WOMEN’S CAUCUS FOR ART
HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

2011 HONOR AWARDS

Beverly Buchanan
Diane Burko
Ofelia Garcia
Joan Marter
Carolee Schneemann
Sylvia Sleigh
2011 Honor Awards

Saturday, February 12th
New York City

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Janice Nesser-Chu
WCA National Board President, 2010–12

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At this year’s awards ceremony, the Women’s Caucus for Art recognizes several women whose contributions to the visual arts have changed all our lives. Though they may have worked individually or collectively with others, each has toiled in pursuit of her vision to make the world a better place. Such an ambitious approach often is not the awardee’s stated goal; rather along the way she might have been focusing on expressing the inexpressible, striving to work in a place formerly off-limits to women, making a living, doing work of interest to herself, or minimizing the suffering of others through her art or efforts. We honor six individuals with the Lifetime Achievement Award. They are Beverly Buchanan, Diane Burko, Ofelia Garcia, Joan Marter, Carolee Schneemann, and Sylvia Sleigh. We honor these six women because they have asserted visions and directions impacting the visual arts professions, histories, and institutions.

The presenters and essayists help us understand the scope of each awardee’s accomplishments. Author and curator Lucy Lippard, a past recipient of the Lifetime Achievement Award, offered us her thoughts on Beverly Buchanan’s achievements in her essay. Professor and designer Marianetta Porter will present Beverly with the award. Art historian Judith Stein provided the essay on Diane Burko. Mary Garrard, also a past recipients of the Lifetime Achievement Award and art historian, will present Diane with the award. Arts administrator Susan Ball wrote the essay on and will present the award to Ofelia Garcia. Art historian, curator, and gallery director Midori Yoshimoto has given us the essay on Joan Marter and will present the award. Gallery director and conservator Andrea Kirsh gave us insights into Carolee Schneeman’s varied oeuvre in her essay. Artist and writer Jill O’Bryan will present her with the award. Art historian Andrew Hottle provided his observations on Sylvia Sleigh in his essay. Her assistant Paula Ewin will present a remembrance of Sylvia. Her manager Douglas John and her friend Edward Signorile will receive the award in her memory.

In addition, following the Lifetime Achievement Awards, we recognize the President’s Art & Activism Awardee Maria Torres who has been instrumental in the life of many community members in the Bronx, creating a model organization for others to examine and investigate.

Many women have helped realize this event and catalogue. In particular, the efforts of certain women must be acknowledged. They are the Honor Awards Coordination Committee: Janice Nesser-Chu, President, Co-Chair, NY Conference, Holly Dodge, VP Special Events, Linda Gilbert-Schneider, Co-Chair, NY Conference, Maureen Shanahan, Chair Fundraising; the Honors Awards Selection Committee: Eleanor Dickinson, Kat Griefen, Mary Jane Jacob, Leslie King-Hammond, Amalia Mesa-Bains, Dena Muller, Howardena Pindell, Melissa Potter, Lowery Stokes Sims, June Wayne, Ruth Weisberg, and Midori Yoshimoto; as well as Karin Luner, Director of Operations and Publisher.

In addition, the Women’s Caucus for Art is grateful to this year’s numerous supporters of the 2011 awards.

Anne Swartz
Honor Awards Chair
I would like to take the opportunity to welcome you to the 32nd Women's Caucus for Art Lifetime Achievement Awards. First awarded in 1979, the Honor Awards were one of the first awards recognizing the contribution of women to the arts and their profound effect on society. The Awards continue to honor women’s work, their visions, their commitments, and their sheer determination. They bring to light not only their voices, but the voices of thousands of women who came before them who remained anonymous, hidden in the shadows of their male counterparts.

Today, we continue that tradition, not because of sentiment but because of the need: the need for women in the arts to be recognized, to be validated, and to be acknowledged. We want future generations to pick up a text book and understand the depth and breadth of women’s contributions to the arts and society, which these awards recognize.

Many years ago, Joan Braderman wrote in “Juggling the Contradictions” which appeared in Heresies, ‘If we women don’t begin to write ourselves into history, who will?” These words are as true in 2011 as they were in 1976. We must honor the women in our lives, our culture, our mothers, and our sisters.

I invite you to laud the women we celebrate this year: Beverly Buchanan, Diane Burko, Ofelia Garcia, Joan Marter, Carolee Schneemann, Sylvia Sleigh, and President’s Art & Activism Awardee Maria Torres.

Say their names out loud. Talk about them to your friends and colleagues. Teach about them in your classrooms. Write about them in your papers and books.

I challenge you to create your history.

Janice Nesser-Chu
WCA National Board President 2010-12
We honor you,
Beverly Buchanan,
for your visionary commitment
to your art and your images of
African-American life.

