the Ancestry/ Progeny Series: Race Rattle*, 2009
Ceramic crockery, wooden African sling shot, glass beads, crab claws, thread, 13 x 7 x 4"
Courtesy of Goya Contemporary, Baltimore

through the realities and ironies of being large, black women in a society obsessed with small, white females. During the 1990's her performances grew to include topics on genetic engineering, self-portraits, and "Rodney Dangerous in the Field," the first stand up slave comedian. Collaboration has been an integral and crucial part of Joyce's ethos. She is known to be a most generous artist, constantly nurturing and mentoring young artists and prodding and supporting her peers. In the 1990's she became the guiding force and founder of the Girls of Baltimore, an artist collective that includes Ellen Burchenal, Linda De Palma, Oletha DeVane, Patti Tronolone, and myself.

The twenty-first century witnessed Joyce's singing—from opera to blues and jazz—becoming a new forte in her ever-expanding repertoire. She attributes her talents to "God's gift" and the fact, that as she puts it, she does not have to separate her life from her work. It is with great honor that Joyce J. Scott, like her mother and so many other worthy women, is presented with this Lifetime Achievement Award. The only difference is that in the spirit of the great abolitionist Fredrick Douglass, it gives Joyce J. Scott more ammunition to agitate, Agitate, AGITATE.



Joyce J. Scott, *From the Day after Rape Series: Gathering Water*, 2009
Glass beads, thread, glass jar and wooden pipes, 8 x 8 x 4"
Courtesy of Goya Contemporary, Baltimore

Biography

Joyce J. Scott is one of her native city of Baltimore's most highly regarded artists of African-American, Native American, and Scottish heritage, she works in a wide variety of artistic media, including sculpture, jewelry making, printmaking, glass, installation art, and performance art. She received her BFA from the Maryland Institute College of Art and MFA in Crafts from the Institute Allende in Mexico.

Scott's pieces are inspired by a wide-range of sources, from African and Native American experiences to comic books, television, and popular American culture, including that of her urban Baltimore neighborhood. The use of beads is a central element throughout Scott's work, which makes bold statements about such issues as racism, sexism, violence, and injustice. For more than three decades, this multi-talented artist and provocateur has created objects of exceptional skill and beauty while offering her own distinctive commentary on social issues, shown in her 2000 retrospective exhibition at the Baltimore Museum of Art.

She is also an educator focusing on community-based arts programs. Her mother, fiber-artist Elizabeth Talford Caldwell Scott, was also a past recipient of a Women's Caucus for Art Lifetime Achievement Award.

She resides in Baltimore, Maryland.



Joyce J. Scott,
Tanzanian Flayed Albino Man's Face, 2008, 4 x 3 x 1"
Tanzanian Flayed Albino Man's Penis, 2008, 2 x 1 x 2", seedbeads
and thread. Courtesy of Goya Contemporary, Baltimore

Spiderwoman Theater



Photo by Cindy Frankenburg

We honor you,
Spiderwoman Theater,
for creating a theater
group that celebrates and
gives voice to the
experiences of
Native American women.

Spiderwoman Theater

by Tonya Gonnella Frichner

I am a citizen of the Onondaga Nation, Snipe Clan, Haudenosaunee, founder and president of the American Indian Law Alliance, and the North American Regional Representative to the United Nations Permanent Forum on Indigenous Issues. I found it a great honor to write this essay on the behalf of my community for the three women—Lisa Mayo, Gloria Miguel and Muriel Miguel—who are Spiderwoman Theater.