Memory Made Modern
by Lucy Lippard

Beverly Buchanan’s art appears to deal with the past, with history, but it is far from nostalgic. With scavenged scraps of tin, stone, cardboard, and old wood that might have come from the very bodies of the collapsing buildings themselves, she revitalizes the lives of those who lived in her “shacks.” Sometimes the dwellings too come to life, tottering on stone “feet.” Like the concrete of her public sculptures, they are a
testament to survival, her own and that of all the unknown Americans who have been shunted off to the margins of hardship and isolation. Though they often made up for it with the flowers in their yards, the people who lived in these dwellings could not usually afford to paint their homes. So sometimes Buchanan does it for them. Her drawings and sculptures are animated with brilliant, frenetically energized scribbles of color that have been compared to Joan Mitchell and other expressionists. Yet these painterly marks are dedicated to their content rather than to abstraction. Curator Trinkett Clark has called them “joyful elegies.”

Buchanan uses domestic architecture as a cultural and economic metaphor, documenting and transforming these modest places and their invisible, often tragic histories. “I expected blacks not to like them,” she has said. “But they weep.” A friend of the artist’s is fond of quoting Gandhi: “Poverty is the worst form of violence.” But poverty has generated some of society’s most admirably determined figures. And poverty can also be a positive tool for preservation, since the homes of the poor are less in danger of being altered. In 2001 Buchanan made a little booklet “Historical Preservation Through Art,” the handwritten diary of a road trip out of Macon, Georgia in which she photographed former slave cabins—dilapidated “dog trots,” “shot guns,” “palmetto barns,” and “saddlebags,” some of them still in use, some boasting beautiful deep porches and ingenious construction. At one point she made expressionist paintings on tin cans, demonstrating her affinity for southern outsider art (Nellie Mae Rowe, for instance) as she struggled to achieve “a simple uncomplicated look in my work.”

In 1977 Buchanan gave up her parallel career in public health and returned as an artist to the south,
where she was born, raised, and educated before going to New York to attend Columbia (and to study with Norman Lewis). In Georgia, she discovered a passion for vernacular architecture, which she had inherited from her father, Walter May Buchanan, an educator who also photographed and studied the lives of black farmers. Her shacks are tributes to her ancestors as well as contemporary comments on social resilience and unique artworks occupying a zone between memory and modernism. The local is all about specificity. Buchanan collects stories about the owners and their pasts. Her titles include the owner’s name when she knows it; others are fictional.

The early shacks were somber, made of clay, painted black, as if in mourning for their vanished residents. She described one as “all hushed up.” There is a hermetic and even melancholic side to Buchanan’s art that is evident in her public art. Marsh Ruins was conceived simply as “a sculpture in tall grass.” It simultaneously blends with and enhances its coastal environment. Ruins and Rituals, in Macon, evokes ancient ruins as well as the “city ruins” Buchanan had made in the 1960s. She says that it looked so much like a graveyard she thought of calling it “Southern Comfort.” A three-part piece, its other components were virtually invisible—one “abandoned” in a wooded area, another sunk in the Ocmulgee River.

The precarious, wackily off-kilter, and oddly cheerful shacks that Buchanan creates in two and three dimensions are, I suspect, stand-ins for the artist herself. In a 1985 letter she wrote: “the empty ones are stark and strong images but are very fragile structures….Not all black structures or people are strong as they may appear....” Buchanan’s extensive medical problems have never stopped her from doing what she loves—looking and making. In 1999, the Harriet Tubman African American Museum in Macon put on a show and benefit for her—a humbling honor few Guggenheim Fellows with work in the collection of the Metropolitan Museum of Art have enjoyed. Nothing can stop her. I have known Beverly for over thirty years and continue to admire her fearlessness, her capacity to make her art an emotive echo of life, without sentimentality, but with great courage, humor, and above all, creative energy.
Biography

Born in 1940 in North Carolina and raised in South Carolina, Beverly Buchanan made art from an early age. She received a bachelor's degree in medical technology from Bennett College in Greensboro, North Carolina, and an M.S. in Parasitology and a Masters of Public Health, both from Columbia University. Rather than pursuing a degree in medicine, she decided to focus on making art. She studied at the Art Students League with Norman Lewis, before moving to Georgia.

Buchanan has had a long and varied artistic career. Her early sculptures were poured concrete and stone. She works in a variety of media, focusing on southern vernacular architecture, which is her main subject. She is the recipient of a John Simon Guggenheim Memorial Fellowship, a Pollock-Krasner Award, and two National Endowment for the Arts Fellowships. She was a Georgia Visual Arts honoree, a recipient of an Anonymous Was a Woman Award, and was honored by the College Art Association Committee for Women in the Arts. She has made several environmental sculptural installations. Her work is included in numerous private and public collections including the Whitney Museum of American Art and the High Museum of Art.

She primarily resides in Michigan.
We honor you, Diane Burko, for your groundbreaking work as a feminist artist and activist.

Photo by Richard Ryan

Diane Burko
by Judith E. Stein

Nearly forty years ago, the painter Diane Burko and I were freshly minted feminists, activated by what our generation called the “click” of recognition. Everywhere we looked, there was work to be done, progress to be made, and changes to be effected if women were to attain equality with men. Diane Burko, a whirling—and pregnant—dynamo of creative energy and enthusiasm, rolled up the sleeves of her paint-stained maternity smock, and went to work.
In 1972 Burko pictured a city-wide festival in Philadelphia on the subject of women in the visual arts, to take place over the period of one month. She scouted out like-minded souls, enticing a multicultural, multigenerational steering committee of sixteen women to join her in a year-long planning effort. We called the event FOCUS, short for Philadelphia Focuses on Women in the Visual Arts. In May 1973 nearly every museum and gallery in town offered shows, talks, films, and performances by and about women artists; thereafter, the art community’s collective consciousness registered higher. FOCUS proved a crucible for its planners. We emerged as empowered women, personally and professionally. And Diane Burko showed the way.

Mountains, sky, water, and rocks have captivated Diane Burko throughout her career as a painter. The perception, memory and experience of the landscape, and how paint articulates light and form, are among her abiding concerns. In the 1970s and 1980s she worked from photographs—her own and those of others—to paint grandiose panoramas of the Himalayas, the Grand Canyon, the cliffs of Northern California, and then the cliffs of Brittany and Normandy.

During the 1990s, Burko gradually relinquished the camera’s distant view (and its immediate focus) for longer periods of observation and en plein air studies of the landscape. Back in her studio, she created large scale canvases based on these studies.

In the cyclical way that artists sometimes work—when they arrive where they started—Burko returned to using photographic sources in her recent body of work, “Politics of Snow.” Her sources now are pre-existing photographs of glaciers, shot by various geologists and photographers at different times in the last and current century. Her preferred format is the polyptych, with each component based on a separate photo of the same
motif. Viewers progress forward in time and space with each canvas. Burko’s image sequences incrementally pace us through the accelerating changes created by rising temperatures, as she charts the gradual disappearance of ice and snow. Her most recent work augments these painterly descriptions of temporal change with linear diagrams distilled from glacial contour mapping. Her assemblages now combine varying orientations including aerial-plan elevations, and juxtapose color, sepia, and black and white passages with areas of blank canvas.

For the past decade her practice has included her own photographs, not as the means to an end but the end itself. In a series of archival inkjet prints she examines nature’s ambiguous details found in unconventional natural spaces. Of late, Diane has been shooting videos of glaciers while riding in an open door helicopter. Artist, activist, and public conscience, Diane Burko is at the top of her game.
Biography

Born in Brooklyn in 1945, Diane Burko has been involved in the feminist movement since the early 1970s. She studied art history and painting at Skidmore College and then completed her graduate work at the University of Pennsylvania.

Burko is one of the founding members of the Women’s Caucus for Art and founded and organized the first multi-venue feminist citywide art festival Philadelphia Focuses on Women in the Visual Arts (FOCUS). She has continued her feminist commitment to the present day, serving on the Women’s Caucus for Art and College Art Association boards, and the Philadelphia Art Commission. She is now the Chair of the College Art Association’s Committee on Women in the Arts. She is the recipient of several awards, grants, and honors, including: Lila Acheson Wallace Fellowship, Rockefeller Foundation Bellagio Center, City of Philadelphia Redevelopment Award, and Leeway Foundation Grant. She is one of the first movers and shakers in the feminist art movement. She is known for her landscape paintings and photographs.

She resides in Philadelphia and Bucks County, Pennsylvania.

Diane Burko, *Main Rongbuk Glacier, 1921 after Mallory, 2007 after David Breashears, future after Burko, 48 x 208”*, 2010
Photo by the artist.
“A sense of self comes from the understanding of one’s own uniqueness as an individual, and from having the resources and opportunities to discover one’s talents, desires, and possibilities.” (Ofelia Garcia, April 4, 1992)

Ofelia Garcia spoke to the assembled members of the Rosemont community on the occasion of her inauguration as President of the College. She offered wisdom that she personified. An intrepid spirit and
staunch advocacy for justice, these are the characteristics that appear with the greatest frequency in the many laudatory writings and citations about Ofelia.

Ofelia has put her talents to good use. Her spirit was evident from the day she first set foot in the United States from Havana, alone, 19 years old, with only $5 in her pocket. This inspiring story has oft been told, most beautifully by Judith K. Brodsky on the occasion of Ofelia’s receiving the WCA President’s Award in 1997.

I want to focus now on Ofelia’s significant contribution to what is known as “career development”—teaching, nurturing, mentoring, providing the place where students, in general, women and art students most specifically, could learn how to put the knowledge and skills they acquired to make a life—a rich life, full of service and purpose. Using her own considerable “talents, desires, and opportunities,” she has held herself to very high standards, fulfilling the goals she stated at the closing of her Rosemont inaugural address, to leave the college “better than I found it,” bringing to it “intellectual excitement,” inspiring “others to challenge and be challenged in their convictions.”