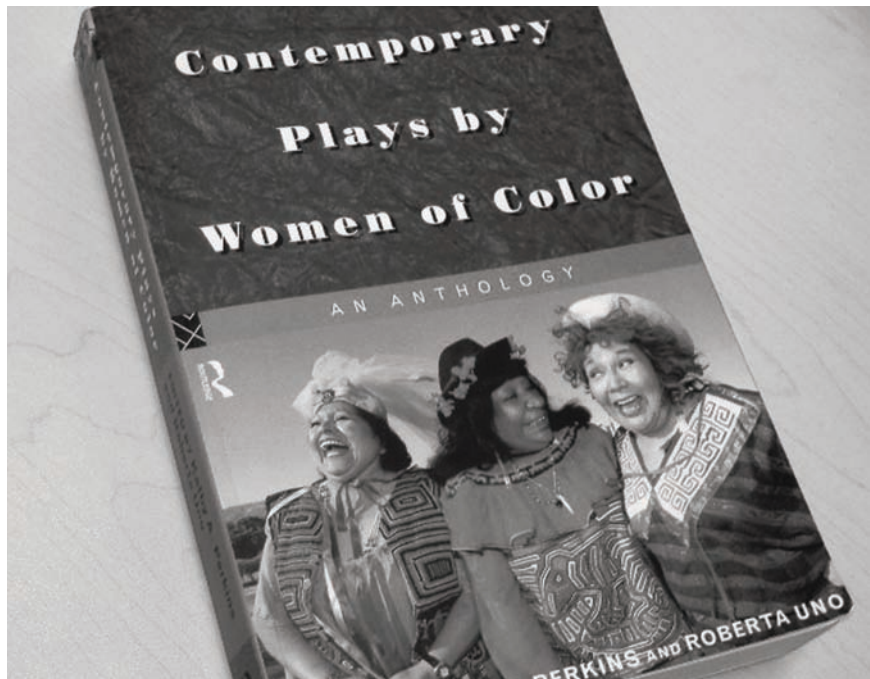
I have known them for over thirty years and, even though we worked in different fields, I feel that we are a collective voice for the rights of Native Peoples. Spiderwoman Theater has always maintained strong

advocacy for Indigenous Peoples' human rights, especially on an international level. They have done so with great passion and strength in the theater world as they helped construct the Native American Theater movement over several decades.

Native American women have learned to take the art form of storytelling and use it as a universal language—to tell the stories of struggle, loss of identity and tradition. Spiderwoman Theater has taken that traditional art of storytelling and has transcended it into a contemporary performance expression.

Spiderwoman Theater can only be called one thing and that is iconic. They have become the icons that Native American communities look up to as their contemporary storytellers. Their work is timeless and crosses bridges to the non-Native world, not only in the theater world but also as an educational tool. Traditionally, storytellers are the essential fabric of the community; the traditional Native storyteller is the reflection of the community, holding up the mirror to show the reflection of the past to maintain the future. Spiderwoman Theater has become that image to Native America but has also deconstructed the mainstream stoic images that dehumanize Native American People.

Spiderwoman Theater was formed in the early feminist movement of the late 1970's. The original company consisted of actresses of European and African-American heritage. The group dissected women's issues and systematic violence against women imposed by patriarchal belief systems, such as marital



"Sun, Moon and Feather" in Contemporary Plays by Women of Color
Edited by Kathy A. Perkins and Roberta Uno [Routledge Press 1996]
Photo by Deborah Ratelle

rape and domestic violence. Those explorations took place while women shared stories of violence in deep discussions in a basement of the Westbeth in the West Village. The conversations developed into their first piece, *Women in Violence*, but also became the Spiderwoman methodology and technique of story-weaving, inspired by the Hopi goddess Spider Woman, who taught the People to weave. Spiderwoman Theater took this traditional story and changed it so women could hear their own voice for the first time.

In the 1980's, Spiderwoman Theater transformed from a feminist theater group to a Native American one. They used their approach to tell their personal story about what it means to be Native Americans growing up in Brooklyn, weaving their childhood stories of family secrets such as: alcoholism, abandonment, racism, and displacement. The theater piece *Sun, Moon and Feather* was created so the Native American community could hear a universal story that directly related to them, to having their voices heard from their point of view with a contemporary expression. Native People got to hear their own story in their own words, using avant-garde theatrical art form as a contrast to the mainstream culture.

On May 26, 2009 during the United Nations Permanent Forum on Indigenous Issues in New York City, Spiderwoman Theater, The Silvercloud Singers, and The American Indian Law Alliance collaborated for a cultural evening. The collaboration was a celebration of the life of Ingrid Washinawatok El-Issa, one of our own departed Human Rights Activists and community members, at the Public Theater in New York City. It was directed by Muriel Miguel of Spiderwoman Theater and produced by her daughter Murielle Borst, who has become a Human Rights activist and also an artist. Spiderwoman Theater once again made that bridge for which they are so famous, this time connecting community, artists, Indigenous delegates, and diplomats. This experience confirmed theater, and particularly Native American Theater, can be used as an educational political tool.