Not content with stellar performance at her jobs, Ofelia always served the wider community, most notably on boards of directors where her service, again, demonstrates her sense of commitment and stewardship. A citation of appreciation for service on a board describes her as “embodying a spirit of inclusion and flexibility, beauty and grace, compassion and firmness; living a life of integrity, apparent to all.”

I first met Ofelia in 1986, when I became Executive Director of the College Art Association (CAA) and she was newly elected to the board.
of directors. She—the experienced Executive Director of the Print Center in Philadelphia and Past President of the Women’s Caucus for Art—and her fellow CAA board member, Judy Brodsky, were my mentors. At CAA, she served on the first Strategic Planning Committee, out of which emerged the Professional Development Fellowship Program and served on many other committees. I was honored when she accepted my invitation to write the chapter on career development for The Eye, the Hand, the Mind (Rutgers University Press, 2010), in which she chronicles CAA’s impressive history of serving artists and art historians.

Ofelia has brought intellectual excitement and passion. She has brought it to everything she has done. Each of us knows only a small part. The entire person and her good work are indeed a challenge, even to comprehend.

Her career has come full circle. Ofelia is back in the classroom, teaching, inspiring, and challenging students. How fortunate they are!

Informal meeting of ‘older’ feminists at the CAA-WCA annual meeting in Boston, 1987.
L to R: Ann Sutherland Harris (in profile), Diane Burko, Miriam Schapiro, Faith Ringgold, Ofelia Garcia. Photo taken by a participant.
Biography

Ofelia Garcia, a native of Havana, Cuba, arrived in the United States at age nineteen, a political refugee. She studied at Escuela Nacional de Bellas Artes in Cuba, Manhattanville College, Tufts University, and Duke University. She is an educator, curator, and higher education and arts administrator.

Garcia’s professional career has included serving on the art faculty at Boston College and Newton College, as a critic at the Pennsylvania Academy, as director of The Print Center in Philadelphia, and as president of the Atlanta College of Art (ACA) and Rosemont College.

She was president of the Women’s Caucus for Art (1984–1986), served on the boards of College Art Association, the American Council on Education, Haverford College, Council of Independent Colleges, Middle States, and the Women’s College Coalition. She currently serves on the boards of the Jersey City Museum, New Jersey State Council on the Arts, the Brodsky Center for Innovative Editions at Rutgers University, of Catholics for Choice, and the Hudson County Art Commission. Garcia is Professor of Art at William Paterson University, where she was dean of the Arts and Communication for a decade.

She resides in New Jersey.
We honor you, Joan Marter, for your dedication to writing and circulating the history of women artists.

Photo courtesy of Joan Marter

Joan Marter
by Midori Yoshimoto

Aside from her reputation as an art historian specializing in twentieth-century art and her work as Editor of Woman’s Art Journal and Editor in Chief of The Grove Encyclopedia of American Art, Joan Marter is perhaps best known for her scholarship and curatorial work on women artists. When the feminist movement emerged in the late 1960s, Joan was an aspiring painting student at Tyler School of Art in Philadelphia. It was in graduate school, however, at the University of Delaware, that she decided to focus on women artists. Although Joan had written her dissertation about Alexander Calder, the first post-
doctoral paper she presented considered the art of Marguerite Zorach, Sophie Taeuber Arp, and Sonia Delaunay at Eleanor Tuft’s 1975 College Art Association session on women artists.

In the 1970s when she moved from Virginia to New York to teach at Rutgers University, she immediately joined the Women’s Caucus for Art. She also started writing exhibition reviews for Arts Magazine many of which featured women artists including Nancy Holt, Joan Semmel, Dorothy Dehner, and Ora Lerman. Because of her long-term friendship with these artists, Joan currently serves as the President of the Dorothy Dehner Foundation for the Visual Arts, as well as a Trustee of the Ora Lerman Charitable Trust. Partly stemming from her early studio background, Joan’s empathy makes her a strong supporter of women artists. She frequently included women artists in the exhibitions she curated. One of the memorable examples is *Dorothy Dehner and David Smith: Their Decades of Search and Fulfillment* (1984).

Joan has also served a role model for aspiring art historians and curators. As many as twenty-six students have completed dissertations under her guidance and many of them chose topics related to women artists and issues of gender. She has guided them further onto successful careers, generously offering her contacts and connections to help them secure opportunities. As a result, many of her advisees have landed desirable academic and museum positions across the country.

When I came to Rutgers from Japan in 1994, I remember feeling lost academically. It was through Joan’s insightful advice that I found a suitable topic for my doctoral thesis and subsequently my first book. Joan’s guidance helped me not only to navigate the challenging graduate program, but also to launch

Alexander Calder and Joan Marter at his home in Sache, France, 1973, during a visit while working on her dissertation, a catalogue of his early work (up to 1937) entitled, "Alexander Calder, The Formative Years." Photo by W. Marter.
my career in a foreign country. More recently, Joan’s professional activism inspired me to take on the role of chair for College Art Association’s Committee on Women in the Arts.

One of the most amazing facts about Joan is that she accomplished all of this while maintaining a fulfilling family life. She has been married to her former neighbor and high school sweetheart Walter for over forty years. Their daughter Julia is pursuing a law degree at Fordham University. Inheriting her mother’s editorial skills, Julia is currently active as Senior Articles Editor for the *Fordham Intellectual Property, Media & Entertainment Law Journal*. Joan’s life as a mother, wife, scholar, teacher, and curator is inspiring to all of us feminists.

*Woman’s Art Journal* booth at the College Art Association Conference in Dallas, Texas, 2008. Left to right: Margaret Barlow, Co-Editor, Ute Tellini, Book Review Editor, Joan Marter, and Ian Mellanby, Publisher, Old City Publishing.
Joan Marter is Distinguished Professor of Art History at Rutgers University. She received her Ph.D. from the University of Delaware. Marter has lectured and published widely. She is the author of three books: Theodore Roszak, The Drawings, Alexander Calder and Jose de Rivera Constructions and three book-length catalogues, including Off Limits: Rutgers University and the Avant-Garde, 1957-63. Off Limits was recognized as the “Best Exhibition Catalog in a Museum Outside New York” by the International Association of Art Critics in 1999.

The 1997 exhibition at the Guild Hall Art Gallery in East Hampton, "Women and Abstract Expressionism, Painting and Sculpture, 1945-59" won "Best Art Gallery Show" from the International Association of Art Critics. She is currently Editor in Chief of The Grove Encyclopedia of American Art. This five-volume reference was published by Oxford University Press in 2010. Marter serves as Editor of Woman’s Art Journal, which has been published continuously for thirty-one years. She has published monographs on artists such as Alexander Calder, as well as writing extensively about Abstract Expressionism and women artists. She is President of the Dorothy Dehner Foundation for the Visual Arts.

She resides in New York.
We are all Caroline Schneemann’s heirs. The art world we inhabit is broader, deeper, and unimaginably richer, because of her contributions and her presence, than the art world she entered in the late 1950s. In work across a broad range of forms to which she has made essential contributions (performance, film and video, installations, writing), Carolee has insisted that the mind, and hence the imagination, are essentially embodied, and that her art grows out of this body/mind and all of her senses. The embrace of emotional and bodily knowledge was deeply uncomfortable for many artists of her generation who were
concerned with distancing themselves from the heroic gestures and cult of personality they perceived in Abstract Expressionism. Her insistence that her thought and art grew specifically from a woman’s bodily knowledge was even less acceptable to many of her peers. Furthermore, Carolee rejected human exceptionalism in favor of a pantheistic spirituality that was equally out of sync with prevailing attitudes. With the widespread recognition of the dire state of our environment, the rest of us may be catching up; but her work remains a model of a deeply-ethical practice committed to the world at large.

Carolee began as a painter and continued to think of herself as one long after she had surpassed most of painting’s, and certainly modernist painting’s, conventions. She abandoned two-dimensionality, embraced collaboration, incorporated music, sound, and movement, and created work that utilized time. Most of all, she employed her formal interests to create an art of ideas, big ideas: history painting in other forms. She has explored trust, social relations, politics, the relationship of the individual body to the social body, ritual practices, female imagery, war, nurturing, emotions from joy to anger, and those most inherent attributes of living beings: sexuality and death.

Carolee’s embrace of sexuality has long provoked resistance. The association of artistic fecundity with sexuality, so memorably evoked in Rodin’s version of the Balzac monument where the writer strides forward, nude, with his hand on his erect sex, had no female form. Women give birth, but the metaphorical birth of art and ideas had long been a male domain. Carolee embraced her sexuality as an example for us, her sisters, daughters, nieces. Yet many women were discomfited by her celebration of heterosexual pleasure and the body which expressed it, particularly in the nude. Much early feminist activity was too concerned with sexual violence and gender inequity to celebrate
women’s sexuality as a source of knowledge and strength; female nudity was too associated with male manipulation and pleasure to be recognized as woman’s right.

As important as her work has been Carolee’s insistence that agency comes from within. She never attempted to fit in or wait her turn. Rather, she trusted her vision of art and created her own opportunities, and in doing so opened the way for so many who would follow. She has embraced life’s unruliness, contingency, conflict, and uncertainty as well as its cooperative accomplishments, intellectual achievements and pleasures. She respects love and death. We are all the beneficiaries of her bravery, generosity and vision.

Biography

Carolee Schneemann is an internationally renowned multidisciplinary artist whose radical works in performance art, installation, film, video, and text are widely influential. The history of her imagery is characterized by research into archaic visual traditions, pleasure wrested from suppressive taboos, and the body of the artist in dynamic relationship with the social body. Her involvement in collaborative groups includes Judson Dance Theater, Experiments in Art & Technology, and many feminist organizations.