The magical evening began as Native American artists from across the country reading in their Native American languages from the Declaration on the Rights of Indigenous Peoples (Adopted by General Assembly Resolution 61/295 on 13 September, 2007). The artists stated the declaration—to protect all our rights, to practice our culture, and promote our identity. Our community also proudly watched while several generations of Spiderwoman's family performed together on stage and reminded us all that storytelling is timeless as it goes from one generation to the next. I honor Spiderwoman Theater for being our trendsetters, our icons, and our innovators who helped open the door for the next generation. ---Daynato

Biography

Spiderwoman Theater was founded in 1976 when Muriel Miguel along with her two sisters, Lisa Mayo and Gloria, formed a diverse company of women of varying ages, races, sexual orientations, and world views, as part of the feminist movement. Spiderwoman Theater is the oldest women's theater company in North America. The three sisters are from the Kuna and Rappahannock nations.

These versatile performers have performed together and separately around the world. Spiderwoman takes its name from the Hopi creation goddess Spider Woman who taught the people to weave. The sisters call the technique of creating their theatrical pieces, storyweaving, where they write and perform personal and traditional stories that are layered with movement, text, sound, music, and visual images. Looking to the next generation, they continue to move forward with their goal of creating an artistic environment where indigenous arts and culture thrive as an integrated and vital part of the larger arts community.

Among other awards, in 2005, Spiderwoman Theater was honored with a retrospective exhibition at the Smithsonian Institution's National Museum of the American Indian in New York City, and in 2009, by The American Indian Community House with the prestigious Honoring the Spirit Award.

The three performers live in the New York City area.



Production Shot *Sun, Moon and Feather*
Left to Right: Muriel Miguel, Gloria Miguel, Lisa Mayo. Photo by Jonathan Slaff

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 a recipient of the WCA President's Award. The 2010 award honors Juana Guzman and Karen Reimer.

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 are Elizabeth A. Sackler, philanthropist; Connie Butler, Robert Lehman Foundation Chief Curator of Drawings at The Museum of Modern Art; Tey Marianna Nunn, Director and Chief Curator of the Visual Arts Program at the National Hispanic Cultural Center, Albuquerque, NM; Catherine Opie, photographer; and Susan Fisher Sterling, Director of the National Museum of Women in the Arts (NMWA) in Washington, DC.

Juana Guzman



Photo by Don Ontiveros

Juana Guzman has been an arts activist in her native Chicago for over 30 years. From 1979 to 1999, Guzman served as Director of Community Cultural Development for Chicago's Department of Cultural Affairs, where she developed the Chicago Coalition of Community Cultural Centers; a partnership of sixty non-profit organizations. She was one of the pioneer arts administrators who understood the impact of arts and culture on the local economy and their importance to Chicago's diverse communities. In 1986, she developed the nationally acclaimed Chicago Neighborhood Tours for the Department of Cultural Affairs. In 1998, she was recognized by the Mexican Fine Arts Center Museum as one of ten Mexican women who had made significant contributions to Chicago. Since 1999, Guzman has served as the

Vice-President of the National Museum of Mexican Art (NMMA). NMMA is the largest Latino arts institution in the nation. Since 2006, the NMMA has launched more than a dozen programs outside the Chicago area, including exhibitions that toured the US and Mexico and a performing arts festival that honors women. Guzman also served as an advisor and consultant for the Ford Foundation's Building Assets and Community Capacity Initiative. She consults for Leveraging Investments in Creativity (LINC), a non-profit organization dedicated to artists and artist-run organizations, on their "Open Spaces" project. She is a highly regarded panelist and consultant and site evaluator for many national arts organizations and funding agencies. Guzman also has her own company, Economic Connections, which focuses on economic development initiatives for the arts and has developed tours and retailing opportunities in Chicago, Philadelphia, New York City, Houston, and Durban, South Africa. She is working on several projects that focus on organizational capacity building, and designing and planning economic development projects utilizing the arts, culture, and tourism as a catalyst for social integration. She is also a key proponent of the conversation about utilizing the arts within the community for social change. Most recently, she was appointed by Commissioner Lois Weisberg, for the Department of Cultural Affairs to serve as the President of the Chicago Tourism Fund for the City of Chicago.

Karen Reimer



Photo by Mia Ruyter

A renowned fiber artist, Karen Reimer is based in Chicago. She is an artist who utilizes quilting, craft, and embroidery as ways to examine feminine identity, labor, notions of the simple life, and ways handiwork figures into contemporary life. She is expressly interested in using her art to utilize historical techniques of needlework and handmade decorative forms. She uses found objects as well as crafting art from simple materials using traditional techniques to suit her conceptual approaches and explorations. Additionally, she uses newspaper pages as source materials, as a way for her to examine originality and reproducibility.

She holds degrees from Bethel College and University of Chicago. Her work has been the subject of ten solo exhibitions, including shows at Monique Meloche Gallery, Chicago, Illinois; Rochester Art Center, Rochester, New York; Memphis College of Art, Memphis, Tennessee; Kohler Art Museum, Sheboygan, Wisconsin; Museum of Contemporary Art, Chicago, Illinois; Hyde Park Art Center, Chicago, Illinois; Beret International Gallery, Chicago, Illinois; and Wallspace—New York, as well as numerous group exhibitions, including important shows about craft, embroidery, and art including *Pop: Contemporary Textiles Influenced by Popular Culture*, curated by Christine LoFaso, Northern Illinois University Art Museum, DeKalb, Illinois, 2006; *Raised in Craftivity*, curated by Maria Buszek, Greenlease Gallery at Rockhurst University, Kansas City, Missouri (2007) and *New Embroidery: Not Your Grandma's Doily*, co-curated by Annin Barrett, Manya Shapiro and Namita Gupta Wiggers, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art, Portland, Oregon (2006). Reimer's work has been published in *Art in America* (December 2008) *Frieze Magazine* (September 2008), and in the books, *By Hand: the Use of Craft in Contemporary Art*, edited by Shu Hung and Joseph Magliaro [Princeton Architectural Press, 2007]; and *The Object of Labor: Art, Cloth, and Cultural Production*, edited by Joan Livingstone and John Ploof [The MIT Press, 2007]. She is the recipient of grants from The Art Council Chicago Grants for Individual Artists and Richard H. Driehaus Foundation Grant.

Past WCA Lifetime Achievement Award Awardees

Los Angeles, 2009

Maren Hassinger, Ester Hernández
Joyce Kozloff, Margo Machida
Ruth Weisberg

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New York 2003

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Camille Billops, Judith Brodsky
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Ellen Llanyon, Ruth Waddy

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Arlene Raven, Barbara T. Smith

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Jaune Quick-To-See Smith
Moir Roth, Kay Sekimachi

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

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Amalia Mesa-Bains, Celia Muñoz

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Washington DC 1991

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New York City 1990

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

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Margret Craver, Clare Leighton
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Dorothy Hood, Miriam Schapiro
Edith Standen

Boston 1987

Grace Hartigan, Agnes Mongan
Maud Morgan, Honoré Sharrer
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Beatrice Wood

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Nell Blaine, Leonora Carrington
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Dorothy Miller

Los Angeles 1985/Toronto 1984

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Joyce Treiman, June Wayne
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Philadelphia 1983

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Lenore Tawney

New York City 1982

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

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1980 Alternate Awards

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Anni Albers, Louise Bourgeois
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Isabel Bishop, Selma Burke
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We honor you!



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and Spiderwoman Theatre (Lisa Mayo, Gloria Miguel, Muriel Miguel)

on receiving the 2010 Women's Caucus for Art Lifetime Achievement Award

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Congratulates Mary Jane Jacob,

**Executive Director of Exhibitions & Events,
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**WOMEN'S CAUCUS FOR ART
OF GREATER WASHINGTON**

thanks our chapter member and past president

Marilyn J. Hayes for her leadership and service as **National WCA President**

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Congratulates

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**As she receives the
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The entire Howard University Community
Congratulates

DR. TRITOBIA HAYES BENJAMIN

*As an alumnus, scholar and practitioner committed to excellence in the field of African American art history,
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The James Renwick Alliance

congratulates

Joyce J. Scott

on receiving the

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of the Women's Caucus for Art

The James Renwick Alliance is a non-profit organization that supports American contemporary craft and the
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Congratulate

all of the recipients of the
Women's Caucus for Art
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*Best wishes on your remarkable
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And

Juana Guzman and Karen Reimer
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For all their remarkable achievements
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And the 2010 WCA President's awardees

JUANA GUZMAN

KAREN REIMER

WE THANK YOU FOR YOUR DETERMINATION, DRIVE, AND COURAGE. YOU ARE AN INSPIRATION TO ALL OF US.



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an artist in our 2008-09 exhibition “Second Lives: Remixing the Ordinary”
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from the Women’s Caucus for Art.



The National Board of Directors of the Women’s Caucus for Art

is pleased to congratulate our

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and our

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This catalogue uses paper bearing the Forest Stewardship Council (FSC) seal, which supports the conservation of forests and wildlife and help people lead better lives. It also was printed using soy inks. Furthermore, the energy used for the print production came from wind energy.

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