She resides in New Paltz, New York.
Sylvia Sleigh

We honor you,
Sylvia Sleigh,
for your commitment to
your artistic vision
and to the community
of women artists.

Photo by Douglas Johns

Sylvia Sleigh
by Andrew D. Hottle

For seventy years, Sylvia Sleigh remained true to her distinctive realist vision. With coloristic vitality, compositional nuance, and the meticulousness of a Pre-Raphaelite, Sleigh was painting still lifes, landscapes, and portraits when traditional realism was far from the theoretical and conceptual premises of mainstream modernism. In the late 1960s, she began to challenge the established male hierarchy by painting nude men in a manner that had long been used for eroticized female figures. When claiming the
male nude for the female gaze, however, she rejected the conventional devaluation of the subject’s identity. Unlike the innumerable Venuses, bathers, and odalisques of her predecessors, Sleigh’s nudes defiantly resist the objectification of the model. Her subjects are presented as intelligent individuals, identified by name, and painted with dignity, respect, and admiration. In this way, she demystified the anonymous sexualized nude while continuing to revel in the beauty of the human body.

Sleigh’s feminist reinterpretations extended to the canonical works of Sandro Botticelli, Giorgione, Diego Velázquez, Jean-Auguste-Dominique Ingres, and others. In these paintings, her contemporaries replaced the generalized figures and their settings often became glimpses of Sleigh’s house and garden. She similarly redefined the seventeenth-century Dutch guild portrait with SOHO2O Group Portrait (1974) and A.I.R. Group Portrait (1977-78), which commemorated the artist-members of these important new women’s cooperative galleries. With the passage of time, Sleigh’s insightful group portraits have taken on the significance of historical documents.

In addition to her memberships in SOHO2O and A.I.R. Gallery, Sleigh was extensively involved with feminist groups and cooperative organizations that promoted the achievements of women. Among her many activities, she served as a juror for Women Choose Women (1973), a groundbreaking exhibition of one hundred and nine works by women that was organized by Women In the Arts (WIA).
She also collaborated with twelve other artists to create *The Sister Chapel* (1978), an ambitious installation of monumental paintings that celebrated female role models. Sleigh’s commitment to the recognition of women paralleled the subject in her work. In an ongoing series of individual portraits—from *Hélène Aylon* (1976) to *Vernita Nemec* (2007)—Sleigh persistently and beautifully emphasized the presence of women in the arts, often depicting the sitter with an example of her work.

For many years, Sleigh also focused on promoting the work of women. Over the last two decades, by exchange and purchase, she amassed a collection of nearly one hundred paintings, drawings, sculptures, and prints by women artists. At her own expense, she mounted an exhibition at SOHO20 Gallery (1999), where fifty-four of the works were shown, accompanied by a small catalogue. Her goal, as she explained in the preface to the catalogue, was “to publicize the work, encourage the artists, and hope that they may have some sales and recognition and, perhaps, attract a gallery.”

With talent, sincerity, and determination, Sylvia Sleigh has created an impressive and enduring body of work. Through her presence as an artist and her support of others, she has contributed immeasurably to the recognition of women in the arts.

*Sylvia Sleigh, Working at Home, 1968  
Oil on canvas, 54 × 32”  
Image courtesy of I-20 Gallery, New York.*
Biography

Born in 1916 in Wales, Sylvia Sleigh paints portraits in a realist style, informed by sources that include the Pre-Raphaelites to famous portraits throughout history. She studied at the Brighton School of Art and ran a dress shop in Brighton until World War II began. She had her first solo exhibition of her paintings in 1953 at the Kensington Art Gallery.

Sleigh married Lawrence Alloway, an art critic and her second husband, with whom she became part of the London avant-garde. They moved to the United States, where she continued painting and showing her work. She took the conventions of traditional portraiture and revised it. In 1970, she became actively involved in feminism and started painting life-size nudes in her precise, realist style. She was active in many of the first women artist organizations such as Ad Hoc Committee of Women Artists and Women in the Arts and artist-run galleries including A.I.R. Gallery and SOHO20. She had numerous solo exhibitions and her work is in many major public and private collections.

She resided in New York City until she died at age 94 in October of 2010.
The President’s Art & Activism Award

As a special part of the Women’s Caucus for Art Lifetime Achievement Awards, the WCA President selects a recipient for the President’s Award. In 2011, the award will take on a new direction—the President will present the first President’s Award for Art & Activism to Maria Torres.

The award identifies emerging or mid career women in the arts whose life and work exemplifies the WCA mission statement, ‘creating community through art, education and social activism.’ Recent recipients have included: Juana Guzman, Vice-President of the National Museum of Mexican Art; Karen Reimer, fiber artist; Catherine Opie, photographer; Susan Fisher Sterling, Director of the National Museum of Women in the Arts (NMWA); Elizabeth A. Sackler, philanthropist; and Connie Butler, Robert Lehman Foundation Chief Curator of Drawings at The Museum of Modern Art.
Maria Torres

Maria Torres is the President and Chief Operations Officer of The Point Community Development Corporation, a non-profit organization dedicated to youth development and the cultural and economic revitalization of the Hunts Point section of the South Bronx, New York.

The Point’s mission is to encourage the arts, local enterprise, responsible ecology, and “self-investment” in the community traditionally defined solely in terms of its poverty, crime rate, poor schools, and sub-standard housing.

Arts programming and cultural development have been focal points of Torres’ efforts. While still in college, she created the Neighborhood Internship Bank for at-risk youth in the South Bronx, the first such employment service of its kind in that community. Since its beginning, she has been responsible for placing numerous young people in after-school and weekend jobs. That project began in 1992, the same year she created La Marqueta, an outdoor community market. The following year, Torres received a bachelor’s degree from Cornell University.

In 1994, along with other Bronx residents—Paul Lipson, Steven Sapp, and Mildred Ruiz—Torres founded The Point as a center for arts, environmental, and business programming for young people. The Point is housed in two adaptively reused industrial buildings, one of which is now designated as a landmark property. There, they house a range of after-school programs, theater and dance groups, photography and art programs and classes, as well as advocacy, planning, and environmental justice efforts. She has played a central role in bettering the lives of the youth in her community.

Torres is a past recipient of the Union Square Award, which is an award honoring a city resident who has made “extraordinary contributions to the city inspite of limited financial resources.” She has also served on the Board of the Bronx Charter School for the Arts from 2002 to 2009, among other board service.
Past WCA Lifetime Achievement Award Recipients

Chicago 2010
Tritobia Hayes Benjamin
Mary Jane Jacob
Senga Nengudi, Joyce J. Scott
Spiderwoman Theater

Los Angeles, 2009
Maren Hassinger
Ester Hernández, Joyce Kozloff
Margo Machida, Ruth Weisberg

Dallas, 2008
Ida Applebroog, Joanna Frueh
Nancy Grossman
Leslie King-Hammond
Yolanda Lopez
Lowery Stokes Sims

New York, 2007
Barbara Chase-Riboud
Wanda Corn, Buffie Johnson
Lucy Lippard, Elizabeth Murray
Awards for Women in the Arts
Judith K. Brodsky, Ferris Olin

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 K. 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 Kriehel
Jaune Quick-To-See Smith
Moira Roth, Kay Sekimachi

Boston 1996
Bernice Bing, Alicia Craig Faxon
Elsa Honig Fine, Howardena Pindell
Marianna Pineda, Kay Walking Stick

San Antonio 1995
Irene Clark, Jacqueline Clipsham
Alessandra Comini, Jean Lacy
Amalia Mesa-Bains, Celia Muñoz

New York City 1994
Mary Adams
Maria Enriquez de Allen
Bevery Pepper, Faith Ringgold
Rachel Rosenthal
Charlotte Streifer Rubenstein

Seattle 1993
Ruth Asawa, Shifra M. Goldman
Nancy Graves, Gwen Knight
Agueda Salazar Martinez
Emily Waheneka

Chicago 1992
Vera Berdich, Paula Gerard
Lucy Lewis, Louise Noun
Margaret Tafoya, Anna Tate

Washington DC 1991
Theresa Bernstein, Delilah Pierce
Mildred Constantine
Otellie Llanyon, 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 Lundeberg

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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Congratulations

Joan Marter

Professor of Art History

in the

School of Arts and Sciences

as she receives the

Women’s Caucus for Art

Lifetime Achievement Award

Rutgers

School of Arts and Sciences
Committee on Women in the Arts honors and congratulates our committee chair Diane Burko and all of the 2010 WCA Lifetime Achievement Awardees.

ArtTable, Inc congratulates the recipients of the 32nd Annual Women’s Caucus for Art Lifetime Achievement Awards for their remarkable contributions to the visual arts.

- Beverly Buchanan
- Diane Burko
- Ofelia Garcia
- Joan Marter
- Carolee Schneemann
- Sylvia Sleigh

We honor you!
COMMUNITY COLLEGE OF PHILADELPHIA CONGRATULATES

DIANE BURKO

ON RECEIVING A WOMEN'S CAUCUS FOR ART LIFETIME ACHIEVEMENT AWARD, AND THANKS HER FOR YEARS OF DEDICATION TO STUDENTS AT THE COLLEGE.

Community College of Philadelphia

Congratulations Sylvia for this Lifetime Achievement Award!

One of our Founding Members, your efforts as an activist and an artist helped create more opportunities for women artists

We salute you and miss you.

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Since 1973, a gallery promoting the work of women artists and serving the community through public events.

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Woman’s Art Journal and Old City Publishing, Inc.
Honour Joan Marter and Congratulate her 2011 WCA Lifetime Achievement Award.

Duke University Press congratulates CAROLEE SCHNEEMANN
On receiving a Lifetime Achievement Award from the Women’s Caucus for Art

Duke University Press is the proud publisher of Correspondence Course
An Epistolary History of Carolee Schneemann and Her Circle
Edited by KRISTINE STILES
Sharon Latchaw Hirsh, Ph.D. ’70
President of Rosemont College

Warmly Congratulates

Ofelia Garcia

on receiving the

Women’s Caucus for Art Lifetime Achievement Award

THE POINT CDC is honored to congratulate President and
Co-founder Maria Torres on her outstanding and
innovative career in service to the Hunts Point Community.
Through her tremendous leadership and passion for Hunts Point,
she has sustained and grown the Bronx’s rich cultural and artistic legacy
and by doing so has ensured that gift for future generations to come.

We Thank You!
We Congratulate

BEVERLY BUCHANAN

as a recipient of the

Women's Caucus for Art
LIFETIME ACHIEVEMENT AWARD

Your friends and collectors thank you for brightening our world:

Jane Bridges
Sandra and Bill Christenberry
Ray Griffin and Thom Robinson
Tirzah Hicks
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Olivia Shelley
Joanne and Harry Sparshott
Kathleen and Jim Stelling
Elysa Stockin
Deborah and Larry Wilson
The Michigan Chapter
of the
Women’s Caucus
for Art

is thrilled to honor the
accomplished artist

Beverly
Buchanan

It took us a long time to build
a chapter here in Michigan and
having a Lifetime Achievement
Awardee in our midst makes the
effort so much more meaningful...

Congratulations
and
Welcome to WCA-MI!

Mayor John Hieftje
of the City of Ann Arbor, Michigan

proudly congratulates

Beverly Buchanan

as she receives
The Lifetime Achievement
Award

of the
Women’s Caucus for Art
The Department of Art History
of Tyler School of Art, Temple University
warmly congratulates

Dr. Joan Marter
upon receiving the
2011 Women’s Caucus for Art Lifetime Achievement Award.
Class of 1968, Dr. Marter was
one of Temple’s first BA’s in Art History.

Tyler School of Art
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Diane Burko
Ofelia Garcia
Joan Marter
Carolee Schneemann
Sylvia Sleigh

President’s Art & Activism Awardee

Maria Torres

www.wcadc.org

The College of Fine and Performing Arts at Rowan University celebrates the life and work of

SYLVIA SLEIGH

as she receives the Lifetime Achievement Award from the Women’s Caucus for Art

“Tene memoria tu es quisdam qui mundum cum luce sis complere potes”
(Remember you are the one who can fill the world with sunshine)

- Motto of Sylvia Sleigh

Rowan University, 201 Mullica Hill Road, Glassboro, NJ 08028
The St. Louis Chapter of the Women’s Caucus for Art
congratulates the

2011 President’s Awardee for Art & Activism

**MARIA TORRES**

**We thank you for your determination, drive, and courage**
**You are an inspiration to all of us**

Please join us, in St. Louis July 21-24, 2011, for the WCA Midwest Regional conference
“Art and Social Justice” and the National WCA board meeting.

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Oxford University Press

**Congratulates Joan Marter** on receiving the **2011 Lifetime Achievement Award**
**of The Women’s Caucus for Art** and on the recent publication as Editor in Chief of
**The Grove Encyclopedia of American Art**
—available in 5 hardcover volumes, and also now a part of **Grove Art Online**!

*WCA members can order by 2/28/2010 to take advantage of our introductory price - for more information, please visit www.oup.com/us*
The School of Design at The University of Pennsylvania extends its congratulations to our Master of Fine Arts Alumna Diane Burko, the recipient of the 2011 Women’s Caucus for Art Lifetime Achievement Award. We feel extremely privileged to count Diane among our most active Alumni whose contributions and dedication to the arts will continue to inspire future generations of Penn students and young artists alike.

The Print Center congratulates Women’s Caucus for Art 2010 Lifetime Achievement Award Recipients Ofelia Garcia & Diane Burko.
CAA College Art Association

congratulates
the recipients of the
2011 Anniversary of the
Women’s Caucus for Art
Lifetime Achievement Awards

Beverly Buchanan
Diane Burko
Ofelia Garcia
Joan Marter
Carolee Schneemann
Sylvia Sleigh

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The Women’s Caucus for Art Pacific Region

congratulates

Beverly Buchanan
Diane Burko
Ofelia Garcia
Joan Marter
Carolee Schneemann
Sylvia Sleigh

for their 2011 Lifetime Achievement Award

and

Maria Torres

for her 2011 President’s Art and Activism award.

You are our inspiration and role models.
In continuing the tradition of honoring women in the arts, the Pacific Region looks forward to hosting the 40th Anniversary Women’s Caucus for Art Conference in Los Angeles and welcoming the Lifetime Achievement and President’s Awardees in 2012.

With respect and admiration,
Monterey Bay Women’s Caucus for Art
Northern California Women’s Caucus for Art
Peninsula Women’s Caucus for Art
Southern California Women’s Caucus for Art
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